

Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY



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Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

July/August 2003 • Volume 45, Number 4

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

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President's Message

So many organs, so little time. That's the line I use so often trying to describe what we were trying to do in ATOS. After four years, it's so many organs and for me, no time left at all, for this will be my last message to you as President. ATOS by-laws restrict a President from being appointed for more than three years and I was blessed with four. I was fortunate to have had the opportunity to work with a fabulous Board of Directors and a great staff whose volunteer efforts shape and mold this society on a daily basis. I am happy to say that I leave this job in good hands . . . to folks who are committed to taking what we do one step further and two steps higher. I guess that is the way it is supposed to be, new people, new ideas, new programs—project and priorities.

I can't wait to see what the future holds for our organization. The sky's the limit and we are only bound by our imagination and our ability to share common goals and enthusiasms. I am content knowing that our financial strength is strong in a weak economy, our membership numbers are constant despite a national trend of not getting involved, that we have instituted new programs to attract younger members and that in the last three years our endowment fund has granted significant monies to worthy organ projects all across the country. Our Journal has never looked better, our website is relevant and visited by thousands of people and our conventions have enjoyed a healthy increase in the number of attendees.

We still have our work cut out for us, in a day and age that every kid has a car and is working two jobs by the time he or she is eighteen, we are hard pressed to help promote theatre organ when kids have little time for the traditional activities that young folks involve themselves with. As a former assistant marching band director, our

band swelled into the hundreds with the kids performing at the half time shows and competitions. Now many high schools no longer field bands or produce school musicals and even have trouble getting kids to come out for sports. The plain truth is how are we going to get young adults to develop an interest in theatre organ when you can't get them to play a flute in band? I think the answer is through exposure. Let's get 'em hooked on that big, great sound that only a theatre organ can produce.

Coming to ATOS as neither a technician nor someone who plays I have always been a strict believer in keeping it simple. No need to strap anyone down to the console for lessons or making anyone walk through a dark, cramped chamber. Hey, you are talking to a guy whose total technical experience is knowing how to pull a pipe if it ciphers and maybe getting halfway through “Mary Had A Little Lamb” on the bottom manual. With such awful credentials I still became interested, had a desire to serve and volunteered my time to try and make things better. Not to take anything away from anyone since this is certainly an organization of inclusion, but . . . leave the installation work to the professionals, let me sit back, listen and enjoy!

Most importantly let me thank you the membership for your kind words and thoughts . . . your suggestions, your passions, and yes your opinions even when they differed from mine. When we can agree to disagree and go forward together—well, then there just isn't anything we can't accomplish. I hope in some small way I have made a lasting difference. God bless you all. Thank you and good-bye.

Nelson Page



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The Crown Prince of The Paramount



Bay Theatre

Richard (Dick) Loderhose had for many years followed his quest—a very lengthy quest—to own what in his mind would be the most desirable theatre pipe organ of all time. That organ, of course, would be the one most closely identified with “Poet of the Organ” Jesse

Crawford—the New York Paramount’s Studio organ.

Loderhose, a former longtime New York resident who many years ago would slip into the Paramount Theatre auditorium after closing hours and play its Wurlitzer, has finally succeeded in his quest. He acquired the New York

North Tonawanda— Studio Wurlitzer

By Pat Mower



The Bay Theatre
Wurlitzer

PHOTOS BY KEITH BALDWIN

Paramount Studio organ and it now resides in his Bay Theatre in Seal Beach, California. The once 21-rank organ has now grown to 54 ranks, and Mr. Loderhose is now engaged in another quest—that of providing the pleasure of listening to the Crown Prince of Seal Beach to

audiences all around Southern California and elsewhere.

For a little background to this story, we would tell you that when Adolph Zukor decided to build a monument to the Famous Players-Lasky Corporation in the form of the Paramount Theatre and its towering building in New

“ . . . when the Paramount Theatre opened in November of 1926, he and his original “Crawford Special” were an immediate sensation.”



*Dick Loderhose and
Tom Hazleton*

York City's Times Square. Zukor included in his plans the finest theatre pipe organ money could buy—in his opinion a Wurlitzer. But he wisely did not leave the design of that organ up to the artisans in North Tonawanda entirely. Instead, he summoned a young organist from Chicago, the brightest star in the Balban & Katz constellation, to plan the instrument and to supervise its voicing and installation. That young organist was Jesse Crawford, and when the Paramount Theatre opened in November of 1926, he and his original “Crawford Special” were an immediate sensation.

However, Crawford, a top recording artist of his day,

determined that the acoustics of the Paramount Theatre were not the best for recording purposes. The theatre was too large and the microphones then could not accommodate the sound. It was therefore decided that Wurlitzer would build a special organ, one specifically designed by Crawford for recording and broadcasting, and it would be installed in a studio on the 8th floor of the Paramount Building. It was there that Jesse Crawford, along with wife Helen, rehearsed, played for radio broadcasts and recorded many of their top-selling records. (The studio organ had two consoles so that the two could perform duets, and the Paramount Theatre

“Do the silents do well? Very well, according to Dick. What are the ages of the audience?

Anywhere from 8 to 80.”




Dick Loderhose

auditorium had two consoles in the pit plus two more spinet-like portable consoles on the stage.)

The first recording made on the new studio organ was the memorable “You’re The Cream In My Coffee” coupled with “Me And The Man In The Moon” for Victor. The year was 1928, and Crawford (with an occasional assist from Mrs. Crawford) continued to record on it until after the mid-thirties. Victor never identified the organ; it was always simply a “Wurlitzer.” But Ann Leaf almost single-handedly put the Paramount Studio Wurlitzer on the map with her very popular CBS network broadcasts.


In the 400-seat Bay Theatre, the pipe work is behind the screen with additional chambers above the console, which sits on the left side of the theatre, moving out on rails, and a chamber on the right side of the theatre with sixteen-foot pipes on the right side wall, which overlook a piano and Hammond X-66. The Bay Theatre plays first-run features as well as concerts and silent movies. Do the silents do well? Very well, according to Dick. What are the ages of the audience? Anywhere from 8 to 80.

Most of the top concert artists around today have enjoyed playing the Bay Theatre’s Wurlitzer, and currently, Tom Hazleton is the resident organist. 

FIRE SEVERELY DAMAGES YE OLDE PIZZA JOYNT

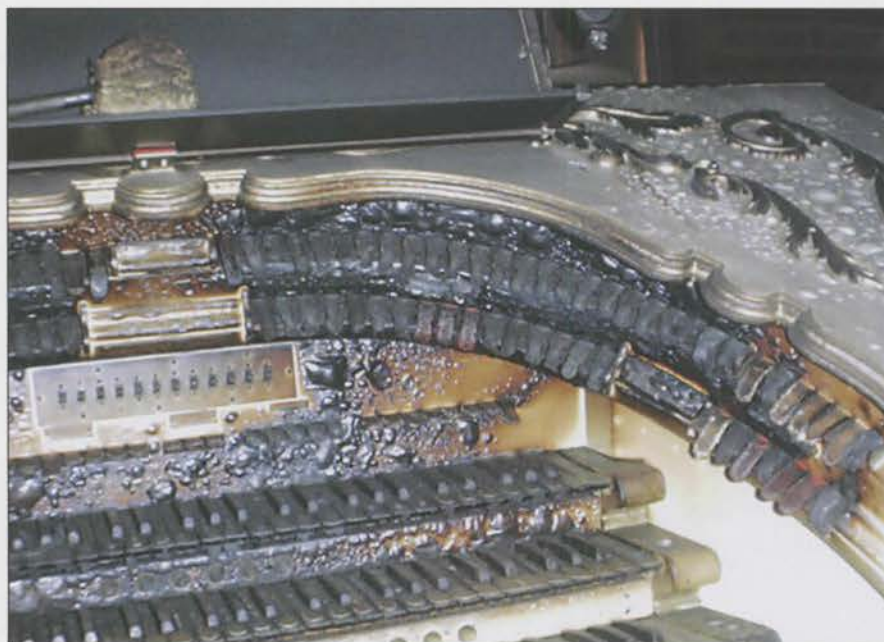
On Saturday night, April 26th, a fire that was ignited in a flue above the kitchen oven spread to the adjoining dining area severely damaging the restaurant that has been enjoyed by countless patrons since 1958. The theatre pipe organ console and several of the traps and tuned percussions were particularly hard hit by the fire, smoke and heat. The pipes, which were behind solid shutters and a glass wall, were spared significant damage.

Ye Olde Pizza Joynt was the world's first pipe organ pizza restaurant and has been in business for over 40

years. The original owner, Carsten Henningsen, Sr., bought the Wurlitzer organ from San Francisco's Warfield Theatre and installed it in the restaurant in 1962. The organ was played Wednesday through Sunday by four organists. The restaurant had planned to celebrate its 45th anniversary in November of this year. This famous restaurant was one of the 2003 ATOS Annual Convention venues. Unfortunately, many of the members who planned to visit this venue during the convention were greatly disappointed. 



Ye Olde Pizza Joynt Wurlitzer console after the fire.



These photos show the extensive damage to the console, traps and the calliope.



Please see pages 34-37 for reprinted articles about Ye Olde Pizza Joynt that have appeared in past issues of Theatre Organ.

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Theatre Organ



*The Paramount Studio Wurlitzer,
Bay Theatre, Seal Beach, California*

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General Information

2003 ATOS Board of Directors' Election Results

The 2003 ATOS Board of Directors' election concluded with ballots having to be postmarked not later than April 15, 2003. We had six very qualified candidates. The three receiving the highest number of votes, to be seated on the Board for the term of 2003-2006, are in alphabetical order:

Dan Bellomy
Gus Franklin
Jeff Weiler

Due to a vacancy, D. John Apple was elected to the Board for the term 2003-2005.

A total of 1,679 ballots were received (down from 1,920 in 2002), which included 57 international ballots. The new Board members were seated at the Annual Board of Directors' Meeting held in Oakland, California, in July just prior to the 2003 Annual Convention.

We want to thank Fern Siemens of St. Louis for again being our Election Teller. She always does a very thorough job.

Jack Moelmann, Secretary

ATOS Marketplace Change of Address

Beginning July 1, 2003, all orders to the ATOS Marketplace must be sent to:

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Members' Forum*

Dear Editor:

In the Garden State Chapter news (May/June 2003) it is stated that the late Raymond Bohr at one time had the Rainbow Room organ (Opus 2185) in his home. This was never the case, although Ray appeared at its console in the Rainbow Room, along with Richard Liebert. It was Dick who handled the sale of the instrument to Mr. and Mrs. Oelhof. This installation was done by the gentleman who was my initial superior at Radio City Music Hall and my early business partner, Mr. Louis Ferrara. Louis and I maintained the organ at the Oelhof residence for many years. Alexander Schriener was a frequent guest and we always enjoyed visiting with him. Dr. Schriener was a superb theatre as well as classical organist.

Relative to "Theatre Organ Questions And Answers" (May/June 2003), in my opinion Mr. Tom DeLay's remarks relative to the Music Hall Tibias are incorrect. Dick Liebert, Ray Bohr, many others and myself thought these ranks to be among Wurlitzer's best. I adjusted the tremolos for these stops with Dick and Ray when required and they have a beautiful "shake" to this day. I can also remember Dick telling me of the lovely Tibia sound he heard at the Byrd Theatre in Richmond, Virginia and Louis and I worked on both the New York and Brooklyn Paramount instruments always enjoying the beautiful sound of these installations. By the way, the Tibias in the Music Hall Studio organ (now stored) are also quite lush. They were played by the great Don Pippin (without tremolo) in the last recording made on that organ (the RCMH live production of *Snow White*). Lance Luce played the Grand Organ for the theatre performance of this fantastic show.

Ronald C. Bishop,
Sr. Curator, Radio City Music Hall Organ



Dear Editor:

The recent deaths of two of the most beloved ATOS members, Russell Joseph of Bella Vista, Arkansas and Hugh Lineback of Siloam Springs, Arkansas, prompts me to submit something that I should have written long ago. Although I'm a veteran member of ATOS, I have not attended very many conventions because I have usually experienced my organ joys by rambling along "roads less traveled." I even contemplated at one time writing a feature "My Ten Greatest Organ Experiences."

One of these would definitely involve Russell and Hugh. Over a decade ago I had a son going to college in Tulsa, and I used to visit with him to do what I love most—prowl around for theatre organs. Joseph had just moved to the area from Chicago. When I called him and Lineback to get the lay of the land, quite typically for each of them, Hugh insisted in my staying in his home and Russell set up an itinerary to drive us to what I imagined to be pretty slim pickings.

I should have anticipated more with this wonderful pair. These two, long bonded through pipes, became like brothers, interacting with each other and with the region. They were in certain ways opposites—the yin and the yang. Russell had a distinguished professional career in Chicago. When he left in retirement I felt pity both for the organ scene there which had suffered an irreplaceable loss, and for Russell himself, whom I felt could never be fulfilled in the boonies. I did not see how even his terrific home installation could compensate for the organ scene which he had left. In contrast, Hugh had spent most of his life in his home area with only occasional opportunities to experience theatre organ, but any provincialism was far outweighed with passion for the instrument.

Bottom line: During my visit, Hugh was in the process of pursuing his seemingly impossible dream of a home installation. During our little tour together I remember his purchasing what he deemed to be useable components, which were submerged in a flooded theatre. He was constantly doing this sort of thing. What fun it was to hear Russell gently teasing and chiding him about the sometimes-strange acquisitions, which were increasingly crowding his home. Somewhere along the way, I realized that not only through Russell's example installation, but also his warm goading, that someday, somehow, he was going to maneuver Hugh into achieving his dream!

Of equal excitement to me was a more significant development taking place. On the itinerary was Miami, Oklahoma, where the beautiful Coleman Theatre had just closed. A seemingly hopeless situation where the venue seemed far too large for the small community to support, the destination made me wonder, "Why are we here?" A certain challenge to find someone with the key to the building, perhaps? Instead, lo and behold, we found the key to the city!

The mayor and several other movers and shakers from Miami met us at the theatre. Now, Okies are not generally known for seeking outside, big-city experts to tell them how to run things. But I could tell Russell had already won their respect and, yes, their hearts. And I knew that in his gentle, positive way, he and Hugh had planted the seeds that would eventually give us one of the most significant organ installations and theatre restorations in the country. If you're a zillion miles from Chicago, make Chicago happen where you are!

In prowling around that region and visiting theatres like the Okmulgee Orpheum and becoming a little more familiar with the Sooner State Chapter of ATOS during the era when my son was in Oklahoma, and keeping up with the area through *Theatre Organ*, I realize that Russell and Hugh remain alive through the increasingly vibrant organ scene which they influenced.

I claim no special relationship with Russell or Hugh. They could and did give similar experiences to all who knew them. The generation that they represented is fast leaving us, and there are other memories and tributes left to share. If someone

prods me a little, maybe I'll finally add the other nine and complete my "Greatest" article.

Clifford Edge, Robstown, Texas



Dear Editor:

The suggestions made by Michael O'Brien to promote theatre organs are very pertinent and helpful in the "Members' Forum" of the May/June issue of the Journal. However, one point I would disagree with: his recommendation that the music of 50 years ago does not impress the younger generations and that it be abandoned.

About 1980, most public school systems adopted "Jazz" as a major focus of their music programs. Included in their generic title of Jazz, were all of those tunes so popular with theatre organ performers. They were the Big Band and movie tunes, and the full orchestra "Pop" music. At least one generation has learned about it through band, orchestra, jazz combos, jazz choruses, etc.; and annual competitions are held in many states and regions, using these works. The kids are a lot more familiar with the legacy than many of us realize; and it serves all of us well to have something in place of the massive number of easily forgotten weekly offerings of recordings sold today.

There have also, of course, been many more recent compositions created for theatre musicals and pop concerts since the 1950s.

Regards,

Burt Hinckley, Litchfield, New Hampshire



Dear Editor:

I've only again become an active member in ATOS in the last month but stem from the early '60s when it was the ATOE. I was a close friend of Ben Hall here in NYC and before that knew many of the Chicago people, such as Leon Berry, and the Detroit people too. I grew up in a suburb of Chicago and once drove John Muri to Detroit to play a concert at their 4/34 (I think it is). John was an exceptional and excellent musician, but as far as I know, he never made any professional recordings. John's excellent musical talent, along with George Wright's and my experiences over the years as a skater, with pipe organs in the Chicago area, especially a 3/10 Barton in my home rink in Lansing, Illinois, were responsible for my interest in the instrument. I was a gold medal ice dancer.

First, I want to say that we have a wonderful web site. It is beautifully designed and full of interesting and informative pieces. The Robert Hope-Jones article alone is vital to understanding how theatre organs came to be and make the site a worthwhile experience. I'm sorry to hear about Mr. Wood.

I write in reply to a kind of surprising and shocking review in your May/June issue:

Recently Mr. Craig R. Whitney's book, *ALL THE STOPS, The Glorious Pipe Organ and Its Masters*, was given a favorable review in the *New York Times* Book Review, so I wrote the editor referring him to our wonderful ATOS website and explaining to him that such a review, or such a book, written without mention of theatre pipe organs is like writing a history of music and leaving out the big band era or the rock and roll era because you didn't think these eras were serious enough.

Remember the title says "ALL the stops." The book is not titled, "The Classical Organ, its History and Personalities." In response, I informed *The New York Times* Book Review editor that if anyone is going to be given "first place" as a personality of popular interest it would have to be Jesse Crawford, who was heard on radio and records, along with George Wright, more than any classical organist of any era, including the fantastic Queen of the Riverside, Virgil Fox. I was alive during Mr. Wright's era, which overlapped Mr. Fox's and believe me millions were listening to Mr. Wright when only thousands were buying Fox records. Now I find this outrage repeated in *THE-ATRE ORGAN*, Page 44. Amazing. How is it possible to give this book a positive review in our journal?

Incidentally, I am one of the rare breed who enjoys both classical and theatre organ. I met Mr. Fox and knew Anthony Bufano, the designer of the NYC Riverside Church instrument, so it's not a love or hate thing. Though there is plenty of hate to go around on the classical organ side, believe me.

I also find myself writing to you in response to a very important "Letter to the Editor" in the May/June issue by Mr. Michael O'Brien, NYTOS Program Chairman. The ATOS inability to attract young people because of dated music is a subject and problem, which I know well from the world of ice dancing. I'll make this as short as possible:

Ice dancing was formerly a family activity, including the adults and children, built around a home club and home rink. Many champions, beginning in the late 1920s, of freestyle, pairs and dance were adults. The championships for dance centered around the compulsory dances, which were 25 dances set down in a rulebook and patterned after the ballroom dances of the same name. Originally, they shared with ballroom the



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same musical styles and tempos, such as foxtrot, waltz, tango, paso doble, blues and polkas; therefore, the same recordings could be used for both ballroom and ice dancing. During the 1930s the ice dances became formalized and the tempos were fixed; for instance, The Foxtrot, as laid down in the rulebook, had to be a 4/4 100 beats per minute. The speed of the music could not vary from that more than 2 beats to qualify for competition and testing. When pipe organs were used in rinks this was not a problem, but when recorded orchestral music began to be used again in the '60s instead, it became more and more of a problem to find proper music the right speed; thus, ice dance music went one way and casual public ballroom, which could continue to use popular recordings of the day, went another. Also, until 1994 there had been no new ice dances introduced at the entry level (bronze) since The Willow Waltz had been added in the 1950s.

Along with this musical history there was a social history: The compulsory dances had been the center of social activity and had been danced every night on a regular basis by club members, young and old, and in public skating sessions since the 1930s. But as the years rolled on and ice dancing didn't add new dances to suit the new music of the time, fewer and fewer young people joined the sport.

Now, as the people interested in pre-1960s music die or are too old to ice dance, social dancing is coming to an end in rinks around the world and the sport, as it was known, is dying. At the rate it is going now, in a decade it is going to be a sport of perhaps just a few hundred super-trained (in the middle of the night) young people who came to it and could relate to the pre-1960s foxtrots, tangos, waltzes and polkas for some odd reason that sets them apart from normal young people.

What saved the sport at all was the introduction, in addition to the compulsory dances, in the 1970s, on the competitive level, of a "free dance," in which you could mix any dance tempos you wanted to so long as they were related to ballroom or folk dancing and create your own dance. Many competitors, such as Torville and Dean, stretched this rule to the breaking point in the '80s by not using even-tempo music; this caused a backlash because ice dancing was beginning to look more and more like pairs. In the '90s, the USFSA and the International Skating Union became strict again and the old fashioned ballroom-like music is being enforced. Ironically, as in gymnastics, the tiny group of national and international competitors is becoming younger and younger in response to the progressively physically more and more demanding free dance in competition. They skate mostly in the middle of the night at special training camps and remain unseen by the few remaining adult

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/

club skaters. Adult clubs are so small now that club sessions are nearing \$30.00 a member per session, and ice dancing remains a sport for the rich.

I'm 61 years old. I was music chairman of The Skating Club of New York from 1987 to 1995 and was a gold medal ice dancer. I also ran a music company, which never made any money, that provided exact tempo music for the ice and roller compulsory dances. At our club sessions over the years I tried to use up-to-date music for the compulsory dances but mostly got negative feedback. The old crowd of all adults wanted their music back. When, in an effort to catch up with the young people, the United States Figure Skating Association decided to add three new entry-level (Pre-Bronze) dances in 1994 (even though I don't personally like this type of music) I recommended that they include a rock & roll dance and a rap dance. They added a 1950s cha cha, a corny hoedown and a blues. This flawed signal to the young, this lame attempt to catch up, spells the death knell for ice dancing as a popular activity interesting to young people. Social dancing on any scale nearing the past has died already and is just limping along. Ice dancing went from a sport of perhaps ten thousand dancers across the nation dancing every night in rinks buzzing with excitement—many with theatre pipe organs playing the music—to less than a few thousand skaters mostly dancing to a few boring recordings of even-tempo music provided by The United States Figure Skating Association in rinks at ungodly hours of the morning when ice is cheap. This same story is true of roller dancing. I was a gold roller dancer too and became interested in theatre organs because we had a 3/10 Barton at my home rink in Lansing, Illinois. I loved the Barton so much that when it broke down I learned how to repair it to some degree. Such is one story of not being able to update the music.

I think that, much like ice dancing, we at ATOS are in a kind of musical trouble that may not be possible to fix. Of Mr. O'Brien's ideas, I think cable TV is the most possible and positive. This must include seeing the organ chambers, which I think makes a lot of difference. It is amazing the number of people who think the console is the organ and even a detailed explanation does not really convey what is involved. People still don't get it. As soon as they see an actual chamber or a picture of one, they say, "Wow!" In churches, people think that the display pipes they see are it. We need to educate the public in a very broad way about what a pipe organ is. How it is REAL instruments playing.

And on that score, I don't think electronic instruments have any place AT ALL in the ATOS. In fact, if we include the electronic so-called "theatre organs" we add to the problem because we are then talking about a kind of music, not a kind of instrument. I would not walk across the street to hear an electronic. It is like the difference between diesel and steam engines. I've never seen anyone run up to a diesel engine in excitement.

Sincerely yours,
Christian Orlov, New York City



**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

DALE WOOD

The world of sacred music suffered a tremendous loss with the death on April 13 of renowned composer, organist and choral director, Dale Wood. Dale Wood was known throughout the musical community as a master of melody, and "the difficult art of simplicity." In addition to his prolific volume of published choral works and hymn tunes, his compositions for handbells, harp, and organ are performed on a regular basis throughout the world. Every Christmas, Easter, and Sunday morning, one can expect to hear his music being sung or played somewhere by small church choirs, renowned organists, symphony orchestras, and choral groups as large and well-known as the Mormon Tabernacle Choir, which has performed and recorded many of his works.



His sparkling, exuberant, and readily identifiable style caused many to refer to him as "Mr. Joy." Numerous Dale Wood festivals are regularly celebrated with—on one occasion—3,000 handbell ringers gathered to rejoice in his music.

Dale was, for many years, Organist and Choirmaster in San Francisco at the Episcopal Church of St. Mary the Virgin, as well as director of the Grace Cathedral Boys' Chorus. He served in a similar capacity in Lutheran churches in Hollywood and Riverside, California. He was Executive Editor of the Sacred Music Press from 1975–1996.

His beloved community at The Sea Ranch, California, was regularly treated to his musical expertise in the various artistic endeavors he supported and enhanced with his creative talents. The American Society of Composers, Authors and Publishers (ASCAP) honored Dale Wood annually since 1967 for his "very important contribution towards the creation and development of contemporary American Music."

Dale Wood was a giant in the world of music and his passing leaves an immense void in the hearts and minds of all who knew and loved him. After a valiant battle against esophageal and lung cancer, Dale died peacefully at his Sea Ranch home in the company of his dear friend and companion, Ivan de la Garza. He is also lovingly survived by his former wife, Gloria Wood, his sister, Fern Lazicki and nephews and nieces, Daniel, Stephen, Stephanie and Laurel. His brother Walter Wood preceded him in death.

The Board of Regents of California Lutheran University awarded Dale Wood the title of "Exemplar of the University," citing him as "an example of excellence in service and a worthy model of a good and useful life." Contributions in the name of Dale Wood may be made to: California Lutheran University, 60 West Olsen Road, Thousand Oaks, California 91360, or to the American Cancer Society, 235 Montgomery Street Suite 320, San Francisco, California 94104.

Many celebrations of his life will undoubtedly be forthcoming and, as information becomes available, will be announced on his web site at <http://www.mcn.org/k/woodworks>. His musical legacy will live on in generations yet to come.

Ivan de la Garza

DR. JIM ("DOC") ROUTSONG

Sooner state is saddened by the death, on February 26, of long-time member Dr. Jim "Doc" Routsong. He was born in Tulsa on March 16, 1923, graduated from Sapulpa High School (a few miles southwest of Tulsa) in 1941, and attended Sapulpa Junior College, Oklahoma A & M (which is now Oklahoma State University), and the University of Tulsa. He graduated from Kansas City College of Osteopathic Medicine and Surgery in 1947, and interned at the Oklahoma Osteopathic Hospital in Tulsa. He had a practice in family medicine in Barnsdall, Oklahoma, from 1948 to 1958, and while there served as Barnsdall Board of Education President, the Rotary Club President and the Chamber of Commerce Vice-President. He had been an osteopathic physician in the Tulsa area for many years, serving in many capacities for its medical organizations, including being President of the Oklahoma Osteopathic Association in 1971 and being a founding member and Past President of the Oklahoma Osteopathic Founders Association. He was also an associate professor emeritus at the Oklahoma State University College of Osteopathic Medicine, and had been honored by them in 1976 with their Distinguished Public Service Award.

