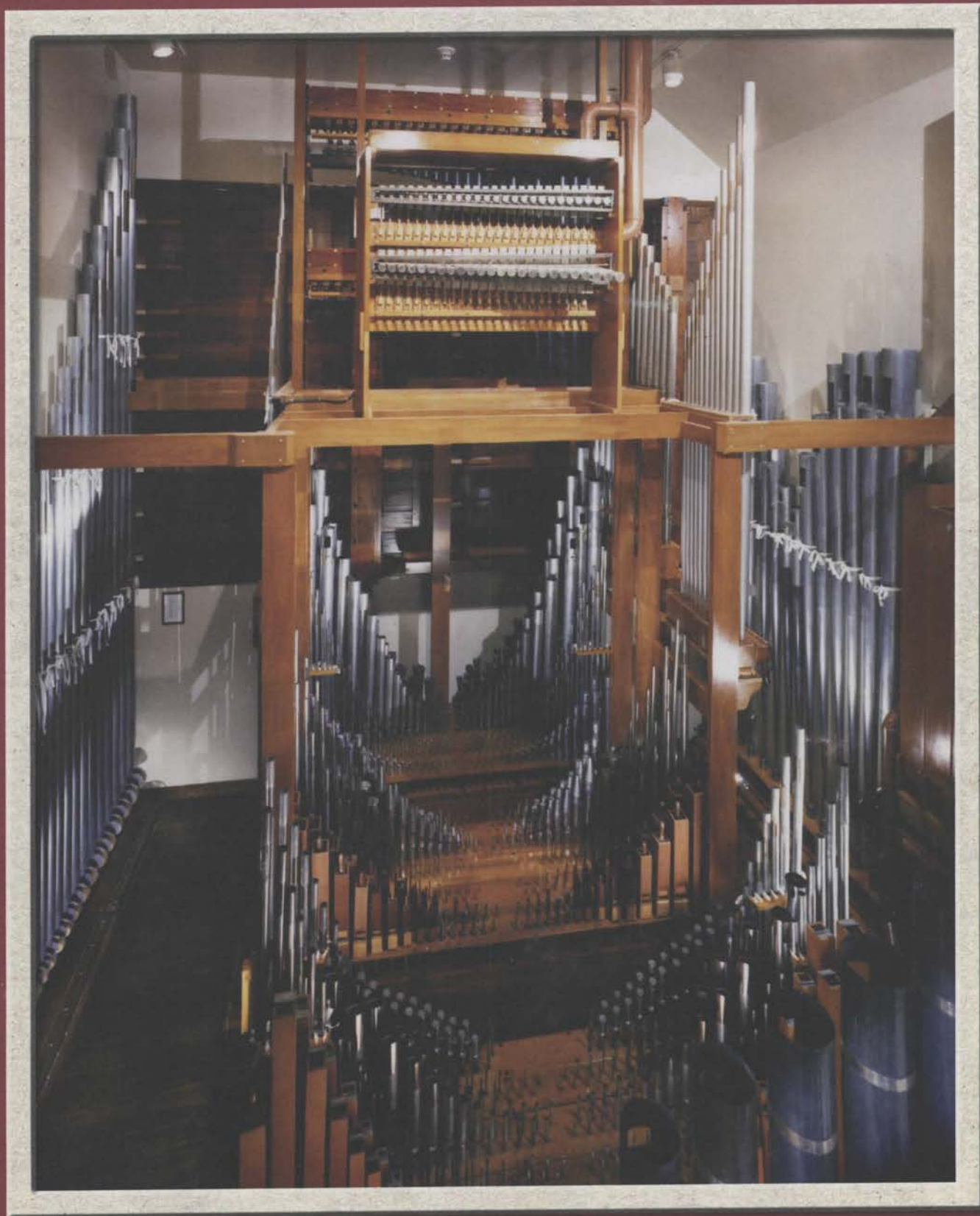


Theatre Organ

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September/October 2003 • Volume 45, Number 5

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President's Message

As your brand new ATOS President, appointed just ten days ago, I write my first message to you being fully aware that I am following a truly class act! Nelson Page served as our President amazingly and wonderfully well for the past four years. He

is a truly gentle, loving, caring, and generous man who possesses some of the finest managerial and people skills that I have ever experienced in anyone. It is my privilege to know him as a friend and colleague. Indeed, I am encouraged by the fact that he continues on the Board of Directors in an *ex officio* capacity as Immediate Past President for the next year. Additionally, he has promised to be my "visionary" and will also be serving as our Publications Manager. Knowing that he is just a fax or phone call away is very comforting indeed.

Our ATOS Board of Directors gathered for the Annual Meeting the day before the Annual Convention in the Bay Area began. This was a quite significant meeting for all of us. Two new Directors, D. John Apple and I, were seated; and two current ones, Dan Bellomy and Jeff Weiler, were reelected in accordance with your wishes as expressed in the annual election. John Ledwon, who had served for six years as a Director, received a recognition plaque as an expression of our sincerest gratitude for his contributions while serving in that capacity. Dale Baker from Indianapolis was selected to take over as the new Editor of our Journal, *THEATRE ORGAN*, when Vern Bickel's well-deserved retirement begins. A new Vice-President, Bob Davidson from the Tampa, Florida area, and President (yours truly) were appointed. The very fact that we had more than one candidate for almost all of these positions is certainly a significant sign of the healthy state of ATOS.

Several new initiatives were discussed including a summer camp program for young ATOS members, the possibility of having an electronic theatre organ competition under the auspices of ETONES, and the creation of an internet list emphasizing technical subjects for POOG (the Pipe Organ Owners Group). The criteria for a Volunteer Technician Award, which previously existed in name only, is to be developed. The possibility of sponsoring concerts cooperatively with local chapters or other enthusiasts is being explored. Other projects, such as the Wurlitzer organ book, were moved forward; and ongoing programs were all reviewed. Tom DeLay, serving as site editor, will be working with Ivan de la Garza, site designer, to keep our wonderful Web Site in top notch shape. ATOS can be duly proud of our Board of Directors and staff. I am speaking not only of their outstanding abilities, but also of their dedication. It is this fine group that is providing the excellent leadership for the development and advancement of the new initiatives and for the continuation of our current programs and projects.

WOW! The Nor-Cal Chapter did it yet again. Certainly the 2003 ATOS Annual Convention will be remembered as one of the best. The weather was splendid, the instruments were superb, the artists were outstanding, the Convention arrangements were meticulously planned and implemented without noticeable hitch, and we had some time to socialize with our wonderful ATOS extended family. The amazing performances and the venues were truly top notch. Now, could anyone ask for more, except possibly a bit more sleep than we ever get at these wonderful events? Our sincerest "Thanks!" to our Nor-Cal hosts for all of their fine efforts.

I am indeed humbled by the confidence shown in me that was expressed by my being selected to serve as the new ATOS President. With the support of all of you, our Board of Directors, and our staff, the world of the theatre organ will continue to be healthy and vibrant. The instruments will be preserved and presented, and people will be educated about them and their wonderful music.

Gus Franklin

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The Sanfilippo 5/80 Wurlitzer In A Theatre Organ Paradise

By Robert Ridgeway

When we last checked in on the Sanfilippo home and its 5/80 Wurlitzer, it was in an article written by Lyn Larsen and Joseph DuciBella that appeared in the November/December 1994 issue of the *Theatre Organ Journal*. A lot of events and changes have occurred in the intervening time and it seems appropriate to publish another article, this time with extensive photos. These will serve to let readers more fully understand the scope of the installation and how it fits into the Sanfilippo home and the many functions that are held there throughout each and every year.

This instrument is now known and respected throughout the entire theatre organ world, either through having heard it in person at one of the many concerts performed each year, or through the numerous CDs that have been released by some of the finest musicians in the world. I will not attempt a retelling of the earlier material except to expand on some feature here and there. Readers are encouraged to seek out the earlier issue for the complete story of the origin of the instrument and its design by the late theatre organ expert (and author of *The Encyclopedia of the American Theatre Organ*), David Junchen.

The main impetus for constructing the huge 27,000 square foot music room addition in 1992 was to provide not only the space for the enlarged theatre organ and the rapidly expanding automatic musical instrument collection, but to make available a facility in which hundreds of people could be entertained. In the past 11 years well over 50,000 people have been exposed to the theatre organ and the other instruments when they have attended concerts and charity fund-raising events in the house. Jasper and Marian Sanfilippo are ever mindful of the necessity of giving back and sharing their good fortune. Dozens of charities have held fund raising events at the estate, benefiting everything from hospitals and schools, to the Lyric Opera and the Barrington Ballet. Because of the uniqueness of the house and collection, these have nearly all been sell-outs and as a result enriched these deserving groups.

*Aerial view of Sanfilippo Home.
The music room is the large
section in the upper right.*



ROBERT RIDGEWAY

The Sanfilippo music room as reflected in the adjacent lake. The interior dimensions of the music room are 100' long, 64' wide, and 42' high. The pipe organ chambers and hallway add another 20' to the overall length of the building.



The theatre organ crowd is undoubtedly aware of the annual Hopeful Heart "Concert for Life" series hosted by Lyn Larsen. This year marked the 11th tremendously successful weekend for this charity, which provides assistance for people in the arts who are suffering from severe illness. People from all over

the world have had the chance to hear a wide range of talented performers on the theatre organ such as: Charlie Balogh, Peter Conte, Carlo Curley, Jelani Eddington, Tony Fenelon, Simon Gledhill, Tom Hazleton, Lyn Larsen, and Ron Rhode. Additionally, there have been other guest performers like Jack Bethards and his Big Band, Peter Mintin on the piano, a singer, a trumpet player, and this year a harpist. This is one of the most widely anticipated events of the year in the theatre organ world and it serves to also help so many deserving people.

Likewise when JATOE (Joliet Area Theatre organ Enthusiasts) became so successful with their annual Rialtofest concerts, they approached Jasper about having a final weekend concert on the Sunday after their Saturday night Rialto Theatre program. Jasper encouraged them from the beginning and this, too, has become a "must attend" event on the international theatre organ scene. Some of the artists performing on the 5/80 Wurlitzer have been: Barry Baker,



View of the stage from the balcony. The 9' Knabe concert grand piano plays with full expression from the organ (as well as still from Ampico rolls). The Deagan piano-style Vibraharp is to the right of the console. This 56 note unit is vacuum operated and was one of six made by Deagan for radio station use. Only three are presently known to exist. The Vibraharp plays from the organ as well as its own keyboard. The chandeliers are from the former Garfield Theatre in Milwaukee, Wisconsin. The scrim curtain is a copy from the original Paradise Theatre in Milwaukee, Wisconsin.

Charlie Balogh, Peter Conte, Jelani Eddington, Tony Fenelon, Chris Gorsuch, Tom Hazleton, Jonas Nordwall, Rob Richards, and Walt Strony. Every one of these concerts invariably exposes many new people to the theatre organ and they become new "converts" to the art form that we have all loved for

years. It is encouraging that there are also several young people in the region who not only love the theatre organ but who are now actively studying it. Among them are Jake Cihla, Zach Frame, Adam Gruber, and Mark Mackeben. Remember these names because I anticipate that we shall be hearing a lot more out of them in the coming years. The future of our hobby is going to be in good hands.

Because of the willingness of Jasper Sanfilippo to fund the restoration of so many wonderful items in his collection, these "pieces of history" have been saved from the trash heap so they may be enjoyed by generations to come. Jasper's success came relatively later in life. He did not inherit his wealth... he earned it through business acumen, mechanical ingenuity, patents, and years of hard work. He did not begin acquiring until 1976 and now the collection is one of the largest in the entire world. When people listen to and admire the hundreds of automatic



The Sanfilippo Wurlitzer console shell was constructed by Ken Crome with the decoration by Joseph DuciBella, ASID. Carlton Smith installed all of the stops and wiring. It is a copy of how the Chicago Paradise Theatre console originally looked (only larger to accommodate 80 ranks instead of 21) before Richard Vaughn bought it and had it refitted to look like RCMH. Bill Brown in Phoenix now owns the original Paradise Theatre Wurlitzer.

musical instruments situated around the house and carousel building, they should realize that none of them arrived on the Sanfilippo doorstep looking and sounding like they do today. All required varying degrees of restoration . . . some taking many years . . . before they were put on display. No one has ever invented a "time machine" but when you listen to one of these splendid music machines from an earlier time playing a selection from that era you are hearing exactly what the people back then experienced. They are like little audio time machines. The theatre organ is just a much larger version.

The future of the collection and the Wurlitzer is secure through the implementation of the Sanfilippo Foundation. The organ continues to improve under the careful guidance of Lyn Larsen. There are several CDs soon to be released that are already in the digital player files by prominent organists. Also several of the leading names in theatre organ plan to release CDs in the coming year so the future of wonderful theatre organ music played on one of the finest organs in the world is assured.

All of us owe a huge debt of gratitude to David Junchen's brilliant vision and Jasper and Marian Sanfilippo's willingness to carry it to completion.

Robert Ridgeway is the curator of the Sanfilippo Collection and a member of ATOS (originally ATOE) since 1962. He has been a recording engineer since 1966. He can be reached at <robert@magneticlab.com>

(Photos of the Sanfilippo 5/80 Wurlitzer installation continue on page 23.)

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Theatre Organ



Front Cover: Main Chamber of the Sanfilippo 5/80 Wurlitzer theatre organ. Some of the pipes appear to be oval because of the nature of the camera lens.

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New Editor Appointed

The ATOS Board of Directors appointed Dale Baker as the Editor of THE-ATRE ORGAN, beginning with the January/February 2004 issue. Because the material for the Journal must be processed far in advance of the publication date, this means that Dale will be assum-

ing the full position of Editor the first of November. During September and October Dale will assist Vern Bickel in preparing the November/December issue.

After serving as Editor for 22 issues, Vern will be retiring. It is important that all material submitted for publication in future issues of the Journal be sent directly to:

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P.O. Box 51450
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317/837-9287 or
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Street Of Dreams A History of Dallas' Theatre Row

By Jeanette Howeth Crumpler

An intriguing remembrance of the golden age of movies, theatres and theatre organs from the early 1900s to the 1970s.



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Members' Forum*

Dear Editor:

In the last several issues of THEATRE ORGAN several members have written in about our dwindling and aging membership and how we attract new young people. It has been suggested we hire a consultant. The true answer lies in the very next mirror you come to.

ATOS is not a CIA organization, yet most of you treat it like it is. There have been many horror stories about a member going to his monthly chapter meeting and seeing a neighbor there who says to him, "What are you doing here?" To which the member replies, "I've belonged to this for 15 years." And the astonished reply, "What? And you never told me?" The next time you have friends, neighbors or co-workers over, slip on some theatre organ music in the background on the stereo and see who takes the bait.

Another thing to do, while the chapter presents silent film shows and concerts, set up a regional school series. Every year hold several of these, spring and fall. The schools will bus the 6th grade students from the district and you put on a short concert and trip through the organ with slides showing the actual pipe or percussive sound you are demonstrating, followed with a sing-along and a two-reel silent film to demonstrate the organ's versatility. And, if you are lucky enough to have a restored organ in an old movie palace then you can further explain, "This is how your grandparents went to the movies."

At the same time you are putting on the school shows, invite the local cable or PBS station in to tape the program and rebroadcast it and share it with other affiliates.

No, you are not going to get them as members now, but plant the seed for the future. The members you will hope to target are their parents—the middle age group that has grown out of rock and disco and is looking for something else. Reel them in.

The fact of the matter is we as a society are all getting older. Most of our organ crews are all senior citizens. We need some

of these middle age couch potatoes to help lift chests into chambers and at the same time give them a new hobby that will last them the rest of their lives.

Now when you do your next silent film show or concert, be sure to distribute flyers to the local district. The youngsters will then be able to take this home and show it to their parents and tell them what a wonderful time they had at the school show. Now you have a family coming to your event. Provide CDs for sale in the lobby and membership forms, and members asking, "Did you like the show?" and "Would you like to join or to get on our mailing list for upcoming shows like this?" Try it. It works!

*Bob Balfour
New Jersey*



Dear Editor:

Reference is made to the 48th Annual Convention of the American Theatre Organ Society. As to the Convention itself, it was a smash! NOR CAL, from the CEO down to the lowest grunt, outdid themselves. No effort was spared, fubars (sic) were few and of little consequence. Three rousing Bonzais (sic) to all hands! In a word, this is a week that was. Ran us ragged, but damn, it was well worth it. Again, thanks much!

*Frank Bindt
Walnut Creek, California*



Dear Editor:

I read with interest the letter from Christian Orlov in the July/August issue. I must take exception, however, to the last paragraph, which suggests that electronic organs do not "... have any place AT ALL in the ATOS."

I am also one of the "rare breed" who is interested in both theatre and classical organs and organ music. I was introduced to this amazing instrument by attending Radio City Music Hall in New York and hearing Dick Leibert play. I went to roller rinks as a teen-ager, and then assembled a Schober theatre organ kit in 1977, which has now been replaced by an Allen MDS 317.

Most of us have neither the funds nor the space to own and maintain a pipe instrument. The availability of modern electronic instruments has permitted many of us to enjoy playing an organ, which closely approaches the sounds of pipes. My organ includes both classical and theatre voicing, and a 32-foot stop, which most "real" organs lack.

If electronic instruments are not appropriate, recordings

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are even less so, since most home music systems cannot reproduce the full range of pipe organ sounds.

Finally, as a railroad enthusiast, I prefer the sounds of a steam locomotive, but also appreciate the powerful rumble of a diesel-electric.

Robert D. Bissell
Orange, Connecticut



Dear Editor:

I waded through Christian Orlov's lengthy address on the state of ice dancing and finally his diatribe against electronic theatre organs. I will take but a few sentences for a reply.

Mr. Orlov had better well realize that if it were not for the Allen and Walker Organ Companies supporting our organization through its paid advertising in THEATRE ORGAN, our magazine would not have those wonderful color photographs which are most expensive to lay out and bring into print. If it were not for my Allen theatre organ in the newly restored AFI Silver Theatre in downtown Silver Spring, Maryland, I would not be bringing great silent films back to life for our vast audiences.

By not walking across the street to hear an electronic theatre organ, Mr. Orlov is depriving himself of some truly first class talent on first class instruments. As a rail fan, I know of a great many enthusiasts who do indeed get very excited at the prospect of seeing an early or rare diesel locomotive.

Ray Brubacher
Olney, Maryland



Dear Editor:

Please note a correction in the review of *Music 'til Dawn* on page 64 of the July/August issue of THEATRE ORGAN. "Misty" was composed by Erroll (not Earl) Garner.

George Heflin IV
Green Valley Lake, California



Dear Editor,

Least a myth be continued yet longer, a footnote to the article by Ben Hall reprinted from the Fall 1960 issue of THEATRE ORGAN in the July/August 2003 issue titled, "His Mightiness, The Crown Prince of North Tonawanda," it should be stated that we know from our own web site that Jesse Crawford had nothing to do with designing the New York Paramount Theatre Wurlitzer and that there is a conflict of information on the site if Mr. Crawford had anything to do with the Paramount Studio Wurlitzer specification. Jesse Crawford says in the interview in the article, "The Real Crawford Special," on our ATOS web site:

Question: Jesse, did you design the New York Paramount Theatre 4/36 organ?