He was a life-long organ enthusiast, and had taught himself to play and do organ maintenance on his church organ when he was 16 and living in Sapulpa. He met his wife, Norma, in Kansas City at a Methodist Church there, where he sang in the choir and also worked on their tracker organ. Norma helped him with the organ work by sitting at the console. She says, "You might say we courted at the console!"

They moved to Tulsa in 1958 and became members of Christ Methodist Church. He also participated in the Sunday afternoon organ programs played at that time at Tulsa's Philbrook Art Center. When the church decided to install a new pipe organ, he helped raise the funds for its purchase and helped design it. He drove to Lawrence, Kansas about every other weekend to the Reuter Factory during that time. The organ was built with church voices plus theatre voices. When it was decided the instrument needed a Zimbelstern, "Doc" bought bells in Mexico and he built it from scratch, himself! Diane Bish played the dedication concert for the organ and was delighted that the Zimbelstern bells turned on and off immediately instead of taking a few seconds to do so.

He had been a dedicated member of the Sooner State Chapter for many years, usually as part of the enthusiastic audience at all of our meetings. He was also a member of the American Guild of Organists, participated in the Boy Scouts of America and was active in several Masonic Lodge organization, including the Akdar Shrine

His wife, Norma, two sons and their wives—Rodney and Elaine of Lima, Ohio and Randy and Gail of Wichita, Kansas as well as four grandchildren and one great grandchild, survives him. We shall miss him.

Dorothy Smith



Our History—Our Heritage

The following article was published in the
Fall, 1960 issue of *THEATRE ORGAN*.



DICK LODERHOSE AND FAMILY . . . and the "CROWN PRINCE"

HIS MIGHTINESS,

The Crown Prince of North Tonawanda



Dick Loderhose and "The Crown Prince" as it was when he purchased it.

THE STORY OF A FAMOUS ORGAN NOW LAUNCHED ON A SECOND GREAT CAREER

By Ben Hall

The house on Radnor Street, in Long Island's Jamaica Estates, is not the largest in the block. But it has a distinction that sets it apart from its neighbors and, indeed, from any other house in the world. For behind it, in a huge concrete block studio building (where Jane Loderhose's rose garden used to be) lives the biggest privately-owned Wurlitzer in captivity.

Dick Loderhose, its proud keeper, refers to the high-pressure Behemoth in more respectful terms—"The Crown Prince of North Tonawanda," he calls it, with a deferential bow towards the Queen Mother of all the Wurlitzers, the great instrument still enthroned in New York's Paramount Theatre and considered by COGNOSCENTI to be the

definitive theatre organ of all time.

The Loderhose Wurlitzer—now boasting 37 ranks and still growing—is composed of the original Paramount building studio Wurlitzer of 21 ranks plus some additions with a personality all their own. The organ is fiery, almost overpoweringly brilliant, and (if it is fair to compare Victor records of 30 years ago with today's United Artists products) sounds very little like it did in its earlier days. The reasons for this we'll touch on later. Meanwhile a bit of background on the instrument for those not already familiar with it.

When Adolph Zukor decided to build a monument to the Famous Players-Lasky Corporation in the form of

the Paramount Theatre and its towering building at New York's Times Square, he included in his scheme the finest pipe organ money could buy. Naturally, it would be a Wurlitzer. But he wisely did not leave its design up to the artisans in North Tonawanda entirely; instead, he summoned a young organist from Chicago, the brightest star in the Balaban & Katz constellation, to plan the new instrument, and to supervise its voicing and installation. Jesse Crawford and the original "Crawford Special" were an immediate sensation when the Paramount opened in November, 1926. Every week the marquee proclaimed "Jesse Crawford at the Organ," and newspaper advertisements carried special boxes reading "Come

and hear Jesse Crawford and the 'Mystery Voice' of the Wurlitzer" or (later) simply "The Crawfords at THAT organ."

Crawford had already become an established Victor recording star. His records, since the "Pre-Orthophonic" days, had been made in the Wurlitzer showrooms in Chicago on one of the several small instruments set up there for demonstration. After Zukor stole him away from the Chicago Theatre to the Paramount, Crawford at first continued to go back to Chicago to record. But this soon proved impractical, and Victor arranged for Crawford to record on a modest instrument in Wurlitzer Hall on New York's 42nd Street, only a few blocks from the Paramount. But Crawford felt (and rightly) that he needed an organ with more range and resources for his recordings. No doubt tests were made in the Paramount Theatre, and it was decided that Victor's microphones (this was in 1927) could not do justice to the far-away acoustics of the huge theatre and the idea was abandoned. (What wouldn't you give today to hear some of those "rejects"?)

And so it was decided that Wurlitzer would build a special organ, ideal for recording and broadcasting, and install it in a studio on the 8th floor of the Paramount building. After all, Wurlitzer's stake in Crawford's Victor recordings was a large one—every record bore the legend: "Played On the Wurlitzer Organ" (a device copied by Kimball on Lew White's Brunswicks with less success.) So Wurlitzer agreed to build the "dream organ" for Crawford exactly as he specified.

By this time a second console had been installed in the pit in the Paramount Theatre (plus two more spinet-like portable consoles on the stage) to permit Jesse and his beautiful wife, Helen, to perform duets before dazzled Paramount audiences. Consequently, the new studio organ had two consoles, also, as it was to be used not only for broadcasting and recording but for rehearsal by the Crawfords. Both consoles were on movable platforms; the second console had no stop tabs, only pistons, and was a slave to the main.

One of the many unique features of the studio organ was its percussion chamber—a low-ceilinged section running the width of the studio and extending about six feet out in front of (and below) the shutters to the two organ chambers. The percussion chamber had its own expression shutters in the top of the chamber that could be operated independently from the rest of the organ. A large Wurlitzer concert grand piano on the studio floor, playable from either console, completed the set-up. A duplicate 20-Hp Spencer Motor and blower was installed as a standby.

The studio was heavily draped and was about as dead acoustically as a padded cell. This was back in the days when "reverberation" was a dirty word;



-- N.Y. Daily News Photo

Interior of solo chamber of "Crown Prince".
Pictured are Dick Loderhose and Ronald Bishop.

those ancient microphones couldn't cope with anything but a pure sound coming in a straight line from one direction.

The first recording made on the new organ was the memorable "You're The Cream In My Coffee" coupled with "Me And The Man In The Moon" on Victor 21844. The year was 1928, and Crawford (with an occasional assist from Mrs. Crawford) continued to record on it until after the mid-thirties. Of course, Helen Crawford made two recordings on her own: the sensitive and rollicking accompaniments to Bing Crosby's singing of "Can't We Talk It Over" and "I Found You" on the Brunswick label—a tantalizing sample of her artistry in her own right.

Crawford's Victor records never identified the organ; it was always simply a "Wurlitzer." But there is one organist who almost single-handedly put the Paramount studio Wurlitzer on the map in the minds of millions of people all over the country. Ann Leaf, with her CBS network broadcasts, "Nocturne," and "Ann Leaf At The Organ," always came on with her theme song, "In Time," and faded under while the announcer said, "The next program originates in the Paramount Theatre building in New York, where Ann Leaf, at the console of the Wurlitzer, is waiting to greet you."

"Nocturne" was heard around midnight or later, depending on where you were tuned in, and at least one younger listener (whose parents thought he was sound asleep) used to sneak a Philco "Cathedral Gothic" midget radio under the covers and suffocate slowly to the strains of the Paramount Studio Wurlitzer every night.

Many other artists have been identified with this famous organ. Don Baker, during his highly successful reign at the Paramount Theatre, made (in addition to a series of hymns for Brunswick) two 78-RPM. albums for Columbia which, in LP form, still sound marvelous. George Wright made a less-fortunate album on it "accompanying" (as it turned out) Cozy Cole and his drums on a New Year's Eve some years back; George's wonderful King recordings, made during the same period on the 36 ranker in the theatre downstairs more than redeem this indiscretion, however. Lew White and Fred Feibel both recorded a number of hymns, Christmas carols and light program material, plus the usual standards from the field of wedding music on the studio Wurlitzer during the late thirties, and Ann Leaf made a series of transcriptions for even more somber use, for Summit Sound Systems. Dick Leibert also made albums of a some-

what restrained nature on it. No one will ever know how many "Ave Marias" and "Oh, Promise Me's," performed on this organ, have been heard in funeral parlors and wedding chapels all over America — or why.

Maybe it was a case of too many "Traumereis"...whatever the reason, the 1940's found the Paramount studio organ in almost total eclipse. It sat there in solitary confinement, gathering dust for almost ten years. Meanwhile, the theatre had changed hands—the once-proud Publix chain was trust-busted out of existence and the American Broadcasting Company-Paramount Theatres, Inc., took over. The space occupied by the studio was needed to house some hush-hush communications projects, and the organ was put on the block.

This was 1956. Enter a man and his dream.

Dick Loderhose had been bugs on organs ever since he followed the classic pattern and stayed behind to play the organ in church one Sunday. Theatre organs came next, and soon he was playing semi-professionally at the RKO Kieth's Theatre in his neighborhood. Even after he went into the Navy he kept at it, performing in theatres in his sailor suit or on Hammonds in service clubs. Soon after becoming a civilian again he bought the beautifully-voiced Wurlitzer from station WMCA in New York and set it up in his home, where he was happy with it...

Still, Dick had the dream.

The dream was to own the biggest and mightiest Wurlitzer (outside of a theatre) in the world. Nothing else would do. So, when he heard that the famous Paramount building Wurlitzer was for sale, his course of action was clear.

Negotiations were complicated, but Dick, a negotiator of no little experience, managed to get the deal set. What did it cost? "You wouldn't believe me if I told you," he will answer, while wife Jane (among the more understanding of the nation's "Wurlitzer Widows") looks heavenward. Even so, the price he paid ABC-Paramount was only the beginning. It cost more than \$5,000 simply to remove the organ from the Times Square building and store it until its new home was ready. To take the organ out of the Paramount meant demolishing and then restoring whole parts of the building. Walls had to be removed, doors had to go, and to get the parts down the elevator shaft, a platform had to be built on top of the elevator car itself.

In building the new studio, Dick wanted to duplicate the dimensions and general plan of the original while at the same time improving the listening conditions. His architects designed a building 71 feet long, 26 feet wide, 20 feet high. The studio proper occupies more than half this space, and is complete with its own radiant heating system in the walls, telephone system and "smoking room" facilities. The entire building is made of stout concrete block, painted pale green inside with a

black and white vinyl tile floor, all highly sound-reflective. To alter the acoustics, curtains may be drawn in front of the shutters. As many as 150 have attended recitals in the studio, and on summer afternoons the crowd spills out on the lawn, hearing the organ through large double doors.

In the studio area is enough musical merchandise to startle even the most sophisticated visitor. First, there is the original 4-manual Wurlitzer console, refurnished completely in glistening white hand-rubbed enamel and gold; it sits on a rolling platform covered in red plush with deep gold fringe. The only thing that hasn't been completely renovated is the upholstery on the Howard seat. That well-worn fabric has been glorified by so many famous posteriors as to make replacement unthinkable. Otherwise, all is new; the console has been completely re-leathered, all the brightwork has been re-chromed, new scarlet felt has been inserted throughout, stop tabs have been cleaned, even the inlaid brass and burl walnut "Wurlitzer" nameplates were refurbished. To accommodate the added ranks in the organ, two additional bolsters of stop tabs have been added to the horseshoe, plus greatly enlarged 2nd touch and tremulant facilities.

Next to the main console is the slave console, still in its original walnut finish. Behind the two, just as in the Paramount studio, is the setter board where new combinations may be set up conveniently. Then comes the latest addition to the Loderhose organ empire: the huge golden five-manual Kimball console from the late-lamented Roxy Theatre. This most recent acquisition will soon be hooked up to the Wurlitzer relays; with its more than 300 stop tabs, it will open up even wider horizons for the man with the dream.

Along with the giant console, Dick brought home the Kimball Fanfare Trumpet, Military Bugle and 8' Post Horn which are being added to the organ.

Also of Kimball pedigree, though

not from the Roxy but from the Strand Theatre in Brooklyn, is the upright piano which stands along the wall to the percussion chamber. Audiences at recitals in the studio always gape when the piano starts to "play itself." Mounted above the piano is a set of Hope-Jones tuned saucer bells bought from Lorin Whitney—rare but juice-consuming trappings.

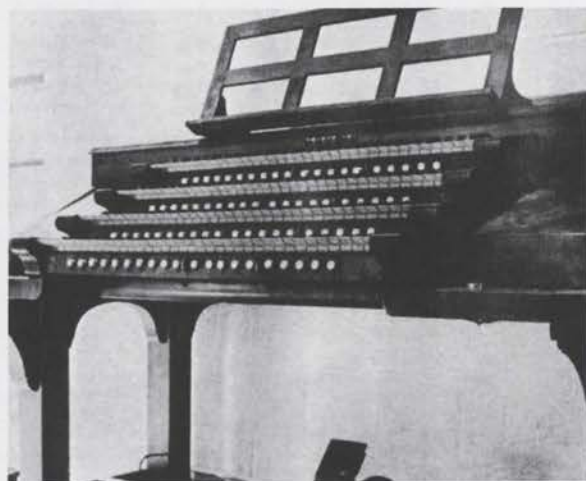
The electronic equipment in the studio is pretty rare (and juice-consuming) too. There's a big Ampex 351-1 installed in a movable console, with attendant mixers and remote-control switches. Then there are the two matched Capps condenser mikes, S-M-mike and Altec mikes and their power systems.

In either corner of the studio, at the organ end, is a big Altec Laguna speaker system, powered by two 60-watt Grom-Amplifiers. A complete stereo record-playback system completes the set-up.

But it's what's up front that counts.

"Up front" consists of two chambers, each 19 feet deep, 12 feet wide, and 17 feet high, finished in hard-surface plaster. Behind them, the blower room and relays. Laid out in front of the organ chambers, just as in the Paramount Building, is the percussion chamber with its overhead expression shutters. The original chests, (all chromatic) are built 4 feet above the floor and are 12 feet long instead of the usual 8 feet. According to Dick this is a feature not found in any other Wurlitzer. Dick has gone to great pains in soundproofing the chests, tremulants, wind trunks and reservoirs; during some early recording sessions several of Jane's best pink blankets were pressed into emergency duty. Now 3 inches of fiberglass between a sandwich of plywood and special acoustical board do the job. For all its ponderous size and power, it is an amazingly quiet organ (until someone strikes a chord at the console!).

Of course, Dick hasn't done the job alone. He has had some of the fin-



Studio organ slave console used by Mrs. Helen Crawford. Not now with the Loderhose organ, it is owned by Reiny Delzer, Bismarck, N.D.

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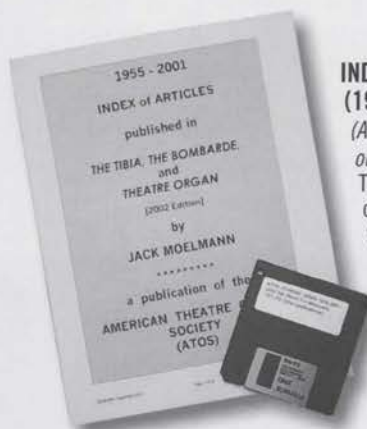
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The back issues of *THEATRE ORGAN* contain invaluable information about the history of the theatre pipe organ. The articles that have appeared in the Journal provide the necessary information to fully understand and appreciate the rich heritage of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



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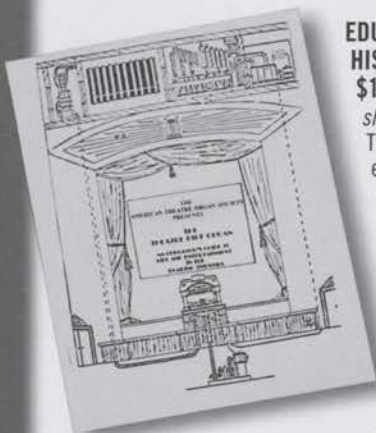
This publication is a must for anyone interested in the history of the theatre pipe organ—the manufacturers, the organists, the technicians, the venues, etc. The index is available in printed form or on computer disk.

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

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



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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.

ATOS LAPEL PIN—\$3.00 EACH

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



ATOS SHOP NOTES—\$75.00 EACH

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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 John Ledwon, ATOS Marketplace Manager at ledwon@atos.org, or 818/889-8894.

An Acre of Seats in a Palace of Splendor

By Steve Levin, Associate Editor

PARAMOUNT

Oakland, California

Opened: December 16, 1931 • Architect: Timothy L. Pflueger • Capacity: 3434

Organ: Wurlitzer 4/20, Publix 1, Op. 2164, removed c1960

Wurlitzer 4/26 • 1981–Present

(Based on Publix 11, Op. 1123, from Capitol, Detroit)

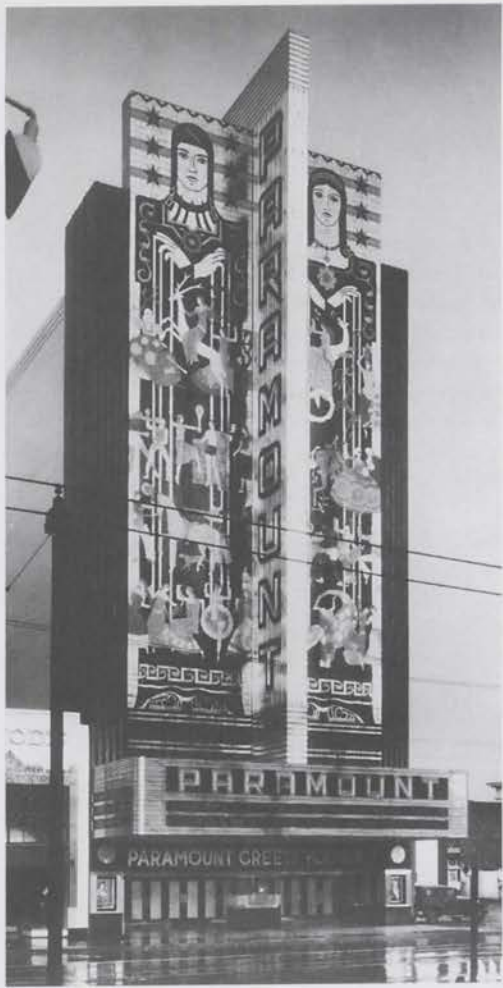
The Oakland Paramount was a movie house for nearly thirty-nine years, with two intermissions: the first in the early 1930s when Fox West Coast Theatres was in bankruptcy, the second in the mid 1960s while the BART subway was being built directly in front. Come September, it will mark thirty years as a performing arts center. The Paramount is an official landmark at the civic, state and national levels, and its restoration, even after three decades, remains a benchmark of authenticity which few subsequent projects have been able to challenge.

Although the house was under Fox management for all of those thirty-nine years, the project was conceived by Paramount-Publix, which almost invariably employed the architectural services of Rapp & Rapp. However, the local investors who were actually building the theatre would have no other architect than Timothy Pflueger, and were in a position to have their way. Pflueger put everything he knew about design-

ing theatres (and other kinds of structures as well) into the Paramount. Its most identifiable precedent, if it really had one, was the exquisite little Alhambra, San Francisco (1926), the second of the eight theatres Pflueger designed from the ground up. (See the accompanying article by Tom DeLay.)

The Paramount closed in September 1970, just when the now-defunct Oakland Symphony was looking for a home of its own; taking its cue from similar projects in the East, the Symphony bought the house two years later. Under the direction of Symphony Manager Jack Bethards and House Manager Peter Botto, the theatre was renovated and restored to its original appearance, despite considerable opposition from powerful parties beguiled by that compulsive urge to "modernize" (whatever that really means). By the time the Paramount reopened on September 22, 1973, even those parties had to agree that they had been dragged, kicking and screaming, into doing the right thing!



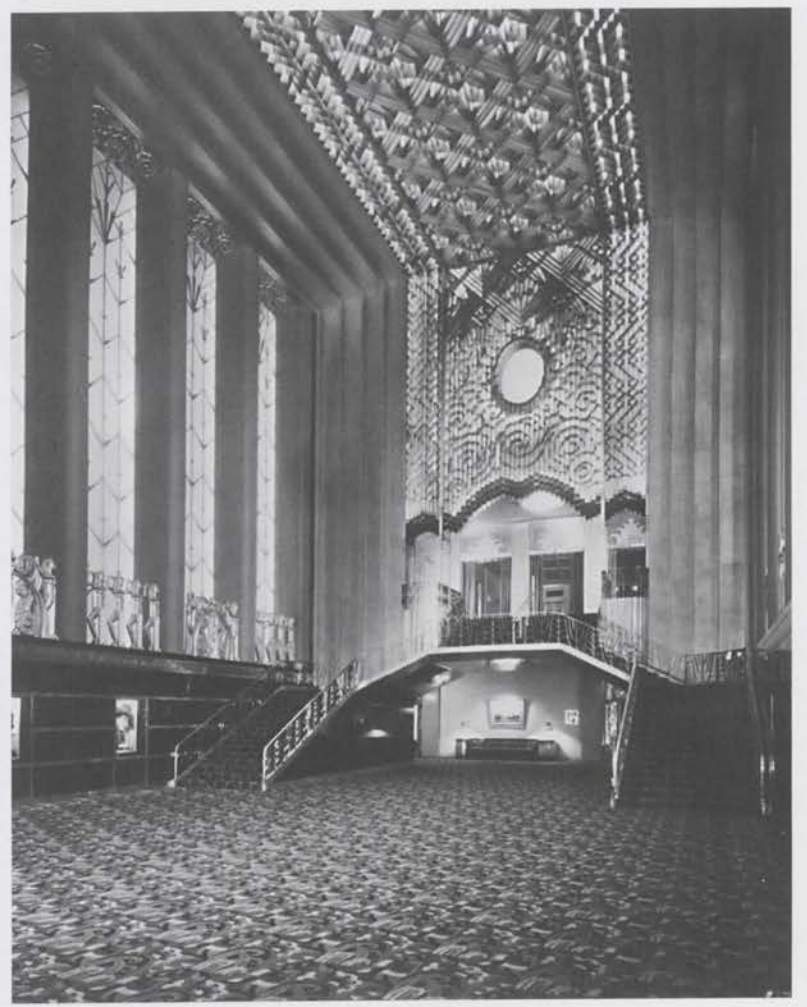


Opposite: Opening night, a gala affair despite the deepening Depression. Within six months the Paramount would be closed.

Above: The Broadway facade, a simple composition of intersecting planes. Unfortunately, the marquee was removed during the BART construction.

Above, right: The facade under construction. Note the massive beams for the fan room directly above the lobby. This space also contains the projection booth.

Right: The grand lobby, with its celebrated ceiling and end-wall treatment: a huge construction of metal fins set edgewise. Pflueger called this "The Canopy of Light." This treatment was first used in a skylight for the San Francisco Stock Exchange (1929).





Left: The Paramount has foyers at the balcony, mezzanine and orchestra levels. In all of them the ceiling light fixtures double as registers for the ventilation system. The balcony foyer was stripped of its furniture sometime in the 1950s. The furniture seen there today, with a few exceptions, came from the Alameda, Alameda, and United Artists, Berkeley, both of which were being multiplexed near the time of the Paramount's restoration.



Opposite, top: Pflueger was active in the Bay Area arts community, and liked to work commissions for his associates into his projects. This lacquer mural in the women's smoking room is the work of Charles Stafford Duncan.

Opposite, bottom left: The woman's lounge on the mezzanine was the only room to retain all its furniture. The main lounge is seen through the doorway.



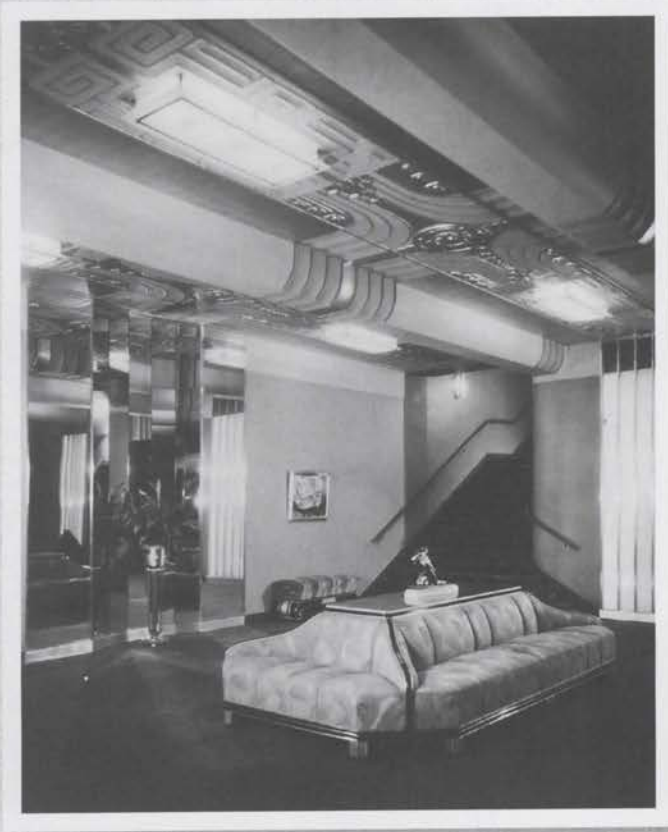
Opposite, bottom right: The huge banquettes in the lower lounge were among the furnishings discarded in the 1950s.

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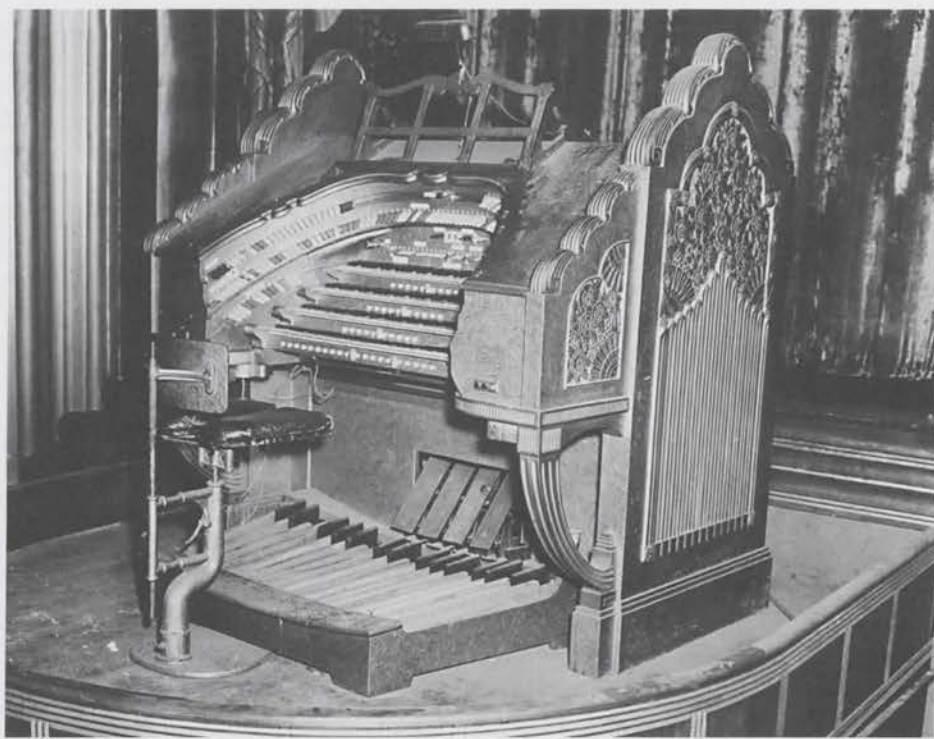


#20



Opposite and above: The side walls of the auditorium are made up of interlocking plaster panels. All the designs appear in the first bay past the organ grille; various combinations are found in the other bays. The original mold-making was executed by sculptor Robert B. Howard, save for the large proscenium panel, which is the work of Ralph Stackpole. The ceiling grill is similar to that in the lobby, but on a much grander scale.

Right: With its floral side panels and waterfall side caps, Wurlitzer's standard Art Deco console looked more at home in the Paramount than it did anywhere else.



The Keys to Success

By Scott Smith

In September 1999, the Great Planes Chapter of ATOS hosted a regional convention in Wichita, Kansas, themed "Holiday at the Paramount." For that event, I was engaged to conduct a seminar, whose purpose was to inform and encourage attendees toward a direction similar to that of other arts groups in their pursuit of successful concert production and promotion of same.

The Great Planes Chapter is closely associated with the independent Wichita Theatre Organ, which maintains instruments and produces concerts at the Century II Exhibition Hall and the Little River Studio. My own Michigan-based organization, Lansing Theatre Organ, literally sprung from the loins of WTO. The two organizations have enjoyed a close and active working relationship spanning several years, trading ideas and sharing information.

In the four years since the convention, I have sent out literally dozens of copies of the printed materials distributed at that time. Because it is still such a frequently requested document, I felt it was time to publish this now-revised outline for all readers of the Journal to peruse and consider.

Before undertaking the task of producing a successful concert series, acknowledgement of one basic concept is essential. Like it or not, one individual needs to be CLEARLY in charge of all aspects of concert production, or it will fall like a house of cards in a crisis, or simply in time. Furthermore, the quality of leadership is absolutely critical to the success of any government, business, chapter or event.

So many ATOS chapters and special-interest clubs fail for one of three basic reasons:

- 1) Overbearing, controlling behavior on the part of one or more individuals.
- 2) Complete apathy or passive/aggressive behavior on everyone's part.
- 3) Total lack of vision and/or leadership.

Unfortunately, amongst our own ranks, mediocrity has become not only tolerated, but is actually embraced as the norm. Apathy runs rampant. By and large, the mediocrity comes not from the performers, but rather from mediocre show production, stemming from mediocre attitudes. For some unknown reason, there exists a prevailing attitude of taking the low road by some groups, who freely and sometimes blatantly cite silly and baseless excuses for not pursuing excellence. They don't have the money. They don't want to appear hoity-toity. They don't think audiences know the difference between mediocrity and excellence. On the flip side, there are

some groups that produce remarkable, memorable performances, time and again, and our hats should be off to them. They are the ones who are creating a living legacy for the coming generations. Why can't we all follow their lead?

In terms of building and maintaining audiences, many well-intentioned club members will suggest what amounts to quick fixes, most commonly the hiring of nothing but the local favorites. They cite a greater audience response to the locals, which, of course adds to the bottom line. Can we really define that as success? In truth, that type of programming is short sighted and can only last just so long before it, too, starts to suffer attendance attrition. Then there are those who view the situation as being much more dire, and desperately drive home their perceived "need" to mix the theatre organ with rock-and-roll groups and other inappropriate performance mediums. Come on now, let's take this more seriously. We have an obligation to our audiences to consistently present the best performers in high-quality performances. They trust us and therefore trust our judgment. The very least we can do is to deliver the level of their expectations, if not greater.

If you are already producing concerts, and think there's no room for improvement in how it's done, you're simply drinking your own bathwater and calling it champagne. There's always room for improvement, no matter how well things are running.

Ask any performance-based group that has been producing concerts for a while, professional or amateur, and they will tell you openly that there simply is no magic bullet. But, in the same breath, they will also tell you that all things are possible. That loyal audiences are built over time, not overnight. That when it comes to making things happen, there is no such word as can't (i.e. can't = won't). That you cannot fear the unknown. That, as Jeeves said repeatedly to Wooster, "There is always a way."

Fundamentals:

- 1) Commitment to public concerts on a seasonal basis.
- 2) No less than three, no more than four concerts per season.
- 3) Hire the best musicians.
- 4) Strive for professional appearing concerts:
 - a) Brief announcements.
 - b) Lighting and sound cues (rehearsals, please!).
 - c) Film cues.
- 5) They are POPS concerts, not organ concerts.

Promotions:

- 1) Establish an ideal timetable, as follows:

January 1—Begin planning for the next season.

February 1—Have contracts in the mail.

March 1—Deliver season brochure to printer.

April 1—Have brochure in mail.

This is the basic schedule that all arts groups try to stay with. Make sure to have a copy of next season's brochure in the hands of all of the patrons at your spring concert. If your last concert of the season is prior to April 1, back this schedule up accordingly. This also gives you a tool to use all summer. If you simply cannot get the season brochure out on this timetable, for whatever reason, make up a small "sneak preview" card and put that in the literature racks and in the hands of your people for use in the summer months. You need something to use 24/7/365 to keep your events in the minds of the public. Think of concert promotion like blood . . . it needs to be pumping all the time, or you're dead.

If possible, mail all of your season brochures first class or first class presort. The pieces get there faster and they look less like junk mail. The post office has quietly renamed "bulk rate" as "standard rate," attempting to undo some of the negative connotation of the name. It's the cheapest thing going, but it's a hassle to handle, and your mailing can sit for days in one location before moving on. I don't recommend it.

- 2) Appoint a public relations director from within your group. This person should be responsible for all public communications, including the season brochure. This person could be your business manager or executive director, and potentially your public spokesperson.
- 3) Control use of the media. Don't overuse it. Don't throw your money away on media that won't bring you any new patrons. Paid advertising is generally a waste of money, unless you have an outside sponsor who's willing to take the financial risk. This includes outdoor, television, radio and print media.
- 4) Utilize public relations to the hilt to promote your concerts that you can get free or cheap. This includes use of:
Press releases—These should give the basic information of who, what, where, when, why, ticket sales, etc. Date the document and write: "For Immediate Release" at the top in bold letters. Give the basic information in the first paragraph and try to summarize what the program is all about in the second, and just a couple of lines about the organ, the hall, or the project in the third. Most importantly, include the telephone number of your public relations director, and indicate whether or not the media may release this phone number to the public or not (I generally do not). Press releases should go to magazines and newspapers, large or small, within a radius of 50 to 75 miles of your venue to the community events or arts columnist. Run these on a colored

bond sheet; anything but white. The color will gain more attention in the mound of press releases newspapers receive every day. Magazines usually like to have this information 45 to 60 days prior to the date of publication; newspapers should have information 30 days prior, with another hit to your local paper about a week prior to your event.

Public Service Announcements (PSA)—These can be run as a postcard, about 1/4-sheet size (4 1/4" x 5 1/2") on a colored card stock and give only the most basic information, with the public relations director's phone number. These should go to television and radio stations, as well as certain columnists in the print media within a 50 to 100 mile radius; again to the community events director(s). You might end up sending redundant messages to the same individuals, but better too many

than too few. Send in 30 days prior to your event, with another hit to the locals about a week prior to your event.

- 5) Postcard reminders to selected individuals on your mailing list can snag those last minute, single ticket buyers. What you lose in the cost of the mailing will likely be at least gained in ticket sales, but once you get them hooked, they'll keep coming, and they'll come to depend on the reminders. These can be run much the same as the PSA postcards, about 1/4-sheet size on a colored card stock.
- 6) Use of the Internet should not be overlooked nor its potential power discounted. First, establish an E-mail address that's hooked in with a web page. The E-mail address offers two-way communications with outsiders, should they have questions or special needs (seniors, handicappers, etc.). It also opens up the potential for concert reminders via the Net, and helps by reducing mailing costs. Just copy the concert information used on your postcards and send it to yourself, with all of the other addresses listed as a "blind copy." This way, your E-mail list is kept confidential. Many ATOS groups now have web pages that have a great abundance of information about their events, organs, venues, ticket sales, etc. The advantage of this is that small organizations can look as impressive as big ones, as everyone's web page is the same size. And by the way . . . if you don't have a web page right now, you're rapidly falling behind.
- 7) Other promotional contacts:
Public radio and TV stations (send separate releases as they are often not directly affiliated).
College level film classes.
Film buffs.
Public access TV stations.
Local talk shows (TV and radio).
E-mail newsgroups/bulletin boards.
Newsletters (Other organ groups, arts groups, chambers of commerce, lifestyle groups, singles groups, travel agencies).
- 8) Community involvement is one factor often overlooked by small, concert-producing organizations. Too often, chapters and organ clubs are such a tight-knit group that they fail to

*Think of concert promotion like blood
. . . it needs to be pumping all the
time, or you're dead.*

see the big picture. Joining the local arts council is a big step toward acceptance in the community, as we find ourselves listed alongside larger, better-established organizations, like symphony orchestras, live theatre and dance companies. Keeping this in mind, we also need to stop comparing ourselves to other organ groups and start seeing ourselves in comparison to other arts groups. This also opens up greater opportunities in terms of potential fundraising, as arts councils often act as the local funnel for much larger grants. Many arts councils act as a central ticket agency for arts groups.

Another aspect of community involvement is to help out other arts groups. For instance, your group might offer to assist your local public radio or TV station during fundraising campaigns by answering phones for pledges. It's highly visible to your target audience, it's good P.R. and you're involved in preserving and improving the cultural life in your community.

- 9) Complimentary tickets are also a good method of promotion. Often, people who are unsure if they want to attend can be swayed with the promise of comp tickets. Just be sure to not give freebies to the same people all the time, otherwise they'll just take advantage of you. Be generous with these tickets when you need to—between 5 to 10 percent of your total estimated audience. That's about the same as a salesman's commission. Stamp or identify these tickets somehow as comps; it's a method of tracking. Don't work harder . . . work smarter.
- 10) Save yourself as many headaches as possible. Delegate, delegate, delegate. A good delegator is one who has a certain disdain for work. Workaholics are not good delegators.

Get a ticket agency to handle all ticket sales outside of your mailing list.

Try to sell tickets in season packages, with a little discount

as an incentive. No one wants to stamp and post all of those checks. You need the money.

Establish a no-questions-asked ticket return policy. It works for Sears.

Charge at least as much as a movie for a ticket price. The audience establishes a perceived value based solely on the price of a ticket. And make those slackers who won't buy a ticket ahead of time pay a premium at the door!

- 11) Fundraising is a marketing function. Plus your fundraising events are as important as your concerts and should be treated as such.

An annual Pops Yard Sale can potentially be a very simple, straightforward method of fundraising. Even symphony orchestras and opera companies that previously stuck their noses up at this type of event have now come to realize the relative ease of raising money in this manner. It's also a great way to get your promotional material into the hands of some people who wouldn't ordinarily receive it. Getting members, friends and businesses to donate their surplus goods is good for your series and it's good for them. They get their excess out of the way, they feel that they've done something good, they don't have to hold their own sale, it pools all of your resources, and the whole idea is bigger than the sum of the parts. Hold this event for a couple of days in a yard along a very visible location, where passers-by aren't going at a high rate of speed, or if possible, in the nicest neighborhood where you can find a willing volunteer to allow use of their house. Trust me, when the event is over, your lawn will look like the circus has just left town.

A Season Program is a good way of acknowledging your donors. Like a symphony program, it is distributed at each concert and remains the same for the entire season. Not only does it describe each event in greater detail than your season brochure with a larger picture, but you can include

a stop list and some history about the organ, and you can save space for advertising, which can help to offset the costs of printing of this piece. Reserve as much space as you need to acknowledge your donors within their given donation levels and keep adding to the list; don't ever take names away. There's a "keeping up with the Jones" mentality that this appeals to. In-kind services with dollar equivalents should also appear here from businesses, as well as grant givers. The most important task that your season program can serve is to up-sell the upcoming concerts.

Grants are among the most feared, but respected methods of fundraising, but once you've succeeded at one or two of these, you'll wish you had started sooner. Seek out a foundation list at your local library; some state-governed agencies also offer these. This will list the organizations and the types

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of projects they fund. Some prefer to donate to capital improvements (building or restoring an organ) and others prefer performance grants. Networking with your local arts council and rubbing elbows with others who have been through the process helps a lot. Make sure to fill out the grants completely (put something in every required space) and use words like "historic," "public good," "cultural heritage" and the like in the right context and half the battle's won. Some private foundations want to see financial statements from previous years, others don't. My advice is to do some shopping around for your grant money. Look for potential givers that are already donors to the arts, with a track record for the maximum amount of money and the minimum number of strings attached. Local arts council often administer mini-grants to help offset expenses above income derived from ticket sales. The gift amount may not be as high, but the grants are relatively easy to apply for and your chances of being selected for a gift are greater. Remember that longtime grantors are constantly seeking new outlets to which to give, instead of giving money to the same old groups time and time again.

One of the biggest mistakes we make as arts groups is to give discounts to our most interested attendees . . . and charge full price to those less interested.

- 12) One of the biggest mistakes we make as arts groups is to give discounts to our most interested attendees . . . and charge full price to those less interested. Instead, offer promotional ticket sales that change every year to provide incentives for new patrons . . . two free individual performance tickets or a free CD to new attendees for every two season tickets sold to regulars, or something like that. Offer a different incentive to new subscribers every year. Keep it fresh.
- 13) Be willing to take artistic risks. Almost universally among arts groups, it's a given that only about 50% of your expenses are going to be covered by ticket sales. Don't judge the success of your series based solely on financial gain, but rather by artistic merit. Don't be put off by one or two closed-minded loudmouths. Always keep in perspective the fact that, while it looks like a lot of money, the budgets of theatre organ concerts are miniscule when compared to other arts groups.
- 14) Be more competitive with other organ and arts groups. Think of yourself as a business. Try to aim toward your audience's interest level, and keep raising the bar. Always try to service your ticket holders better each season with more incentives, more interesting programs, and more variety. A potential patron can only be in one place at one time; make sure it's at your venue.
- 15) Be prepared to promote your series at all times. Keep brochures with you at all times; in your car, your briefcase, at home and at the office. It's better to print too many brochures than too few. Be generous with your brochures, and make sure your people do the same. Force about 25 of

them in to the hands of each of your key volunteer staff when they come out, and tell them to get busy!

- 16) It's a fun thing. Too often, arts groups promote their performances as "this is good for you" instead of "this is fun." When it's working right, audiences are so entertained, they don't realize they're being enlightened!
- 17) Give each of your performances a title. Silent films are self-titling. Solo and combo concerts should get some sort of title with more imagination than "Joe Schmoe at the Mighty Wurlitzer."
- 18) Keep a dedicated briefcase with you at all times. If you are involved with more than one organization of any sort,

consider keeping a separate briefcase for each one. This comes in handy when attending meetings, both scheduled and impromptu, as well as giving out brochures or selling tickets. Make certain your pops concert briefcase contains the following items:

- Season brochures
- Season programs
- Press releases
- Phone log (for all of your volunteer staff and club members)
- Business cards
- Notepaper
- Pens and pencils
- Tickets (for upcoming shows)
- Calculator

Performances:

- 1) Don't look a gift horse in the mouth. If your audiences are elderly, be thankful! They have more disposable income, they are more appreciative and they are more attracted to "being" types of experiences, as opposed to "vicarious" experiences, like TV or movies or Nintendo games. Don't fuss about who is buying tickets, as long as they are buying tickets. Does General Motors really care about who is buying their product?
Keep in mind that by the year 2030, the U.S. will have 70 million retired persons . . . that's 18% of the population in just 27 years!
- 2) When lamenting the lack of attendance or involvement by younger people, keep a little thing called a Life Cycle in perspective. Younger people are getting married, buying houses and other expensive things, raising children and sending them off to college, and don't really have a lot of extra time or money to attend many performances. If nothing else, the Baby Boom generation is known for later marriages, delaying the start of families and long-term commitments until their careers are well established, and the Gen-Xers don't appear to be any different. A concert of any sort is perhaps the last thing on the mind of someone trying to reach

the top of the corporate ladder today . . . but perhaps not tomorrow.

- 3) You can't stop a thing like Value Migration from happening. People's interests and values change over a period of years and they simply lose interest. Public radio and TV stations use a rule of thumb of a 10% attrition rate per year; some from death, some from moving away and some from Value Migration. Some migrate back, some don't. Just don't give up entirely on them when they appear to go away. Life's not all black and white.
- 4) Keep announcements to a minimum. There's a certain amount of anticipatory tension built up in your audience in the minutes just prior to any show, so allow yourself a minute (or less) to announce the performer(s) for the show. Don't talk again at all during the entire show. It's the performer's show, not yours. Let them shine. And announce from offstage. The audience doesn't need to see you. Don't announce other events from the stage. If you wish to get information of other events into the hands of your patrons, type them up, copy them and offer them when your patrons enter. It gives them something to do while they're waiting, and they don't have to rely on their memories for important details. Long, drawn-out announcements can kill even the best show. Shut up. And NO raffles! This isn't a sideshow!
- 5) Hire professionals when you have to, whether it's to tune the organ, to run the shows, or fulfill union requirements. And don't grouse about it later. You won't be sorry.
- 6) Managing volunteers: getting the right person for the right job can be tricky, but is real critical mass in terms of producing a quality, professional-appearing show. At the top of the list is the Technical Director, who sees to it that all aspects of the show operate like a well-oiled machine; lighting and sound cues, film cues, etc. An energetic, world-class worrier is your best bet for this job; one who fusses over details. Your Audio/Video Director should have real working knowledge of projectors, audio equipment, etc., not just anyone who happens by. Your Security Director should have a handle on what's going on outside (parking, shoveled walks, general safety) as well as inside (suppressing recording devices, stopping gate-crashers), and it doesn't hurt if he looks like someone you don't want to mess with. Your Record Counter Director should be organized, have good bookkeeping skills, and have knowledge of what recordings you have for sale. You can also use a couple of Floaters who are flexible and willing to do just about anything; these people are real gold.
- 7) Insist that your board and volunteer staff dress up for your concerts. This is why business people dress as they do. They want you to take them seriously and regard them as professionals. You should do the same.
- 8) The organ should be in tune and in top operating condition. If it's not, you shouldn't be giving concerts. Technicians should be on hand during concerts at all times. An audience

Within our own ranks, we need to agree to agree on where we're going, otherwise, what's the point?

should only have to think about the music and the experience, not the organ. The same goes for the organist.

- 9) Shows should operate like a well-oiled machine:
 - Doors should open at a specified time.
 - All tuning and practicing should be done when doors open.
 - All volunteers should be at their posts when the doors open.
 - The sound of the organ should not be heard between the opening of the doors and the beginning of the concert.
 - The record counter and concession stand should be open.
 - A short announcement and then it's show time. On time, too!
- Keep intermissions between 10 and 15 minutes (unless many people are still at the record counter).
- Don't announce the second half. Flash the lights and let it happen.
- When the show is over, leave the record counter and box office open 5 to 10 minutes, and then close it down.
- Start promoting the next concert immediately.
- The box office should have tickets for the next show available (all concerts, if possible).
- 10) Offer discounts for season tickets or groups.
- 11) Extend your season ticket offer. If patrons are at the first concert of the season, but don't have a season ticket, give them the opportunity to buy the remainder of the season for the equivalent discount.
- 12) Keep a large dish of cough drops and hard candies at the box office. This will help to suppress coughing during cold and flu season. Major symphony orchestras do this all year long. A little candy makes for a lot of goodwill.
- 13) Treat your performers as you would like to be treated. They don't like to be jerked around, they don't like to play "private concerts" (unless separately compensated), they like their space, and they need to have their needs met as professional artists/performers. If you help them look good, they'll help you look good.
- 14) Be less concerned with club membership and more concerned with audience attendance. That is not to say that you shouldn't continue to recruit people for potential chapter members. But, there are those who will come repeatedly to the concerts that simply do not wish to join, for one reason or another, and they should not be made to feel guilty about not joining. They have reasons. Respect them. If you focus on methods to attract new concertgoers, new members will automatically come into the fold on the path you are creating for them.
- 15) If you're not producing concerts and have no plans to do so, don't grouse about the lack of membership or people wanting to participate in your club or chapter. This is the way to get the word out. If you strive only to maintain your organization simply for your turn at the open console

on the local theatre organ, you're staring down the wrong end of the kaleidoscope. Be inclusive, not exclusive. Open your doors to the world, and welcome it in. But not without buying a ticket first!

NEGATIVE THINKERS SAY:

- "We're just a little organ club."
- "We're ain't no professionals (sic)."
- "We haven't had the training."
- "We wouldn't know where to begin."

THE SEVEN LAST WORDS OF THE ORGAN CLUB:

"We've never done it that way before."

THINGS TO REMEMBER:

Don't ram the organ down everyone's throat. In terms of promotion, the organ is the least important factor in the concert. The most important thing is the *music*. It's *always* the music.

The same old methods yield the same old results.

Hope is not a method.

THE MOST IMPORTANT WORDS TO REMEMBER:

Believe in yourselves. Believe that you can. And in the words of Winston Churchill, "Never, never, never give up."

Afterthoughts:

Our ATOS membership represents a diverse group of people, which can be segmented into several identifiable

subgroups. If we are suffering from strife, it is because we are not all seeking the same goals. Some just want more and better concerts. Some just want to play open console and cannot understand why we need concerts. Some don't care about concerts or open console and just want to "tinker" with the organs. Some just want the cookies.

Within our own ranks, we need to agree to agree on where we're going, otherwise, what's the point? When it comes to finding solutions to challenges within a volunteer-based organization, seek compromise wherever possible. Compromise is not defeat. It is a practical solution where there are divergent viewpoints. Business leaders know this all too well. To be successful, all solutions need reflect a "win-win" situation. As with most specialty interest groups, we have a small group of loud, self-appointed experts among us. We know who they are. Just remember . . . they don't speak for everybody. Think carefully, weigh the "evidence" at hand, draw your own conclusions and make logical, well-reasoned and insightful decisions based on your own experience.

If we do not take ourselves and what we are doing seriously, can we honestly expect others to do the same?

Scott Smith is an organist and organbuilder from Lansing, Michigan. He is currently in his 22nd year as President of Lansing Theatre Organ, Inc., producers of the Riverside Pops concert series at the Grand Ledge Opera House in Grand Ledge, Michigan. ♪

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TWELVE GREATEST THEATRE ORGAN PERFORMANCES

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

TWELVE GREATEST THEATRE ORGAN PERFORMANCES

PART THREE: THE ULTIMATE STATEMENT

By Ron Musselman, Associate Editor

It is hoped that the first two installments of "Great Performances" were of interest to the reader and may have opened up some new vistas for exploration. Now we come to the third and final portion—a single selection, but one that is a most significant part of theatre pipe organ history. As was mentioned previously, most of the choices came to mind pretty fast. I had exhausted my long-time personal favorites and quit at #11, not wanting to force out one final pick just to match the arbitrary dozen of the title. Then, all of a sudden, it hit me like a bolt out of the blue, and for this one, we remove the question mark. The artist involved has already been highlighted in one of the first 11, but after reading what follows, I'm sure you'll agree that it is not at all excessive to once again bring up the name of George Wright.

The intriguing story that surrounds selection #12 is material that has been earmarked for the upcoming George Wright biography. However, because at least a portion of it can aid in explaining the importance of this final entry, we are compelled to tell at least part of the story here. You might consider it to be a small preview. The performance about to be examined was not a commercial release, but this song concluded all concerts in the series of three that loom very large in the lore of the theatre pipe organ. When it was played at the end of the first two concerts, this familiar piece was given a somewhat lighthearted treatment with an overriding feeling of hope. But it is the performance of "San Francisco" that ended the final concert that we believe to be of paramount significance. And of

course, we are referring to the last "farewell to the San Francisco Fox" concert, an event that numerous theatre organ fans are still talking about forty years later.

In 1962, the destruction of the San Francisco Fox Theatre was only a year away, and early that year, George Wright played a farewell concert to the grandest theatre ever constructed on the face of the earth. The instrument, of course, was the theatre's vast 4/36 "Fox Special" Wurlitzer pipe organ. At that point, many people, including George, didn't believe that this gorgeous French-style masterpiece with its towering ten-story high ceiling would actually be torn down. George even laughingly referred to the evening as his "first annual farewell to the Fox concert." By 1963, the fate of the theatre had been sealed, and shortly before the wrecking ball started an irreversible process, two more "farewells" were played by Wright. This was the last time that one of Wurlitzer's finest specimens would sound off in this glorious room. A concert was played on a late Friday night, followed by the finale the following night. George was already the undisputed king of the console, and this event is considered by many to have been the pinnacle of an unparalleled career. The Fox organ was his overall favorite, and he would never again have a venue like this to work with.