Jesse Crawford: No, I did not. I specified only that the organ

was to include certain ranks: the three Tibia Clausa, certain of the String and Diapason ranks, and the four Vox Humana.

Question: Do you know who designed it?

Jesse Crawford: No, someone at the Wurlitzer factory made up the specifications. Contrary to common belief, I did not specify that the organ was to have such ranks as the Musette, French Horn, Dulciana, and some of the other ranks that were included. These ranks—the entire stoplist as a matter of fact—would have been hard to improve upon. The final result was very satisfying to me. I enjoyed playing the organ as it included the ranks I did specify as well as the many others that the factory put on the organ.

Question: Did you actually design any of the Wurlitzer organs?

(His reply came as a surprise. It established which of the Wurlitzer organs was the real "Crawford Special.")

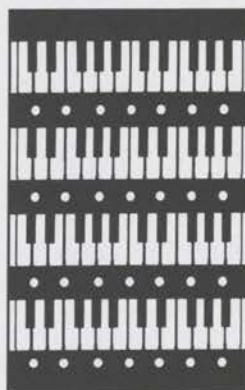
Jesse Crawford: Yes, I designed the Publix #1 organ at the request of the theatre chain. They wanted an organ design that would be suitable for their deluxe houses soon to be built. It was several years before they became known as the Publix #1 organs. . .

But in George Wright's "Straight Talk About Jesse Crawford" Mr. Wright states, in reference to the New York Paramount Studio Wurlitzer and Jesse Crawford: "He had, however, final authority over the stoplist, installation, and regulation." Mr. Wright goes on: "He could never forget that Helen had remained in his place at the theatre after his resignation following a Depression-era salary cut dispute. Crawford's feelings about the Paramount did not extend to the eighth floor organ studio where he played for NBC well into 1939. He said that he was careful to avoid the theatre stage door and always used the Paramount Pictures office building entrance and elevator on Broadway."

It would seem that when Mr. Crawford was asked if he designed "any" Wurlitzers, if he had designed the studio organ for Paramount he would have said so.

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.*



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Closing Chord

WAYNE BARRINGTON

Tulsa's Sooner State Chapter is saddened by the death, after a courageous battle with cancer, of First Vice-President Wayne Barrington, on June 11, 2003. Wayne had been an active member of our chapter for the past several years, serving as one of the first organ technicians under the direction of Phil Judkins and had been the inspiration for much of the expansion and renovation of our 3/13 Robert-Morton (installed in Broken Arrow's Tulsa Technology Center campus). Largely self taught in electronics, he had encouraged us with the addition of the three extra ranks and the capture action, and had worked diligently in other maintenance areas.



Wayne was born on July 17, 1927 in Wichita, Kansas, where his uncle was a minister and his mother was a keyboard music teacher. When he was a young boy, he and his cousin, John Powell, (who was five years older than he was) used to go into his uncle's church and play the pipe organ there. Then when he was about high school age, he discovered the theatre organ sound, mentored by Wichita's Century II organist Raymond Shelley, and also learned much of the "mechanical stuff" of pipe organs.

Later, after graduating from Wichita State University, he moved to Milwaukee, Wisconsin, where he became an active member of the Dairyland Chapter, and was a production manager, chief engineer, and program director for television station WISN-TV.

It was in Omaha that he met Cecelia, his future wife, at a theatre workshop at the Omaha Playhouse. They were married on October 6, 1977. He also spent some time in Dallas, Texas, as a construction engineer for another television station there, and in Detroit, Michigan in the television industry.

By then he was semi-retired and at Cecelia's suggestion they decided to move to Tulsa in 1966. They saw a notice of a Sooner State Chapter meeting in the newspaper, attended the meeting and, as Cecelia said, "They got hooked!"

He served as a Vice-President and Program Chairman as well as on the Maintenance Crew, very actively before his illness struck about a year ago. We also remember him playing the organ, especially the well-known hymn he'd play where he'd make the organ sound like genuine bagpipes!

He is survived by his wife, Cecelia, and his four children—Kathryn Spuhler, Victoria Lindsey, Terrence Barrington and Thomas Barrington, their spouses, children and grandchildren. A memorial service was held on June 14, 2003 at St. John's Episcopal Church in Tulsa. We shall miss him.

Dorothy Smith

EDWARD BLASIK

Edward Blasik passed away on March 5, 2003. Mr. Blasik was a printer by profession and a devoted organ enthusiast. Ed was known for two things: The first being that he was proud to be a New Yorker. The second, that he would walk a mile in the snow to hear a theatre pipe organ.

His greatest joy was when he attended an ATOS Convention and mingled with other organ buffs from across the country and around the world. Together with other organ enthusiasts he was there to applaud the many talented ATOS organists. Being Polish-American he especially loved polkas.

We will miss seeing you Ed at the conventions.

Tommy Ford

LEO A. KIKENDALL, JR.

Death claimed Central Illinois Chapter charter member and treasurer Leo Kikendall on April 24, 2003. Leo passed away peacefully at home under the watchful eye of our wonderful hospice care folks and that of his lovely wife of 64 years, Sally. He was 84.

Leo was a veteran ATOS enthusiast and was one of the four men who spearheaded the restoration of the 3/12 Barton theatre pipe organ originally in Springfield's much lamented Orpheum Theatre and now in Springfield High School. He was a U.S. Army veteran of World War II and a retired business manager for the Illinois Mental Health Department.

Leo and Sally thoroughly enjoyed opening their home to guests at many events centered on Leo's 2/5 Wicks organ. Leo taught piano and organ on his organ for a number of years and held membership also in the St. Louis Chapter and the Rockford Theatre Organ Enthusiasts' group. He was a kind and gentle man who will be sorely missed by all who knew him.

Tom and Loreitha Williams



ARTHUR GORDON KIBBEE

Renowned theatre pipe organist Arthur Gordon Kibbee, better known to his friends as Gordon, died at his Encino home on July 16, 2003, three days after his 89th birthday. He had been in ill health for some time.



Gordon had vast experience in theatre pipe organ tonal design and was a master of harmony and pipe organ registration, thought by many to be among the top theatre organists in the world. Kibbee was among the 31 people who gathered in Toluca Lake on February 8, 1955, to found the American Association of Theatre Organ Enthusiasts. He remained active in the group, now known as the American Theatre Organ Society, and was a popular organist for meetings across the country.

In 1966, Kibbee and fellow Los Angeles Chapter member Dick Simonton were hired to survey and mend the mammoth Wurlitzer organ in Radio City Music Hall at New York's Rockefeller Center. Working with Henry Pope, they identified and repaired 1,000 dead notes, releathered much of the then 33-year-old instrument and rebuilt one console.

Kibbee recorded for several Hollywood productions during the 1950s and '60s, often at the Robert-Morton organ in Lorin Whitney's studio. He also performed in concert and taught music for many years. He was an Army veteran of World War II.

He is survived by his beloved wife of 59 years, Marie Breede Kibbee, his sister Paula Lowry Galbraith, his brother Paul Lowry, Jr., and many nieces and nephews.

Those are only some of the facts about Gordon Kibbee's life.

On a professional level, and on a personal level, he was revered by many in the theatre organ world, not only as a master teacher and organist but also as a modest, caring individual. In the words of one of Kibbee's former students, organist Ken Rosen, "He played like an angel but shunned the spotlight, and

had the patience of a saint." It was reported that Gordon originally studied with Gaylord Carter's father Charles Carter.

Gordon was an Honorary Member of ATOS as well as the Los Angeles Chapter. He was a guiding light in the local chapter's activities. He was a consultant during the Disney Company's Buena Vista Productions' installation of the Lanterman theatre organ into Hollywood's El Capitan Theatre.

One popular local organ teacher said of him, "He has more musical knowledge in his little finger than most of us will have in our lifetime." During a period when he taught Keyboard Harmony and Theory in the Burbank Adult Education system, he kept his Hammond B3 in the classroom. When he sat down at the organ to demonstrate a point, he would occasionally break into a jazz tune, and it was a delight to hear him play.

On other occasions at the Simonton Toluca Lake home in the Bijou Theatre, before the showing of a classic film for invited guests, Gordon would sometimes play the Simonton theatre organ for a few minutes. That was a special treat for those present.

It was reported that he set the pistons for the theatre organ Buddy Cole installed in his home for his recording work and Cole never changed the pistons.

Undoubtedly, many others will come up with remembrances of Gordon Kibbee. A memorial service will be held later, according to former Los Angeles Theatre Organ Society President Phil McKinley.

Char Hopwood



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DOES A SMALL SPACE SHRINK TALENT? **BIG**

By Ron Musselman, Associate Editor

The pipe organ is usually heard in the perspective of spacious auditoriums, and indeed, that's the environment that shows them to their best advantage. Likewise, the distance between the performer and audience tends to make the console artist take on a somewhat larger-than-life quality. But take the same or similar instrument and organist, put them in a small, unexceptional room, and how would this alter his or her charisma and the impact of the music? I started thinking about this a year or so ago when going to the Fox Theatre in Hanford, California for a "Blood, Sweat And Tears" concert. This legendary group, often referred to as "Rock's big band," was appearing with its original vocalist, David Clayton-Thomas, one of the jazziest, bluesiest and most savvy singers in pop music history. The Hanford Fox is a 1,075-seat Spanish atmospheric jewel. While it's a sizeable theatre with a very open feel about it, we were in choice close-up seats only five or six rows from the stage. Most of the theatre was behind us and the close proximity to the performing space was somewhat like facing the front of a large nightclub where one can almost shake hands with those on stage. My fellow dyed-in-the-wool theatre organ enthusiast Randy Warwick had provided the tickets for the four of us and he too was a long-time fan of this non-theatre organ act. Randy and I (as well as our wives) had heard Clayton Thomas' unstoppable, irresistible monster hit "Spinning Wheel" innumerable times over the past 30+ years and to see and hear it performed live was an event looked forward to with much anticipation. After the local group that opened for them (Some talented and wonderfully naïve kids who almost drooled on their shoes over being on the same bill with the celebrated "Blood, Sweat And Tears") finished their set, the main act was announced. It began with an instrumental overture from the brass ensemble, and then Mr. Clayton-Thomas was introduced. He strolled out on stage to deafening applause and immediately launched into "Spinning Wheel," an incredible piece with more hooks than a box full of fishing gear. The unmistakable intro was followed by that well-known line, "What goes up must come down. . ." It was all there, just like the worn out vinyl records, exhausted years ago from repeated playings. In some ways, it was almost surreal. Here was a tight, first-rate original performance right in front of us. Suddenly, there was no sense of

space or place, just the performance of some very engaging music. We could have been anywhere—a small coffee house or Madison Square Garden—and the “wham” of these guys would have been the same.

But what about the experience of a theatre organ moved to a much smaller space played by a first-tier artist? Would the bigness and “the wonder of it all” be diminished? The answer to this question was answered early this year when we drove to the home of Pete and Shirley Sweeney in Visalia (California) to hear a concert played on their Allen 3/11 digital. Pete had hired Walt Strony to come out from his Las Vegas headquarters and spend a couple of days to do some tonal finishing on the organ. Sweeney also arranged for Walt to play a concert on his last night in Visalia and invited about 40 of his friends to their home for the event. My wife Karen and I were very excited


“...what about the experience of a theatre organ moved to a much smaller space played by a first-tier artist? Would the bigness and ‘the wonder of it all’ be diminished?”

about this surprise happening. Our neck of the woods has seen very few concerts by top-ranking theatre organists the past few years. It was certainly not to be missed. Of course, most of our readers know that

Mr. Strony is one of the best of a very highly skilled and imaginative group of musicians, and his career as a concert and recording artist (as well as author, tonal finisher and teacher) has been well chronicled in the pages of the ATOS Journal.

Now, while this concert is an example of a live performance in a small space, the Sweeney residence is not a small domicile; It’s a large, gorgeous home with an expansive great room and an elaborate entrance area. However, the secondary living room area is where the organ wound up being installed—a room about the size of the sole living room of a more modestly-proportioned home.

The first notable thing about this evening was seeing Walt seated at the table in the dining room just before the concert was to start—still making up a tune list of what he was about to play! The concert, rather than following the full-length format covering two hours with a 15-minute intermission, was a solid hour plus of music. During that time, Strony covered a lot of territory, ranging from Kreisler’s “Caprice Viennois” to a superb medley from *Oklahoma*. A lot of it was familiar, but noticeable were several unexpected twists, chords and interesting detours around the usual road. Everything was first-rate and anything but predictable. All eyes (and minds) in that room, and those seated in the adjacent area, were totally focused on the music Walt was generating. Naturally, his final number was acknowledged with prolonged applause that brought him back for an encore. What he had already done was riveting, but the final minutes were truly a masterpiece. Walt was going to assemble an encore in the form of a medley woven on the spot from requests called out by the audience. He wrote down several titles from a variety of sources. Just before starting this impromptu musical potpourri, Strony said, “O.K. . . . one more.” I had been thinking about his splendid collection from *Victory At Sea*, but figured it was too long for what would be a total encore of ten minutes at most. But I blurted out, “Walt, you’ll probably ask me to leave the room for saying this, but . . .” He cut in with, “Oh no, not the Oscar Meyer thing!” Good comeback . . . and it got a good laugh—a reference to his variations on a commercial jingle (including a toccata motif) that had long ago run its course. He certainly did not want

to revive the novelty creation. I then said, "This is probably asking too much, but how about at least a little music from *Victory At Sea*?" He paused and said, "O.K., we'll work it in somehow." He then went through the requests in a smoothly segued collection that in no way sounded improvised. As he went into the final tune of this bunch, a ballad, Strony played the few but very recognizable notes that open the *Victory At Sea* suite, than went right into the other song. It was as if he was saying, "There's your *Victory At Sea*!" There was scattered laughter, and I thought, "Oh well, that was asking for too much." The last song ended, and then we heard some vaguely familiar chords in a sequence of notes. What he did next blew everybody's mind and provided an experience that will not be soon forgotten. Karen and I looked at each other as if to say, "He's going to do it!" And did he ever! The improvised prelude was magnificent in itself. And in a prime example of genius thinking on its feet, he compressed what would normally be a circa 15-minute medley into roughly four minutes. The most effective themes were used and he even employed a couple of the contrasting, quiet transitional passages. And in that final, victorious crescendo, I heard at least three levels on the way up, but everything was dovetailed perfectly. The effect was the equal of the full-length version he's played in large auditoriums on bigger instruments. At the conclusion, I can say that 40 people have never made so much joyous noise. Afterwards, several people said to me, "I'm glad you requested that!" And more than one attendee made the remark that it had been one of the best concerts they had ever experienced anywhere. So here we have a superior musician delivering a very satisfying performance in a smallish space and stunning as many people as could fit into the intimate setting. Of course, the instrument was up to it. The current Allen is an excellent imitator of a smaller but ambitious design of a theatre pipe organ. However, I have seen some very famous talent come off in a less-than-optimal fashion when seen and heard at point-blank range. So this close-up living room environment begs that question: Does a small space indeed shrink a big talent? Well, several of us who were at the Sweeney's home that night are still talking about that concert . . . several months later. And none of us thinks in terms of "pretty good for a smaller digital in someone's home." Rather, on an absolute basis, all of us found it to be an exhilarating experience in which the quality of the music completely overwhelmed all other factors, psychological and physical. No, a small space does not shrink big talent. Big talent expands a small space to infinity. 

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Technical Talk

PREVENTING WATER DAMAGE

History tells us the Greeks invented the first organ. It was called a Hydrolis and was operated by flowing water. Today water is a nasty word in the world of modern pipe organs. Last year one of our chapter projects suffered the fate of having the roof let go in Asbury Park, New Jersey, where we are restoring a 3/15 Kilgen. Recently, the unkindest cut of all—the roof let go over our 3/15 Griffith Beech, which was just rededicated last fall after a 40-year silence. What to do?

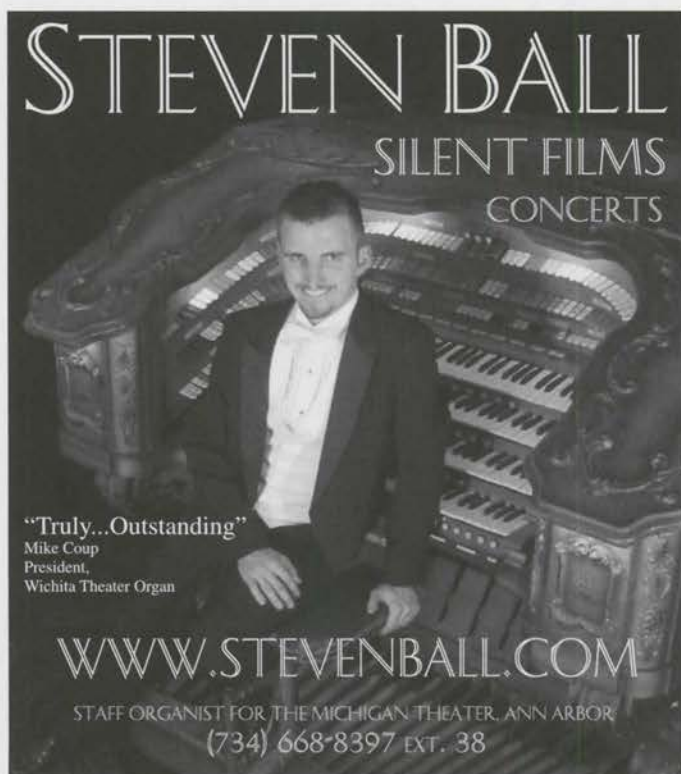
I am sure most all organ technicians have at one time or another faced this heartbreak, especially where you are restoring an organ in an old movie palace with a flat roof. The problem is with the roof drains located in the corners of the roof. The two front drains in our theatre are directly over our beloved chambers of heav-

only voices. The drains are made of iron pipe, connected at the roof via two elbows, to bring the pipe to the drains.

Some years ago, when I led the restoration of the Rahway Theatre, we had a similar problem and we made makeshift tents out of sheet plastic and 2x4 props. It protected most of the organ temporarily, but the 16' offsets were still wiped out.

When the Union County Art Center was formed and our chapter took title to the building our number one priority was to keep the chambers dry. You cannot think of beginning restoration until the roof is solid.

In the winter, the old iron drainpipes freeze. The water tends to freeze in the elbows near the roof, cracking the iron pipes and when they thaw water pours directly



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IN PIPE CHAMBERS

By Bob Balfour
Garden State Chapter


onto the thin plaster roof of the chambers below. We explained our dilemma to the roofing contractor and worked out this solution:

The roofing contractor cut out the drains at the roof and replaced all with PVC pipe down about six feet. Additionally, we knocked out a brick in the parapet at the roofline and the drains to make an overflow scupper, and then all drains were capped with a shield to prevent any objects from blocking the drains. (The kids play stickball in the adjacent parking lot and weekly inspections would reveal balls in the drains.)

The contractor also installed tarps over the chamber ceilings so that the next time there is a roof leak the water will be directed off to the outer inside walls where it will make its way harmlessly to the basement and to

our sump pump. I do not recommend that organ crews attempt such projects, as it is very dangerous to walk on the ceiling plaster grid. This work is best left to the professionals.