The optimism of the previous year was now replaced with an almost palpable sinking feeling in this final audience. As the concert drew to a close, George played one short set of

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DIAPHONES

The Diaphone, as we know, invented by Robert Hope-Jones has been useful in areas not associated with organs.

Go to <<http://www.uh.edu/engines/epi1792.htm>> to read the transcript of the radio broadcast by Dr. John Leinhard where he discusses the Diaphone.

INSURANCE QUESTION

(John DeMajo of the South Mississippi Gold Coast Chapter is seeking help from other chapters.)

We are trying to find an insurance company that understands ATOS and what local chapters need in the way of an insurance policy. Do you possibly have information on what companies other chapters have used? The companies I contacted to date mostly laughed when we told them we were providing volunteer repair crews to maintain organs. State Farm told me that we were effectively contractors and needed the same full Worker's comp and liability as if we were an electrical or air conditioning service company, which costs about \$4000/yr. There's got to be something we are missing here? I am sure a lot of other chapters are working in buildings and on organs they don't own. Also what about something as simple as a guest "trip and fall" incident at a chapter meeting in someone's home? If the home owner does not have adequate insurance coverage, then the chapter gets dragged into a lawsuit. How are others getting insurance, since it seems any coverage for this would far outstretch a typical chapter's dues collecting limitations?

(Anyone out there have some insight into this situation? Ed.)

ATOS BENEFITS

There are benefits available to ATOS Chapters and ATOS members. These benefits are discussed at the Annual Conventions and your Chapter Presidents receive periodic mailings with information. You need to check with your Chapter President to be sure you are aware of what is available.

TOSA DID IT

TOSA (Theatre Organ Society of Australia, South Australia Division) hosted their annual convention last April. It was a pleasant shock to experience great organs and organists that are not in the UK or the US. The members there were wonderful hosts and made all of us "foreigners" most welcome.

LEATHER SUPPLY HOUSE

(From Scott Smith via the Internet.)

Leather Supply House has recently been purchased by Mike Madiera of Garwood, New Jersey, a pipe organ restorer and technician in the New York City area. LSH was previously owned by Marilyn White of South Bend, Indiana, who died suddenly in February. Those of us with longstanding accounts received a letter

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from Mr. Madiera last week explaining the situation. They can be found online at: <www.leathersupplyhouse.com> and I can tell you that when I placed an order last Friday, I was amazed that I had barely clicked the "Submit" button when the phone rang and it was none other than Mr. Madiera, who just happened to be online when I sent my order (too many times... Itchy Enter Finger Syndrome, I think). He told me that he plans to continue the same product line as did Marilyn, in addition to offering a complete line of rubber cloths and felt/leather combinations. The pseudo-serious background music on the website is a real kick!

Leather can be also be acquired from Columbia Leathers and Organ Supply Industries. OSI offers a line of rubber cloths, as well. Furniture fabric shops would probably not be a good source for rubber cloths, but all of the piano

restoration supply houses, like Schaff, Player Piano Supply and others do, and their lines are generally more complete than the organ supply houses.

A few years back, OSI went into a bit of a panic when their longtime supplier of rubber cloths announced to them that they would no longer be manufacturing it. It took several months of research to find one that would make the stuff to their specs for an affordable price.

When restoring old rubber cloth with new, keep in mind that most of the original manufacturers did the job with the rubber side on the interior of the pneumatic and the cloth side out. This was done in order to reduce the wear and tear on the rubber.

Leather Supply House, 345 Hazel Avenue, Garwood, NJ 07027, Phone: 908-389-1000 Fax: 908-789-0647 <info@keatgersyooktgiyse.com>

ATOS CALENDAR OF EVENTS

Please send your updates in well in advance of the event.

The best time is when you sign up the artist and venue.

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@pci.net>

ALABAMA

Alabama Theatre, 1817 3rd Ave. North, Birmingham, AL. (205)252-2262, (4/28W); Sun, Aug. 30, 2:00pm, Danny Brooke; 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)

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; <<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; <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); Venue temporarily closed due to fire damage.

■ CALIFORNIA (SOUTH)

Arlington Theatre, 1317 State St, Santa Barbara, CA, (805)963-4408, (4/27RM); All concerts on Saturdays, 11:00AM; 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; <<http://www.visitcatalina.org/>>

Balboa Park, Spreckels Organ Pavilion, San Diego, CA, (619)702-8138, (4/72A); All Concerts, Monday Evenings unless otherwise noted; 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 & Jackson 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, Aug 22, 8:00pm, Rob Richards; Sat, Aug 23, 2:00pm & 8:00pm, Rob Richards; Fri, Oct 3, 8:00pm, Doug Montgomery, pianist; Sat, Oct 4, 2:00pm & 8:00pm, Doug Montgomery, pianist; Fri, Oct 24, 8:00pm, Stan Kann; Sat, Oct 25, 2:00pm & 8:00pm, Stan Kann; Sat, Dec 6, 2:00pm & 8:00pm, Walt Strony; Sat, Dec 13, 2:00pm & 8:00pm, Lyn Larsen; Sat, Dec 21, 2:00pm & 8:00pm, Tom Hazleton; Fri, Jan 30, 2004, 8:00pm, Tony Fenelon; Sat, Jan 31, 2004, 2:00pm &

8:00pm, Tony Fenelon; Fri, Apr 23, 2004, 8:00pm, Jonas Nordwall; Sat, Apr 24, 2004, 2:00pm & 8:00pm, Jonas Nordwall; Fri, Jun 18, 2004, 8:00pm, Jelani Eddington; Sat, Jun 19, 2004, 2:00pm & 8:00pm, Jelani Eddington

Old Town Music Hall, 140 Richmond St, El Segundo, CA, (310)322-2592, (4/26W); Bill Field at the Wurlitzer; Fri & Sat 8:15pm, Sat & Sun 2:30pm; <<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 the theatre; <<http://www.laorpheum.com>>

Plummer Auditorium, 201 E Chapman, Fullerton, CA, (714)671-1300, (4/36W); <<http://www.plummerorgan.com>>

San Gabriel Auditorium, 320 S Mission Dr, San Gabriel, CA, (888)LATOS22, (3/17W); 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); Sat, Oct 4, 7:00pm, Russ Peck, Laurel & Hardy silent movie nite; Sat, Nov 8, 7:00pm, Chris Gorsuch; <<http://theatreorgans.com/ca/tossed/>>

■ 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); 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; Sep 27, Bob Ralston; Nov 22, Lew Williams; Jan 10, 2004, Jelani Eddington; Feb 21, 2004, Dick Smith; Sat, Apr 3, 2004, Paul Roberts; Sat, May 22, 2004, Tony Fenelon; Sat, Jul 10, 2004, Tom Hazleton; <<http://www.geocities.com/dtoskimball>>

■ FLORIDA

The Kirk Of Dunedin, 2686 Bayshore Blvd, Dunedin, FL 34698, (813)733-5475, (4/100H); Thu Oct 16, 8:00pm, Terry Charles; Fri, Oct 17, 8:00pm, Terry Charles; Sat, Oct 18, 2:00pm, Terry Charles; Thu, Nov 13, 8:00pm, Richard Grant; Fri, Nov 14, 8:00pm, Richard Grant; Sat, Nov 15, 2:00pm, Richard Grant; Thu, Dec 11, 8:00pm, Terry Charles; Fri, Dec 12, 8:00pm, Terry Charles; Sat, Dec 13, 2:00pm, Terry Charles; Thu Dec 18, 2:00pm, Terry Charles; Fri, Dec 19, 8:00pm, Terry Charles; Sat, Dec 20, 2:00pm, Terry Charles; Thu, Jan 15, 2004, 8:00pm, Terry Charles; Fri, Jan 16, 2004, 8:00pm, Terry Charles; Sat, Jan 17, 2004, 2:00pm, Terry Charles; Wed, Feb 11, 2:00pm, Nicholas Martin; Thu, Feb 12, 2004, 8:00pm, Nicholas Martin; Fri, Feb 13, 2004, 8:00pm, Nicholas Martin; Sat, Feb 14, 2004, 2:00pm, Nicholas Martin; Thu, Mar 11, 2004, 8:00pm, Terry Charles; Fri, Mar 12, 2004, 8:00pm, Terry Charles; Sat, Mar 13, 2004, 2:00pm, Terry Charles; Thu, Apr 15, 2004, 8:00pm, George Wesner & Fred Davies; Fri, Apr 16, 2004, 8:00pm, George Wesner & Fred Davies; Sat, Apr 17, 2004, 2:00pm, George Wesner & Fred

Davies; Thu, May 13, 2004, 8:00pm, Terry Charles; Fri, May 14, 2004, 8:00pm, Terry Charles; Sat, May 15, 2004, 2:00pm, Terry Charles; Fri, June 25, 2004, 8:00pm, Terry Charles; Sat, Jun 26, 2004, 2:00pm, Terry Charles; <<http://www.kirkorgan.com/>>

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

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, and Sandy Hobbs; Sun, Aug 24, 3:00pm, Rosa Rio, *It*; <<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

Coronado Theatre, 314 N Main St, Rockford, IL, (815)547-8544, (4/17B); Sun, Nov 9, 2:30pm, Jelani Eddington; Sun, Mar 7, 2004, 2:30pm, Carol Williams

Gateway Theatre, 5216 W. Lawrence Ave, Chicago, IL, (773)205-SFSC(7372), (3/17WH); Fri, Jul 18, 8:00pm PM, Dennis Scott, *The Navigator*; Fri, Jul 25, 8:00pm, Mark Noller, *The Cabinet Of Dr. Caligari*; Fri, Aug 1, 8:00pm, Lincolnwood Chamber Orchestra & Dennis James, *The Lost World*; Fri, Aug 8, 8:00pm, Mark Noller, *Twinkletoes*

Fri, Aug 15, 8:00pm, Jay Warren, *Hula*; Fri, Aug 22, 8:00pm, Dennis Scott, *Diary Of A Lost Girl*; <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.lincolnthatre-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); <<http://www.EmbassyCentre.org>>

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

Manual High School, 2405 Madison Ave, Indianapolis, IN, (317)356-3561, (3/26W); <<http://www.theatreorgans.com/cicatos>>

Paramount Theatre, 1124 Meridian, Anderson, IN, (800)523-4658, (3/12P); <<http://www.parathea.org/>>

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

■ KANSAS

Century II Civic Center, 225 W. Douglas, Wichita KS. (316)838 3127), (4/38W); Sat, Oct. 4, 7:00pm, Jim Riggs, *Safety Last*; Sat, Mar. 20, 2004, 7:00pm, Jonas Nordwall; Sat, May 22, 2004, 7:00pm, Brett Valliant, David Harris, & vocalist Karla Burns; <<http://www.nyparamountwurlitzer.org>>

Little River Studio, 6141 Fairfield Rd, Wichita, KS, (316)838 3127), (4/19 W); Sun, Oct. 5, 1:00pm, Dave Wickerham; Sun, Mar. 21, 2004, 1:00pm, Patti Simon & Dick Kroeckel; Sun, May 23, 2004, 1:00pm, Jelani Eddington & David Harris; <<http://www.nyparamountwurlitzer.org>>

■ MAINE

Merrill Auditorium, 389 Congress St, Portland, ME, (207)883-9525, (5/98A); All concerts Tue, 7:30pm unless otherwise noted; Thu, Jul 10, 7:30pm, Rob Richards; Jul 15, Fred Swann; Thu, Jul 31, 7:30pm, Dan Bellomy; Aug 5, John Weaver; Aug 12, Roger Sayer; Aug 19, Joyce Jones; Thu, Aug 21, 7:30pm, Scott Foppiano; Aug 26, Thomas Heywood; <<http://www.foko.org/>>

■ MICHIGAN

Crystal Theatre, 304 Superior Ave, Crystal Falls, MI. (906)875-6052, (3/21M); Sat, Jul 26, 7:00pm, Tom Hoehn; 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>>

Ironwood Theatre, 109 E Aurora St, Ironwood, MI, (906)932-0618, (2/7B); Sun, Jul 27, 2:00pm, Tom Hoehn

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 Theatre, 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://redfordtheatre.com>>

■ 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/>>

■ MINNESOTA

Heights Theatre, 3951 Central Ave NE, Columbia Heights, MN, (763)789-4992, (4/10W); Movie overtures every Fri, Sat, and Sun

■ NEW JERSEY

Broadway Theatre, 43 S Broadway St, Pitman, NJ, (856)694-1471, (3/8K); Movie Music Overtures; Fri, 7:00pm - 7:30pm, Michael Lundy; Sat, 7:00pm - 7:30pm, Alternating Warren Clark & Harold Ware; Sun, 2:30pm - 3:00pm, Bob Nichols; Sun, 7:00pm - 7:30pm, Harold Ware; <www.sjtos.org>

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; 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, 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, 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; 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

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, Lance Johnson, David Knudson, & Steve Eneboe; <<http://www.fargotheatre.org/>>

■ OHIO

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

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

Elsinore Theatre, 170 High St NE, Salem, OR, (503)233-7274, (3/25W); Silent Movie Programs start Tuesdays at 7:00pm, Rick Parks, organist; Sun, Nov 9, 2:30pm, Rob Richards; <<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; <<http://www.wanamakerorgan.com/>>

Keystone Oaks High School, 1000 Kelton Ave, Pittsburgh, PA, (412)921-8558, (3/19W); All concerts on Saturday at 7:30pm; <<http://www.aol.com/wurli2/index.html>>

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

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

Strand-Capitol PAC, 50 N George St, York, PA, (717)846-1111, (3/17W); Theatre undergoing renovation. Organ is in storage.; <<http://www.strandcapitol.org/>>

Sunnybrook Ballroom, East High Street, Pottstown, PA, (610)326-6400, (3/14US); Organ plays for Sunday Brunch

■ TENNESSEE

The Paramount Center for the Arts, 518 State St, Bristol, TN, (423)968-7456, (3/11+W); <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; <<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); 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, 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, Aug 17, 1:30pm, David Wickerham

Malvern Town Hall, Glenferrie Rd & High St, Malvern VIC, (03) 9781 5349, (3/16C); Sun, Jul 20, 2:00p, Four Artist Concert; Sun, Nov 30, 2:00pm, Chris McPhee and Robert Wetherall

Marrickville Town Hall, Marrickville & Petersham Roads, Marrickville, NSW, (02) 9629 2257, (2/11W); Sun, Sep 21 2:00pm, Neil Jensen; Sun, Oct 26 2:00pm, Tony Fenelon; <<http://www.tosa.net.au>>

Orion Centre, 155 Beamish St, Campsie, NSW, (02) 9629 2257, (3/17W); Sun, Jul 20, 2:00pm, Cliff Bingham & Friends; Sun, Aug 24, 2:00pm, David Wickerham; Sun, Dec 7, 2:00pm, John Atwell; <<http://www.tosa.net.au>>

■ CANADA

CASA LOMA, 1 Austin Terrace, Toronto, ON, (416)421-0918, (4/19W); All concerts, Monday @ 8:00pm; <www.theatreorgans.com/toronto/>

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

The Barry Memorial Hall, 7, Gladstone Rd, Barry, South Glamorgan, (4/15CHR); Sun, Jul 27 2:30pm, Donald MacKenzie; Sun, 28 Sep 2:30pm, Len Rawle; <www.atos-london.co.uk>

Civic Hall, North Street, Wolverhampton, W Midlands, (0)1902 552121, (4/44C); Friday noontime concerts 11:15 - 12:15; All concerts Sat, 2:00pm; Sat, Jul 19, Eddie Rhuier; <http://mysite.freeserve.com/civic_compton>; <www.wolvescivic.co.uk/hm/compton/index.asp>

Fentham Hall, Marsh Lane, Hampton-in-Arden, Solihull, +44 1564 794778, (3/11C); All Concerts Sunday at 3:00pm; 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>>

Kilburn State Theatre, 197 - 199 Kilburn, High Rd, Kilburn, London, (4/16W); Sun, Sep 7, 2:30pm, Janet Dowsett; Sun, Dec 7, 2:30pm, Michael Wooldridge; <www.atos-london.co.uk>

Portslade Town Hall, Victoria Rd, Portslade, Sussex, (0)1293 844788, (3/18C); Sun, Jul 13, 3:00pm, Stephen Foulkes; Sun, Aug 10, 3:00pm, Kevin Morgan; Sun, Sep 14, 3:00pm, Iain Flitcroft; Sat, Oct 18, 7:30pm, Michael Wooldridge & Phil Solomon; Sun, Oct 12, 3:00pm, Catherine Drummond; Sun, Nov 2, 3:00pm, Simon Gledhill

The Ritz Ballroom, Bradford Road, Brighouse, W Yorkshire, 44 (0)1484 513879, (3/10W); All concerts, Sun, 2:30pm; 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/ritzbhall.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, Sep 12, 7:30pm, Jelani Eddington; Sun, Oct 19, 3:00pm, Nigel Ogden; Sun, Nov 16, 3:00pm, Catherine Drummond & Adam Evans; Sun, Dec 7, 3:00pm, John Mann; <www.cinema-organs.org.uk>

Thomas Peacocke Community College, The Grove, Rye, East Sussex, 01424 444058, (2/6W); Sun, Sep 14, 2:30pm, Paul Roberts; Sun, Oct 19, 2:30pm, John Mann; Sun, Nov 16, 2:30pm, Byron Jones

Woking Leisure Centre, Woking Park, Kingfield Rd, Woking, Surrey, (3/17W); Sun, Oct 19, 2:30pm, Young Organists Comp; Sat, Nov 15, 7:30pm, David Redfern; Sat, Aug 16, 7:30pm, Jelani Eddington; Sat, Dec 13, 2:30pm and 7:30pm, Len Rawle Xmas Show; <www.atos-london.co.uk>

PART THREE: THE ULTIMATE STATEMENT

CONTINUED FROM PAGE 32

three songs. Ever the smiling, graceful professional at the console, Wright was as comforting as he could be to this crowd of nearly 5,000—but he was hurting inside more than anyone could imagine. After thanking everyone for being so supportive, he launched into an innocently happy “Hello Frisco, Hello,” followed by the sentimental local favorite, “I Left My Heart In San Francisco.” But it was the third piece (which was also the last time George Wright would ever touch this famous instrument) that is the focus of our 12th and all-time greatest theatre organ performance. In a tremendously bittersweet moment, a bridge led into “San Francisco,” and the giant Wurlitzer was transformed into a 36-rank battle cry. The immense audience nearly exploded. They knew this was the end, and the place erupted with applause and cheering that continued through most of this last precious moment. It only lasted about two minutes, but its significance and impact were phenomenal. Just before the close, George played the sequence of notes that supports the lyrics, “San Francisco, open your golden gate . . .” It was only ten notes, but because of the emphasis given them and the powerful backing chords, the level of intensity was nothing short of astounding. In his remarks to the audience, he had been restrained and reassuring. But now as he spoke through the formidable tonal resources of the pipe organ, all of the anger, nostalgia, frustration, sense of loss, and strong feelings for the city and its archi-


tectural crown jewel were crystal-clear. Only ten notes, but they cut to the bone and thundered out a local anthem like nothing before . . . or since. And yet, the ending was a major key George Wright classic in which it was all perfectly resolved. The almost-constant applause that had started at the beginning of this closer grew stronger at the coda. There was a flourish on the brass, which was released as the powerful pedal note continued on its own until the final brass stinger sounded the exclamation mark. The crowd responded with the absolute maximum for people who are sane and sober. On a rare archival tape few were ever able to hear, the deafening applause was heard to continue on after the finish for over a minute—until the audio abruptly ended. The tail of the tape had apparently broken off—the applause obviously continued on for some time after that. When all of the factors are considered, the venue and what it represented, the artist, the historic pipe organ, and several other facets, including the magic setting of San Francisco, only one conclusion can be reached: George Wright’s performance of “San Francisco” that night back in 1963 must be considered the greatest theatre pipe organ performance of all time. In the nearly 100 yearlong history of the theatre organ, this truly was THE defining moment.


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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Henningsens' 30th Year

by Dr. Edward J. Mullins

Carsten Henningsen, who conceived the idea of a theatre organ in a pizzeria, celebrates thirty years in business on November 29, 1988. Henningsen was born and raised in Minden, Nevada. His wife, Joyce, was born in Great Falls, Montana. They met when they were students at Montana State University in Bozeman. They fell in love with the theatre organ and with each other when they heard the 2/7 Wurlitzer in the Ellen Theatre in Bozeman, played by Ed Pegram. In 1955, Carsten obtained his B.S. in Industrial Engineering, a profession he pursued for the next three years.

On November 29, 1958, Carsten opened Ye Olde Pizza Joynt on Mission Boulevard in Hayward, California, in the East Bay area south of Oakland. Fred Finn and his wife played banjo and piano there (years later they would become nationally known on their television program, "Mickey Finn's").

In the late fifties, stereophonic high fidelity swept America like a tidal wave. Riding the crest of this wave was George Wright with his numerous theatre organ recordings on the Hi-Fi label. Wright played the 4/36 Wurlitzer during the thirtieth anniversary celebration at San Francisco's Fox Theatre June 28, 1959, to a full house. His midnight organ concerts at the Fox in the early sixties proved enormously popular. Seeing the line of concert-goers winding around the block, the Henningsens knew that pipes and pizza would be a winning combination.

The Henningsens, theatre organ enthusiasts from their Bozeman courtship days, attended these concerts that packed the house. A friend, Bob Denny, had installed a 3/11 Robert-Morton the-



Sign on door attests to 30 years in business - November 29, 1988. Ed Mullins Photo

atre organ in his home which they went to see. Carsten decided to install a theatre organ in the pizzeria and asked Denny to look for a suitable organ.

In 1960 the present Ye Olde Pizza Joynt was built to Henningsen's specifications at 19510 Hesperian Boulevard in Hayward. It took Bob Denny one year to find a two-manual, nine-rank, Style 210 Wurlitzer, Opus 1835, originally installed in the State Theatre in Fresno, California, in 1928. It had passed through several ownerships and was in the home of Babe

March in Vallejo, California, when purchased in 1962. They began dismantling the organ at 8:00 a.m. and by 8:00 a.m. the following morning the task was completed and the instrument returned to the warehouse.

The organ installation was completed by Bob Denny and was premiered July 25, 1962, by Dave Quinlan. They used to call the pizza orders from the kitchen over the banjo and piano music. While this method had worked, it was no match for the Mighty Wurlitzer. Quinlan told Henningsen, "We've got to do something about this!" Being from Nevada, Carsten solved the problem by making a copy of a Keno lighted numbers board and numbering the pizza orders.

In 1963 Ye Old Pizza Joynt acquired the present Style 235 three-manual console to replace the two-decker. It was originally installed in San Francisco's Warfield Theatre in 1925, Opus 984. It was first played in November, 1963, when it was temporarily situated under the Sleigh Bells. Both consoles were playing for a while until the two-manual console was sold to Warren Blankenship of Monterey, California.

Tonal Resources

Ranks:

Tibia Clausa
Concert Flute
Violin
Violin Celeste
Horn Diapason

Gamba
Gamba Celeste

Vox Humana
English Post Horn
Kinura
Brass Trumpet
Brass Saxophone
Tuba

Percussions:

Bongo Drums
Chimes
Chrysoclott
Glockenspiel
Liberty Chimes
(Celeste Gongs)
Marimba/Wood Harp
Saucer Bells
(Kilgen from a
theatre in Ellensburg,
WA)

Sleigh Bells
Xylophone
"Go-Go" bells
Roll Cymbal
Slapstick
Tympani
Toy Counter
Chinese Temple
Gong

5'8" Knabe grand piano with Ampico "A" roll player.

5-stop French Celeste Accordion played by pine "fingers".

43-note red and gold brass Calliope sits atop a coin-operated Cremona upright grand piano, plays ten different pieces on roll.

A real 18-wheeler, Diesel, semi-truck horn.

Exact copy of a Santa Fe steam engine whistle.



Joyce and Carsten Henningsen at Ye Olde Pizza Joynt. Back bar originally in San Francisco's Union House Bar before Prohibition. Ed Mullins Photo



3/13 Wurlitzer console; overhead mirror enables patrons to see organ keyboards. Ed Mullins Photo



Knabe grand piano; French Celeste Accordion mounted on the wall between piano and console. Baskets beneath piano contain tambourines, maracas, etc. used for audience participation. Ed Mullins Photo

Four more ranks were added to the original nine making it thirteen ranks at present. There are no plans to add more ranks. There are other interesting diversions in the restaurant. The latest eye-catcher is the "Pizzacato Fire Flies" designed by Joyce Henningsen. These are little lighted fire flies that are wired to the pizzicato relay and light up when that stop is used.

Dave Quinlan played there from July 25, 1962, until October 12, 1963. He was followed by Bill Langford who stayed on the bench for eighteen years. Don Thompson is the present organist; he started playing there in May 1983.

In the thirty years since the opening of Ye Olde Pizza Joynt the idea of pizzerias

equipped with theatre pipe organ has spread across American and into foreign countries. Many have come and gone. Some were in the wrong location. Some were too large; the Pizza Joynt is about the size of a neighborhood tavern which gives it an ambience. Some places still operating do not have quality control of the product, despite having excellent organ music. In many pizzerias the organist plays too loudly. Many pizzas are over-priced. The list could go on. The grand-daddy of them all still flourishes.

When I asked Carsten the secret of his success, Henningsen said, "It's like an automobile; everything has to function. If you have a 500-horsepower

engine with a burned-out clutch, you don't go anywhere. All functions have to operate. You have to have quality control and your employees have to be civil to the customers." In my opinion, Ye Olde Pizza Joynt serves the best pizza in California.

ATOS has acquired many new members who heard a theatre organ for the first time in a pizzeria. Carsten Henningsen deserves the admiration and gratitude of every theatre organ enthusiast for what he has done to perpetuate theatre organ and to bring it closer to the public. In his own particular way he has helped to bring about the renaissance of the instrument in America and throughout the world.