We are now negotiating with the building owners of the Newark Symphony Hall, and with all other building owners where we maintain organ installations, to have similar work done. Even though there is a new roof at our Loews Jersey project, where we are installing a totally rebuilt, like new, Wonder Morton, we are negotiating a similar shield over the chambers. After six years of restoration and reinstallation we are at the $\frac{3}{4}$ point and any water at this point... well, there aren't words!

I do hope this will be of help to all who have suffered similar tragedy. 

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For the Records

Ralph Beaudry, Associate Editor

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

SWING 'N' JAZZ

Kevin Utter, Organ and
Doc Fergy, Sax



Duke Ellington-Billy Strayhorn music) featuring Harry Huff at a classic organ in Stockholm's Katarina Church with Swedish soprano saxophonist Anders Paulsson. Now on this disc we have Kevin Utter playing the delightful 3/19 Wurlitzer in Colorado State University's 700-seat Lory Student Center Theatre along with sax virtuosos Dr. Harry Ferguson—a practicing surgeon(!)—who is featured on most of the 18 tracks on this 57-minute CD.

The Wurlitzer is Opus 1928, originally a 3/13 Style 240, from Rochester, New York's Piccadilly (Paramount) Theatre. After removal from the theatre it was installed (according to Walton's Wurlitzer List) in the Danny Schultz home in Fisher, New York. Then in 1965 it traveled cross country to the Three Coins In The Fountain Restaurant in Louisville, Colorado where legendary organist Dick

Hull recorded it on an LP reviewed in the December 1967 Journal. But in 1975 it moved again, this time to a pizzeria in Provo, Utah where it was enlarged to a 3/16. When the pizzeria closed it was rescued by Marian Miner Cook who had it restored and enlarged to a 3/19 (including an 8' electronic string bass) by Ken Crome and Lyn Larsen. She donated the organ, in memory of her husband, John Brown Cook, to Colorado State University in Fort Collins where it debuted on September 15, 1983 with concerts by Lyn Larsen and CSU organ professor Robert Cavarra. A short time later Lyn recorded the organ on his LP titled *Premiere*. After the console received water damage in 1997 it was completely rebuilt (and received a new computer relay) by Ed and Patty Zollman.

Organist Kevin Utter has a BA and MA in organ performance from CSU

Believe it or not! This isn't the first organ and sax recording to be reviewed in the Journal. The November 1996 issue had *In A Sentimental Mood* (all

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and is now organist and director of music at Christ United Methodist Church in Fort Collins. Kevin's beautiful seeing eye dog is named "Jaylee." His musical partner since 1993, Doc Fergy, has been playing saxophones (as a hobby) since his high school days and tells us this about his three saxophones heard on this album. His tenor sax is a 1951 Beuscher Aristocrat which is close to the sax sound heard in the Big Bands of the 1940s while his alto is a 1987 French Buffet with a somewhat classical sound. But his C-soprano sax is an extremely rare 1926 Selmer/Beuscher which he especially loves to play because it has a wonderful personality all its own.

One shouldn't be misled by this disc's title *Swing 'n' Jazz* for this album is not a souped-up, race-to-the-finish-line, far out jazz program that one so often hears from today's jazz combos. Both Kevin and Doc Fergy are playing in the soothing danceable styles of the Big Bands and the melody is always front and center. There are lots of familiar favorites that have become standards and almost every tune on this joyous album is a guaranteed genuine toe-tapper! Kicking off this great program is William C. Handy's "St. Louis Blues" done in a brisk march tempo with drum flourishes and sassy sax delights. Written in 1913 it was one of the first and most popular blues tunes of all time. And it's reported that Handy's

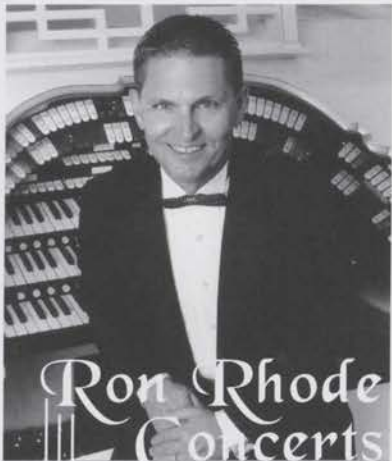
royalties were \$25,000 annually for the next 40 years!

Next is one of several organ solos on this disc and it's a true Jesse Crawford arrangement of Jerome Kern's beautiful ballad "Make Believe." Jesse recorded this on the Paramount Studio organ in 1932 and Kevin has perfectly captured Jesse's registrations and unique musical style. Doc Fergy rejoins Kevin for a brief bouncy beauty—it's Ray Henderson's "Bye Bye Blackbird." Cool, untremmed organ registrations and the haunting alto sax are featured on a slow drag tempo version of "Harlem Nocturne" and then it's a sprightly version of 1918's joyous "After You've Gone." Composer Harold Arlen wrote the duos' next number for the 1932 edition of *Earl Carroll's Vanities*—it's the sweet swinger "I've Got A Right To Sing The Blues." Then the tenor sax is featured on Duke Ellington's "Don't Get Around Much Anymore." By now the listener will be well aware that Kevin and Doc Fergy are having fun bouncing the solo lines back and forth and their joy in making music together is completely captivating. "Once In A While" is another organ solo with a gentle beat and some luscious rolling Tibias.

We were unaware that Louis Armstrong was a composer in addition to his singing and trumpet talents; but the duo's next is credited to him—it's his "Big Butter And Egg Man"—take note

of the string bass pedal beat. The famous video historian Ken Burns has pointed out that "... Armstrong liberated jazz, took it out from being ensemble music and made it a solo art, and he did it with his horn and his voice ... by playing and singing ahead of or behind notes ... inspiring a kind of sound that would become swing." Next is a slightly faster account than we're used to of Errol Gardner's "Misty" but it works just fine and has a great alto sax solo spot. Kevin and Doc Fergy follow that with a deliciously upbeat, small combo arrangement of Walter Donaldson's 1925 hit, "My Blue Heaven."

For an interesting change of pace Kevin leaves the Swing Mode behind for a few minutes with his lively, though suitable spooky rendering of Saint-Saens' "Dance Macabre." The duo next present a subtle, sublime version of a tune Hoagy Carmichael wrote back in 1930—"Georgia On My Mind"—which was a Grammy Award winner for Ray Charles in 1960 and, again, for Willie Nelson, in 1978! A brief, somewhat jazzy "Mack The Knife" is followed by another great Carmichael tune (and it's one of his very few number for which he also wrote the lyrics)—it's that lackadaisical delight—"Up A) Lazy River." The boys have a lot of lowdown fun with their next melody for "Has Anybody Seen My Gal?" features both a Ricky-tick piano and



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hilarious runs on a truly funky Kinura.

Peter DeRose was playing piano in the Paul Whiteman orchestra when he wrote his magnificent "Deep Purple" in 1934. It gets a silky smooth alto sax solo with an appropriately smoky organ accompaniment. It's ricky-tick time again with the novelty "Alley Cat" and then Duke Ellington's "It Don't Mean A Thing (If It Ain't Got That Swing)" features the tenor sax. "Basin Street Blues" is given a soft beat and then Kevin presents a second Jesse Crawford recreation. It's "Mary (What Are You Waiting For?)." Interestingly, Crawford recorded this in 1927 on an organ almost identical with the CSU instrument—Opus 1099, a 3/15 in Chicago's Wurlitzer Building. But, would you believe ten months earlier Crawford recorded (on a different organ) a song titled "I'm Looking For A Girl Named Mary"? Guess he found her!

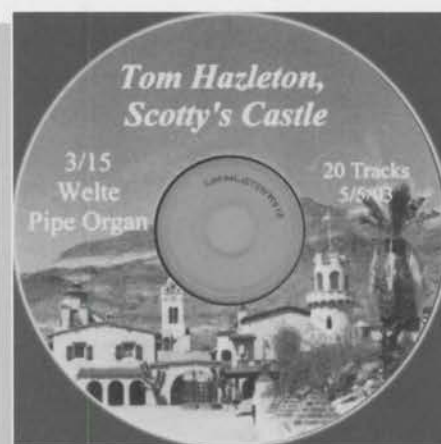
Finale time features another of the all-time greatest musical hits, a rip-roaring "Tiger Rag." By now the reader should be aware that this is one of the most enjoyable musical collaborations to come along in quite a while. It's a great

organ and sax combination with two fine musicians having a ball playing fun music. We highly recommend it!

Compact disc only for \$20.00 post-paid (overseas is \$25.00) from Doc Fergy and Kevin, 3542 Zinzer Court, Loveland, CO 80538. Credit cards are accepted and the Internet address is www.docfergyandkevin.com

SCOTTY'S CASTLE 3/15 WELTE ORGAN

Tom Hazleton



Death Valley, California! Three million acres of desert filled with sand, salt beds, borax deposits—and solitude! It's summertime temperatures average over 120 degrees and it has the lowest point on the North American continent; 282 feet below sea level near Badwater. But in one of its worn down mountain ranges is Telescope Peak at 11,049 feet! How in the world did a theatre organ—that is happily playing away for today's tourists—come to Death Valley? Well, back in the early 1920s a Chicago millionaire named Alfred M. Johnson, who had suffered a broken back in a train wreck, came to California seeking relief from his pain. The story goes that he stepped off a Santa Fe train in Barstow and happened to meet Walter Scott who is best described as a miner and prospector with a reputation for his colorful yarns, hijinks, and amazing resourcefulness. He assured Johnson he could help him and took him to a location in the Grapevine Mountains on the eastern edge of Death Valley.

Johnson found relief from his pain and was so enthralled with the location he decided to build a winter home there and construction began in 1924. Of course, Scotty became the full time caretaker of this magnificent, elegant, ornate Spanish-styled castle that cost over \$2,000,000 in 1920s money! At that time every wealthy home had to have an organ—with a player attachment, of course. There have been conflicting stories about the origins of the Castle's organ but, in the May 1972 issue of *The Console* magazine Lloyd Davey, who assisted James Nuttall with its installation, states that Nuttall bought it from the Welte showroom in Philadelphia. It was a 10-rank organ "... to which four new ranks and a Diaphone Bass were added at the factory ..." and it came with a three-manual horseshoe console and a Welte roll player. (Although Davey doesn't mention it in his account, some have claimed the organ was mostly built by Kimball as Welte usually hired other organ builders to make their organs and put the Welte nameplate on them.)

The organ was finished and playing by Christmas 1928 but it wasn't until Johnson came for his winter vacation that the organ was officially opened by

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CONTINUED ON PAGE 31

The Sanfilippo 5/80 Wurlitzer In A Theatre Organ Paradise

(Continued from page 6)



LESLIE SCHWARTZ

Main music room looking toward the balcony from the stage. The edge of the organ console can be seen in the lower left of the photo.

RUSTY HERNANDEZ

Deagan Vibraharp on the stage. This is one of six units made by Deagan in 1932, ostensibly for radio station use. It has a 56 note keyboard and is vacuum powered. The left piano pedal controls the vacuum intensity (and hence how loud the unit plays) and the right piano pedal controls sustain. The unit is now interfaced to the pipe organ with magnets teed to the individual note primary vacuum lines.





Front foyer. Decorative elements from the former Granada Theatre in Chicago.



View looking up from basement level showing stage curtains in the distance past the former St. Louis Ambassador Theatre railings. The torchieres are from the former Minnesota Theatre in Minneapolis. The open cage elevator tower is on the right.



Computer alcove in the main music room. The computer on the left controls the Gavioli fairground organ in the balcony just below the Bugle Battaglia and the Mortier dance organ in the basement. The center computer controls the lighting system. The right-hand computer controls the pipe organ. This is a Trousdale relay and player system and you can see the five keyboards and pedals on the monitor screen. Behind the center lower door all of the audio recording equipment is located.

RUSTY HERNANDEZ

The Copper Bugle Battaglia as seen from the main floor looking up.

This rank and its chest were constructed by A. R. Schopp in Alliance, Ohio. They operate on 26 inches of pressure and were voiced by Terry Kleven and Bob Swaney. The Gavioli fairground organ is seen just below the Bugle. Due to the unique design of the Gavioli Façade, which is much higher than the actual organ, there was room to construct a permanent catwalk behind this façade and just below the Bugle. This makes tuning much easier (but no less painful!)



Trumpet Imperial rank mounted up in the light well of the main music room skylight.



RUSTY HERNANDEZ



The eight-rank ethereal chamber. It is located above the balcony and speaks through a tone chute into the skylight.



Percussion chamber showing 32' Tibia on the left (built by Ken Crome) and the slant-mounted extremely powerful Tuba Maxima on the right. Since this chamber is near the ceiling of the main music room, the sound of this Tuba fires across the space like another enchamade rank.

RUSTY HERNANDEZ

Late Wurlitzer upright vacuum piano located up in the percussion chamber.

The large scale Deagan Cathedral Chimes can be seen just behind it. These are the same scale that were installed in the Fox organs and this set was previously in Wurlitzer's DeKalb organ.



30" Chinese Gong on a Kimball action. Note that it has one of its roll beaters already in the "on" position and the other one in the "off" position. When the gong roll function is activated these two beaters alternate. The larger center beater is for the main gong strike.



The cymbal on the left is a new Symphonic Roll Cymbal. It was designed by Lyn Larsen and manufactured by Ken Crome. It provides a realistic "build" to the roll and is extremely effective musically. The unit in the center is a dual-layered Robert Morton Surf machine that has lead shot rolling down its length in a back and forth motion that creates a very good surf effect. The cymbal on the right is another Ken Crome unit. It is a grand crash which actually has two cymbals coming together to provide a great effect.



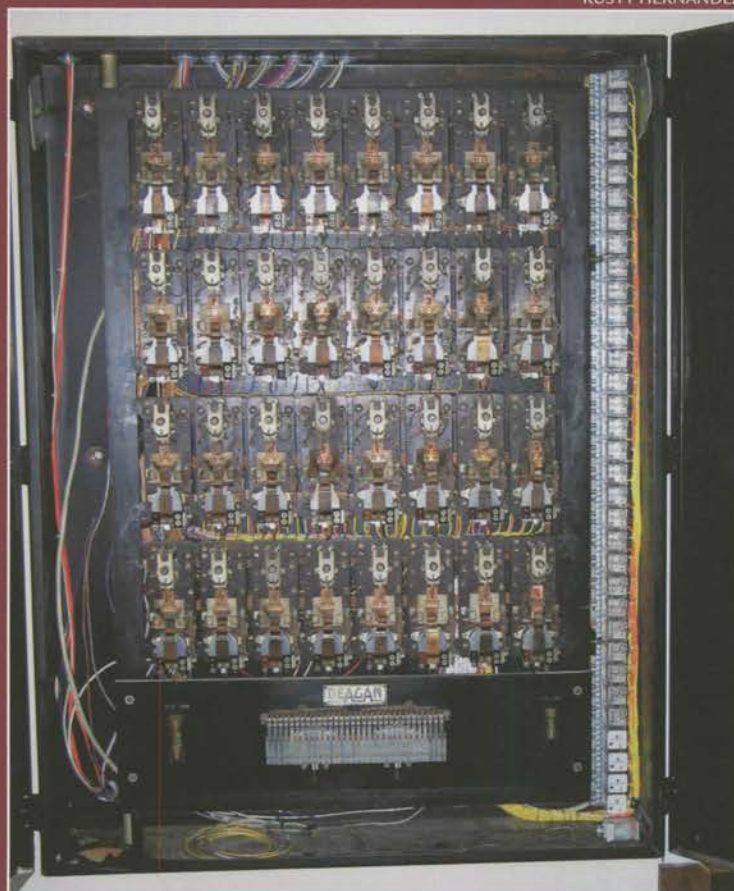


These are the original wall-mounted controls for the 32 note Deagan Tower Carillon. It has two roll players and a clock mechanism to activate the chimes at regular intervals. Since this carillon is now installed indoors in the main music room (rather than outside in a tower) these latter functions are disabled. Now the chimes only play when called for from the organ console.

This is the original 32 note Deagan Tower Carillon relay cabinet mounted in the blower room. One of these is energized whenever a note is played on the console.

The relay causes the note-playing ram coils to fire and the chime damper to activate. These older relays are interfaced to the modern pipe organ via the plug-in 12 volt DC relays seen in the vertical strip on the right. This Deagan system used to be operated using a motor-generator system but now it has a 200 amp DC rectifier.

The operating voltage is 38 to 45 volts DC depending on how loud you wish the tower chimes to strike.



(More photos of the Sanfilippo 5/80 Wurlitzer installation continue on page 44.)

FOR THE RECORDS

CONTINUED FROM PAGE 22

Albert Hay Malotte in April 1929. Since the Depression severely reduced Johnson's wealth the Castle was never fully completed. But, since so many people risked the hazardous trip just to see his Castle, Johnson opened it to the public and allowed visitors to tour it for \$1.00 per person. (Of course, since Scotty was the Castle's custodian—and usually conducted the tours—he gave visitors the impression he had built the Castle with the wealth from his own secret silver mine; which is why it is known today as “Scotty's Castle,” not “Johnson's Castle.”) Sometime later Johnson retired to Los Angeles and the property was turned over to the National Park Service, which today maintains the property and organ and conducts frequent tours of the Castle, which includes playing the Welte by an electronic playback system, not by organ rolls!

The organ is installed in two chambers in the second floor music room which has an elaborately decorated solid wood ceiling, colorful floor tiles and massive wrought iron fixtures. It can comfortably accommodate almost 200 people sitting on the floor; as was demonstrated on April 29, 1972 when a California organ lovers' concert was given by former ATOS President Rex Koury. A short time later Koury made the first and, so far as we know, only recording of this organ. In his Journal review (July 1975) Stu Green commented that the organ “. . . has a solid round tone, with stress on ensemble sound plus a few solo reeds . . . notably a Tuba.” We

agree but must comment that perhaps the formidable tuned percussions, including a Welte grand piano, weren't working then. While it could never be confused with a Wurlitzer, and it is the type of residence organ that was so popular in the 1920s, its resources are more than adequate to present a thoroughly enjoyable theatre organ experience.

Since the start of Tom's career in the 1960s the Journal has published reviews of 19 Hazleton recordings; which is only about half his total output. His most recent disc, made on the Alabama Wurlitzer, appeared in the July 2002 issue. Associate Journal Editor Ron Musselman (in the March 2003 Journal) names Tom's recording of “Shenandoah” as one of the 12 greatest theatre organ performances of all time! Of course, Tom's musical command of both theatre and classical organ music is near matchless and, for this 62-minute Welte disc, he has selected music that certainly could have been—and probably was—played on most of the residence organs in the 1920s. Tom's opening tune was a popular hit in the 1890s and his visit to the “Sidewalks Of New York” features a honky-tonk carousel complete with tuned percussion and piano—it's a fun start.

To show the lush, romantic ensembles of this Welte “Deep Night” is a mellow peaceful tone poem to the romantic midnight hours. Enough of the pop side for now as Tom rears into a brilliant untremmed playing of Bach's “Tocatta in D Minor.” We've heard this piece so-o-o-o often before—but this time it's a fascinating display of this unique organ's classical side and Tom's selection of unique voices is a refreshing change from the

usual bombastic version. Listen for the Welte's smooth Tibias, and other genuine theatre organ ensembles, in Vincent Youman's “I Want To Be Happy.” Tom's next piece, “Dawn,” is an extraordinary tone poem in which you can visualize the sun rising as the organ swells in volume to full daylight. Cute novelties are always welcome and “Glow-Worm” is no exception. But, did you realize Paul Lincke wrote the music in 1902 yet it wasn't until 1952 that Johnny Mercer penned the lyrics? Although “America The Beautiful” might be considered more a patriotic hymn than a tone poem Tom's arrangement and registration must have been inspired by the view (even without the fields of waving grain) of Death Valley from Scotty's Castle. Another delightful pop tune from the 1920s is Richard Whiting's “Breezin' Along With The Breeze” complete with piano and novelty tuned percussions.

The elevation of Scotty's Castle is 3,000 feet and has the Grapevine Mountains behind it and the Panamint Mountains to the west so “Jagged Peaks In The Starlight” is another tone poem that fits this location—and this organ. For a change of view Tom next plays the upbeat minstrel number “Bird's Eye View Of My Old Kentucky Home.” Although the next piece was written about a lost love in a country on the other side of the world, “Kashmiri Song” (also known as “Pale Hanes I Love,”) is a lush romantic ballad that could have been written for this particular organ! Don't relax too much for next up is that great Ricky-tick novelty “The Old Piano Roll Blues.” Surely every resident organ in the world must have had a roll of Ketelbey's “In



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A Monastery Garden.” But we’ll take Tom’s “live” version, thank you! Tom’s arrangement of “Rustic March” is sprightly with just a touch of a “Highland fling” in it. We’ve mentioned this organ’s array of tuned percussion so now the Orchestral Bells get a workout on “Pizzicato Polka.” The wonderful Ricky-tick piano solos in the first chorus, and then joins the organ’s pipes for the second chorus, on Walter Donaldson’s “At Sundown.” Both Schubert’s “Ave Maria” and Richard Purvis’s “The Flowers Of The Forest” feature the organ’s loveliest lush theatrical voices.

Next to closing is the light, polite melody every piano student knows by heart; it’s the “Minuet In G.” Besides the Welte organ Scotty’s Castle has a set of Tubular Chimes in one of its towers. Tom’s finale is a moving rendition of “The Star Spangled Banner” on these Chimes. Francis Scott Key’s original

poem was titled “The Defence of Fort McHenry.” After it was published in a Baltimore newspaper, someone realized it was a perfect fit to the hymn-like melody of “Anacreon in Heaven.” However, it wasn’t until March 2, 1931, 117 years after it was written, that it became our National Anthem! It’s also somewhat surprising to learn that shortly after the 9/11 attack Whitney Huston’s version was the #1 best selling single in the U.S.—187 years after its composition!

Yes, a charmingly different theatre organ is alive and well today in the middle of the vast wasteland of California’s desert. Tom’s program, registrations, and arrangements are, as always, a musical joy. Dick Clay’s superb recording and mastering puts you right in the Castle’s impressive music room and we give this album a Highly Recommended rating. Since this review was written from a test pressing of the CD, we do not know if

liner notes accompany the disc or what the price is. The recording will be available from the Death Valley Natural History Association, P.O. Box 188, Death Valley, CA 92328. Their phone number is 760/786-2146. Their e-mail address is www.devahstry@aol.com.

MIGHTY WURLITZER RADIO HOUR

Larry Kass and Other Artists



“Step Into Springtime” is the theme for the April 6, 2003 one-hour live broadcast of *The Mighty Wurlitzer Radio Hour* over Cleveland, Ohio’s radio stations WRM-AM 1420 and WCLV-FM 104.9. In an interesting variation from their usual opening format this show begins with the Theatre of the Air Chorus singing an original composition by organist Larry Kass; it’s his sprightly proposal to “Step Into Springtime.” And, once again, the program features an entertaining variety of musical selections and skits reminiscent of some of the most popular radio programs in the 1940s. As the Chorus sings their usual theme music, “I Feel A Song Coming On,” the voice-over announcer introduces the artists and sets the stage, so to speak, for this broadcast.

First on their tune list is “It’s A Big Wide Wonderful World” featuring Christine Janson and the Chorus. (We believe John Rox wrote this sunny song for the 1940 musical review *All In Fun* which lasted for only two performances in New York but later became a “standard” when it was played by the Anson Weeks Orchestra—remember them?—in the 1951 film *Rhythm Inn*.) A second great “console raiser” follows with Patrick Janson singing “Put On A Happy Face”

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from the musical *Bye Bye Birdie*. We've mentioned in earlier reviews that TV star Dick Van Dyke introduced it in New York but, believe it or not, Peter Marshall of TV's *Hollywood Squares* was the one who sang it in the London version! Helen Todd and Daren Stahl next sing a duet of another original Larry Kass song, "Magic Moment." As we've said in earlier reviews of the *Wurlitzer Radio Hour* CDs, there are no liner notes but the announcers provide all the information you need to fully appreciate each selection. And Larry Kass at the *Wurlitzer* is featured accompanying the soloists and Chorus throughout the broadcast.

Since it's a variety show, violinist Nicholas DiEugenio is the next featured artist and his lovely interpretation of the third movement of Beethoven's *Sonata #5* (the "Spring" sonata) is a delightful interlude. If the Strauss family were the royalty of European waltzes, then Richard Rodgers is surely deserving of the American title. Cynthia O'Connell and the Chorus sing one of his finest—"Falling In Love With Love." Another American composer next takes the spotlight as each of the vocalists solo on one of the tunes in a six-minute Harold Arlen medley. Arlen began his career in the 1920s as a ragtime singer but was soon composing music for dance bands and, between 1930 and 1934, he wrote most of the music for eight Cotton Club reviews. "Stormy Weather" is followed by "I've Got The World On A String," "Let's Fall In Love," "Between The Devil And The Deep Blue Sea" and concludes with "It's Only A Paper Moon" which he wrote for the film *Take A Chance* after moving to Hollywood.

Irving Berlin's "Say It With Music" introduces this program's first musical skit, which is set backstage at the New Amsterdam Theatre in New York City where the 13th edition of the *Ziegfeld Follies* is in rehearsal. Irish brogued John Steel (who was considered the all-time finest musical revue tenor) is discussing the new Berlin song he'll be singing, "A Pretty Girl Is Like A Melody." It's a very clever seven-minute mini-drama but we'll only mention that in the original Ziegfeld production the chorus girls wore elaborate headdresses portraying Dvorak's "Humoresque," Mendelssohn's "Spring Song," Offenbach's "Barcarole," and other well loved melodies. Musically

it's completely enchanting! Although the next song is one of the greatest console-raisers ever written, Cole Porter's "From This Moment On" was also the second most requested wedding song in 2002! Daren Stahl's version is brisk and breezy while Helen Todd's arrangement of Jerome Kern's 1939 ballad "All The Things You Are" is suitably rich and warm.

Spring heralds the opening of the baseball season and Kass has written an enthusiastic musical tribute to the All-American sport titled "I'm Gonna Be There On Opening Day" which the Chorus sings with gusto; and with a special salute to the Cleveland Indians. Another of Kern's most memorable ballads, from 1914's *The Girl From Utah*, "They Didn't Believe Me," is beautifully sung by Kari Kandel. Former truck driver, turned Hollywood matinee idol, Dick Powell introduced the sassy "Lulu's Back In Town" in the 1935 film *Broadway Gondolier*. June Anthony presents James Hanley's zippy "Zing Went The Strings Of My Heart" which became a hit song when Judy Garland sang it to Freddy Bartholomew in the 1938 film *Listen Darling*. (Actually it was written for the short lived 1934 Broadway

musical review *Thumbs Up*.)

Pianist Michael Schneider plays the appropriately titled "Rustle Of Spring" which leads into a fascinating recreation of one of Jane Froman's early radio broadcasts over Cincinnati, Ohio's WLW. This sketch features her introduction of Rodgers and Hart's beautiful ballad "With A Song In My Heart" which she adopted as her musical theme song. Froman was surely one of the most popular singers throughout the 1930s and appeared in Broadway reviews and Hollywood musicals until her near fatal plane crash near Lisbon, Spain during World War II. When her 1952 biopic was filmed Susan Hayward played her role—but her singing was dubbed by Jane Froman herself! Winding up this music filled Radio Hour are two more Larry Kass numbers "Hurry Spring" and "Time To Go."

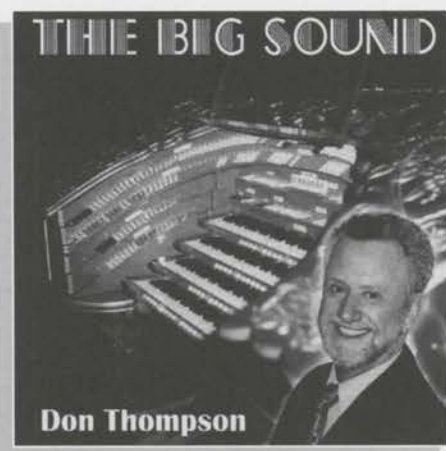
Although we've been reviewing these quarterly *Mighty Wurlitzer Radio Hour* broadcasts (with professional vocalists, artists and announcers) only since the September 2002 Journal, Larry Kass and his *Mighty Wurlitzer* in the Razzmatazz studio are now in their second decade of broadcasting! This is radio nostalgia at its entertaining best.

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THE BIG SOUND

Don Thompson



How can anyone possibly describe what it is like to sit in one of the Detroit Fox Theatre's 5,034 seats when the first notes of the massive 4/36 "Fox Special" Wurlitzer are sounded and the entire room suddenly comes alive with its all-enveloping musical voices? Really, one must experience it live to fully understand and appreciate what the major movie palaces were like in the 1920s and why thousands, even in the Depression, sought comfort and emotional rejuvenation in these architectural wonders with their movies, live entertainment on the stage, and the seemingly heavenly music of their mighty organs. The Detroit Fox today houses one of the only five "Fox Specials" ever built—and it's these unique instruments which many consider to be the zenith of Wurlitzer's organ building art. (Of course, the New York Paramount came first and it's still playing in Wichita today; the Brooklyn Paramount was broken up for parts years ago; the San Francisco Fox is now in Hollywood's El Capitan and, in an almost identical theatrical setting, the St. Louis Fox is still playing in its original home.)

Of course, in addition to the fabulous room acoustics in which these organs played, the "Fox Specials" were unique

in their ranks, percussions, and installations. The pipe work was installed in five chambers and the percussions had their own two chambers. These organs had three Tibias, four Vox Humanas, a 16' Post Horn, a Diaphonic Diapason down to 32" along with two sets of Cathedral Chimes, three Xylophones, and a battery of tuned (kettle drum) Timpani. The rooms housing the St. Louis and Detroit organs were 100' high, 175' wide, 200' deep and each had an 80' wide stage. Surprisingly few recordings have ever been made of either the Detroit or St. Louis organs! Detroit's organ was first recorded by Reginald Foort in the 1950s; later Ed Gress, John Muri and Raymond Shelley each made one LP; and Simon Gledhill's CD, *The Fox Album*, was reviewed in the Journal, September 1995.

So here is only the sixth recording of the Detroit Fox Wurlitzer. The selections on this CD were originally released on an LP titled *Showtime At The Fox* which was reviewed by Geoffrey Paterson in the September 1983 Journal. We'll quote parts of his review to explain how the recording and mastering were done. "On this album engineer Dave Burnham has used a single AKG C24 stereo microphone . . . and placed it front row center in the mezzanine balcony. The result is simply astounding in its realism . . . The whole thing was recorded in one long afternoon, with no combination pistons . . . Don decided to splice . . . enabling him to re-register from section to section but necessitating much repetition and stop-and-go playing . . . the organ shows a need for some regulation and dead notes were a problem but by and large they were not obvious on this recording and the organ sounds mighty good to these ears." One selection that appeared on the original LP, the "Intermezzo" from *Cavalier Rusticana*, has been deleted and in its place is a medley from *A Chorus Line*.

Don's program opens with a trio of Jerome Kern tunes—"Who (Stole My Heart Away?)" "You Are Love," and "I Won't Dance." We all remember that last one was sung and danced by Fred Astaire and Ginger Rogers in the 1935 film *Roberta*. But Kern actually wrote it for the previous year's British musical *Three Sisters!* That wonderfully nostalgic ballad "April In Paris" is next. Lyricist "Yip" Harburg tells the story that he was

enjoying a glass of French wine with his friend Monty Wolley in New York City when Monty suddenly exclaimed "Oh! To be in Paris now that spring is here"—which immediately inspired "Yip" to sit down and write the lyrics which Vernon Duke later set to music.

A 12-minute medley of eight well-loved Sigmund Romberg tunes is next, and then, in a bow to Richard Rodgers, we hear "Where Or When," "The Lady Is A Tramp," "My Funny Valentine," and "Johnny One Note." All are from 1937's hit show *Babes In Arms*. Whether it's sung by Helen Morgan in the original *Show Boat* production or Cleo Laine in its recent revival, "Bill" is one of the greatest torch songs ever written and the Fox's gorgeous Tibias solo on this number. A near 10-minute medley of Lehar's graceful music from *The Merry Widow* precedes Burton Laine's "How Are Things In Glocca Morra?" Just where is Glocca Morra? "Yip" Harburg (again!) has said that in writing his lyrics for the 1946 musical *Finian's Rainbow* he just dreamed up the name because he thought it sounded authentically Irish! Closing out his Detroit Fox selections Don plays a medley of "One" and "What I Did For Love" from 1975's smash hit *A Chorus Line*.

To fill out the disc, the final 22 minutes of this 71-minute *Big Sound* CD features music from Don's live concert at the former 4,000-seat Brooklyn Paramount Theatre's one of a kind 4/26 Public #4 Wurlitzer. While its acoustics don't quite match the Detroit Fox's roll-around sound, it's a big room and the organ speaks out with much greater clarity. In addition to which, the organ was in perfect condition and Don features its solo voices and ensembles in addition to its thunderous full organ power. "Bill Bailey (Won't You Please Come Home?)" is the opener and we then hear Richard Rodgers' delightful ballad "Spring Is Here" (from 1938's musical *I Married An Angel*.) Oddly, nine years earlier Rodgers and Hart had written the complete score for a musical called *Spring Is Here* and its title tune had a completely different melody and lyrics! The stately, brassy "Crown Imperial March" was written for the 1937 coronation of King George VI so Don's version is much more symphonic than military.

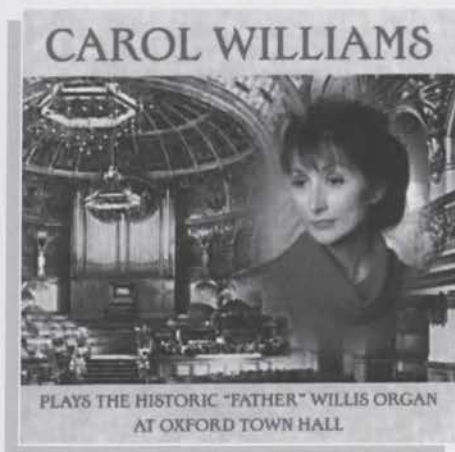
The ravishingly beautiful torch song

"When Your Lover Has Gone" is next to closing and the grand finale is an all stops out version of Elgar's "Pomp And Circumstance #1." Yes, this disc's title is absolutely correct—this IS the really Big Sound in every way! Because it has been converted from an original analog to digital tape there is a very slight silvery "sheen" in the brighter passages; but that can be corrected by turning down the treble a bit. If you've never heard the Detroit Fox or LIU Wurlitzers live, or on other recordings, you'll find this album a sonic powerhouse.

Compact disc only for \$20.00 (post-paid) from Pipe Organ Presentations, 68-022 Grandview Avenue, Cathedral City, CA 92234. You can charge your order to VISA or MasterCard (be sure to include your account number and expiration date) and you can FAX your order to 775/522-1091 or E-mail to don@donthompson.org.

OXFORD TOWN HALL'S "FATHER" WILLIS ORGAN

Carol Williams



With this new CD Ms. Williams has added another historic organ to her expanding catalog of unique, entertaining discs. Recently we reviewed her Sanfilippo Wurlitzer album and prior to that (see the Journal for May 2000) she was heard playing the historic "Father" Willis organ in England's Blenheim Palace. On this 63-minute recording she is showcasing another immaculate "Father" Willis organ; this one was installed for the opening of Oxford's current Town Hall in 1897. The organ, located at one end

of a spacious, quite resonate main hall, has a four-manual console controlling its 35 speaking stops and couplers. It's also important to note that the only alteration made to this 100-plus year old organ was the 1926 substitution of an electric blower to replace the original hydraulic wind engine. And just a few years ago it received a full restoration so the organ's 2,080 pipes speak today exactly as they did when the Town Hall first opened.

Once again Carol's program is a varied one featuring toccatas, marches, and dances, all of which are quite appropriate for this particular organ, along with a scattering of lighter pieces one frequently finds in theatre organ programs. Her selections also feature an unusually diverse international group of composers and arrangers, as we'll point out in our comments. Japanese organist Kiyo Watanabe arranged the opening piece, which is a spectacular presentation of Knapp's "Tocatta On Blessed Assurance" in which the powerful melody line is played entirely on the pedals. San Diego's first Civic Organist at the outdoor Balboa Park organ (where Ms. Williams is now the Artist in Residence) wrote the stately, elegant "Spanish Military March" which showcases this organ's great trumpets. Somewhat more delicate is Tchaikovsky's "Waltz Of The Flowers."

In the early 1920s Britain's William Walton wrote a series of 40 musical sketches that combined Edith Sitwell's outrageously bizarre poetry to music—and titled it *Façade*. His music "...reflected and complemented the sound and meaning of the words" and Carol uses the most delicate organ voices on the best-known piece, "Popular Song." Here are a few of the daffy lines of the poem this music accompanies: "Lilly O'Grady/Silly and lazy/In the deep shade/Is a lazy lady." Something more substantial follows and it's Brahms's wildly vivacious "Hungarian Dance #5." Mexican organist Ramon Noble wrote "El Flautista Alegre (The Happy Flutist)" which has a lyrical solo line with a soft, warm accompaniment. A brief "Fanfare" by Arthur Wills is followed by a delicate yet lush 4½-minute arrangement of the American spiritual "Steal Away To Jesus." As American as the spirituals were Scott Joplin's "... infectious, endlessly inven-

tive..." rags. On this disc Carol features his sparkling "The Cascades" and follows that with the Virgil Fox arrangement of Bach's "Now Thank We All Our God."

Finish composer Taneli Kuusisto's "Pastoral" is a haunting tone poem depicting an autumn scene in his native land. Schubert's "Marche Militaire," though written as a four-hand piano piece, is bright and brisk in Carol's arrangement. Musicologist Jim Svedja describes Faure's *Requiem* in these words "...from first note to last, the music flows in an inevitable, unhurried way, offering not only quiet spiritual consolation but also an extraordinary and original sonic beauty." And that perfectly describes Carol's playing of his "Pie Jesu." In the 15th Century Dutch composer Susato wrote a blazing "Processional" that showcases this Willis organ's most powerful stops. John Philip Sousa wrote 136 marches (plus a dozen operettas and miscellaneous orchestral pieces) so it's a pleasure to hear Carol playing one we don't usually hear; it's his cheerfully crisp "Manhattan Beach March."