Dave Quinlan, World's First Pizzeria Organist, at original 2/9 Wurlitzer console in 1962. Henningsen Collection



Coin-operated Cremona upright player-piano plays ten different pieces. 43-note red and gold brass Calliope located on top is played from organ console. Ed Mullins Photo

HENNINGSENS Excel at "XL"

by Dr. Edward J. Mullins

The Henningsen family celebrated forty years in business on December 1, 1998 at Ye Olde Pizza Joynt in Hayward, California. Carsten Henningsen conceived the idea of a theatre organ in a pizzeria when they opened on November 29, 1958, on Mission Boulevard in Hayward. The present restaurant was built to his specifications at 19510 Hesperian Boulevard in 1960.

With the help of friend Bob Denny, they found the 1928 two-manual, nine-rank, Style 210 Wurlitzer, Opus 1835, originally installed in the State Theatre in Fresno, California. The installation was completed by Bob Denny, premiering July 25, 1962 with Dave Quinlan at the console. The present Style 235 three-manual console was acquired in 1963. It was originally installed in San Francisco's Warfield Theatre in 1925, Opus 984, and was first played in November 1963 when it was temporarily located under the sleigh bells. Both consoles were playing until the smaller console was sold.

Four ranks were added making it the present thirteen ranks. Dave Quinlan played from July 25, 1962 until October 12, 1963. Bill Langford followed him for eighteen years. Don Thompson started in May 1983. Jerry Nagano was on the bench for ten years and said farewell on January 24, 1998 (See *THEATRE ORGAN* March/April 1998, page 42, Jesse Crawford Chapter Notes). Present organists are: Bob Coffin, Steve Eldefonso and Jim Riggs.

The 40th Anniversary celebration featured Bill Langford and Jerry

Nagano at the console. The Henningsen family was present and three different cakes were served. Carsten, Jr. related the story of how they changed his first pair of diapers on the table at the pizza joynt on the way home from the hospital where he was born.

Carsten, Sr. was born and raised in Minden, Nevada. Joyce, his wife, was born in Great Falls, Montana. They met in Bozeman, Montana, while students at Montana State University. They fell in love with each other and with the theatre organ when they heard the 2/7 Wurlitzer in the Ellen Theatre in Bozeman. The organ is still installed and the only original installation left in Montana.

Carsten was awarded his Bachelor of Science in Industrial Engineering from MSU in 1955; a profession he pursued for the next three years. In the 1950s, stereophonic high fidelity was sweeping America like a tsunami. Riding the crest of the wave was the late George Wright, with his many hi-fi label theatre organ recordings.

Joyce and Carsten attended the 30th anniversary concert of the San Francisco Fox Theatre's 4/36 Wurlitzer on June 28, 1959 to a full house. Seeing the line of organ concert-goers winding around the block, the Henningsens knew that pipes and pizza would make a winning combination. Having never made a pizza before, they got a recipe which was improved upon until they got it right. Their first establishment was in partnership with Fred Finn and his banjo-playing wife who also



played the piano. They had two places. Later Carsten took one and Finn the other. The Finns later became very famous on American television with their "Mickey Finn" program. They used to call the pizza orders from the kitchen over the banjo and piano music. While this method worked for a time, it was no match for the "Mighty Wurlitzer."

Dave Quinlan told Carsten, "We've got to do something about this!" Being from Nevada, Carsten solved the problem by copying a lighted Keno number board and numbering the pizza orders. Other pizza franchises saw this method and latched on to Carsten's idea. As the old saying goes, "often copied, but never duplicated." Ye Olde Pizza Joynt is the grand-daddy of them all. In my opinion they serve the best pizza in California.

I repeat what I wrote in *THEATRE ORGAN* September/October 1988: ATOS has acquired many new members who heard a theatre organ for the first time in a pizzeria. Carsten Henningsen deserves the admiration and gratitude of every theatre organ enthusiast for what he has done to bring it closer to the public. In his own particular way, he has helped bring about the renaissance of the instrument in America and throughout the world.

We salute the
Henningsen family --
Joyce, Carsten, Carsten, Jr.
and Mary Anne for
"XL" years of excellence!

Opposite page:

L to R: Carsten Henningsen, Jr., Mary Anne, and Carsten, Sr. at Ye Olde Pizza Joynt, Hayward, California, December 1, 1998, during the 40th Anniversary Celebration.

Top to Bottom:

Carsten Henningsen, Jr. reminisces at the 40th anniversary of Ye Olde Pizza Joynt, December 1, 1998.

Jerry Nagano at the Ye Olde Pizza Joynt 3/13 Wurlitzer. Nagano spent ten years there.

Organ curator Ed Stout between Carsten Henningsen Jr. (left), and Carsten Sr. at Ye Olde Pizza Joynt 40th Anniversary.

Bill Langford, 18-year veteran, at 3/13 Wurlitzer during the 40th anniversary party.

Dr. Ed Mullins photos

YE OLDE PIZZA JOYNT 3/13 WURLITZER TONAL RESOURCES

RANKS

Tibia Clausa 16'
Concert Flute 16'
Violin
Violin Celeste
Open Diapason 16'

Gamba
Gamba Celeste

Vox Humana
English Post Horn
Kinura
Brass Trumpet
Brass Saxophone
Tuba 16'

PERCUSSIONS

Bongo Drums
Chimes
Chrysoglott
Glockenspiel
Liberty Chimes
(Celeste to Chrysoglott)
Marimba/Wood Harp
Saucer Bells
(Kilgen from a theatre in
Ellensburg, Washington)
Sleigh Bells
Xylophone
"Go-Go" bells
Roll Cymbal
Slapstick
Tympani
Toy Counter
Chinese Temple Gong

5 stop French Celeste Accordion.

43 note red and gold brass Calliope sits atop a coin-operated Cremona upright grand piano, plays ten different pieces on roll.

A real 18-wheeler, Diesel, semi-truck horn.

Exact copy of a Santa Fe steam engine whistle.

(Editor's note: We regret to say Carsten Henningsen Sr. passed away March 2, 1999. We offer sincere condolences to his family.)



Theatre Organ Techniques

By Cheryl Seppala



COUNTER MELODY EXERCISES

We continue the study of counter melody with two pretty exercises for the left hand and pedal. If you missed last issue's explanation of counter melody, I will briefly recap.

A counter melody is any note of the given chord, which is sustained in the left hand. Usually several other notes of the chord are tapped above, below or around it. The purpose is to create a secondary "melody" which "counters" the main tune.

This is far easier to see in the form of musical examples than it is to explain in words. Many of my students have found the following two exercises very helpful in understanding the concept and developing the technique for counter melody.

Both of these exercises progress around the circle of fourths utilizing a prescribed counter melody pattern for the left hand while the pedals alternate. The right hand gets to rest!

All counter melody notes should be played legato. All chords and pedals should be tapped staccato. Please note that the counter melody is not always the lowest note of the chord. It sometimes appears on top or even in the middle of the chord, requiring you to tap one note on either side of it. Consequently, the following two exercises are also very good for finger independence.

The first study begins with the root of the chord as the counter melody, progressing to the major seventh, to the seventh and ultimately to the third of the next chord around the circle of fourths. The pedals are simple alternating between the root and the fifth of the chord.

The next exercise is a bit more challenging. Now the counter melody progresses from the fifth of the chord to the augmented (up one half-step), to the third of the next chord, around

the circle of fourths. Please note the pedals are not always alternating root to fifth. Whenever there is an augmented chord, the third is used in the pedal to avoid a half-step clash between pedal and counter-melody.

The musical score consists of six systems, each with two staves (left hand and pedal). The exercises progress through chords: C, F, Bb, Ab, Db, Gb, B, E, A, D, G, C. The left hand plays counter melodies while the right hand rests. Pedals alternate between roots and fifths, with adjustments for augmented chords.

Counter Melody Root to Major 7th to 7th to 3rd of Next Chord around Circle of 4ths

I hope you will take a few moments to try these two studies. They will improve your left hand and pedal coordination and technique as well as acquaint you with the sound and the feel of counter melody. Best of all, they are very pretty and harmonious to rehearse.



Counter Melody 5th -to- Aug. -to- 3rd of Next Chord around Circle of 4ths.

Journal of American Organbuilding

Quarterly Publication of the American Institute of Organbuilders

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

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

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Ode to the Magnificent Wind Machines

By Ron Musselman, Associate Editor

The power of poetry to crystallize, focus and concentrate thought and emotion has been a personal fascination since grade school. I wrote several pieces of various forms of rhyme and free verse throughout high school and college. Some rather florid (and ultimately effective) verse was written during the courtship of my future wife. But nary a word of poetry was written by me for nearly 30 years. Then recently, I was asked to do a portrait of our church sanctuary, which was about to undergo a major remodeling and décor change. It was a superb example of "late 1950's cathedral modern" and this much-loved building had seen many memorable events take place within its walls in more than 40 years of service. And the best way to enhance the portrait of it was

to chronicle these events in an accompanying piece. This was done in the form of free verse and given the title *In This Very Room*. Then in the last couple of months, a series of conversations with several friends and family members inspired a statement about the importance of the theatre organ as a medium of musical expression. I couldn't see it happening in the structure of full-sentence prose. So I returned to the format of free verse to develop the sentiments that follow. In a rare burst of inspiration, most of this was scribbled out in about 20 minutes. It is presented here with the hope that the reader will gain some further insight as to why the theatre pipe organ is such an effective tool in communicating ideas and feelings through music.

Chroma

Wondrous devices
Those mighty theatre pipe organs...
Appearing in the early 1900s
Giving the first silent movie organists
Colors and powers of expression
That broke down the barriers of the past.

In the golden age
Jesse Crawford taught it to sing
And in its mid-century rebirth
George Wright taught it to entice and thrill...
And under his command
The instrument shot light years into the future.
The vocabulary of the Mighty Wurlitzer
Was expanded to open up new frontiers
To draw in future generations
And show them
A musical force of vital importance.

As the new century approached
Father George left us
But he left the plans
For the next generation of console greats.

His musical children have carried on
And their audiences have experienced musical journeys
Not even imaginable
In the early 1900s.

More young console stars now streak across the sky
Than at any time in the past.
They promise to bring the grand old girl
Through a new and changing century.

The timeless allure and aural magic
Of a well-played theatre pipe organ
Transcends the almost limitless array of tone colors—
Or the magnificent untremmed Diapason Choruses...
The unmatched power of a Post Horn-topped
ensemble...
Or the exhilarating extremes of pitch—
That spans the upper limits of human hearing...
And descend to the subterranean depths
Of a well-regulated 32-foot Diaphone—
That can make a concrete foundation tremble.
It goes beyond all of these things—
And crosses over to the realm of the living;
When a first-tier horseshoe magician is delivering
his best,
Listen carefully...
And drifting down from the pipe chambers
You can hear the harmonics of human breath
The essence of an occasional sigh
And the unmistakable sound
Of a beating heart.

Chapter News

ATTENTION ALL CHAPTER CORRESPONDENTS: The deadline for receiving Chapter News items for the November/December issue is September 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 the titles of the music played at programs, or the menu items served at chapter functions. Photos may be sent electronically if they are no less than 300 dpi resolution. Unless you have access to equipment that can send high-resolution photos, please send all photos to the editor via the postal service. Thank you for your cooperation.

ATLANTA

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

Atlanta, Georgia. For the month of March, Mr. Bucky Reddish opened his beautiful Vinings home to the Atlanta Chapter. Mr. Neil Pollock, an Atlanta Chapter member who growing up in the Midwest worked professionally for Baldwin and Kimball, was our artist. Neil has really become involved in our chapter since getting back into the theatre organ scene. His program on the Reddish Allen 311 demonstrated what the Allen 311 can do with beautiful ballads on a spring afternoon. Neil, who is a former Allen 311 owner, knew the instrument well. This is probably the best sounding Allen 311 in the country. It has been voiced by Jonas Nordwall and Simon Gledhill, with many additional hours of fine-tuning by Bucky himself. It speaks into a large great room with cathedral ceiling and sounds like a much bigger instrument.

Neil also presented a well-attended program of theatre organ fare on the mighty Wurlitzer theatre organ affectionately named Bertha at the wonderful venue of the Alabama Theatre in Birmingham, Alabama. His style of playing made good use of the organ's lush Strings, Voxes and those beautiful Tibias. We have just heard the beginnings of the rebirth of theatre organ playing by Neil Pollock!

March 29 gave us a special concert outside our normal chapter program. Ron Carter, who has become quite a silent film organist, accompanied the 1926 silent film version of *Ben Hur* to a capacity crowd at the Maple Avenue



Rick Norton at Ken Fields Allen 312.



Neil Pollock at the Reddish Allen R311.



Bucky Reddish and Neil Pollock at the Allen R311.



Ron Carter at the Allen 311 for "Ben Hur."

United Methodist Church, where he has been organist for 32 years! Again, through the generosity of Allen Organ Studios of Atlanta, a state of the art three-manual Renaissance theatre organ was provided with doubled audio. What a sound! The film was recently restored by Turner/MGM and the print is in like new condition. You think the chariot race in the 1959 sound version is something? Well it pales in comparison to the

silent film version starring Ramon Novarro and Francis X. Bushman. Ron's accompaniment score and playing was so exciting and well received that he got a standing ovation at intermission! James Thrower, the church's associate organist and pianist, kept the crowd entertained with a cameo appearance playing several popular numbers to give Ron a break during intermission. *Ben Hur* is over two and one-half hours long. Many people

who came down to the console to greet Ron after the program and to attend the reception had never seen a full-length silent film with live accompaniment. They were amazed at how they "got into a movie without talking." Many said after the first ten minutes they didn't miss the dialogue at all, but were enthralled with the music and the film.

April brought the Atlanta Chapter to a new venue, the beautiful east Cobb Estate of member Ken Fields. Ken is the proud owner of an Allen 312 theatre instrument. Through the efforts of Allen Studios of Atlanta, Ken had recently upgraded his instrument from two to four channels. This included two additional speaker cabinets and 100-watt amplifiers. Getting those digital ranks divided into four sound sources made an unbelievable difference. Ken has restored his family antebellum estate and added to it a delightful sun/music room with chambers for the speakers. He is an accomplished woodcarver and has done extensive trim upgrading to his three-manual console. Local chapter member Rick Norton, who is also one of our past presidents and current organist at the First Baptist Church of Cave Springs, Georgia, was our artist. Rick says he began loving the organ from an early age when he would sneak out of church service to play the Hammond in the chapel. Oh how many of us can remember those days! Rick has what one can describe as the "velvet touch" to his theatre organ playing. He entertained us with some beautiful ballads and a very upbeat Latin medley. Rick has a contagious console personality and kept the audience laughing with his comments. We definitely want to hear more playing from this fine artist!

Coming in just a few weeks, the Atlanta Chapter will be co-sponsoring a "Night of Old-Time Radio Theatre" at

the Callanwolde Mansion in Decatur, Georgia, on May 10. A radio troupe, known as the Pot Luck players, an all-volunteer but very professional group of actors with great radio voices, will present *Flash Gordon*, *The Shadow*, and *Fibber McGee and Molly*—all to theatre organ accompaniment. This will also include an old-time vaudeville variety show using an Allen 311 theatre organ with singing and dancing. The proceeds will go to the continued installation of the Page theatre organ in Stephenson High School and to maintain the large Aeolian residence organ at Callanwolde. Programs sponsored by the Atlanta Chapter attempt to present the wide versatility of using the theatre organ as a concert instrument, accompanying the silent film, background music and special effects for radio, and of course to provide musical accompaniment for vocalists and dancers. In July the Fabulous Fox Theatre in Atlanta will present Dennis James accompanying the silent film *Phantom of the Opera*. Mark your calendars for July 20 as part of the Fox's 2003 Summer Film Festival. Dennis James needs no introduction to theatre organ and silent film buffs. He is the premier silent film accompanist in the world today!

Lastly, there is to be a special announcement soon of a unique event to be held for theatre organ lovers in May of 2004 in the Atlanta area. Watch your journal and the ATOS web site!

Ron Carter

CENTRAL FLORIDA

Bill Shrive, President, 727/546-0564

Tampa, Florida. In March we met at the home of Dick and Dixie Leis. Following a short meeting we were treated to a wonderful concert by former member Tom Woolliscroft on the Leis' new Allen 319EX. Tom played a variety of



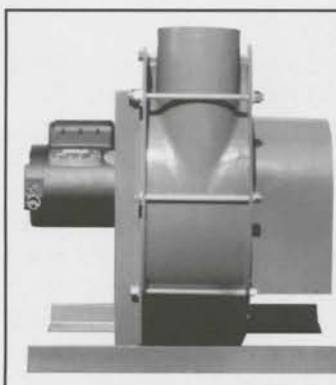
George Losinger at the Wurlitzer and Dave Henderson at the Vibraphone.



Tom Woolliscroft at the Leis' Allen 319EX.

tunes and the organ sounded beautiful. After the program members enjoyed open console. We also had a chance to hear the Leis' Mortier organ and some monkey organs. It was a very enjoyable afternoon and we enjoyed seeing their beautiful home as well as the magnificent organ installation.

Also in March our monthly concert in Pinellas Park featured members George Losinger at the Wurlitzer and Dave Henderson at the Vibraphone. During the first half they played many well-known numbers and in the second half they played requests from the audi-



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ence. Everyone enjoyed the program. Also, we now have the String pipes playing on the Pinellas Organ, including a 16' TC String. That gives us eight ranks of nine fully operational.

On April 4 CFTOS and MTOS members and guests were treated to a concert by Walt Strony on the Allen 319EX at the home of Dick and Dixie Leis, sponsored by Mathis Music. It was a great program and very well attended.

On April 13 Rosa Rio presented her own musical score to the great silent film *La Boheme* starring Lillian Gish at the Tampa Theatre Wurlitzer. It was preceded by a mini concert and a sing-along. Before the film, Rosa mentioned she had met Lillian Gish and Lillian was very interested to know about the organ. The organ sounded great and Rosa was given a good applause. The Post Horn and the Orchestral Oboe were picked up from Maryland recently for the Tampa organ. That will make the Tampa Wurlitzer a 3/14.

Also, in April member Cliff Shaffer presented a fine program for the monthly concert in Pinellas Park. He played many favorites of the 20s and also requests from the audience.

Our April meeting was at the home of Bill and Becky Shrive. Once again our artist was George Losinger who played many fine arrangements on Bill's 2/4 Robert-Morton. Open console followed.

Weekly work sessions on the Robert-Morton at the Polk Theatre in Lakeland continue. As mentioned previously, the main chamber is all releathered. The organ is playable and we hope to have it playing again before the movies.

We are saddened by the loss of member Dolores Lambert who passed away recently. For many years she wrote our chapter news for *THEATRE ORGAN*.

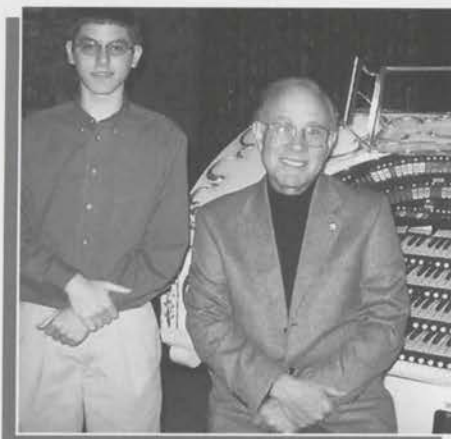
Sandy Hobbis

CENTRAL INDIANA

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

Indianapolis, Indiana. The month of March kicked off with a road trip for many in the Central Indiana Chapter. The month's membership meeting was held in Fort Wayne, allowing many an opportunity to release the cabin fever from a long winter and venture away from home. Our business meeting brought positive updates on two upcoming projects. First, news of renewed interest from the Walker Theatre in downtown Indianapolis helped sweep away gloom which had begun to surround the future of the project to install a Wurlitzer instrument in the venue. Speaking of the Walker Theatre, through the purchase of a small instrument in the Indy area, the Central Indiana Chapter was able to secure the original two-manual Barton console from the Walker Theatre. Although the instrument slated for installation in the Walker uses a three-manual console, preserving this piece of local organ history was important for our mission as an organization. Secondly, the path toward installation of a theatre organ in the luxurious banquet hall of the Scottish Rite Cathedral, also in downtown Indianapolis, was said to be steadily moving toward a bright future.

Following the business portion of the meeting, the Embassy's original 4/16 Page instrument was featured along with the artistry of Dyne Pfeffenberger. The program contained selections celebrating the rich history of the Embassy, including the legendary midnight concerts with Dyne and Buddy Nolan. With one selection, Mr. Pfeffenberger gave a lesson of sorts that subdued and lush sounds can be just as effective, if not more so, than loud and bombastic. Wrapping up his portion of the after-



Mark Herman and Dyne Pfeffenberger at the Embassy Page console.



Jim Riggs at the Manual High School Wurlitzer.

noon's entertainment, Dyne presented an arrangement that had him hopping manuals so fast that the Easter Bunny was likely taking notes. To close the formal musical portion of the afternoon, Mark Herman was featured at the four-manual Page console, astonishing the audience with his superb talent. Mark, at the ripe old age of 15, is the latest in a long list of great organists to study under John Ferguson and to enter the ATOS Young Organist competition from the Central Indiana Chapter.

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Concerts & Silent Films

Another member of the talent list shaped by John Ferguson was featured in demonstration of an Allen Renaissance R-311 on March 20 in Zionsville. Martin Ellis gave the instrument quite a workout on the brief stopover during travel from Macungie to its new home in the Shelbyville area. March 23 found area organ enthusiasts—including a bus load from the Cincinnati area—at the Paramount Theatre in Anderson for a lively performance with Barry Baker at the 3/12 Page, which included the 1928 Laurel and Hardy silent film *The Two Tars*.

A brief respite came in early April on the calendar, but on April 19 the theatre organ metabolism switched to a full sprint with a celebration of the 75th anniversary of the Embassy Theatre in Fort Wayne and its Page instrument. The beautifully restored house hosted a gigantic crowd of all ages and knowledge of theatre organ. Many in attendance discovered for the first time the true treasure in their little city that is the Embassy and its marvelous Page. For those attending—for the first time or the countless time—what a treat it was to have Simon Gledhill helping the 75-year old beauty show how well she can still sing!

The mighty metabolic momentum of theatre organ continued on April 25 in Lafayette with Dave Wickerham at the Long Center 3/21 Wurlitzer. Mr. Wickerham gave a fantastic animated performance to the extent that some thought he might need a seat belt to stay on the bench and not tumble into the front row. The sprint continued with Jim Riggs at the Manual High School Wurlitzer on April 27. The 3/26 instrument was expertly presented with portions of the program swinging through Asia. Also, in a display of amazing arranging ability, Mr. Riggs took a 1932 dreamy ballad, dressed it up with a pair of cool shades and a zoot suit landing it in a 1950's lounge style.

In a test of human metabolism, a group of the usual suspects donned their work clothes for removal of the previously mentioned organ and the original Walker Theatre Barton console. Over a two-day period the little instrument was disassembled, packed and moved to the seemingly ever-expanding CIC storage area.

Shawn Chase

CHICAGO AREA

John Peters, President, 847/470-0743

Chicago, Illinois. We had a marvelous social at the Van Der Molen's splendid Wheaton Fox Studio. On March 1, Ron Reseigh treated us to a brilliant display of this Wonder Morton's many beautiful sounds. Ron is still adding to his already vast repertoire. We are pleased that he is close at hand at the Piper Music Palace in Greenfield, Wisconsin.



John Peters makes some short announcements and introduces the artist Ron Reseigh in front of the Paul and Linda Van Der Molen's 4/26 "Wonder Morton" console.



Ron Reseigh and the 4/26 "Wonder Morton" console at Van Der Molen's residence.

We scheduled a fund-raising concert at the Sanfilippo's Barrington Chateau on May 18. Jelani Eddington presided and we enjoyed a great program and good attendance. Details in the next **THEATRE ORGAN**.

Work is progressing on the Oriental Wurlitzer. Bids are out. We would appreciate any help we can get from interested theatre organ buffs and technicians. The management of the Oriental fully backs this project—perhaps some seed money?

Hal Pritchard

CONNECTICUT VALLEY

Beth Boda, President, 203/375-1038
beboda@optonline.net

Thomaston, Connecticut. The 42nd celebration of the founding of CVTOS was combined with a general membership meeting and was held at the Thomaston Opera House on February 8. A short concert was played by long time member, George Bell, at the 3/15 Marr & Colton. George played a variety of



George Bell at the console of the 3/15 Marr & Colton at the Thomaston Opera House.



Ron Reseigh at Shelton's 3/13 Austin, March 22, 2003.

enjoyable selections in his orchestral style inspired by Buddy Cole. The audience was very appreciative of the music George played, along with his witty commentary. The meeting was attended by a number of members, friends and founding President, Allen Miller.

After the meeting, the group went to A. Joseph's, a nearby restaurant, and celebrated the birthday of CVTOS. An evening of good conversation and camaraderie and a hearty dinner was enjoyed by all. The only question on everyone's lips as they left was, "Where's the Cake?"

The Thomaston Opera House was built in 1884 by Seth Thomas as an entertainment venue for the workers at

his clock factory just down Main Street. The building has spectacular Victorian architecture and is one of the significant landmarks in Connecticut.

Our first concert for 2003 took place March 22 with Ron Reseigh at the Austin console at Shelton High School. Ron spent the afternoon acquainting himself with the organ and by concert time it was clear that he was in charge and that he had chosen his program to show the organ at its best. His selections and playing style pleased the audience and he came across as a very mature young man whose musical background is solid. Ron expressed his appreciation to the organ crew for their work in keeping this instrument in top condition. The organ is one of the last remaining Austin theatre organs in existence. Ron was in great demand after the show for his autograph. We were certainly delighted to have this up and coming young organist kick off our 2003 season!

We had our spring meeting on April 12 at the home of new member John Polo. John has agreed to be our AGO liaison. A most gracious host, John provided a beautiful table of goodies for all to enjoy. The piece d'resistance, however, was the three-manual digital classical Allen organ and six-foot Kawai grand piano. John, David Harris and Juan Cardona, Jr. provided entertainment for the afternoon. Juan performed several solo selections on the Allen. Then John (playing the Allen) and David (playing the piano) combined their talents to present a wonderful set of popular tunes. It was a great afternoon and we are looking forward to several joint CVTOS-AGO programs within the next year that John is setting up.