Marches are still being written today and Carol next features two by contemporary British composers. Trevor Duncan's "March From A Little Suite For Orchestra" is used as the theme music for a popular TV show in the U.K. while Johnson's spirited "Celebration March" is certainly British light music at its very best. Carol closes her program with a tour de force 13-minute performance of the four movements of French organist Leon Boellman's popular *Gothic Suite*. Her liner notes describe it as "Commencing with a stately introduction and choral, there follows a light minuet, a quiet piece, and ends with a no nonsense unrelenting French style toccata." Once again Ms. Williams has recorded a quite wide-ranging program on an historic organ and it's recommended to all who appreciate a touch of the light classics in their organ entertainment.

Compact disc only for \$20.00 (post-paid) from Melcot Music, Inc., P.O. Box 620836, San Diego, CA 92162. 🎵

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SAMPLER

Theatre Organ Sampler on the ATOS Web Site

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

<http://www.atos.org/>

enter the site and click the organ console on the main menu page.

MARK YOUR CALENDAR

Wurlitzer Weekend, January 16 - January 18, 2004, Southern California

March 25, 2004, Young Theatre Organist Competition Tapes due for judging.

April 15, 2004, Hobbyist Competition Tapes due for judging.

FABULOUS FOX WEEKEND IN ATLANTA, GA, Memorial Day weekend, May 28 - May 30, 2004. Simon Gledhill, Richard Hills, Lyn Larsen, Walt Strony, & Clark Wilson and more.

2004 Annual Convention, Milwaukee, WI, Friday, July 2 - Monday, July 8

2005 Annual Convention, Los Angeles, CA, Friday, July 1 - Tuesday, July 5 plus PreGlow and Afterglow

2006 Regional Convention, Eastern Massachusetts, Friday, November 3 - Monday, November 5

Schedules subject to change. Please see the Theatre Organ Journal for details.

NEW COMPETITION

There have been many exchanges and comments recently and over the years concerning the requirements to enter the Young Theatre Organist Competition and the Hobbyist Competition using only theatre "pipe" organs.

During the Annual Meeting of the Board of Directors in Oakland, California just prior to the convention, the Board approved a new competition called the "Electronic Theatre Organ Competition" which will fall under the auspices of the ETONES. Its purpose is to have a competition on "electronic theatre organs". Bob Acker of Texas volunteered to chair the committee to

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determine the rules, procedures, awards, etc. on how this would be done with a start date sometime in early 2004. This competition will in no way affect, interface or interfere with, or replace the Young Theatre Organist Competition and/or the Hobbyist Competition which will continue to require entry performance on a theatre pipe organ. As rules are developed, there will attempt to be a definition of an electronic theatre organ which can be used so that entries cannot be done on "keyboards" or organs which do not resemble their theatre "pipe" organ counterpart.

Rules and procedures will be established and distributed when available, but in the meantime, get ready and we hope to have many entries in this new and exciting competition. If you have any inputs or initial questions, please contact Bob Acker at <acker@atos.org>.

Respectfully submitted, Jack Moelmann

PLAYING 78's

(In case you have some 78's and want to play them, this came via the internet. Thanks, Dick. Ed.)

The Shure company makes a cartridge with needle especially designed for 78rpm records.

The cartridge number is M78S, which includes the needle. Shure will not sell directly to the public but the M78S is available from "Needle Doctor" at 1-800-229-0644. While Shure lists the price at \$90.00 the "Needle Doctor" sells it for \$60.00 plus about \$7.00 or so for shipping and handling. So, dust off that old 78rpm turntable, or try second hand shops for old combination cabinet radio/record players. With a good computer program you can work wonders in cleaning up those 78's.

Dick Geysler

RADIO CITY MUSIC HALL

The nationally televised game show, "Wheel of Fortune" will be taping three weeks of shows at the Radio City Music Hall on September 13, 14, and 16. The last time they were there, they used the organ. We can only hope they will use it again.

CALENDAR

It is very important that you send in your concert information early so that it can be included in a timely manner. The best way is to send it in when you complete the arrangements with the artist and venue. Thanks, Editor.

ATOS CALENDAR OF EVENTS

Codes used in listing: A=Austin, B=Barton, C=Compton, CHR=Christie, E=Estey, GB=Griffith Beach, H=Hybrid, K=Kimball, M=Möller, MC=Marr & Colton P=Page, RM=Robert-Morton W=Wurlitzer. Example: (4/19W) = 4 manual, 19 rank Wurlitzer Schedules subject to change

■ ALASKA

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

■ ALABAMA

Alabama Theatre, 1817 3rd Ave. North, Birmingham, AL. (205)252-2262, (4/28W); Sun, Sep 28, 2:00pm, Jelani Eddington; Sat, Oct 25, 8:00pm, Tom Helms, *Phantom of the Opera*; Sun, Nov 16, 2:00pm, Rick Norton; Sun, Dec 14, 2:00pm, John McCall; Sun, Mar 28, 2004, Ron Carter, *Ben Hur*; <<http://www.AlabamaTheatre.com>>

■ ARIZONA

Organ Stop Pizza, 1149 E Southern Ave, Mesa, AZ (480)813-5700, (4/74+W); Winter organ hours, Sun-Thu, 4:30pm - 9:00pm, Fri-Sat, 4:30pm - 10:00pm; Summer organ hours, Sun-Thu,

5:30pm - 9:00pm, Fri-Sat, 5:30pm - 10:00pm; Charlie Balogh, Lew Williams; <<http://www.organstoppizza.com>>

Orpheum Theatre, 203 W Adams, Phoenix, AZ, (602)252-9678, (3/30W); Sun, Sep 28, 2:30pm, Ron Rhode, Comedy Shorts; Sun, Nov 30, 2:30pm, Ron Rhode, The Wizard of Oz; Sun, Feb 8, 2004, 2:30pm, Ron Rhode, *Hunchback of Notre Dame*; Sun, Apr 4, 2004, 2:30pm, Ron Rhode, *King of Kings*; <<http://www.silentsundays.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

Grant Union High School, 1500 Grand Ave, Sacramento, CA, (4/21W); Sun, Nov 9, 2:00pm, Walt Strony

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; Oct 5, Jim Brown; Oct 19, Bert Kuntz; Nov 16, Warren Lubich; Dec 21, Dave Sauer; Fri, Sep 19, 8:00pm, Jim Riggs, *Sherlock, Jr.*; Fri, Oct 24, 8:00pm, Paul Quarino, *Dr. Jekyll & Mr. Hyde*; <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 a fire.

■ 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; <<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, 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 & 8:00p, 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 2:30 pm; Sun, Oct 12, 7:00pm, Don Story; <<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); Sun, Sep 14, 2:30pm, Donna Parker; <<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; Sun, Nov 16, 2:30pm, Bob Ralston; <<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/tosss/>>

■ COLORADO

Paramount Theatre, Glenarm & 16th St. Mall, Denver, CO, (303)455-3330, (4/20W); Sun, Oct 26, 2:00pm, Neil Jensen & Queen City Jazz Band

■ 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 1, Lew Williams; Jan 10, 2004, Jelani Eddington; Feb 21, 2004, Dick Smith; Sat, Apr 17, 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; <<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); <www.silentfilmchicago.com>

Lincoln Theatre, 103 E Main St, Belleville IL, (618)233-0018, (3/15H); Organ plays movie overtures Fri, David Stephens, Sat, Volunteers; <<http://www.lincoltheatre-belleville.com>>

Tivoli Theatre, 5201 Highland Ave, Downers Grove, IL, (630)968-0219, (3/10W); Theatre organ interludes on Friday, Dennis Scott; Saturday, Freddy Arnish; <<http://www.classiccinemas.com>>

York Theatre, 150 N. York Rd, Elmhurst, IL, (630)834-0675, (2/7B); Theatre organ overtures on Friday nights, Freddy Arnish; Saturday nights, Roland Frase; <<http://www.classiccinemas.com>>

■ INDIANA

Embassy Theatre, 125 W Jefferson, Fort Wayne, IN, (260)424-5665, (4/16P); <<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.paratheatre.org/>>

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

■ MICHIGAN

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

Fox Theatre, 2211 Woodward Ave, Detroit MI, (313)471-3200, (4/36W) & (3/12M); Lobby organ played for 45 minutes prior to selected shows.; Call Theatre for dates and times

Grand Ledge Opera House, 121 S. Bridge St, Grand Ledge, MI, (888)333-POPS, (3/20B); Sun, Sep 28, 3:00pm, Brett Valliant, Music of Andrew Lloyd Webber; Sun, Nov 16, 3:00pm, Steve Schlesing, *The King of Kings*; Sun, Apr 18, 2004, 3:00pm, Jelani Eddington; <www.lto-pops.org>

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

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

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

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

Proctor's Theatre, 432 State St., Schenectady, NY (518)346-8204, (3/18W); Noon Concert series, Tuesday unless stated otherwise; Tue, Sep 23, 12:00noon, Ned Spain; <www.proctors.org>

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.akroncivic.com/>>

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

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

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

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

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/wurlit2/index.html>>

ATOS NEWS

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

HARRY HETH, EDITOR

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

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.tennesseetheatre.com>

■ TEXAS

Sunland Park Mall, I-10 & Sunland Park Dr, El Paso, TX, (3/15W); Mon, Wed, Fri, 1:00pm - 1:30pm; Tue, Thu, Sat, 6:30pm - 7:00pm; Sun, 5:00pm - 6:00pm

■ UTAH

The Organ Loft, 3331 S. Edison St, Salt Lake City, Utah, (801)485-9265, (5/36W); 2003 Fall Silent Movie Festival, All shows start at 7:30pm; Thu & Fri, Sep 11 & 12, David Massey, *Steamboat Bill, Jr*; Thu & Fri, Sep 25 & 26, Blaine Gale, *Strong Man*; Thu & Fri, Oct 9 & 10, Greg Owen, *Dr. Jekyll & Mr Hyde*; Wed, Thu, & Fri, Oct 22, 23, & 24, Greg Owen & Glaine Gale, *Phantom of the Opera*; <www.organloftslc.com>

■ 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://theatre-organs.com/wi/milwaukee/orientaltheatre/

Phipps Center for the Arts, 109 Locust St, Hudson, WI, (715)386-8409, (3/15W); Sun, Sep. 21, 7:00pm. Jelani Eddington; Fri, Oct. 17, 8:00pm, Lyn Larsen; Sun, Mar.21, 2004, 2:00pm, Walt Strony; Sat, May 8, 2004, 8:00pm, Charlie Balogh; Sat, Jun, 12, 2004, 8:00pm, Ron Rhode; <www.ThePhipps.org>

■ AUSTRALIA

Capri Theatre, 141 Goodwood Rd, Goodwood, SA, (08) 8272 1177, (4/29W+H); Organ used Tuesday, Friday, & Saturday evenings; Wed. Oct 8, 9:30am. Paul Fitzgerald; Sun, Oct 19, 1:45 pm. Tony Fenelon; Sun, Dec 7, 1:45pm. Chris McPhee

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

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

Marrickville Town Hall, Marrickville & Peter-sham 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, 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, 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; <http://mysite.freeseve.com/civic_compton>; <www.wolvescivic.co.uk/html/compton/index.asp>

Fentham Hall, Marsh Lane, Hampton-in-Arden, Solihull, +44 1564 794778, (3/11C); All Concerts Sunday at 3:00pm; 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, 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; Sep 14, John Mann; Oct 12, David Shepherd; Nov 9, Nigel Ogden; Dec 14, David Lowe; <http://www.cinema-organs.org.uk/ukinstal/ritzbball.html>

St John Vianney RC Church, Clayhall, 1 Stoneleigh Rd, Ilford Essex, 44 (0)1525 872356, (3/7C); <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>

Theatre Organ Techniques

By Cheryl Seppala



RIGHT HAND HARMONY

The last six issues have been devoted to improving left hand and pedal technique through variety in rhythms and the use of counter melody. Let us now turn our attention to the right hand melody.

There is nothing more beautiful than a single note melody played with careful phrasing, registration and expression. However, there are times when two or more notes in the right hand are desirable.

Usually harmony notes are added under the melody in the right hand. If you choose to add just one extra note, consider selecting a note a third or a sixth under the melody if it is compatible with the left hand chord. If not, select a note from the left hand chord that harmonizes well.

The next step would be to add two harmony notes under the melody, thus playing a triad in the right hand. Select two notes from the given chord, ensuring that your choices do not clash with the melody. When deciding which notes of the chord to use, try to include the third of the chord and any special "color" tones such as the seventh, augmented or diminished. Remember that the root and fifth are usually the most dispensable notes as you will likely already be playing them with the pedals.

A very popular theatre organ technique is called block chords. To block, simply play a triad chord with the melody on top in the right hand as described in the previous paragraph. In your left hand play only the one-finger melody, rather than the usual chord. The result is a "chord sandwich." The melody is the bread and the harmony is the filling. The distance between the top note of the right hand chord and the left hand single note melody is exactly one octave. Play both hands on the upper manual. Play the root of the chord in the pedal.

The registration for block chords is usually full organ. Block chords are often played one octave higher than written (8va) with this sort of registration: Tibias 16, 8, 4, 2, Strings, Voxes and Diapasons 16, 8, 4.

Sometimes you may wish to use a sweeter, softer registration, but still hear the melody stand out clearly. To achieve this effect, play the left hand melody on the lower manual adding a solo stop such as a Tuba or Clarinet while the right hand chords are played on the upper 8va with a pretty combination, such as Tibias 16 & 4 or Strings 16 & 8, Tibias 8, 4, 2. This is called split blocking.

There are several prerequisites in learning to block. First you must understand how to invert chords. Second, you must have the ability to use finger substitution to enable you to play block chords smoothly. The exercise below is helpful for both substituting fingers and inverting chords.

In mastering the technique of block chords, I have several recommendations. First, select a ballad where the melody moves in small intervals. In other words, avoid blocking a fast song, or one in which there are many big skips in the melody. Second, do not expect to be able to combine all limbs at once. Your first step should be to play the melody legato with the left hand. Next, play the melody also with the right hand, one octave higher than written. Next, fill in the missing harmony notes out of the chord below the right hand melody. Finally, add the root in the pedal. If you do not know your chord inversions quickly, write out the block chord portion of your arrangement. As you become adept at the technique of blocking, you can add alternating pedals, walking bass patterns, and even rhythm within the blocking.

I cannot stress enough the importance of finger substitution in blocking, open harmony, counter melody and other theatre organ styles. Also, you should practice inverting chords up and down the keyboard, especially with the right hand. There are many organ technique books available to help you with substitution and related subjects. Don't be afraid if the technique books appear to be for the classical organist, not the theatre organist. Good organ technique doesn't know the difference!

Substitution in Chords

Each hand separately, then both hands together.

Sw. Strings

Chapter News

ATTENTION ALL CHAPTER CORRESPONDENTS: SEND ALL CHAPTER NEWS ITEMS AND PHOTOGRAPHS TO: DALE BAKER, EDITOR, P.O. BOX 51450, INDIANAPOLIS, IN 46251-0450. The deadline for receiving Chapter News items for the January/February issue is November 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. If you do not 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.

ALABAMA

Sabrina Summers, President
205/688-2357
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Birmingham, Alabama. Our Alabama Chapter has been fortunate in 2003 in having programs with good artists: Ron Carter, Rick McGee, Neil Pollock, and Jay Mitchell. Also at the Alabama Theatre's Wurlitzer, but not chapter-sponsored, was long-time house organist Cecil Whitmire. Cecil played for a show on April 27 to celebrate his 50th year of playing the organ in various venues.

The Alabama Chapter of ATOS had a wonderful treat for our members and guests on January 19, when Ron Carter provided the musical background on the Wurlitzer for the silent film *Wings*. Some of the members were a little worried about the timely arrival of Mr. Carter.

Ron had come over on Saturday to practice a little and set his combinations, but then drove back to Georgia. After performing as a church organist Sunday morning, he then drove back over to Birmingham to provide his excellent accompaniment to the film.

The unusually high attendance at this event was the result of the efforts of Ernestine Chapple and Thurman Robertson. Ernestine contacted the local media outlets and distributed flyers, while Thurman contacted the Board of the Southern Museum of Flight in Birmingham, left some flyers, and encouraged their members to attend the show.

On February 9, the chapter members enjoyed a concert by Rick McGee, also from the Atlanta, Georgia area. Rick has played Bertha many times over the years, and chose some rather quiet and introspective pieces for this particular concert.

On March 9, Neil Pollock continued his newly rediscovered joy of public performance by playing for the Alabama Chapter. Neil was house organist for the Capitol Theatre in Racine, Wisconsin from 1974 until 1976, when the theatre closed. After a long sabbatical from public performing to earn a living and build a successful business, Neil finally found the time to re-acquaint himself with the theatre organ. Neil made several trips to the Alabama Theatre for some quality time with Bertha before playing for an appreciative Sunday afternoon audience.

While Larry Donaldson and the

organ crew continued to maintain and improve Bertha during April and May (in preparation for the Jelani Eddington concert on September 28), the chapter did not meet again until June 1. Jay Mitchell, originally from Birmingham and one of the persons responsible for the formation of the Alabama Chapter and for maintenance of the Alabama Theatre's Wurlitzer in the '70s, drove over from his home in Kennesaw, Georgia to play for us. Jay retired two years ago from the organ staff of the Atlanta Fox Theatre so he asked for our indulgence if he made a few mistakes. He had nothing to worry about and the audience enjoyed an hour of old time theatre organ entertainment.

Sabrina Summers

AUSTRALIA-FELIX

Graham Ward, President,
INT+61883871554

Adelaide, Australia. The TOSA Easter Festival of Theatre Organ held in Adelaide was a great success. The weather was perfect, and the Capri 4/29 and Wyatt Hall 2/12 have never been heard to greater effect. To celebrate, the South Australian Division released a two-CD set of mainly public concert performances made over several years by 26 internationally famous organists. It was recorded via the Capri instrument's Uniflex 2000 system after extensive work, particularly in greatly improving the winding. This brings the organ to the

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Capri Auditorium

finest musical standard that it has ever reached. The Festival was organized by ATOS members Bob and Barbara Cornish, aided by Ross Lange and others who, like them, are members of both TOSA and ATOS, to say nothing of the volunteer efforts of a host of other TOSA members.

ATOS members who came from overseas included Harry Heth, Rudi and Gail Frey, Lancastrian Theatre Organ Trust President Don Hyde and his wife Judy, Scottish member Bob Miller, and Shirley Clausen, who was making her fourth visit to this country for TOSA conventions. To quote Shirley, "The caliber of the Artists, the outstanding organs, the thrilling music, and the glimpse of the future of fine organ music as presented by the young people, to say nothing of the

warm fellowship with wonderful Aussie friends—I felt that I indeed 'had it all'. I only wish that many of my American friends could have been here to enjoy it with me."

Members from interstate included Bill Schumacher, Robert Gliddon, Neil Palmer, John and Margaret Sutcliffe, Doug McGregor, John McLennan and Julien Arnold who was responsible for the installation of the ex San Francisco Granada 4/36 organ as the third Wurlitzer to have been installed in Melbourne's Regent Theatre. Julien continues to curate the organ and to supervise the on-going tonal finishing to adapt it to its new home and bring it to a very fine musical standard. As part of this, Stephen Leslie of the Schantz Organ Company has done extensive regulation

work after some re-winding to bring pressures up to the optimum for the ranks concerned.

Winners of the ATOS Young Theatre Organist competition who all did their practice for their entry tapes on the Capri organ were prominent in the concert list. Chris McPhee, Ryan Heggie and his partner Michelle Nicolle, Mathew Loeser and Robert Wetherall acquitted themselves very well during the Festival. Other artists who are familiar to United States and U.K. members were our featured organist Lew Williams, making a very welcome return visit to Adelaide, and Australians Tony Fenelon, Neil Jensen, Margaret Hall and Scott Harrison. One other who deserves to be much better known overseas is Adelaide's Paul Fitzgerald. In addition

to giving two concerts, he was responsible for the tuning of the organs and pianos, and all chamber duties during the Festival. His music can be heard in two items on the second disc of the CD set *ON THE AIR*.

As I write, our President Graham Ward and Gail, and Bob and Barbara Cornish are enjoying the music and meeting old friends at the Oakland ATOS Annual Convention. Oh, how I wish that I were with them!

Brian Pearson

CENTRAL FLORIDA

Bill Shrive, President, 727/546-0564

Tampa, Florida. On May 1 member Bob Baker, one of our pre-show organists, accompanied a short Buster Keaton



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silent film on the Wurlitzer at "Evening At Tampa Theatre." Also, the summer classic films at the Tampa Theatre have begun and will feature our chapter organists Bob Baker, Bill Brusick, Johnny June Carter, Bob Courtney, and Sandy Hobbis.

The Polk Theatre in Lakeland had a fundraiser recently and the Robert-Morton was played all night by Bob Courtney and George Losinger. On May 17 the Polk Theatre had a special evening for the directors and guests. Sandy Hobbis played the Robert-Morton. Later the organ was played before the movie for the public.

In May our meeting at Pinellas Park featured our Wurlitzer and open console. Also in May George Losinger and Sandy Hobbis entertained at the monthly program at Pinellas Park. George and Sandy each played part of the program plus a few patriotic duets on the Wurlitzer and piano for Memorial Day.

Our June meeting was held at the home of Joe DeNitto and featured Joe on his Allen R-311. Joe was born in Brooklyn and first became interested in theatre organ after hearing Dick Liebert play. Joe began theatre organ lessons at 15 and also studied classical music. He received a M.M. degree and is currently the organist at Seminole Presbyterian Church in Tampa. Joe opened the program with a Latin number and played some beautiful Burt Bacharach songs. Next was a lively tune he composed and a request for some classical music, which was performed very well. The program included a variety of other tunes as well. The program and open console afterwards made a very enjoyable afternoon.

Later in June our monthly concert at Pinellas Park featured member Richard Frank on our Wurlitzer. Richard told the audience that he started playing when he was very young and saw Dick Liebert at Radio City. Richard sold Baldwin pianos and organs in Portland, Maine and Boston for 34 years. He remembers the original installation of the Pinellas Park Wurlitzer when it was located in the Casino Theatre in Scully Square in Boston. Richard played a wonderful program, which was enjoyed by everyone. George Losinger and Johnny June Carter also entertained with a few duets on the Wurlitzer and piano. It was a great afternoon of music.

Sandy Hobbis

CENTRAL INDIANA

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

Indianapolis, Indiana. The calendar of theatre organ events for May in Central Indiana proved to be very open when compared to earlier months in the year. With this in mind, CIC members gathered on the 18th for a meeting at Manual High School in Indianapolis, and filled the little box on the calendar for the day full of music. Our artist for the afternoon was CIC Second Vice-President, Cletus Goens. One of Cletus's

CLETUS GOENS



Cletus Goens at the Manual Wurlitzer Console.

major roles as Second Vice-President is editor of the chapter newsletter; yet, he obviously enjoyed trading keys on the computer for keys at the Mighty Wurlitzer for the afternoon! In addition to activities in ATOS and a day-job as billing auditor for a local cellular company, Cletus is organist for the Fort Wayne Wizards baseball team, bringing a fun atmosphere to the home games. So, of course, the program at Manual High School spent some time at the ballgame, with Cletus presenting a medley of tunes associated with the national pastime. There may not have been any swinging of the bat in the auditorium, but swinging at the console, there was plenty of!

June theatre organ activities started off on the first in Fort Wayne with Ken Double returning to the Embassy Theatre for an afternoon performance at the 4/17 Page. With the program theme, "A Tribute to Buddy Nolan," Mr. Double and patrons reminisced about days gone by at the historic theatre and the long-time house organist.

The following Sunday found an out of

the ordinary membership meeting being held at the home of Michael Fellenzer and Tom Lett. Our typical format of business meeting followed by short concert was expanded into a picnic with members bringing a dish to share in a casual gathering. Things may have been more casual than normal; however, the feature of an organ performance was still required. In keeping with the out of the ordinary style of the day, organ pipes remained quiet, but tone wheels and a Leslie were hard at work with CIC member Warren York featured at the

CLETUS GOENS



Warren York at the Hammond C3.

Hammond C3. Stop tabs or draw bars, Warren can make any instrument sing with superb artistry!

The month of June wrapped up with Ron Rhode appearing in Anderson at the Paramount Theatre 3/12 Page. In his signature style, Ron presented a program filled with tunes that kept many toes tapping. The added treat of Ron accompanying the Laurel and Hardy silent comedy, *Double Whoopee*, capped off a great music filled Sunday afternoon.

Shawn Chase

CHICAGO AREA

John Peters, President, 847/470-0743

Chicago, Illinois. We opened our 2003 social season in great style with Ron Reseigh presiding at the Van Der Molen's Wheaton Fox. Ron presented an eclectic program on the 4/26 Robert-Morton. The Morton is splendidly



June Social at Mundelein ... teenage Mark Mackeben of Sycamore, Illinois playing at open console while young Adam Gruber of Arlington Heights looks over his shoulder, waiting his turn. Other youngsters are attracted to the big Wurlitzer console in a scene which promises a future for the theatre organ into the next generations.



CATOE fundraiser in May with Jelani Eddington at the 5/80 Junchen-Wurlitzer.



CATOE fundraiser: After opening remarks John Peters stands back after introducing "Broadway in Chicago" president Lou Raizin, who discusses theatre's support for return of the Wurlitzer to the Oriental and the theatre's plans for using the organ. "Broadway in Chicago" is the owner of the Oriental Theatre Ford Center for the Performing Arts.



Popular Michigan organist Scott Smith presents a program for June social at Mundelein.



CATOE fundraiser in May showing full (sold out) house in Sanfilippo's music room.

housed in a new console and beautifully enlarged music room. Ron utilized the many excellent voices and nuances of this fine instrument and displayed a talent that belies his youth.

The CATOE social and business meeting was held at the Arcada Theatre in St. Charles. Les Knoll coaxed tunes from the antique and unique Geneva-Mar & Colton theatre pipe organ that nobody knew existed! The business meeting centered around nomination of officers. Nominees were: John Peters, President; Joe Russo, Secretary; Michael Garay, VOX CATOE Editor and Hal Pritchard, Director at large. All nominees were elected.

On Sunday, May 11, we reconvened at the Cardinal George Mundelein Auditorium in Mundelein to hear Scott Smith do a fine job on the 4/19 Howell-Wurlitzer. The rebuilding of this fabulous instrument has taken many years, but the efforts have been rewarded by the great sounds it now produces. The grand piano in the orchestra pit is an added attraction. Scott received a rousing ovation.

Our kick-off campaign to raise funds for the restoration and replacement of

the Oriental Theatre Wurlitzer was held at the fantastic Sanfilippo "music room." This "music room" is a veritable recreation of an atmospheric theatre. Artifacts from theatres razed during the modernization craze were collected and lovingly restored by the expert staff over a period of years.

We are fortunate that the Sanfilippos and their staff have preserved this irreplaceable period of history and share it with diverse groups. From the valet parking to libations in the Carousel Barn, this was a first class operation that thrilled the more than 350 soaking up the sights and sounds of the vibrantly living museum.

Among the speakers was Mr. Lou Raizin, President of Broadway in Chi-

cago and a far-flung empire of some 39 operating theatres. Mr. Raizin is anxious to exhibit the original console in the Oriental Theatre. The shell has been restored while work progresses on bringing the working interior into the 21st Century.

We are indebted to Mr. Robert Ridgeway, the curator (and raconteur par excellence) who whipped us into shape with panache. His dedicated crew served us splendidly during a program that will be long remembered.

We invite all who are interested in installation of the Oriental Wurlitzer in its original home to share their time, talent or treasure with us in an adventure that will see a theatre pipe organ added to what seems to be a depletion of venues. All who are interested may forward their treasure to: CATOE Oriental Wurlitzer Fund, c/o Mr. James Shaffer, 173 South Rosedale, Aurora, IL 60506-4530.

Hal Pritchard

CONNECTICUT VALLEY

Beth Boda, President
e-mail: beboda@optonline.net

Thomaston, Connecticut. The historic Thomaston Opera House was the setting on Sunday May 18 for a wonderful spring concert by Jim Riggs. Jim has a very easy-going way about him but when



May 18, 2003, Jim Riggs at the Thomaston Marr and Colton.

he sits down at the console, he shows a highly skilled playing ability that is both intricate in its execution but smooth to the ear. The audience enjoyed his informative yet witty remarks between numbers. There was a long line waiting for autographs and handshakes after the show. We were amazed to learn that this was his first concert at Thomaston. People came from several nearby states to enjoy this fine performance.

Just a week before the Riggs concert, we were privileged to visit Mike Foley's home in Tolland, Connecticut for an afternoon of great entertainment by Dave Wickerham. The audience included not only Connecticut Valley members but also ATOS members from surrounding states as well as personal



May 10, 2003, Dave Wickerham at the Foley's 3/23 Wurlitzer.

friends of the Foleys. The Foleys are gracious hosts and Kathy Foley and her sister prepared a beautiful and delicious repast for all to enjoy after the concert. The 3/23 Wurlitzer was described in detail in the January/February 2001 issue of *Theatre Organ* under the title "Foley's Folly." This installation is far from being a folly and is, in fact, a first class operation. Dave repeated his concert the following day (May 11) for AGO members from across Connecticut.

Mary Jane Bates

DAIRYLAND

Gary Hanson, President
414/529-1177, orgnpipr@aol.com

Racine/Milwaukee, Wisconsin. Our annual Ice Cream Social was expanded this year to include a potluck meal at the Elkhart Lake home of Gary and Nancy Bieck on Sunday, May 25. Gary's large music room has seating for 100 people and all the chairs were filled! The focal point of the room is a three-manual Wurlitzer. Organist for the afternoon was new Dairyland member and concert artist, Jelani Eddington. DTOS members



Walt Strony played for the Dairyland spring concert.



Jelani Eddington at the Dairyland Ice Cream Social.

were thrilled to have someone of Jelani's caliber play a social for us. As expected, he did a professional job and played something to make everyone happy, including a patriotic medley in honor of the Memorial Day weekend. The meal and open console followed.

Our annual spring concert was held Sunday, May 4 and was also a 75th Anniversary celebrating the opening of the Riverside Theatre in Milwaukee.

CONTINUED ON PAGE 51

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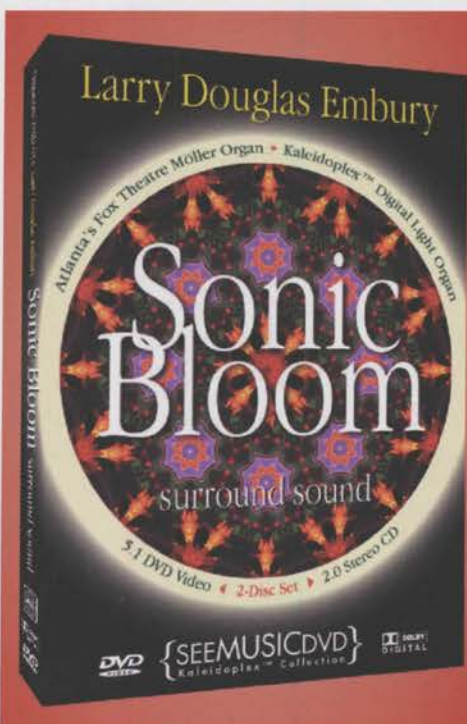
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The Roaring Twenties



Don Thompson

THE ROARING TWENTIES DON THOMPSON

At Ye Old Pizza Joynt's Warfield Wurlitzer

This instrument and its location, *Ye Olde Pizza Joynt*, were extensively written up in the last issue of this magazine. The restaurant was damaged and the console destroyed by fire on April 26, 2003.

This may be the only CD ever recorded on this unique instrument! Featuring 34 tunes of the period played in the inimitable Thompson style, and recorded in 1987.

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The Sanfilippo 5/80 Wurlitzer In A Theatre Organ Paradise

(Continued from page 30)

RUSTY HERNANDEZ

Trousdale relay racks and junctions and power supply rack. These are located in the middle of the regulator room.



RUSTY HERNANDEZ



Typical view under the main chests. Since all of the regulators and tremors are on the floor level just below, there is nothing in the way under the chests so servicing is made much easier. Note that all of the bottom boards have individual disconnect cable plugs for ease of maintenance.

RUSTY HERNANDEZ



Typical treble offset chest mounted on the top of the chest manifold. Note that one leg is actually a wind trunk feeding from the appropriate rank. Also note the disconnect plug. Every bottom board, offset, percussion, and swell motor is wired with a similar plug for ease of servicing.

RUSTY HERNANDEZ



Regulator room located under the four front chambers. The tremulants are mounted on a shelf under the regulators. The steel tables that support the regulators and tremulants are all mounted on rubber isolation mounts and the floor is reinforced concrete. This helps reduce the noise from all of these components when they operate. The dimensions of this room are 64' long by 16' deep by 6' high (the ceiling was kept low to reduce the air line length feeding to the chests in the chambers directly above).



Blower room as seen through the glass windows from the basement level. The regulator seen in the blower room controls the 32' Wurlitzer Diaphones on the main music room floor above. As you face the stage they are the pipes on the left wall behind 16 notes of the 32 note Deagan Tower Carillon. On the back wall of the blower room you can see the main control panel for the Deagan Carillon.

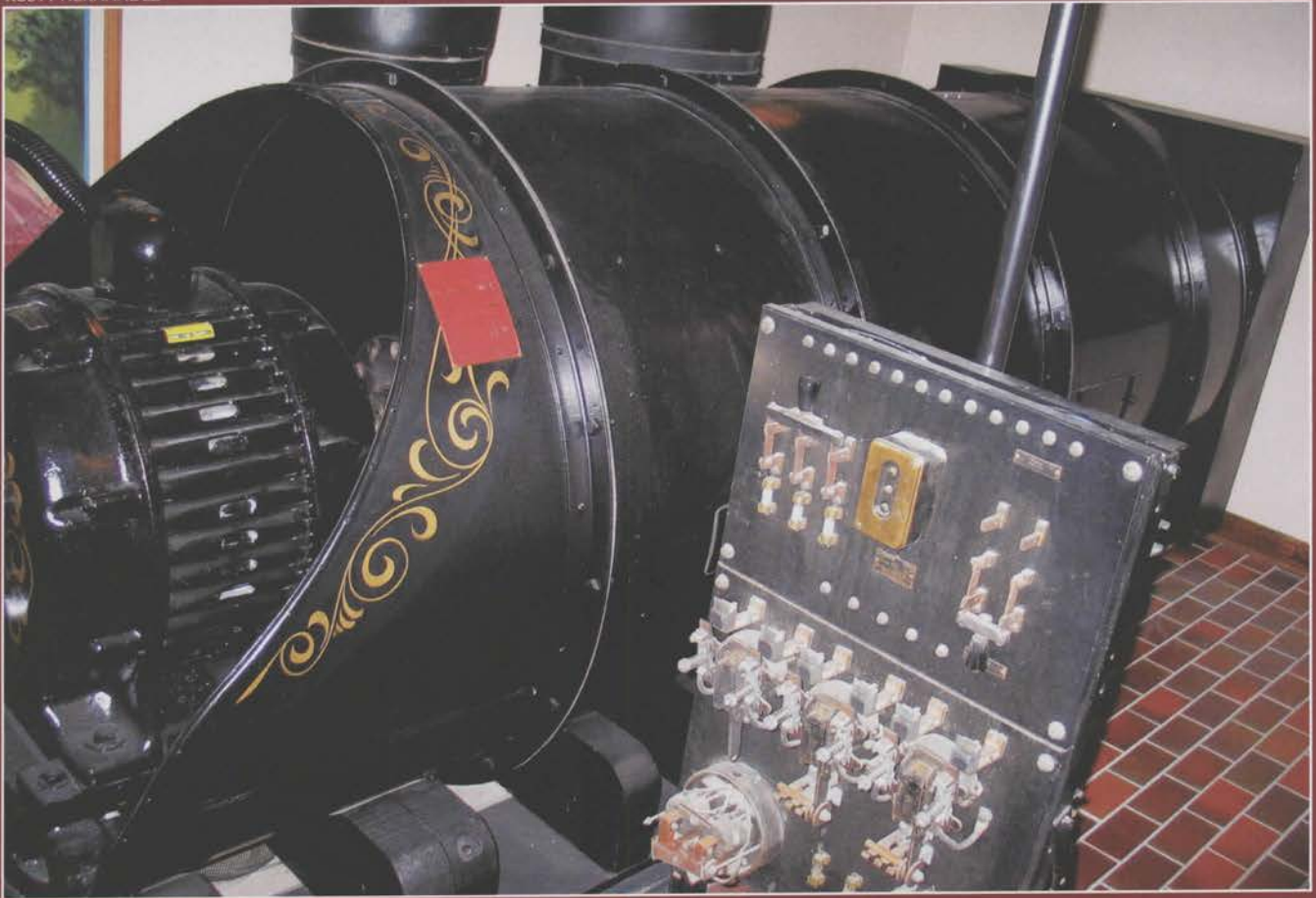
Opposite page, top: 50 hp Spencer organ blower with Peter Clark organ lift control panel on the lower right. This blower was the second alternate blower from the former San Francisco Fox (now Hollywood El Capitan) 4/36 Wurlitzer.

Note the addition of the square filter rack on the far intake end. The blower has static pressures of 23 and 37 inches.

Opposite page, bottom: 3 hp, 575 rpm Crocker-Wheeler motor for the Peter Clark organ lift. This was originally installed as a pair of lifts in the Chicago Granada Theatre.