Mary Jane Bates and Jon Sibley

DAIRYLAND

Gary Hanson, President, 414/529-1177

Racine/Milwaukee, Wisconsin. On March 9 we observed St. Patrick's Day with a social at the West Allis home of Bill and Pat Campbell. Organist for the day was Ralph Kohn since Bill had just been the organist at our last month's DTOS social. Ralph is well known in the Milwaukee area in the theatre organ world since he plays at the Organ Piper and at the Avalon and Oriental Theatres. The instrument is a three-manual Rodgers. We were all encouraged to wear

green and bring a "green" treat. Ralph favored us with Irish music and a sing-along in addition to music from several Broadway shows.

Fred Gollnick of Lake Geneva was the host for our April 27 social. The organ is a two-manual Barton. Organist for the afternoon was Ron Reseigh, a staff organist at the Organ Piper. He played a program with enough variety to please everyone's tastes. Fred inherited his love for the theatre organ from his father, Walter Gollnick, who was the superintendent of the installation of the largest Barton organ ever built, the mammoth 6/51 organ installed in the Chicago Stadium in 1929. Fred also shares his Barton on the third Sunday of every month with a program played by Jerry Rosenberg and with attendance open to anyone who is interested.

Work has already begun on the 2004 ATOS Annual Convention. Our Dairyland Chapter has been awarded the convention and meetings are being held monthly. The theme is "Milwaukee and More in 2004." Co-Chairmen are Bill Campbell and Gary Hansen. It will be held over the July 4th weekend and time will be scheduled for people to attend the famous lake front fireworks display. The afterglow event is a trip to the Illinois Railway Museum in Union, Illinois.

Sandy Knuth

EASTERN MASSACHUSETTS

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

Wellesley, Massachusetts. Richard Knight Auditorium, Babson College, March 2 was the location for our monthly social with member, Edward Wawrzynowicz, and two friends as our entertainers. The three musicians were Ed as our organist, a young lady on percussions/traps who also sang and a fine trumpeter gentleman. All numbers were most listenable and familiar with solo organ and trumpet as well as all three contributing variety and a sing along for good measure.

Patriotic songs including those of the various services were an integral part of the program. The piano, played from the console, was also used. To sum up the afternoon in a few words, it was very good entertainment and out of the ordinary with other instruments blending with our Wurlitzer.

March 22 EMCATOS hosted Robert Wolfe at a public concert for a second time and the large audience witnessed the flags of Great Britain and the United States being carried down the center aisle to stage right and left—a nice gesture. With spotlights on both flags, the National Anthems of both nations were sung by the standing audience.

Mr. Wolfe and the resident organist at the Tower Ballroom, Blackpool, Phil Kelsall, have much in common with almost unbelievably, yet accurate, fast manual and pedal dexterity with inter-manual playing, stop and combination changes, etc. Medleys comprised a large portion of the program as our organist utilized most of the many resources available including the upright piano. On occasion, a rotating crystal ball with a spotlight sent many facets of light around the auditorium.

Included in the program was a hymn and because one of our patrons was celebrating a birthday we all sang the traditional happy birthday song, accompanied by the organ. With much applause and two standing ovations, Mr. Wolfe ended a most pleasant evening. He also gave a concert the next day at the Shanklin Conference Center, Groton, Massachusetts on the splendid Wurlitzer.

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arrangement with G. Paul Music of Spencer, Massachusetts and the Allen Organ Company. A marimba harp is a part of our original instrument's specifications, but our chambers cannot accommodate anything more, so this is the next best substitute.

Our social for April was on the sixth with Gary Phillips as console artist. His program was not formal as he played whatever came to his mind with a nice mix of ballads, some medleys, various dance rhythms like tangos, etc. involving many changes in tempi and volume.

Gary is not only a good organist, but a technician as well, so he makes it seem so easy to perform on this most difficult King of Instruments. His time on the bench was all too short for many of us, but that usually is the case when in the presence of our favorite musical instrument.

Stanley C. Garniss

GARDEN STATE

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

Trenton, New Jersey. March 2003 had surprised all our members with a winter that just kept our streets and gardens covered with snow. Meetings and concerts were cancelled. We really have been spoiled as during the last few years only a few inches of snow fell.

Happily, the announcement of our Chapter's 30th Anniversary was given and arranged. On Sunday March 30, at 3 p.m., over 65 members and friends filled the favorite Bob and Cathy Martin's music room. Professional music filled the air all afternoon. Jerry Mendelson, Ralph Ringstad, Jr., Don Hansen and a surprise guest, David Harris, all took turns playing solos and duets on the

TONY RUSTAKO



Six GSTOS Presidents at our 30th Anniversary. From left, Don Hansen, Michael Cipolletti, Bob Balfour, Cathy Martin, Bill Smith and George Andersen

TONY RUSTAKO



Duet, from left, Ralph Ringstad Jr. at organ and David Harris at piano.

large 3/24 Griffith Beach theatre pipe organ and a grand piano.

A brief ceremony was held and the Charter Members present were honored. Framed certificates were presented to Robert Balfour, Rowe Beale, James Donald, Virginia and Aaron Messing and Virginia and Joe Vanore. A slide show was enjoyed, with interesting pictures of members and events throughout the years. All enjoyed the buffet dinner.

A special booklet was prepared by Joe Vanore supplying all the important chapter activities and names of the past officers in chronological order. Vice-President Greg Klingler then formatted and printed the booklet. Greg also designed and printed certificates of appreciation. They were placed in frames and given to the Charter Members present. Both Joe and Greg received thanks for the hours of preparing this splendid keepsake. Evening ended with fun and of course music. Much heartfelt thanks

again go to our host and hostess, Bob and Cathy Martin.

Jinny Vanore

GREAT SALT LAKE

Craig Brind, President
801/973-1153, cbrind65@yahoo.com

Salt Lake City, Utah. The Great Salt Lake Chapter started the year off by launching the "Silent Movie Accompanists Center" for the Performing Arts (SMAC). This weekly class, which is



David Massey at the Organ Loft's 5/32 Wurlitzer.

sponsored by our chapter and developed by Blaine Gale, began in January with the purpose of teaching people the art of accompanying Silent Movies. The Organ Loft, with its 5/32 Wurlitzer is the venue for the ongoing four-week course.

On March 27 and 28, David Massey fulfilled a life-long dream when he took to the Organ Loft console to accompany the silent movie *My Best Girl*. David, who was also a student of the SMAC class, had been working for quite some time to develop a score for the movie. After participating in the class, and receiving other encouragement, he was ready for his debut performance. His accompaniment was flawless as he delighted audiences on both Thursday and Friday nights. One gentleman made the comment that he "forgot David was there" as he enjoyed the movie. This is the best compliment one can receive while playing for a movie. We look forward to hearing more from David in the future.

In April we were excited to have Jelani Eddington in town to present a workshop for the SMAC. We had about 15 people attend the workshop on April 9. All those who attended the workshop enjoyed the valuable information and

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the chance to have hands-on guidance at the console.

The next night, April 10, we were favored to have Jelani accompany *The Black Pirate* as part of the Organ Loft's regular Silent Movie Series. The building was filled to capacity as many people took advantage of the opportunity to hear our visiting artist's interpretation of the movie. As Jelani left town, our own Blaine Gale returned to the console on Friday night to accompany *The Black Pirate*.

On May 27 we will have the rare opportunity to get into the Capital Theatre in Salt Lake City, and play the 2/11 Wurlitzer. The schedule at the Capital Theatre is so tight that the organ is rarely on stage.

We look forward to continued success with the "Silent Move Accompanists Center" as well as gaining further support for the theatre organs in the Salt Lake City area.

David L. Park

HUDSON-MOHAWK

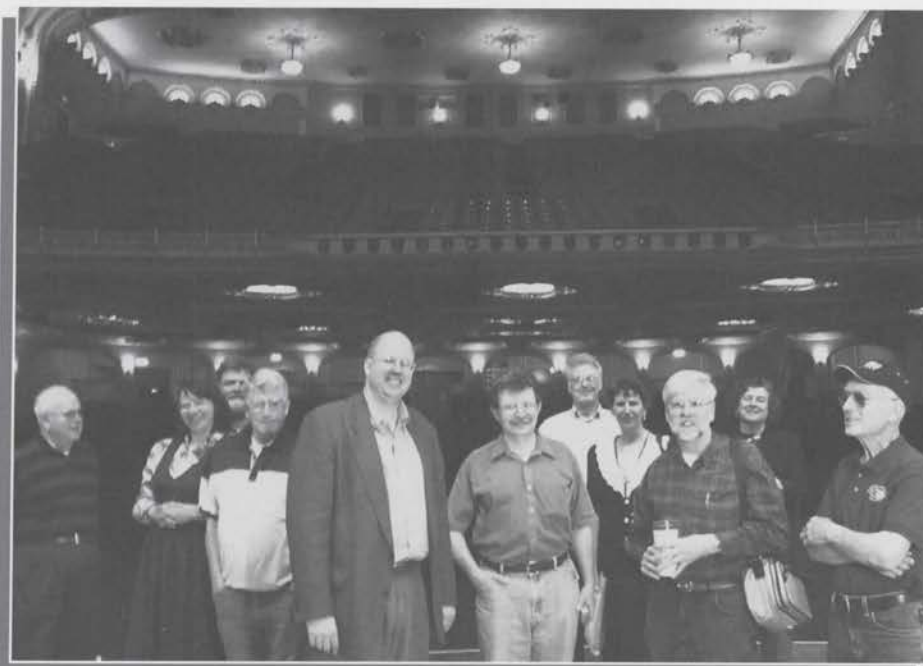
Frank Hackert, President, 518/355-4523

Schenectady, New York. The Hudson-Mohawk Chapter's March meeting



Al Moser

was held on the stage of Proctor's Theatre, Schenectady, New York on the seventeenth. Proctor's Theatre is the home of *Goldie*, a fabulous 3/18 Wurlitzer pipe organ, which has recently been through a major renovation project.



Chapter members with Fred Daniels, center left, on the Palace Theatre tour.

This meeting continued the re-introduction to members of the newly "made-over" instrument with a discussion by Carl Hackert of the MIDI enhancement. Carl defined MIDI and provided practical information as to its *Goldie* applications. A useful handout was provided which offered basic MIDI definitions; gave *Goldie*-specific MIDI technical information; and showed a plan of a typical hookup of MIDI organ to module and sequencer. A short concert video was also shown followed by open console and refreshments.

On April 28, Manager Fred Daniels treated chapter members to a private tour of the beautiful 1930's Era Palace Theatre in Albany, New York. The 2,844-seat facility has recently completed Phase I of a multi-phased renovation plan. Included in this phase were new carpets, seats and a stage curtain as well as a new paint job and rehabilitation of classic marble façades. Phase II is next and includes a new marquee to replicate the original 1930's design. The tour took members to all areas of the theatre including backstage, auditorium, lobby

and projection booth. Thanks to Fred for providing his time and expertise.

The April free, chapter/theatre sponsored, organ concert at Proctor's Theatre

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occurred on Tuesday April 29 and featured a varied group of talented performers hosted by organist Al Moser. Joining Al in the hour of entertainment were: singers Janet Stasio, Jan Bornheim and Theresa Bruno; violinist Ernest Horvath and Ruby McGrory and the Italian Sere-naders. The concert concluded with an old fashioned Sing-Along.

In other genre-related concert news, member Avery Tunningley provided organ accompaniment for two evenings of silent shorts on April 5 and 6 at the historic Glove Theatre in Gloversville, New York.

Norene Grose

LONDON AND SOUTH OF ENGLAND

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

London, England
Woking Leisure Centre
March 8, 2003

Simon Gledhill, Organist

Although still a young man, Simon has been a stalwart of the theatre organ scene at home and abroad for some time. All this goes to show how young he was when he started his career. As current chairman of the Cinema Organ Society he is thoroughly involved with promotion and preservation of the theatre organ as well as presenting it wonderfully with his performances. He is very popular in America where he has appeared



Simon Gledhill

numerous times, and he will be appearing at Oakland in this year's ATOS Annual Convention. Such is Simon's popularity in Britain as well, that we had a capacity audience for his Saturday evening concert. In fact more seating had to be found!

This was the first time that Simon had played our Woking Wurlitzer since it was upgraded from 8 to 16 ranks, however he was into his stride immediately and gave us one of his usual brilliant concerts. We were treated to music of many different styles including some little known works as well as usual theatre organ favourites like marches and novelty numbers. There is no doubt about it; Simon really puts his heart and soul into his playing. The expression he put onto his music and his registrations were certainly appreciated by the audience. At the end it took some time to quell the applause enough to invite Simon back to the console for his encore. All of us present certainly witnessed an exceptional evening of theatre organ at its best—one not to have been missed!

Woking Leisure Centre
March 23, 2003
Len Rawle, Workshop and
Open Console, entitled
"Len Reveals All"

This event, our first in this area, was a great success. Fifteen people registered to play after Len's talk and demonstration and many more just came to learn about the theatre organ, and they were not disappointed.

Len covered many topics in the time available, which was a feat in itself, considering how large we all know the topic is! He covered a multitude of things



Len Rawle and student.

starting simply with how does a pipe make a noise, and what types are there. He also talked about the layout and design of our Wurlitzer—special features and what makes a theatre organ different from a church organ, etc. He also included advice on playing techniques for us amateurs, in order to help us with the second part of our event—Open Console. Having 15 people to play in the time available meant we had to stick strictly to time limits, but it all worked well and everyone had a fair share of time. Len was on hand throughout with advice and help making some of us 'sound' quite good! The ladies on our committee did sterling work, and provided light refreshments, which we included in the cost. This was very much appreciated by the participants. It was a very enjoyable day for us, all so much so that the committee is all geared up for another one later this year in October.

Kilburn State Theatre
April 13, 2003
Jean Martyn, Organist

Such is Jean's popularity that she is a very busy person these days and is much in demand for concerts throughout the country. Jean started her career on pipe organs at the very early age of 11, when she was appointed as a church organist. By the time she was 15 years old she was accompanying her local choir. Having this natural talent, she naturally went on to study music, and gained many prestigious qualifications and so began to teach, arrange and compose. Jean is equally at home on electronics as well as pipes and is also a brilliant pianist, having accompanied many TV personalities in her day.

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Jean Martyn

Jean was soon in perfect tune with the mighty 4/16 Kilburn Wurlitzer, and we were off to a flying start with a medley of well-known marches, followed by some lively Latin American numbers. Continuing in lively vein, Jean launched into a short but exciting selection of "Rock and Roll." In Jean's hands Rock and Roll certainly works well on a theatre organ! The pace was then cut back dramatically with a beautiful hymn tune, and then it was into a wonderful selection of Glenn Miller which closed the first half to a great ovation.

During the interval Jean spent most of the time talking to members of the audience, and had so many requests that she devoted the whole of the second half to them. As it turned out the audience's requests produced a wonderfully varied programme for the second half as well. We started with a Reginald Dixon favourite from the early days of the Tower Ballroom Blackpool and went on to include a wide variety of music ranging from light opera to military film music, all of which was greatly appreciated by the audience. All too soon for everyone, it was time to end the concert. So after some thanks from our MC, Jean gave us a lively encore to send us all on our way after a wonderful afternoon of theatre organ entertainment.

Ian Ridley

LOS ANGELES

Don Near, President
714/544-1106, donnear@cox.net

Los Angeles, California. Even though rain was threatening (and in California, that's a big deal, even a little drizzle), we had a good turnout for Walt Strony's Route 66 themed concert April 13 at

KEITH BALDWIN



LATOS House Manager, Rekanui Collins with Keith Baldwin.

Pasadena City College's four-manual Mighty Wurlitzer. Before the concert, in the parking lot, we cooked up a party, with the help of an In and Out Burger truck. And their burgers are DEElicious. I speak from experience. Car clubs in the area brought in some classic cars from the '50s era to oooh and ahhh over, and look under the hoods. Those car club aficionados are very focused on their hobby. Strony played a good variety of tunes. Walt is a mighty fine organist and his personality and sense of humor are outstanding accessories to his talent.

The ongoing LATOS project to install the Crotty Wurlitzer in South Pasadena High School Auditorium is making excellent progress. Ken Crome in Reno, Nevada is scheduled to deliver the organ to the auditorium in late June. Meanwhile, preparations are underway to make things ready for its arrival. Swell shade openings are being cut in the main and solo chambers, outlets and lights have been installed in each chamber, the floor under the solo chamber is being altered for storage of stage equipment so that organ parts can be laid out on the stage floor, power requirements for the blower and wind line access repair needs are being evaluated. In short, the Crotty Wurlitzer will sing again before too much longer. It's been a long road, with numerous detours caused by heavy upgrade construction going on at the school.

Char Hopwood

MANASOTA

Robert Alexander, President
941/758-7909

Sarasota, Florida. On March 16, the well-known Jelani Eddington treated a full house to a wonderful concert on the Forker Memorial 4/32 Wurlitzer maintained by the Manasota Theatre Organ Society. For every selection Jelani played,

he devised unique stop combinations beautifully matched to the individual requirements of the music. His performance was so flawlessly executed that he received standing ovations during the concert as well as at the conclusion. This concert will certainly go down as a chapter highlight hard to match.

The chapter's April 27 program featured a return engagement by chapter member Stephen Brittain who was, once again, a delight to have at the console. Not only did the audience enjoy his playing, but delighted in his personality and good humor onstage. Following Steve's program, several members treated those who remained to a variety of styles on the Wurlitzer.

As of this writing, the May 18 program is scheduled to be played by chapter member Gene Hodges, his debut on the Forker Wurlitzer. Gene presently serves as organist for the Grace United Methodist Church in Venice, Florida.

May 25 will see an "All American" concert by Bill Vlasak on the chapter's organ. Bill has recorded seven albums, performed a series of programs in England and was awarded "Organist of the Year." A native of Columbus, Ohio, he is probably best known for his long engagement at the famous Paramount Music Palace in Indianapolis where he entertained families nightly from 1979 to 1995. Interestingly, that organ was moved to Ellington, Florida, and was installed in

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the Roaring 20s Pizza & Pipes, where Bill is now a featured organist on the same instrument.

George Milburn

MOTOR CITY

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

Detroit, Michigan. The Motor City Chapter played host to the Detroit Area Art Deco Society on February 21 for a screening of *Trouble In Paradise*, a 1932 film with many superb art deco sets. Their members enjoyed the film, and the guided tours of the theatre afterwards. They truly showed their appreciation by sending a contribution to our restoration fund.

The old saying, "all work and no play makes Jack a dull boy." (or something like that) is the theme of a new (re-awakened) series of social events the Motor City Chapter has begun. We started out with a trip to the home of Roger and Sue Mumbroe, to hear and play their 3/39 Hybrid theatre organ. Over 35 members came on March 3 to enjoy a short program by John Lauter, open console, chamber tours and play time on the Mumbroe's collection of vintage arcade games. Area console artists Lance Luce, Steve Schlessing, Jerry Elliot and Mike Przybylowski also played for our enjoyment.

April 14 and 15 found Clark Wilson at the Redford Theatre's Barton console



"Not now, Daddy's busy," Benjamin Lauter helping his father, John, during the March social at Mumbroe's.

for the silent film epic *Wings*. This program was the inaugural event of our 75th anniversary year for the Redford Theatre. Any ATOS member who knows Clark for his sterling concert playing only should endeavor to see him accompany a silent film. His thrilling score was a prime example of "old school" theatre organ silent film accompaniment, never obtrusive. For us old timers it brought back fond memories of the excellent scores by veterans Gaylord Carter, Lee Erwin and John Muri.

What do you do to celebrate 75 years of a theatre's life? In the case of the Redford Theatre a celebratory concert featuring singers from the Michigan Opera Theatre, a barbershop group, a silent comedy short and Tony O'Brien at the Barton Console. Tony is a Redford favorite, having literally grown up at our console, and his legions of fans were quite audible with their praise. Over 800 people attended this program, which made producer David Martin VERY happy! Speaking of David, he and his crew made a half size replica of the Redford's original 1928 marquee as a stage set for this show. It's very impressive to see, especially with all 1100 lights going.

The Redford now has a computerized ticket system, thanks to the hard work of member Greg Bellamy. Patrons can purchase tickets on line now, from their neighborhood Meijer store (a very large Michigan-based chain).

The Redford's movie series has passed the 25-year mark and is still going strong. The film series exposes thousands of area residents to the music of the theatre organ. In this past series organists Bud



Motor City members enjoy listening to the Mumbroe's theatre pipe organ.

Bates, Gus Borman, Dave Callendine, Jennifer Candea, Brian Carmondy, Gil Francis, John Lauter, Lance Luce, Tony O'Brien and Sharon Patterson have graced us with their wonderful music.

By the time you read this we will have presented Ron Reseigh in concert at the Barton playing "100 years of music." Mark your calendar for October 4, when Stan Kann will be presented in concert.

Phyllis Steen

NEW YORK

David Kopp, Chairman, 201/818-9950
davekopp@dydacom.com

New York, New York. The New York Chapter's 2/11 Ben Hall Memorial Wurlitzer and organist Bernie Anderson were both in top form for the screening of the silent movie classic *Peter Pan* on Sunday, April 13, at the Lafayette Theatre in Suffern, New York. Bernie demonstrated his extraordinary talent as a theatre organist and silent film accompanist, performing his original score for the film to the delight of the audience in the 1920's vintage theatre. The program was presented as the benefit for the Suffern Civic Association and for many in the audience from the local community, it was their first experience with a silent feature accompanied by the theatre organ. Judging from the sustained and enthusiastic applause, everyone thoroughly enjoyed the show. ATOS President Nelson Page, who now operates the Lafayette, served as master of ceremonies. Since taking over operation of the theatre last fall, Nelson has done much to restore and upgrade the beautiful old theatre and to feature the Wurlitzer. Thanks to NYTOS members Bruce Courter and Earle Seely the organ

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Julie Dunwell, Bob Strang, Juan Cardona, Jr., and John Vanderlee celebrate the 75th birthday of the NYTOS 2/10 Wurlitzer at the Bardavon Theatre.



Organist Bernie Anderson at the 2/11 Ben Hall Memorial Wurlitzer.



Dan Bellomy at the Long Island University/ Brooklyn Paramount 4/26 Wurlitzer.

was tuned and in perfect voice for the performance.

Juan Cardona, Jr. was at the console of our 2/10 Mighty Wurlitzer at the Bardavon 1869 Opera House in Poughkeepsie, New York to celebrate the Wurlitzer's 75th birthday on Friday evening, April 25. The festivities were held in conjunction with the theatre's final classic film presentation of the season, the Fred Astaire and Ginger Rogers Hollywood hit, *Top Hat*. Juan set the tone with an excellent 30-minute performance of pre-show music that featured the great Irving Berlin songs from that film along with a variety of selections from other Hollywood hits of the 1930s. Following greetings from Bardavon Director, Chris Silva, crew chief John Vanderlee presented a brief history of the organ and expressed his thanks to all those who helped with its restoration and re-installation into its original location. We extend special thanks to Julia Dunwell for her generous financial support of the project. Juan then accompanied the short silent Buster Keaton comedy, *Cops*, and received enthusiastic applause and cheers from the audience before the

main feature came on the big screen. Following the show, Juan was back at the console to play the audience out to the lobby where a gala wine, cheese and dessert reception awaited the nearly 400 moviegoers who attended the performance. Special thanks to John Vanderlee and assistant crew chief Bob Strang for all their hard work in organizing the evening's events and making sure that Wurlitzer was in top form.

Organist Dan Bellomy was the featured artist for our spring concert at the Brooklyn Paramount/Long Island University 4/26 Mighty Wurlitzer on Sunday, April 27. Dan's program demonstrated not only his talent as a theatre organist, but also his tremendous affinity for this rare original instrument and its unique acoustical setting. Dan included dynamic renditions of several beautiful ballads that took this Mighty Wurlitzer from a mere whisper to a dramatic crescendo that seemed to shake the vast theatre/athletic center to its rafters. A variety of up-tempo standards and several of Dan's specialty jazz arrangements rounded out a delightful afternoon of excellent theatre organ music. Thanks

to the dedicated tender loving care of LIU crew chief Warren Laliberte, assisted by his wife Margie, along with Keith Gramlish, Joe Amato, Jesse Kohl, Tom Stehle and Al Webster, the Mighty Wurlitzer performed flawlessly and was in fine tune. Thanks also to Chris Broadwell and to Phil Yankoschuk for their production assistance.

Tom Stehle

NOR-CAL

Fred Cordes, President, 510/482-1118

Berkeley, California. Here we are in March, eagerly looking forward to July's Convention. Although the unrest overseas may impinge on attendance, we're hoping for a good turnout. With any luck, those from the States and Canada ought to be able to make their way West.

On Sunday, March 16th, David Wickerham treated us to a grand program. Adjectives are lacking to adequately describe his concert. It was simply stunning, breathtaking, and beyond description. His love of the Berkeley Community Theatre's 4/35 Wurlitzer was completely obvious. Among other things, he gave us some famous opera music and a touch of the organ's saucer bells. His closing patriotic medley brought a standing ovation. The encore was a song made famous by Ethel Smith a number of years ago.

Now might be a good a time as any to remind ourselves that it was 63 years ago,

BARRY BAKER

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in June 1940, when George Wright began his professional career at Fong Won's Chinese nightclub on a side street in Oakland. His stay there was brief—he soon went on to radio KPO-NBC and to the San Francisco Fox. One of my fondest reminiscences is of a certain afternoon when George dropped in to my Wurlitzer studio in Oakland. After playing for a bit he said, "This is the loudest damn organ in the world." Well, rightly so. It was in a 14' x 28' room—the sound had nowhere to go. His parting shot, "I suppose if you designed an organ, it would have six English Horns." This given and received in good form, knowing that he tended to be curt.

Nothing remains now but to exhort the newcomers Richard Hills, Adam Evans, Keenan Boswell and all the rest to carry us joyfully into the 21st Century, gonfalons held high, and expression pedals at the ready. We're talking here about at least to 2060. Best of luck and make a good show! I thank static air for help with this piece.