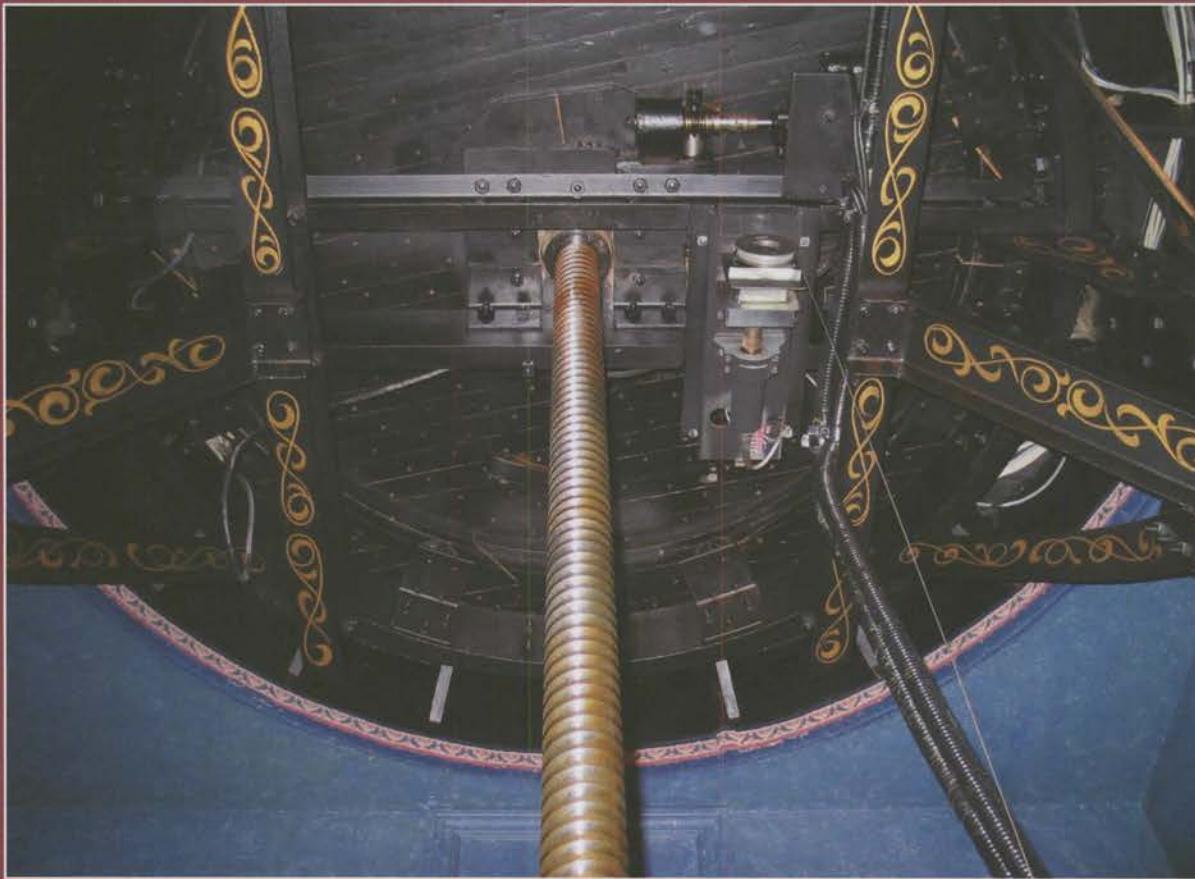
This is a rare 180 degree rotating lift. Most Peter Clark lifts that did rotate only did so in a 90 to 120 degree turn.

RUSTY HERNANDEZ

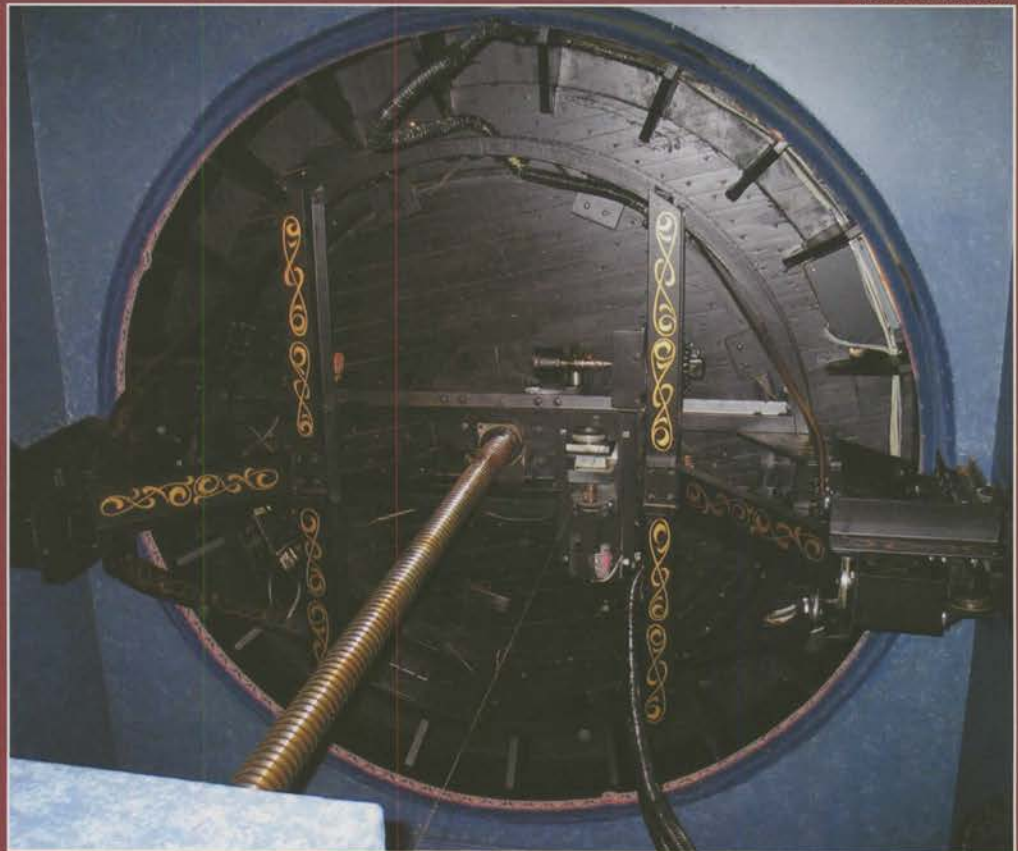


RUSTY HERNANDEZ





These two photos show the underside of the Peter Clark rotating organ lift. The center screw provides the lift and there is a second worm-gear motor on the lift playform itself that provides the rotation. The platform pivots on a center point and rides on rollers on a circular steel support frame. This is one of two lifts originally installed in the Chicago Granada Theatre. All of this mechanism is displayed in the basement area behind an enclosure so visitors can see how these operated.





AL BUSCHAUER



John Giacchi at the console as seen from the balcony. John is the most recent person to release a CD on the organ. He joins a list of other theatre organists who have recorded the organ such as: Carlo Curley, Simon Gledhill, Tom Hazleton, Lyn Larsen, Ron Rhode, Walt Strony, and Carol Williams.

Jasper Sanfilippo standing on stage with organ console in background.



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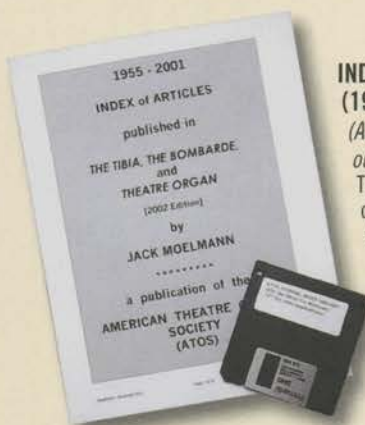
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The back issues of *THEATRE ORGAN* contain invaluable information about the history of the theatre pipe organ. The articles that have appeared in the Journal provide the necessary information to fully understand and appreciate the rich heritage of 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.



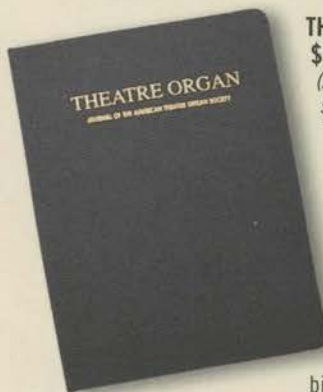
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This publication is a must for anyone interested in the history of the theatre pipe organ—the manufacturers, the organists, the technicians, the venues, etc. The index is available in printed form or on computer disk.

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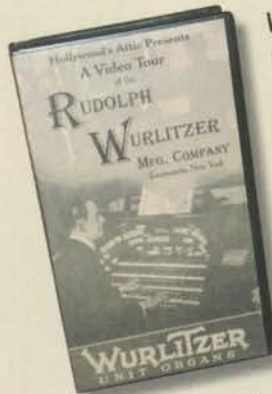
This publication was developed to help educators teach the history of the theatre pipe organ. It is designed to be used with students in the upper elementary school grades through junior high school age. It approaches the subject of the history of the theatre pipe organ by focusing on the history of 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.



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

The high-quality, heavy-duty, custom-made binders that are offered for sale allow members to file their issues of *THEATRE ORGAN* in a convenient and eye-appealing binder. These binders are black with gold imprint and are impressive in any library. There is a small pocket on each binder, which may be used to insert the year or years of the Journals inside. The binders hold six to nine issues of *THEATRE ORGAN*.



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

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 (Add \$2.00 for each pin shipped outside of the U.S.)

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 (Add \$10.00 for each copy shipped outside of the U.S.)

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.

CHAPTER NEWS

CONTINUED FROM PAGE 42

The artist was to be Lew Williams, but just days before the concert, Lew contacted our President, Gary Hanson, to say that his mother was deathly ill and he would be unable to play for us. So with just days to come up with a concert organist, Gary thought of our own Dave Wickerham, but he would be playing a concert that weekend in Cedar Rapids. Knowing that the Joliet area Rialtofest was the previous weekend, and Walt Strony would be one of the featured artists, Gary called on his personal friend, Walt Strony, to see if he was available the following week, and Walt graciously offered to stay in the area and play for us with only a few days notice!

Walt is familiar with our Wurlitzer since many years ago he made the only public recording on the instrument and titled it *Down By The Riverside*. Our board of directors decided to also have Milwaukee's own 16-piece "All-Star SUPERband," which is a jazz band, play half of the concert in hopes of drawing a larger crowd to the concert. They say when you play for people you should leave them wishing you had played longer, and Walt certainly did that for this reviewer, who would have loved to hear a lot more organ music. Thanks, Walt, for saving the day for us.

DTOS had another exceptional social on June 22 when we were invited to the Menomonee Falls home of concert organist and DTOS member Dave Wickerham and his wife, Rhonda. The organ is a 3/15 Wicks with glass swell shades, and it is situated in a very large music room. A special treat was Kevin Monteith playing the bagpipes along with Dave on the organ. Dave played a variety of music for over an hour and a

half and pleased everyone's tastes. The Wickerhams had a special cook, Robert Partridge, flown in from out east to cook the meal and serve it. About 60 people attended this event. Dairyland is truly blessed to have several members who are professional organists and who are willing to entertain us at socials!

Sandy Knuth

DELAWARE VALLEY

Vincent Kling, President, 610/935-9419

Chester Springs, Pennsylvania. After a long and dreary winter with much snow, spring and summer are here at last! The best way to kick off the good weather is Vince Kling's annual Spring Extravaganza held on May 17, 2003, at his farm in Chester Springs, Pennsylvania. The

DICK AVCHINCLOSS



From left, officers Herry Linn, Vice President, and Vince Kling, President.

amount of wonderful talent equaled that of a Broadway show. This was followed up by fireworks in one of his fields. Attendance was over 100 people.

Keyboard music was performed on Vince's Technics Americana located in his barn, known as Kling's Farm Music Hall. Vince's friend, Patti Kesterson from Jordan Kitt's Music, College Park, Maryland, gave a mini-concert consisting of



From left, Richard Heisler, Tom Rotunno, and Tom Smerke at 2003 Organ Day, Lord & Taylor Store, Philadelphia, Pennsylvania.

DICK AVCHINCLOSS



Patti Kesterson entertains at Vince Kling's Technics Americana.

music mostly from Broadway shows, which everyone enjoyed.

As this was Vince's birthday, he himself sat down at the Technics and played "Happy Birthday" and several snappy numbers. Next, our own Wayne Zimmerman, organist extraordinaire, sat down at the organ and accompanied vocalist Sue Gorman who sang some great Gershwin songs. Then he also gave

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:

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a mini-concert. Next were Rich and Orfi, professional ballroom dancers, who put on a routine of various Latin steps. Vince has had this couple in previous years, and they are always a hit. Some of their routines were accompanied by Wayne. Wayne went back again to the organ to accompany the Irish Professionals, who performed traditional Irish folk dances—also a hit. Members of our society under the direction of Marsha Solda, Elizabeth McFarland, Rose Etzel, and other members provided refreshments and a delicious buffet. By the time everyone finished performing, it was dark enough for the fireworks to begin and what a show it was, under the direction of Lou Fillipo. Thank you, Vince, for a superb afternoon and evening.

Regarding work on our 3/19 Möller at the Keswick Theatre in Glenside, Pennsylvania, the new EMUTECK record playback system has now been installed. A MIDI-type system, it can record and play back performances. Also, new Liberty Chimes, Glockenspiel, and a new 8' Phonon Diapason rank were installed in

the solo chamber. This latter item replaces a rank normally used in a church organ. The wooden Xylophone has now been enhanced and is no longer under expression. It is now heard loud and clear. We are expecting from Ohio a new set of VDO Strings. We just received many organ parts, including Tuba resonators, from Wayne Zimmerman, which were from the Möller in the Fox Theatre in Philadelphia, Pennsylvania, long torn down. We are grateful to Wayne for this generous donation. Much, much credit goes to Tom Smerke, Tom Rotunno, Richard Heisler, Herb Ziegler, Jack Schwartzberg, Bernie McGorrey, and Jack Serdy for the great work they have done on this instrument. This organ was heard by 2,500 people who attended the *Nutcracker Ballet* last Christmas and is played at intermission during stage shows held at the Keswick.

On June 7, 2003, several of our members, including your correspondent, attended Grand Court Organ Day, 2003, held at the Lord & Taylor store, in Philadelphia, Pennsylvania. This is, of course, the home of the world famous 6/469 Wanamaker organ, and the Friends of the Wanamaker Organ and the Lord & Taylor store sponsor this event.

The event was actually five concerts in one, beginning with Andrew Senn, then Peter Richard Conte (chief organist) and Ken Cowan, Frederick Hohman, Lyn Larsen, Rudolph A. Lucente (assistant organist and also one of our members), and the Allentown Band, under the direction of Ronald Demkee. The band is one of the oldest organizations in the country and consists of adult players. It played solo pieces and also played with the organ. The artists played various classical pieces and marches. Lyn Larsen included a medley of Broadway tunes in his program.

The organ, which in recent years has been overhauled, is one of the most thrilling instruments to hear. It is played daily, except Sundays, during lunchtime and in the evening at various times. It should not be missed.

Later, we went to the Irvine Auditorium at the University of Pennsylvania, also in Philadelphia, to hear the rededication of the 4/162 Austin organ, played by Ken Cowan. Also, a thrilling performance on a powerful instrument. It was built in 1926 for the United States

Sesquicentennial Celebration held in Philadelphia. Afterward, it was purchased by publisher Cyrus Curtis and donated to the University. The Auditorium and the organ were recently overhauled and a new console was donated by ATOS member William Brown. It was a thrilling day for all.

Dick Auchincloss

EASTERN MASSACHUSETTS

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

Wellesley, Massachusetts. Our third public concert of the year was on May 4 at Babson College with always-welcome Phil Kelsall from the Tower Ballroom Wurlitzer, Blackpool. As with Robert Wolfe the British flag was displayed on stage right and our American flag on the opposite.

Mr. Kelsall not only has a great console personality, but is a musician par excellence using most all of our Wurlitzer's considerable resources. Many medleys and a great variety of selections of the '20s, '30s, '40s and '50s particularly characterized his offerings.

Phil's music is not only most pleasurable to hear, but to watch his flying hands and feet is a show in itself, as with Robert Wolfe. He utilized the upper sharps and flats frequently while many organists keep their right foot on the swell shoes almost exclusively. Our guest made our Wurlitzer roar at times and also just whisper and he did not neglect the piano. At both intermission and end deserving long and vigorous applause was accorded Phil to show our appreciation for his very entertaining evening.

On May 25 EMCATOS and SENE-TOS members and friends had a sonic experience in member Donald Phipps' Marine, Machine and Pipe Organ Works in New Bedford. Dick Smith was organist on the 4/32 mostly Wurlitzer. A Phipps experience must be heard with its surround sound coming from in front, side and rear. With much of the pipe-work under expression in three chambers, there is considerable pipework unenclosed as well, including the traps, percussions and piano.

This field trip was courtesy of Polly and Don Phipps who are most generous in arranging this event as well as some of the food and drinks to supplement

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EMCATOS' contribution. Members also added various food items so no one went home hungry.

Dick played dozens of familiar tunes and sang some as he played utilizing all four manuals and pedals. His program had great variety with some local "flavor" and songs made famous by Jesse Crawford, Ethel Smith, Bob Hope, and Amos 'n Andy on those long-gone radio shows. Music of Ketelby and Cole Porter were heard as well as Broadway hits. Being Memorial Day weekend a group of Armed Forces and Patriotic selections were appropriately played.

Mr. Smith is well known for his "third half" and besides his own selections he entertained audience requests. As long as he has folks interested in his playing he seems to delight in giving more music. Afternoon blended into evening before we all went our separate ways—the end of our season until fall, but what an interesting one it has been!

Stanley C. Garniss

GARDEN STATE

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

Trenton, New Jersey. The month of May was waiting for spring but our members eagerly accepted an invitation from Crew Chief Bernie Anderson to attend an open console session at the Union County Arts Center (Olde Rahway Theatre) on May 3, 2003, 1 to 4 p.m. The highlight was the 2/7 Wurlitzer installed in 1928 and placed in a wonderful acoustic auditorium. This organ is still known as the "Biggest Little Wurlitzer." During the summertime, there are short periods of time available for playing the organ. The Arts Center is a vital center during the winter. All our professional

and amateur organists had a treat playing their favorite practiced music.

Saturday May 17 was an interesting day for our GSTOS Chapter. We had been invited to the Lowe's Jersey Theatre on Journal Square, Jersey City, where we could hold a business meeting and tour this mammoth building. Best of all we could tour the completed solo chamber and see our Wonder Morton theatre pipe organ.

The visiting day was a dark and gloomy rainy day, but interested members arrived and drifted down through the huge auditorium to the foot of the stage. They settled in the theatre's new comfortable red seats and President Don Hansen began a very important discussion involving our yearly budget and plans for future concerts. While the members listened to details, many eyes strayed to the left corner of the orchestra pit where the console of the Wonder Morton is placed on a revolving lift.

Following the meeting, members toured the solo chamber and were thrilled with the beauty of carefully arranged rows of chests and pipes just waiting for air. Bob Balfour our chapter's first President filled the auditorium with wonderful music from a soon to be released CD of 3 Wonder Morton's—Lowe's 175th Street Palace in Manhattan, Lowe's Kings in Brooklyn and Lowe's Valencia in Queens.

Crew Chief Bob Martin displayed the console in spotlights showing the progress of work that has been made to date. That afternoon had members leaving the great theatre asking, "When is the big date?"

An interesting play "Taste of New York" programmed for school children was held at the Newark Symphony Hall

on May 19 and 20. It was especially interesting to our chapter and arrangements were made to include the theatre pipe organ.

The play was performed each day in the Sara Vaughn Concert Hall, part of famous Newark Symphony Hall, for 5,000 school children of Newark and surrounding towns. A half-hour before the play began, students were hearing organist Ralph Ringstad, Jr. play the 3/15 Griffith Beach theatre pipe organ. The music had the children singing at times with the organ. Ralph received a standing ovation each day. We especially thank crew chief Bob Martin for maintaining and bring the great music to 5,000 youngsters.