Frank Bindt

NORTH TEXAS

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

Dallas/Ft. Worth, Texas. The North Texas Chapter held its April meeting in the residence of Bill and Jean Hanson. We were delighted to get their invitation and the opportunity to hear and play the



Glen Swope played for North Texas in February on 3 manual Allen, George Wright Special in Bill and Jean Hanson residence.

three-manual Allen, George Wright Special, organ that they have installed in their home. The numerous sound cabinets have been installed in an attic chamber where their sound projects through a grilled opening into the large music room. The instrument has been beautifully voiced and includes enough introduced reverberation to give the ambience of a much larger room.

The Hanson's chose chapter organist Glen Swope to play the program for our enjoyment. Glen has been playing theatre pipe organs for many years, including concerts on our chapter organ in the Lakewood Theatre and several restaurant installations in Dallas and other cities. He has a splendid repertoire but is continually expanding his programs with



Criswell College Auditorium 5/39 Wicks console on right. Chamber openings above stage.

a variety of new pieces that he has found and mastered. Glen continues to hone his skills on his residence three-manual Conn theatre organ, which he finds more than very satisfying between opportunities to play on theatre pipes.

Glen's playing was a joy to hear and drew a warm and rousing response from North Texas members and guests. His registrations on the Allen were well chosen to bring out the rich theatre organ voices we all live for.

The following open console brought out many of the organists in the group who were eager to play on this splendid sounding instrument. Those taking advantage of this open console included Bob Acker, Danny Ray, Rick Matthews and our host, Bill Hanson.

It was announced at this meeting that

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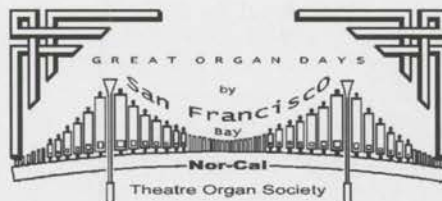
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a contract had been signed between North Texas Chapter and the Criswell College officers that allows us to have specified numbers of chapter meetings and public concerts in the Criswell College auditorium, using the 5/39 Wicks concert organ in exchange for our work in keeping the organ tuned and in playing condition. We are also allowed to make some discreet changes to the organ that will make it more adaptable to playing theatre organ literature. Both organizations are delighted with the agreement and look forward to a long and friendly association. Dr. Bill Hanson, who was instrumental in bringing the groups together, recently played the organ for a Criswell College meeting and he reports that everyone was very excited about the sound of the organ since our chapter's work on the organ.

The "breakfast club" group of organ technicians has been utilizing their Saturday morning get-togethers on several pressing projects. These include the dismantling and crating of the 2/5 Robert-Morton that was recently donated to North Texas Chapter. The organ was most recently installed and operating in the residence of the donor, Mrs. Edna E. Cook. The organ will be moved to storage until final disposition of the organ is decided.

Irving Light

ORANGE COUNTY

Ed Bridgford, Chairman, 714/529-5594

Fullerton, California. Barry Baker presided at the Plummer Wurlitzer console on April 6, filling the auditorium with music that varied from the music of Demetri Shostakovitch to selections by Cole Porter. The enthusiastic audience appreciated Barry's artistry and highly skilled keyboard technique, as well as his switch after the intermission to accompaniment of the Buster Keaton classic silent film from 1921, *Hard Luck*. The film projection quality was less than we have come to expect since switching to DVD media and digital projection and only later did we realize that someone had apparently changed an adjustment on the projector. Lesson learned, all future screenings will receive a pre-concert check!



Barry Baker at Plummer.

In partnership with the Los Angeles Chapter and other area venues, we will host Wurlitzer Weekend over January 16, 17 and 18, 2004. Presently, six concerts are scheduled; one each at the Orpheum, El Capitan and Bay theatres, the Nethercutt Wurlitzer at San Sylmar, and the San Gabriel and Plummer auditoriums. Our concert at Plummer will feature the jazz sounds of Dan Bellomy with some added attractions still in development. This promises to be a great musical weekend at some truly fine settings for the enjoyment of theatre organ music. Plan now to attend.

We learned that many of the flyers for our January Jelani Eddington concert were not delivered until a week after the performance. As a result we will use pre-sorted first class mail for a time as an alternative, although the cost is twice the bulk rate. We were told by the post office that time-sensitive mail should not be sent bulk. It is a continuing challenge to balance the costs of publicity against the ticket sales generated, but we need our audience! What would a concert be without them?

Our Board meetings have relocated from Don Near's office, which he so generously offered for our meetings over several years time, to a conference room in Randy Bergum's office suite. It is very nice and comfortable and Randy is a gracious host, but we have encountered some interesting situations, including having to take the elevator to the fourth floor, then walk back down to the third because of weekend security concerns. At our last meeting, the conference room door had been locked and no one had a key. The ever-resourceful Mr. Bergum went to the task with a serious looking portable drill and access was had

soon after. We were not sure whether Randy would be billed for a new lock or the landlord would recoil from the wrath of an angry tenant, but it's the little challenges that keep life interesting.

Jim Merry

RIVER CITY

Greg Johnson, President
402/753-2486, gj1814@earthlink.net

Omaha, Nebraska. Keyboard Kastle hosted our March 16 chapter meeting at their Crossroads Mall store, with Greg

TOM JEFFERY



Rick Backhaus, owner of Keyboard Kastle, playing the Yamaha 9000 PRO keyboard.

TOM JEFFERY



Warner Moss hosted our April meeting at his home and entertained us on his CONN Model 652 theatre organ.

Johnson, our Chapter President, chairing the short business meeting. Vice-President Jeanne Mehuron then introduced our guest artist for the afternoon—Rick Backhaus, owner of Keyboard Kastle. Rick played his entire program on the Yamaha 9000 PRO keyboard, with selections ranging from polkas, Big Band tunes, ragtime, and a bossa nova. This Yamaha keyboard is an extremely versatile musical instrument with a seemingly endless choice of instrumental voices, rhythms,

introductions and endings. Following Rick, Jeanne Mehuron played requests on a Technics SX G100 electronic organ and included a medley of songs for St. Patrick's Day. Then, with Jeanne on the Technics organ and Greg Johnson on the Yamaha, we were treated to "dueling keyboards." We thank Rick Backhaus and Keyboard Kastle for a splendid afternoon of music and hospitality.

Warner Moss hosted our March 27 meeting at his home in northwest Omaha. Greg Johnson chaired the business meeting, which included status reports on both the Rose Theatre and Orpheum Theatre Wurlitzer organs. Our guest artist for the afternoon was none other than Warner Moss, who entertained us at the console of his Conn Model 652, three-manual theatre organ. His program aptly could be named, "Warner's College of Musical Knowledge." His play list included songs dating back to 1914 and ranging through the 1960s. We were competing for small prizes—sometimes Warner asked us to "name that tune," "name the composer," "name that operetta," "identify the year published," or "name the orchestra or vocalist identified with the song." We reached into the cobwebbed corners of our minds and came up with notable composers like Sigmund Romberg and Irving Berlin, great orchestra leaders like Duke Ellington and Wayne King, and famous singers like Ethel Waters. Indeed,

this was a "trip down memory lane." Many thanks to Warner Moss for a great program and his generous hospitality.

Tom Jeffery

ROCKY MOUNTAIN

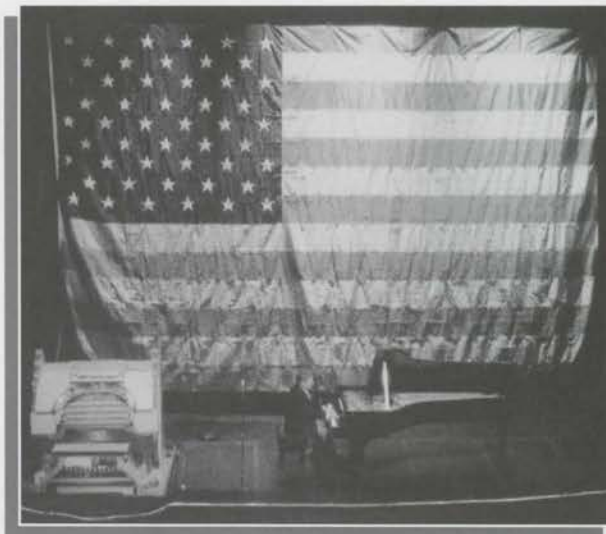
Lois Cady, President
303/771-4728

Denver, Colorado. We celebrated the arrival of spring with a super concert at the Paramount Theatre, downtown Denver on March 30, 2003, featuring one of the most talented showmen on the artistic scene, Mr. Bob Ralston. Bob treated a nearly full house to a delightful and thrilling program. Again RTD (Regional Transportation District) played a vital role in getting a good portion of our enthusiastic audience to the theatre and home again. It's a dream partnership and a special treat to see the busses draw up in front of the theatre to discharge their patrons. Bob left them humming and singing as they left their seats after the patriotic grand finale. He very graciously signed CDs, etc. and greeted his audience in the lobby.

Don and Owanah Wick hosted our Board of Directors' pot luck and meeting on April 13 at their beautiful home in Monument and after tending to "business" we were so pleased to hear their recently completed restoration and installation of the 2/8 Wurlitzer that was originally in the Empire Theatre, Montgomery, Alabama. It was just a really neat jam session and open console.

A small contingent of RMCATOS, the ABCW Group; Arthur, Priscilla, Beverly, Doris and George, Cady, Lois and Wick, Owanah and Don made the trek to JATOE-FEST. They had a wonderful time and sure enjoyed meeting some old and new friends and sharing a truly unique organ experience.

COMING EVENTS: July 19 and 20 (4:00 p.m.) will be our Second Annual Pizza and Pipeless at Holiday Hills Ballroom. The club now has access to the GW 3/23 Allen housed at the Ballroom.



Bob Ralston at the piano, above, and at the console, Denver Paramount, right.



(Holiday Hills Ballroom, 2000 W. 92nd Avenue, Federal Heights, Colorado, 303/466-3330.)

August 13 (3:00 and 7:30 p.m.) we will travel to the Historic Chatauqua Auditorium in Boulder for the silent film, *Phantom of the Opera*, accompanied by Bob Castle at the Organ and Karie Kerner, a professional soprano singing several Arias. (Historic Chatauqua Auditorium, 900 Baseline Road, Boulder, Colorado 303/440-7666.)

Advance reservations are required for all events.

Priscilla Arthur

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eye in the house when Bob played "His Eye Is On The Sparrow" when the little baby died. We're looking forward to seeing Bob again soon.

April featured Morton Madness IX with Jelani Eddington at the two consoles. This event combines two concerts on two different 3/15 Robert-Morton theatre pipe organs. It is jointly sponsored by the Nor-Cal and Sierra Chapters. The afternoon concert is at the Hartzell's "Blue Barn" in Lodi, where Bob has installed an earlier, gentler Robert-Morton organ in a more intimate setting. The evening concert is immediately after dinner at the Kautz Winery in Murphys on a late-edition Robert-Morton that can really breathe fire into the large music room. Jelani's performances included orchestral transcriptions, an opera medley, many ballads and other popular selections, plus the traditional patriotic selections at Hartzell's. He received a standing ovation at both venues.

Chapter members Jim Brown, Bert Kuntz and Dave Sauer are performing the spring series of Sunday theatre organ concerts on the Dale Mendenhall Memorial Wurlitzer at the Towe Auto Museum. These afternoon concerts are open to all those at the museum and expose several hundred members of the public to the beauty and wonders of the theatre organ. Thanks to Dave Moreno for keeping the Towe Wurlitzer and both Robert-Mortons in such good playing condition.

Pete McCluer

SOONER STATE

Vernon Jackson, President
918/493-2365

Tulsa, Oklahoma. Sooner State's March meeting was a delightful program played by new member Bill Rowland on the chapter's 3/13 Robert-Morton, in the Broken Arrow campus of Tulsa Technology Center. Bill grew up in Southwest Missouri, began playing the piano by ear at the age of three, and began playing the organ at 13. With his wife, Linda, he traveled as organist with an evangelistic tour for several years before settling down in Joplin, Missouri, as a piano technician. He earned a BS degree in Computer Science from Missouri Southern State College, and later became a computer programmer, before finally settling in Broken Arrow, Oklahoma. He is

a talented composer and arranger, and has published anthems for church choir and solo pieces for piano, as well as for brass groups. And he plays the tuba for the quintet Solid Brass.

His music for us was truly enjoyable, a mixture of "a little bit of everything!" We heard some of George Gershwin, a medley of "Girl Songs," a march, another medley of songs dedicated to his wife, some music of the year the Titanic went down in 1912, and then another medley, this time of evangelistic songs. His most amazing feat was to take "telephone numbers" from members of the audience, assign each number a note in the musical scale, based on its position ("1" was middle C, "2" was D, "0" was B below middle C, and so on), and then improvising a melody around the notes! We heard a Tango, a waltz, a march—and he commented, "I'm a trained professional, don't try this at home!" He closed with a Scott Joplin rag number.

In our April meeting we toured two organ factories by video: The Rudolph-Wurlitzer Factory in Tonawanda, New York and the Wicks Organ Factory in Highland, Illinois. Everyone enjoyed seeing just how organs are made. The videos were followed by a time of open console. It was great to have guest Ed Martin in attendance. This young man had never heard a theatre pipe organ before and is very interested in learning to play. Those who played were: Carolyn Craft, Bonnie Duncan, Joyce Hatchett, Lee Lomas and Betty Sproull. On the same night two of our members, Sam Collier and Dick Deaver, played the recently refurbished 4/48 Kilgen pipe organ for Central High School's Spring variety show.

And the very next day 13 chapter members drove to Miami, Oklahoma for a five-hour open console time on the Coleman Theatre's 3/17 Wurlitzer. We do this once a year and it is always such a fun day!

Dorothy Smith

SOUTH MISSISSIPPI GOLD COAST

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

Gulfport, Mississippi. The South Mississippi Gold Coast Chapter has been busy saving yet another theatre organ. In late 2002, a Catholic church in Poncha-



Wicks Opus 838

toula, Louisiana contacted the chapter for an evaluation of what the parish suspected was a theatre organ. After an investigation by John DeMajo and Barry Henry, the organ was found to be the transplanted Wicks Opus 838 from the Tangipahoa Parish's silent movie house, the Ideal Theatre.

The chapter elected to help the church repair the organ. After three months of intensive labor, our work crew, comprised of Barry Henry, John DeMajo, Michael Fitzgerald and Jim Hammann, had the organ outfitted with new keyboards, a releathered Tibia rank, replacement of damaged pipe work, and several other repairs to make it fully playable. Rene Folsie, husband of the

CONTINUED ON PAGE 58

Donna Parker



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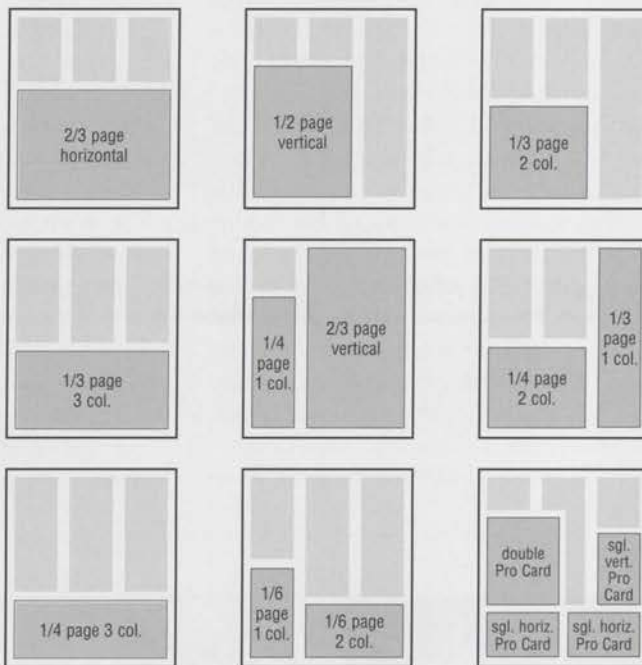
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CHAPTER NEWS

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church organist Ramona Folse, also helped on the crew. The project was given a full-page write up in the *Hammond Star* newspaper and a website at <http://atos.stirlingprop.com/stjoseph/index.htm> documents the various stages of work. The church has agreed to make the organ available to the chapter for concerts and meetings and Chapter President, John DeMajo, was asked to play at the organ's unveiling on Easter Sunday.

John DeMajo

WESTERN RESERVE

James Stanton, President

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Cleveland, Ohio. Much has happened since our last report. Most notably, WRTOS continues in its tradition of sponsoring concerts on the 3/15 Wurlitzer that we maintain, located at the Historic Grays Armory (built in 1893) in downtown Cleveland. We followed up our successful Rich Lewis concert by presenting Clark Wilson on April 5. Although the weatherman threatened miserable conditions, we enjoyed a brisk clear early spring evening to encourage a sellout crowd into attending. And Clark did not disappoint them. Clark is currently associated with Organ Stop Pizza in Mesa, Arizona, following stints at several other pipe organ equipped restaurants, plus seven albums to his credit. His widely varied program demonstrated that he truly is one of the best. On this evening he demonstrated the tonal range of our theatre pipe organ by using quite a few registrations within a song. When coupled with his orchestral arrangements, the result was most enjoyable. Clark included medleys of show

ROBERT MACCALLUM



Clark Wilson

tunes, lesser known tunes by famous composers, a tribute to the Crawfords, some Ashley Miller inspired arrangements, and two classical numbers. The lighting crew again made good use of our expanded lighting equipment. Many thanks to Concert Director Carolyn Carson and her volunteer crew for making the evening a huge success, with particular thanks to the organ tuning/maintenance crew.

The club has been active every month with organ oriented social events. Social directors Harold Wright and George Cooper continue to arrange varied locales for us. November found us at Grays Armory for a combination social. In addition to an extensive open console session, we were able to view a traveling exhibit entitled "Through A Soldier's Eyes." It is an exhibit of photographs from the Vietnam conflict taken by men and women who served there. A very moving experience.

In December the club held its annual holiday party at the Akron Civic The-

atre. It really doesn't get any better than this. Good friends, a John Ebersson atmospheric theatre plus a well maintained and expanded 3/19 Wurlitzer to welcome a festive season. Lots of open console time for all to enjoy. In January we braved the elements to journey to the Lorain Palace Theatre. The original installation 3/11 Wurlitzer was in fine form, and many members braved the snow to attend.

In February we toured the Holtcamp Organ Company on the near West side of Cleveland. Holtcamp has been making high quality classical organs in this location for 146 years. We were able to see all the aspects of building an organ—initial designs, making pipes, voicing pipes, making consoles, chests, and case-work, plus final assembly prior to shipment. Then it was off to the George Cooper residence for an afternoon of open console.

In March we visited the Palace Theatre in Canton, Ohio. In addition to a brief performance by house organist Bob Beck, we were treated to the history of the theatre and its original installation 3/11 Kilgen plus a tour of the theatre. For those who wanted, we had ample open console time.

We have a full schedule of events planned for the next six months. Our next concert will feature Jelani Eddington on October 18, 2003 (just after the end of the baseball season to avoid downtown parking limitations).

Don Frerichs 🎵



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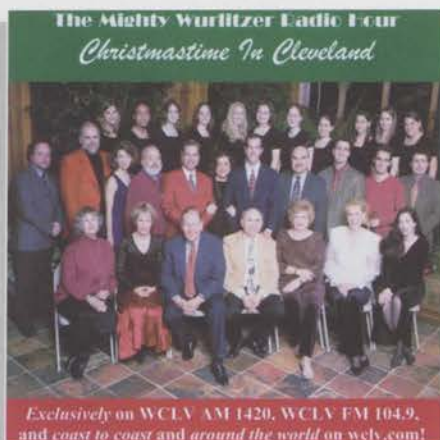
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Ralph Beaudry, Associate Editor

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MIGHTY WURLITZER RADIO HOUR

Larry Kass and Others
Reviewed by Glenn White



To quote from the liner notes, "On Sunday, December 15, 2002, history was made in Northern Ohio when the Mighty Wurlitzer Radio Hour performed before a live studio audience and was broadcast simultaneously over WCLV-AM 1420, WCLV-FM 104.9, and worldwide on www.wclv.com." Titled "Christmas In Cleveland" this is another rewarding performance of a radio variety show that could have been aired in the 1940s. Produced by Larry Kass, it featured Bill O'Connell as host with announcers Del Donahoo and Jim Mehrling, seven solo vocalists and the Theatre Of The Air Chorus along with an A Capella girls' choir. There are three dramatic performers and two excellent concert instrumentalists.

Besides acting as producer Larry Kass wrote the script, was the music director and played the piano and organ. In addition Kass wrote the music and lyrics for five songs that fit exactly into the style of those written in the 1940s and '50s. As in previous recordings in this series, there is no listing of the selections in the liner notes and I find this intriguing. But it is a distinct pleasure to sit back and

listen to the entire disc and be surprised at each production number. The three announcers are extremely convincing in their recreations of the prevalent style we (some of us, anyway) remember and the disc as a whole has a remarkable stylistic consistency from beginning to end. Variety is the name of the game in this collection, including the vocalists, several touching dramatic skits, and the artistry of Larry Kass' refined organ accompaniments heard throughout. Incidentally, the Wurlitzer sounds better than ever on this album.

We are treated to a violin solo of "Hot Canary" played by Nicholas DiEugenio and a solo piano performance of Rimsky-Korsakov's "Flight of the Bumble Bee" played by Michael Schneider. These two artists also team up with operatic soprano Helen Todd in a beautifully convincing arrangement and rendition of "Oh Holy Night." The girls' choir, directed by Patrick Jensen, is excellent as they sing with a fine blend of voices and accurate pitch. Larry Kass' original tune, "Explain It To The Stars" is cleverly wrapped around a nicely performed sentimental skit about two aging, retired radio performers who meet unexpectedly only to discover they had worked together many years earlier. There are numerous familiar and not-so-familiar Christmas season tunes sprinkled among the 16 tracks on this disc. These include (among others) "It's Beginning To Look A Lot Like Christmas," "Let It Snow," Mel Torme's "Christmas Song," "No Place Like Home For The Holidays," and "Have Yourself A Merry Little Christmas." In listening to this disc one is struck by the camaraderie exhibited by the performers. They obviously love what they are doing and are having a wonderful time doing it. And you'll note the burst of applause between the musical numbers is not "canned" but comes from a very appreciative live audience.

This disc rewards repeated listening—especially during the up-coming holiday season—and is highly recommended. (It would also make an appropriate Christmas gift for your theatre organ friends!)

The album is available in compact disc only for \$17.50 (postpaid) from Razzmatazz Productions, Inc., P.O. Box 401, Hinckley, OH 44233. It can also be ordered toll-free from 1-877-590-4849 or by e-mail at skass@prodigy.net.

ON THE AIR 26 Organists



Yes, there are 26 of today's finest theatre organ stars heard on the 42 tracks of this two CD set which totals just over 2½ hours of great music! And all but four of those tracks feature the superb 4/29 theatre organ in Australia's Capri Theatre. Although the history of this organ has been detailed in the 140-page book *Thanks For The Memory* (reviewed in the March 1992 Journal) and on the one-hour video *A Pipe Dream Comes True* (Journal, September 1998) we'll briefly recount its fascinating story. The nucleus of this organ came from Opus 0748, a Style 185 (2/7) installed in Brisbane's Wintergarden Theatre in 1923. As it passed through several owners more ranks were added and it gained a four-manual

console before it was purchased by the South Australia Chapter of the Theatre Organ Society of Australia in 1974.

About the same time TOSA(SA) bought the organ they were also able to purchase the Capri Theatre in Goodwood, a suburb of Adelaide. In the years since they've completed the installation, added a few more ranks, and made it into what is now certainly one of the very finest "hybrid" organs in the world! (Thirteen of its ranks are Wurlitzer; five came from Trivo, four from Christie, and one or more from Morton, Kimball and several Australian organ builders.) The organ debuted at the Capri on April 2, 1983. Since then it's been slightly enlarged and in the early 1990s was given an exceptionally fine tonal finishing by Walt Strony and Ed Zollman. Several recordings of this instrument have been released since its debut; the most recent ones are Walt Strony's *In Australia* (Journal, January 1997) Chris McPhee's *In The Spotlight* (January 2000) and John Giacchi's *Journey Into Melody* (January 2001). And each of those albums received a rave review for both artist and organ!

Two other Australian organs are heard on the first four tracks of the second CD. The late Knight Barnett, in an early stereo recording of one of his last concerts, is heard playing the now gone 3/15 Wurlitzer Opus 1896 in Adelaide's

Regent Theatre. Knight was an original supporter of TOSA and became their first professional patron. His version of "Chloe" would bring especial delight to our late reviewer-emeritus Stu Green! While the Regent organ is long gone, TOSA also owns Wurlitzer Opus 1730 (originally a 2/8 Style F now enlarged to 12 ranks) which is installed in the Wyatt Hall at the Pulteney Grammar School. At the Wyatt Hall console Tony Fenelon is heard in a wonderful recreation of Buddy Cole's version of "One Morning In May." Then John Atwell plays a bright and dazzling "Crazy Rhythm" and Paul Fitzgerald closes this pleasant "interlude" with Jerry Herman's lush ballad "I Won't Send Roses." The Wyatt Hall Wurlitzer is simply delightful and these three selections prove how versatile a 12-ranker can be—we'd like to hear more of this organ in the future!

Since this album contains music "... chosen by the Capri organ maintenance crew ... and represents some of their favorite tracks. ..." it's an international assortment of talent. Some of the names may not be familiar to all our readers (although the full color 20 pages of liner notes have a photograph and brief biography of each one) so in this review we'll indicate their nationality by "AUS," "UK," and "USA." Many of the selections heard here were played during

live concerts—some were recorded especially for this disc—but all the Capri selections were "saved" on the organ's computer and played back for this recording under ideal conditions. Graham Ward was the recording engineer and listening to these CDs is like having an exceptional array of fine artists playing a wonderfully varied organ concert in your own living room!

Tony Fenelon (AUS) gets this program started with a snappy, scintillating duplication of Buddy Cole's "Sassy Brass" in both arrangement and registration. Later Tony is heard in a fun version of "Dancing Tambourine" which has some tasteful touches a la Don Baker! The late Ray Thornley (AUS) is featured playing Kenneth Alford's "The Middy." It's a bright cheerful march and a welcome change from that composer's better-known "Colonel Bogey March." Ray's later melody is a ricky-tick version of "That's A Plenty." Ken Double (USA) contributes a wonderfully romantic "If She Walked Into My Life" (from Jerry Herman's hit musical *Mame*) and one of the most energetic versions of "Tiger Rag" you'll ever encounter on pipes! In his first appearance on this disc Charlie Balogh plays a hauntingly dramatic "Valse Triste" and returns later with a rich, romantic arrangement of James Horner's "Somewhere Out There."



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One of our newest theatre organ stars, Brett Valliant (USA), plays a cheerful trifle titled "Early Bird" and is followed by Jelani Eddington's delicate but lightning fast "La Danza." Later Jelani returns with an even more dazzling display of his devilish digital dexterity on Zez Confrey's classic "Dizzy Fingers." For a neat change of pace Patty Simon (USA) makes one of her rare recording appearances in a slightly jazzy but relaxed version of Quincy Jones' "Miss Celie's Blues." Vincent Youman's rich, lush "Without A Song" receives the full romantic treatment in Dan Bellomy's (USA) first chorus and then gets a tasty, somewhat jazzy, somewhat Hammondy second chorus. Chris McPhee's (AUS) "Easter Parade" is delicate but brief; however he returns later with a soothing arrangement of Saint Saen's "The Aquarium." Simon Gledhill (UK) is heard in a stately arrangement of Morton Gould's delicate "Pavanne" to which he's added some special touches of his wonderful pixyish humor. He returns later with the tender waltz Judy Garland sang in *Meet Me In St. Louis*—of course, it's "The Boy Next Door."

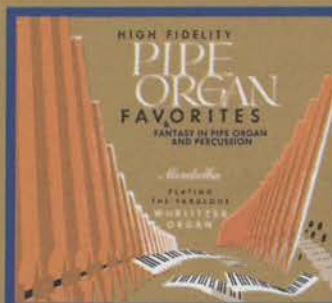
George Gershwin was at the height of his Broadway popularity when he wrote the score for 1929's *Show Girl*. One of its hit tunes was a minstrel number titled "Liza" featuring Ruby Keeler's singing

and dancing. Gershwin later wrote about the opening night performance "...Imagine the audience's surprise, and mine, when without warning Al Jolson, who was sitting in the third row on the aisle, jumped up and sang a chorus of "Liza" to his (new) bride . . . It caused a sensation. . ." John Atwell (AUS) gives this Gershwin classic a smooth, swinging big band treatment. It's been far too long since we've heard a recording from the next artist, Jim Riggs (USA). Jim first plays a moving version of "Blue Is The Night" and later returns with an exceptional, accurate recreation of Sidney Torch's famous medley titled *Hot Pipes, Parts 1 and 2*. You probably won't recognize all of these snappy tunes so here are the titles in the order played: "Toy Trumpet," "I'm Getting Sentimental Over You," "The Snake Charmer," "Greenwich Witch," "Serenade For A Wealthy Widow," and "Twilight In Turkey."

We doubt that Sousa's inspiring march "Stars And Stripes Forever" has ever received a more robust, rip-roaring performance than it gets from Jonas Nordwall (USA)—and the ending is a Wowser! Later Jonas reprises his fantastic tear-the-roof-off arrangement of "Big, Bad Leroy Brown." The next artist, Kylie Mallett (AUS) presents a polished Jerome Kern standard "Smoke Gets In Your Eyes" which is followed by Clark

Wilson (USA) in a sprightly number by Leroy Anderson—"Promenade." Clark returns on the second disc to show off the Capri organ's classical side with John Stanley's "Trumpet Voluntary in D." Another rarely recorded artist, Lance Luce (USA), is first heard in a sparkling, slightly jazzy march version of "St. Louis Blues" and later returns with a bluesy, lowdown "Boogie Woogie." David Johnson (AUS) supplied the background music heard on the Capri video and is heard here playing David Shire's quite descriptive "Manhattan Skyline" which is certainly a welcome change from the other New York City-type music we so often hear.


In 1947, long after his theatre organ days, Sidney Torch wrote the charming orchestral novelty "Shooting Star." John Giacchi (AUS) plays it in the style Torch himself might have done at the Capri's console. It's now almost five years since Walt Strony's (USA) last record release but he closes the first disc of this set with an emotional powerhouse performance of Wagner's magnificent "Liebestod" which leaves us hoping for a new Strony disc—soon! As we mentioned before, the first four tracks of Disc 2 feature tunes from the Regent Theatre and Wyatt Hall organs and then we return to the Capri's 4/29 organ for a drum and cymbal laden "El Capitan" played



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by Dennis James (USA). James' second number comes later and it's an acrobatic novelty titled "Tumbling Charlie."

Paul Fitzgerald (AUS) played one number on the Wyatt Hall organ and is now heard in a flashy upbeat version of Harry Warren's "The More I See You." Chris Powell (UK) gives "I Won't Last A Day Without You" a nice gentle beat and later is heard in a cool version of "I Write The Songs." The tender ballad "Nancy" (it was written for Frank Sinatra's daughter!) is beautifully performed by Ryan Heggie (AUS) while Neil Jensen (AUS) uses some romantic baritone voices in an inventive arrangement of Walter Donaldson's "Love Me Or Leave Me." That brings us down to the last selection on the wonderful set. It's Lew Williams (USA) in an elegant transcription of pianist Anton Rubinstein's sublime tone poem "Kamenoj Ostrow."

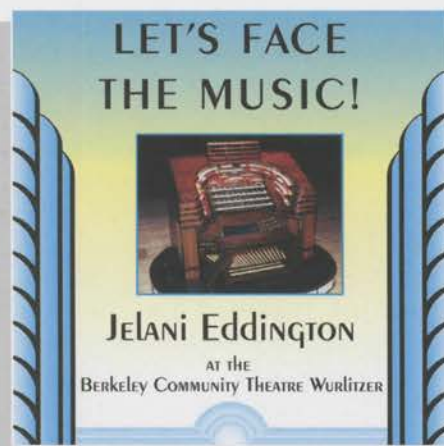
This is an exceptional set in every way. Each selection—whether a familiar favorite in a fresh arrangement or an unfamiliar melody that's well worth hearing—has been programmed to give the listener an exceptionally enjoyable well balanced musical experience. Each artist's personality and superb musicianship throughout this 2½-hour program and the versatility of this remarkable organ is evident throughout by the wide range of registrations and musical thoughts from this stellar group of theatre organ stars. Also, this album is a fundraiser for the ongoing maintenance of the Capri organ as well as for upgrad-

ing the Capri Theatre. Add to that the excellent full color liner notes and we give this set a well-deserved Must Have Recommendation.

The two CD set is available for \$27.00 (postpaid) from Russ Evans, 6521 NE 191st St., Kenmore, WA 98028-3453.

LET'S FACE THE MUSIC!

Jelani Eddington



*"There may be trouble ahead,
But while there's moonlight and music
And love and romance
Let's face the music and dance."*

Those wonderfully wise lyrics come from the pen of America's most revered composer/lyricist—Irving Berlin—who wrote them for a skit in the Fred Astaire/Ginger Rogers film *Follow The Fleet*. The scene is a casino in Monte Carlo where Astaire has just gambled

away his last dollar (and also been snubbed by Lucille Ball!). On the casino's balcony he finds Rogers who is also facing a desperate future. Of course they quickly succumb to the sweep and passion of the music and they ultimately dance courageously into a brighter future. Yes, the album's title is also Jelani Eddington's first selection on this 73-minute CD, which features the magnificent now 4/35 Wurlitzer in the 3,500-seat Berkeley Community Theatre. This is also the debut of the Berkeley organ's recently installed second console from NYC's Center Theatre.

Composer Leroy Anderson is noted for his gift of writing catchy tunes and clever rhythms. Jelani's second number is one of Anderson's best; the delightfully cheerful energetic bolero "Serenata." Much of Jelani's program is made up of familiar, but not over-recorded, hits from the past 50 years but each one has Jelani's unique touch in registration and arrangement that makes them as fresh as the day they were written. Jelani's next number is a lovely romantic waltz Judy Garland introduced in the 1944 film *Meet Me In St. Louis*—"The Boy Next Door." You'll probably remember Judy played Esther Smith in the film; but what was the name and address of the boy next door? John Truett (played by Tom Drake) lived at 5133 Kensington Avenue. By now the listener is aware that the Berkeley organ has wonderful solo voices and ensembles, as well as a luscious, indeed robust, pedal. And the



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entire instrument is perfectly complimented and enhanced by the warmth of the room's spacious acoustics.

Surely the name Johnny Mercer (1909–1976) will be familiar to everyone. He was a lyricist renowned for writing wonderfully literate, witty words for more than 1500 tunes. He also sometimes composed music although, like Irving Berlin, he never learned to read music! Also, many critics rated his singing to be on a par with some of the best male vocalists—a kind of minor Frank Sinatra! In fact, in the early 1930s he replaced Bing Crosby in Paul Whiteman's orchestra. His songs won four Oscars and he had more number one songs than anyone else on the Hit Parade—a total of 14! Jelani next plays an 18-minute medley of eight Mercer songs written over his five-decade career. Among them are the famous tune saluting "That screwy bally-hooey Hollywood" (1938's "Hooray For Hollywood.") In 1941 he wrote these lyrical words for Hoagy Carmichael's "Skylark" . . . "Faint as a will-o-the-wisp/Crazy as a loon/Sad as a gypsy serenading the moon." Since he had no problem fitting words to "complicated" music, in 1958 he wrote the lyrics for Duke Ellington's 1953 melody "Satin Doll." Judy Garland sang one of his most innovative (though factually incorrect) rhymes in *The Harvey Girls*—Engine #49 brought them "All the way from Philadelphia/On the Atchison, Topeka and the Santa Fe." (For those who might be interested,

Mercer sings 25 of his best known songs on the CD *My Huckleberry Friend* DRG5244.)

Referring to Paul Whiteman again; it's well known that his 1924 Carnegie Hall program of "modern music" featured George Gershwin. But at that performance Zez Confrey received equal star billing and played his "Kitten On The Keys." Jelani's kitten is the daintiest, most delicate pussycat we've heard in a long time! Leonard Bernstein's "Comedy Operetta based on Voltaire's satire" opened in 1956 (not 1944 as the liner notes say.) Of course it's *Candide*, which critics have described as a "...pyrotechnic, electric score brimming with everything from 18th Century forms like mazurkas, waltzes, and gavottes to modern tangos and jazz. Jelani's arrangement of the "Overture" is a tour de force presentation of what many believe is Bernstein's finest score. (The original cast version with Barbara Cook, and Robert Rounseville is available in remastered CD format on Sony SK48017.)

A few years ago musicologist Gerald Bordman wrote this about Jerome Kern's *Show Boat* ". . . (it) was the outstanding commercial success and artistic triumph of the 1927–28 season, and it has survived as one of the masterpieces of our lyric stage . . . neither a Viennese operetta nor an American musical comedy, it was the first real 'musical play' . . ." It has been revived innumerable times over the years; and surprisingly, has been altered time after time with new songs added

and old ones deleted (fortunately almost always by the composer and his lyricist Oscar Hammerstein.) The changes started with its tryout that ran for four hours and resulted in an hour's worth of music being deleted before it opened on Broadway! Jelani has arranged a 22-minute *Show Boat Symphonic Suite*, which includes all the best-known melodies along with several fine tunes that rarely make it into the usual medleys. This magnificent orchestral transcription opens with hints of "Misery Comin' Round" (one of the usually deleted tunes!) and proceeds with "Cotton Blossom," "Where's The Mate For Me," "Make Believe," "Can't Help Lovin' Dat Man," and "Old Man River." Next is the snappy second act opening number, "The Sports Of Old Chicago," which is sometimes titled "At The Fair" or "Dandies On Parade"! Completing the medley are "Life Upon The Wicked Stage," "Bill," "Why Do I Love You?" "After The Ball," and the ravishing "You Are Love." It's a musical treasure!

Next to closing is Lew Pollack's rarely played "Two Cigarettes In The Dark" in an arrangement, and with registrations, that are an enchanting tribute to the late Jim Roseveare. Saint Saens' lusty "Bacchanale" is another outstanding orchestral transcription and brings this disc to a shattering finale. Jelani's musicianship brings out all the best in the marvelous Berkeley organ and Dick Clay's recording captures every organ voice (plus the fantastic room acoustics) to perfection.



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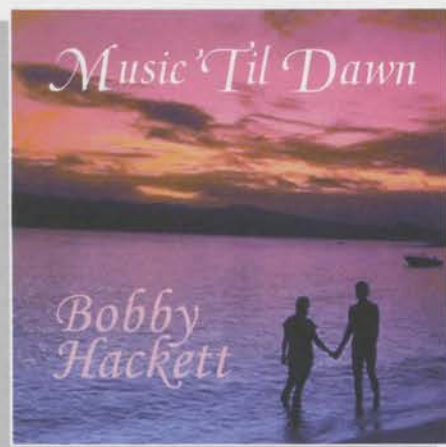
This French-style console was built for Jack Darr of Irvine, California.

The 12 pages of liner notes contain full details about the artist, the music, and the organ—including its unique specifications. No doubt about it—this is a Must Have recording!

Compact disc only for \$20.00 (post-paid) from RJE Productions LLC, P.O. Box 45486, Madison, WI 53711-5486. (Note: credit card purchases can be made online at www.rjeproductions.com.)

MUSIC 'TIL DAWN

John Seng and Jerry Mendelson
With Bobby Hackett on cornet



Way back in the early 1960s “easy listening” and “mood music” long play records were at their peak of popularity—and the newly rediscovered glorious sounds of theatre pipes could be heard on numerous albums being released by all the major record labels. Mitch Miller of Columbia Records decided to combine the golden sounds of Bobby Hackett’s cornet with the lush background of pipe voices into two of the most romantic easy listening albums ever issued! *Dream Awhile* (Columbia CS8402) featured John Seng at the organ while *The Most Beautiful Horn in the World* (Columbia CS8529) had Jerry Mendelson at the console. The organ heard on those LPs was the former New York Paramount Studio Wurlitzer (enlarged to a 4/38 at the time of the recordings) in the Dick Loderhose home on Long Island. That organ, now an even larger instrument, plays today in Seal Beach, California’s Bay Theatre and can be heard on several new recordings being released by Loderhose. (See cover article in this issue.)

In 1995 Columbia (now Sony Music) remastered and reissued both of those wonderful stereo albums on this one

65-minute compact disc. The original albums had 12 selections on each LP for a 24-tune total but just 20 selections are heard on this disc. A brief review of this CD appeared in the March 1997 Journal. Since this is an unusually enjoyable, and somewhat unique CD, and is now available at a much-reduced price (and is one of the very few theatre organ albums to be available in cassette format, too) we’ll give it a full review here. Actually it is more than just organ and cornet for a tasty combination of piano, guitar and bass provides an appropriate subdued beat to these dreamy tunes.

John Seng accompanies Bobby Hackett’s silvery cornet on the first 10 tracks beginning with Matt Melnick’s lovely “Stairway To The Stars.” Although almost every piece of music on this album was written between 1936 and 1954 the second number was written as a piano solo in 1929. Hoagy Carmichael’s immortal “Star Dust” is, according to some musicologists, the most often recorded melody ever written! This version also includes its wonderful verse, which is so melodically beautiful that in 1961 Frank Sinatra recorded just the verse (without the chorus)! Another original solo piano tune dates from 1954. It’s a melody written by Earl Garner which, when lyrics were added in 1962, became “Misty.” It’s easy to recall Judy Garland singing “The Boy Next Door” in the 1944 film *Meet Me In St. Louis* but, when Vic Damone sang it in a later movie, the title became “The Girl Next Door.”

It should be noted that throughout this disc the tempo is invariably dreamy and relaxed as this truly is a showcase for Bobby Hackett’s silvery smooth cornet. Some variety is achieved by minor changes in the organ’s string and vox accompaniment and by occasionally passing the melody line to a solo organ voice or the piano. It’s a bit of a surprise to find the next well-known selection, “These Foolish Things (Remind Me Of You),” was originally written for a 1936 English musical review titled *Spread It Around*. Also surprising is that Rube Bloom’s piano composition “Shangri-La” later had lyrics added and was the nation’s number one Hit Tune in July 1940 under its new title “Fools Rush In.” In 1931 Harry Tobias wrote his biggest hit song “Sweet And Lovely” and in 1944 Jimmy McHugh’s “I Couldn’t Sleep A Wink Last Night” was one of Frank Sinatra’s

biggest hits and was one of 12(!) movie songs nominated that year for an Oscar.

Closing Seng’s part of this disc is Johnny Mercer’s soothing melody “Dream.” Known best for his gifts as a lyricist, Mercer was also an occasional composer; this tune was part of the score Fred Astaire commissioned Mercer to write for his 1955 film *Daddy Longlegs*. “Love Letters” concludes Seng’s part and Sammy Fain’s “That Old Feeling” (nominated for an Oscar in 1937) is the first to feature Jerry Mendelson at the console. You won’t notice any change in tempos, registrations or arrangements between the two organists as these discs were designed to feature the phenomenally lush cornet playing of Bobby Hackett. Although its title is “Lazy Afternoon” this drowsy melody fits right into the program’s format, as does Jimmy McHugh’s tune “Can’t Get Out Of This Mood.” Ginny Sims (remember her?) sang it in Lucille Ball’s 1942 film *Seven Days Leave*. (Also in that film Lucy did sing a ditty titled “I Get The Neck Of The Chicken”—so much for good taste in music!)

Margaret Whiting introduced the next song, “Moonlight In Vermont,” in 1944; the same year Dinah Shore introduced the following number “Like Someone In Love.” Just a couple of years earlier Jimmy Van Husen composed the next tune; the romantic, but oddly titled, ballad “Polka Dots And Moonbeams.” A minor key ballad follows; it’s the relatively unknown but enchanting “Blue Is The Night.” Back when she was still singing with Les Brown’s Orchestra Doris Day introduced the 1948 hit song “It’s Magic.” This road-to-dreamland-type disc closes with Victor Young’s lovely “When I Fall In Love” and Victor Herbert’s “Indian Summer.”

As we said in our earlier review “. . . this digital release belies its age and is a theatre organ treasure.” The cassette version is Item #143719 and sells for \$7.49 while the CD is Item #143727 and sells for \$8.99—both PLUS \$3.00 postage (and NY and PA residents must add their local sales tax.) You can charge your purchase to your VISA, MasterCard, Discover or AmEx (with account number and expiration date). Mail order to The Good Music Co., P.O. Box 637, Holmes, PA 19043-0637. Or you can call toll free to 1-800-538-4200 or visit their website at www.yestermusic.com.

THE GOLDEN AGE OF CINEMA ORGANS

11 British Organists



This most unusual archival album features recordings made in the middle 1930s by 11 of the UK's top organists at the consoles of 10 cinema organs. Yet, despite the varying styles of the organists and the variety of organs they are playing, only a truly devoted student of artists and organs probably will be able to detect the minor differences in the organs' sound and in the playing styles heard on the 22 selections on this 70-minute album! Unlike most of the British archival recordings we've reviewed over the years the liner notes accompanying this album contain little more information about the selections than their title, the organist, the composer, the publisher, and the venue in which it was recorded! No date of recording is given and only about half the selections

even indicate what "brand" of organ is being played!

Wherever possible we have tried to identify the instruments and will add what we believe is accurate information about the organs. Obviously some organists play more than one selection and their tracks are scattered throughout the album; however, we will discuss the selections by artist rather than the order in which the melodies are played on this disc. Quentin Maclean plays three songs on the four-manual Christie in London's Regal Cinema. His numbers are "Little Dolly Daydreams," "Lily Of Laguna," and "My Mother's Eyes." Sidney Torch is heard playing what we think is the 3/10 Wurlitzer in the Walthamstow Dominion Theatre. His tunes are Lehar's "You Are My Heart's Delight" and Heykens' "Serenade"—and we hasten to add he plays them "straight," without a hint of his own wonderful, unique style.

Reginald Foort, at the (we believe) 2/8 Wurlitzer in London's New Gallery Cinema is heard playing "In The Heart Of The Sunset," "When It's Night Time In Nevada," "Valencia" and "Forever." Harold Ramsay is featured only with a medley of "Play Fiddle Play" and "Her Name Is Mary" on a four-manual Wurlitzer in the Granada Cinema, Tooting. London's New Empire Cinema's 4/21 Wurlitzer with Sandy MacPherson at the console is heard on "Say A Little Prayer For Me," "Starlight," "Gypsy Melody," and Oscar Strauss' "My Hero." Florence DeJong has just one tune, "La Rosita," played on London's New Gallery Wurl-

itzer while Philip Park performs "When Your Hair Has Turned To Silver" and "Missouri" on an unidentifiable Wurlitzer in London's New Victoria Cinema.

Reginald New, at an unknown organ in Birmingham's Beaufort Cinema plays "Londonderry Air" and "The Bells Of St. Mary's." Terrance Casey's selections are novelties: "The Policeman's Holiday" and that old-time favorite "The Whistler And His Dog" which we believe are played on the 2/8 Wurlitzer in Brighton's Regent Cinema. Perhaps the most unusual item on this album is an organ duet—played on organs in two different theatres. We'll quote the liner notes to explain how Suppe's rousing "Light Cavalry Overture" was recorded: "Duet on two organs; Gilbert C. Handy at the Orpheum Golders Green and Alfred W. Ugle at the Ritz, Edgeware... Relayed to and recorded at Abbey Road Studios." (We haven't a clue as to what organ was in the Orpheum but believe the Ritz had a 3/6 Compton.)

The recorded sound is surprisingly good considering this album was assembled from 70-year old 78-rpm discs. There's not a hint of surface noise or "pops and ticks" which leads us to believe extreme noise suppression was employed throughout. Truly devoted archival organ recording buffs may find this album of interest. It's available in cassette format (Item #621912) at \$7.49 and on CD (Item #621920) at \$8.99—PLUS \$3.00 on each for postage. See our *Midnight 'Till Dawn* review in this issue for the ordering address and other information. 🎵

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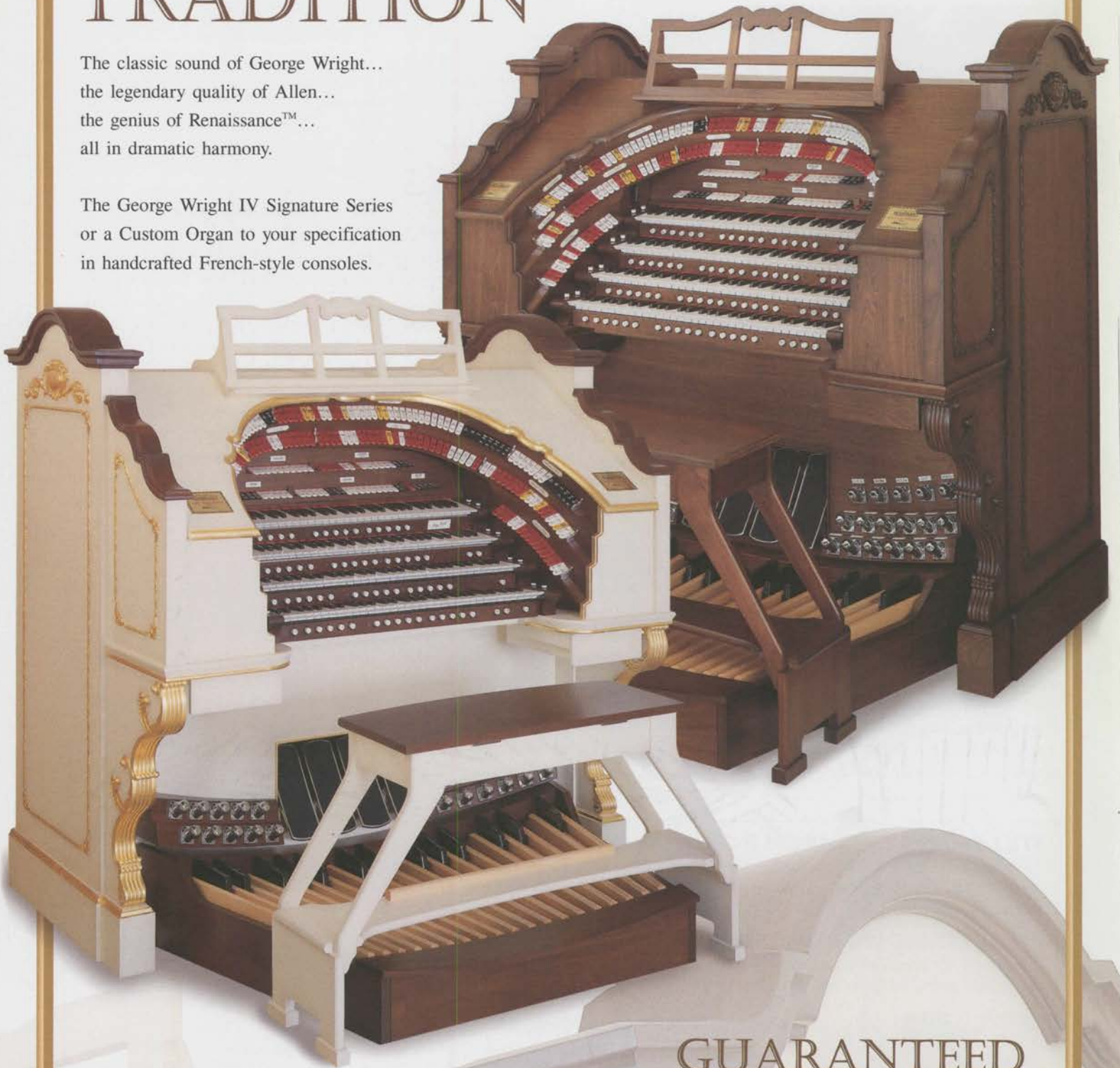
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