The second annual Fund Raiser featuring Dancing with Hansen and Hamilton was held at the home of Bob and Cathy Martin on Saturday, June 14, 5 p.m. to 8 p.m. Dancers and guests arrived at 5 p.m. Once again the music room was changed into a fun ballroom. The 3/24 Griffith Beach theatre pipe organ with Don Hansen at the console and Edna Hamilton at the fine grand piano created a program of the greatest lively duet music heard. Dancers enjoyed doing their favorite dance steps to a variety of Latin, tangos, waltzes and dreamy slow music. Fun was the name of the game especially when delicious food and drinks were served. This is a delightful way to enjoy an evening and add to our treasury.

Bob and Cathy Martin arrange each year in June, to have all the 3d grade school children from a nearby school, walk to their home to see and hear the large theatre pipe organ. This year 100 second graders and their teachers came. The children seated themselves on the

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floor in front of the big white console of a 3/24 Griffith Beach theatre pipe organ. Our well-known organist Ralph Ringstad, Jr. has a program that interests the children, explaining the many sounds of the pipes. They had a short tour of the chamber. It turned to fun when he answered questions and encouraged the students who play piano, to try out the organ keys. All enjoyed the silent movie *Cops*. Extra toys on the walls and the life like accompaniment of Ralph's made the morning an adventure for all. Bob and Cathy are so sharing. We thank them and are very proud to have them as members.

Our June program on June 22, 2003 from 2 p.m. to 5 p.m. was a tour of the St. George Theatre in Staten Island, New York. Volunteers are presently restoring the theatre. The theatre manager is seeking a theatre organ to be returned to the chambers.

Arriving, our members were given a tour and history of this large theatre, auditorium and balcony. The St. George Theatre was a popular movie palace built in 1928 having 2,800 seats. Our small group explored around the building admiring old murals painted on the walls. Our members said that the murals helped to create an atmosphere of past days of enjoyment. After touring the building and pipe chambers members settled in the balcony while President Don Hansen presided on the important meeting with decisions to be made.

After the meeting, our members went to Don Hansen's home where all enjoyed good food and duet music played on two electronic organs. It's a great combination and all were happy. Thanks to the theatre management, Greg Klingler for arranging the program and Don Hansen for sharing his home.

Jinny Vanore

HUDSON-MOHAWK

Frank Hackert, President, 518/355-4523

Schenectady, New York. The arrival of May and June, with corresponding spring-like activities, brings to a close the 2002-03 season for the Hudson-Mohawk Theatre Organ Society. The final, formal 2002-03 meeting occurred on May 19 and was held at Proctor's Theatre, Schenectady, New York. Proctor's Theatre is the home of *Goldie*, the fabulous Wurlitzer theatre organ and, as such, is the focal point of the club's activities. At the meeting, general elections were held for the society's 2003-04 officers. Those selected by the membership were: Chair: Frank Hackert; Vice-Chair: Lucy DelGrosso; Secretary: Maude Dunlap; and Treasurer: Marion Hackert. Richard Calderwood volunteered to be the club's Program Chair for the upcoming season. Internationally known organist Don Thompson was a guest at the meeting and treated members to a short program in anticipation of his concert the following day. Frank Hackert gave a succinct demonstration of *Goldie's* new combination system. The evening concluded with open console and refreshments.

June saw two traditional summer activities for club members. On June 7, Bob Waller hosted the yearly club picnic at his Hoosick Falls music studio. Attendance was less than hoped for due to inclement weather, but the dozen or so stalwart members who attended had a great time eating traditional cookout concoctions and playing Bob's wonderful selection of musical instruments. The



Don Thompson



Ted Wood in his organ chamber.

following Saturday, Ted and Betty Wood hosted an open console get-together at their home in Salem, New York. Ted has an in-home Wurlitzer, which is a delight to play and hear. Besides society members, guests included noted pianist Louis Palmer and two accompanying vocalists. Thanks to Bob, Ted and Betty for being such welcoming hosts.

On May 20, English born, internationally renowned organist Don Thompson delighted our noon audience with a wonderful theatre organ concert at Proctor's Theatre. The theatre and the Hudson-Mohawk Theatre Organ society offer these concerts monthly from Sep-



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Lance Luce at Kingston's 3/28 Kimball.

tember through June. The season concluded with a fine performance by John Wiesner on June 17.

Finally, theatre organist Avery Tunningley continued to build his reputation as a consummate silent film accompanist with his splendidly reviewed presentation of two classic pieces at the Capitol Theatre in Rome, New York on May 17.

Norene Grose

KINGSTON

Roy Young, President, 613/386-7295,
royandnan@sympatico.ca

Kingston, Ontario, Canada. We wound up the 2002-3 concert season with a grand flourish provided by Lance Luce at the 3/28 Kimball console. After a bravura performance sometimes exceeding the speed limit he flattered us by revealing that only one other organ in the world responded so well to his demands, but not to worry, it's at the farthest tip of Australia. An earlier artist was British recording organist Len Rawle, on his first visit to Canada, who included a lively Saturday morning seminar on theatre organ techniques. We also enjoyed several concerts by regional artists and a fine gourmet dinner, thanks to Cheryl Fisher, with a spirited Open Console session.

We are fortunate to have booked three top-rank organists, all of whom have been featured artists at recent ATOS annual conventions for our 2003-4 season: Jelani Eddington (Oct. 8), Dave Wickerham (Nov. 30), and Simon Gledhill (Apr. 28), plus our own Canadian rising star, Peter Hansen (May 28).

We also plan a February dinner/travelog combination.

We are trying out some of the ideas in Ken Double's publicity series, leading we hope to fewer empty concert seats.

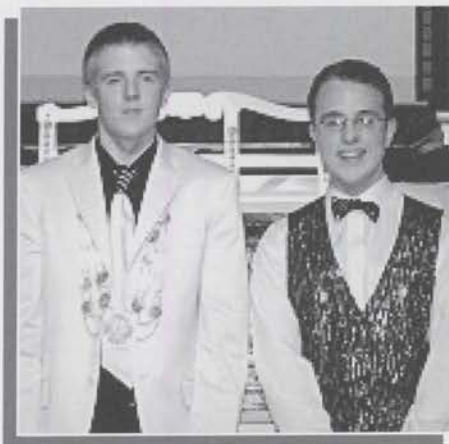
Frank Pratt

LONDON AND SOUTH OF ENGLAND

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

London, England
Woking Leisure Centre
April 26 2003

Youth at the Console
Organists Adam Evans
and Mark Thompson



Adam Evans and Mark Thompson

This concert is an annual event, where we feature the previous year's winner of our Young Theatre Organist of the Year competition, sharing a concert with one of our previously established young organists. Our winner last year was Mark Thompson who comes from the Tyne and Wear area of the North East of England. Mark's experience before winning the competition was mostly on the fine Wurlitzer installation at Howden-le-Wear in County Durham, which is not too far from Mark's home.

Adam Evans won our competition in 2001 and went on to be selected as the Intermediate Class winner in the ATOS International Competition of 2002. The Competition to select the overall winner was held as part of the ATOS Annual Convention in San Diego last December. Those of us from the London and South of England Chapter, who were present, were thrilled when Adam was judged the overall winner and International Young Theatre Organist of the Year.

As usual each half of the concert was split into two, with each organist performing twice.

Mark opened the first half and it was obvious immediately that he had not rested on his laurels after winning our competition, but had worked hard to improve his skills even more. His first contribution to the concert included a couple of theatre organ favourites, plus a medley from the pen of Irving Berlin. He concluded this section with an old time sing-along, which was well received by the audience.

Adam then came to the console for his first contribution to the programme. Adam also continues to work hard on his playing and his steady progress in both confidence and style is notable. He treated us to music by Jerome Kern followed by his own arrangement of a well-known London tune. Then went on to play an unusual Sonata written for a music exam by a Japanese student Maki Yamada in the style of Mozart. He wrapped up his first section with music by Bart Howard and his own arrangement again, of a tune by Irving Berlin from the film *Top Hat*.

After the interval Mark opened the second half and gave us a wonderful selection of music from Broadway as well as some light classical music.

Adam returned to console for his final appearance and concluded our concert with tunes from the film *Band Wagon*, music by Camille Saint-Saens recently used in Britain as theme music for a television series, and a new and comprehensive selection from a favourite musical.

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Barry Memorial Hall
May 18 2003
Organist Craig Boswell



Craig Boswell

Craig for many years was the resident organist at the Ashorne Hall complex in Warwickshire before leaving to further his career elsewhere. This venue houses a fascinating collection of mechanical musical instruments as well as a wonderful Compton theatre organ and recently, a newly installed Wurlitzer has been added to the collection. In recent weeks the proprietor Graham Whitehead sadly passed away. Having spent so many years playing and living at Ashorne Hall, this was a very sad time for Craig indeed.

Craig soon showed his mastery of the Christie and in no time had the audience's toes tapping with his very lively

performance. Also included in his concert was a tribute to Graham, who was very well known to many in the theatre organ world. Craig treated us to a wide variety of music to suit all tastes and indeed a little bit of Blackpool visited Barry that rainy afternoon to brighten everyone's spirits. It was obvious that the audience enjoyed a wonderful afternoon of theatre organ entertainment.

Kilburn State Theatre
June 1 2003
Organist Byron Jones



Byron Jones

Byron was born in the valleys of South Wales and took a great interest in music from a very early age. His first introduction to an organ of sorts was playing the harmonium for his local Sunday school. After he left school he was asked to play the newly installed Hammond tone wheel organ in his local miners club in Risca. He never looked back from there, and soon found himself working with artists from the "West End" whenever they toured the clubs in his native Wales. Byron is a hugely popular artist, with his own music club of over 600 members and is always in demand for concerts both at home and abroad.

He got us off to a flying start with a march and followed on with many theatre organ favourites including selections from light opera, Broadway and a tribute to that great singer Al Jolson. Byron was very busy during the interval chatting to his many fans over a cup of tea, but then we were off again with a wonderful Ivor Novello selection. We then had music from those warm Mediterranean countries of Spain and Italy. The tempo was then cooled somewhat with some quiet

Welsh music and then to conclude we were off again with some lively American tunes which included some Ragtime, finishing off with a good old time sing-along. This was well appreciated by the audience and an encore was required. Everyone left, remarking on the delightful programme of music, which Byron had presented.

Woking Leisure Centre
June 14, 2003
Organist Trent Simms



Trent Simms

This was the first of a series of summer concerts featuring artists from America and Australia. We were very fortunate to have Trent for his final concert in the U.K. after a very successful tour. He had visited Britain earlier in 1993/94 when he played for the Cinema Organ Society and our chapter of ATOS, so it was very nice to be able to welcome him back to these shores.

Trent had obviously only been introduced to our 3/17 Wurlitzer that afternoon, but was soon into his stride showing his mastery of the instrument. He gave us a wonderful concert full of light and shade, with music from the shows, novelty items and some light classical pieces, music for everyone in fact.

All too soon it was time for Trent to bring the evening to a close. The audience had other ideas however and it took some time for the applause and shouts for more to die down. After some final thanks from our M.C. the audience had the encore they demanded. After the concert we had many requests from the audience, that Trent be invited to play for us again on his next visit in 2005. We will all look forward to that!

Ian Ridley

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From left, Ralph Wolf, Stan Kann, Avery Johnson, Orlando Mongalo.

LOS ANGELES

Don Near, President
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Los Angeles, California. On Saturday evening, May 31, a happening happened at the San Gabriel Civic Auditorium where Stan Kann, Ralph Wolf and Joe Hamilton took the stage to show off their wares to an appreciative Los Angeles Theatre Organ Society audience. The event was a rousing success, closing with a well-deserved standing ovation.

Stan Kann has entertained the theatre organ world for a good many years with his popular concerts, and he was one of Johnny Carson's personal favorites among the guests on the *Tonight Show*. Stan was invited back repeatedly because he created such raucous laughter with his vacuum cleaner antics.

Ralph Wolf (Mr. Rhythm) is an extremely popular artist with a host of both piano and organ fans. He has been a much sought after piano accompanist and arranger for top name singers from Margaret Whiting to Mel Torme, and he has appeared as guest representative artist for electronic organ manufacturers.

Singer Joe Hamilton is the new kid on the block. He won't be new long. His singing was a big hit with the audience. He is a talented and personable young man.

Stan opened the show at the console of the Mighty Wurlitzer and shortly thereafter Ralph joined him on stage at the piano. Their repartee and comedy are a result of a longtime personal and professional friendship. And they go together like a wink and a smile, to quote a tune from the film music in *Sleepless In Seattle*.

Stan and Ralph each played solos and

they partnered on a number of selections from Gershwin, Cole Porter and others. All were a delight to the ears. They have played together so often that their instruments seem to communicate with each other.

Singer Joe Hamilton sang several familiar Broadway musical show tunes with Stan and Ralph

accompanying. He has a strong tenor voice and his ballads were sung with a generous amount of sensitivity and expression. His treatment of Ralph's original composition "Time and Time Again" was especially moving. On his up-tempo tunes, his energy and enthusiasm were contagious.

In the second half, Stan and Ralph got together in a jam session of many old favorite standards reminiscent of a time when popular music comprised tunes one could remember after hearing them (even the silly ones), when songs came with meaningful lyrics, musicality, rhythm and emotionally involving content. And they seemed to enjoy it as much as the audience. Joe joined in on several.

Stan Kann is resident organist at the console of the Wurlitzer theatre pipe organ in the beautifully restored St. Louis Fox Theatre movie palace, where the organ is heard every day, and he also plays concerts around the country. Ralph Wolf makes frequent concert appearances at the piano in numerous theatres and venues around the country as well. We hope they will treat us to a return engagement soon.

Char Hopwood

MANASOTA

Robert Alexander, President
941/758-7909

Sarasota, Florida. Summer is here, and some of us in Florida who no longer own winter coats are seizing this time to travel. Our organ crew chief Norman Arnold and member Bob Briner have been motoring in Alaska, enjoying the cooler days. We surely didn't want anything to go awry with the 4/32 Wurlitzer with Norman out of town! Otherwise,

chapter activities have continued at a respectable pace.

The chapter's May 18 program was played by 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 saw the chapter's Forker Wurlitzer being given a thorough workout in a rousing "All American" concert by Bill Vlasak, who was introduced in the previous issue of *Theatre Organ*. Over 400 attended this wonderful event featuring Bill's rendition of music by American composers and music to stir the heart of Americans, in celebration of the Independence Day holiday.

Member Bob Courtney performed the program for the chapter's June 15 meeting. It has been almost exactly a year since Bob had treated us to his keyboard styling.

At this writing, the chapter is planning a trip to Tampa by luxury motor coach on August 24, to hear our friend and silent-movie-era legend, Rosa Rio, perform on the Tampa Theater organ. Rosa will demonstrate the organ in its historic role as she provides the "sound track" for the 1927 silent romantic comedy *IT*, starring Clara Bow.

The Manasota Chapter's next meeting-and-organ-program is being planned for September 21, 2003.

George Milburn

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NEW YORK

Bernard Anderson, Chairman
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New York, New York. The New York Chapter and New York Military Academy in Cornwall-on Hudson, New York, presented organist Don Thompson in concert at the Academy's 4/33 Mighty Möller on Saturday afternoon, May 17. Since it was Alumni Weekend at the Academy, and also marked the 75th Anniversary of the dedication of the



Don Thompson at the New York Military Academy 4/33 Möller in Cornwall, New York, where he played a concert for the New York Chapter on May 17.

organ, several alumni took advantage of the opportunity to enjoy this fine instrument and outstanding artist. Don Thompson is also marking his 50th year as a professional musician, and he built his program around various highlights and milestones in his long tenure as a popular keyboard entertainer. The audience was treated to a wide variety of standards and show tunes, some played in the quick step style of the British ballrooms where Don began his career, while others reflected the entertaining pizza parlor sounds that he became famous for in Toronto and California. Don also featured popular selections from many of his recordings. It was obvious from their reaction and enthusiastic applause as well as from their rush to buy Don's popular CDs, that the audience thoroughly enjoyed the show. Thanks to Bob Welch and Tom Stehle the Möller was in fine tune and concert ready. Thanks also to Calvin Fenton and Lowell Sanders for their production assistance.

Several New York Chapter members headed down to Philadelphia on Saturday, June 7, for the annual Grand Court



New York Chapter members Janet Ford, Bob Welch and Jack Stone check out the Wanamaker Organ console during Grand Court Day at Lord & Taylor's in Philadelphia on June 7.



Dave Kopp looks on as New York Chapter member Jim Sales takes his turn at open console at the Long Island University/Brooklyn Paramount 4/26 Wurlitzer on June 21.

Organ Day at what is now Lord & Taylor's Department Store, sponsored by the Friends of the Wanamaker Organ. While we did not get sufficient riders to run a charter bus as planned, members drove or took public transportation to enjoy a day of truly spectacular and memorable music on the Wanamaker 6/469 grand organ with artists Andrew Senn, Peter Conte, Rudolph Lucente and Lyn Larsen. The Grand Finale concert also featured the Allentown Band. Although it was a long and rainy day of travel, all agreed that it was well worth the effort, and we are looking forward to returning next year.

On Saturday, June 21, chapter members and friends gathered at Long Island University in Brooklyn for our annual open console session on the University's

4/26 Mighty Wurlitzer. There was ample time for members, including talented professionals, amateurs and beginners, to take a turn at the Mightiest of Wurlitzers in the Old Brooklyn Paramount Theatre, now the University's athletic center. Lots of good music and the camaraderie of fellow theatre organ enthusiasts made for a delightful day with this magnificent instrument. Thanks to LIU crew chief Warren Laliberte, and to Dave Kopp and Tom Stehle for organizing the day's events, and to the University for hosting our chapter.

The NYTOS board of directors met for their spring meeting on June 28, and among other items of business, elected Bernie Anderson to succeed Dave Kopp as chapter chairman. Dave had announced his intention at the winter meeting to resign at the end of June. The board members expressed their thanks to Dave for his ten years of service and leadership as chapter chairman.

Tom Stehle

NORTH TEXAS

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

Dallas/Ft. Worth, Texas. North Texas Chapter held our June meeting in the Criswell College auditorium. This was our first use of the facilities since signing the contract with Criswell College providing for our chapter's use of the auditorium and the 5/39 Wicks organ. The organ, while not a "theatre" organ, has tonalities and other capabilities that lend to the interpretation of typical theatre organ literature. These include rich strings and string celestes, tremulants on some ranks, all ranks in chambers with individually controlled swell shades on all chambers. The stops are in arrays on both sides of the console and use tablets rather than draw knobs. The organ is well suited to the large size of the auditorium.

We were delighted that our own Danny Ray agreed to play the organ program for us on this instrument. The multi-talented Mr. Ray has a long association with our chapter and the theatre organ, having played on many instruments in concert. He is also a composer and arranger and is associated with the Turtle Creek Chorale where he utilizes all of his talents, including singing and accompanying. Danny playfully labeled his program *Heroine Addiction—Rogers*



Console of 2/5 RM shown in preparation for moving out of residence of donor, Mrs. Edna E. Cook, Dallas. Organ includes two roll players in console.



Danny Ray played for North Texas in June. Shown at five manual console of 39 rank Wicks organ in auditorium of Criswell College, Dallas.

and Hammerstein Ladies. Naturally, his selections were all songs associated with the ladies of Broadway and the Movies. The concert was great on this Wicks organ under Danny's deft touch. With just a little arm-twisting, we were glad to see several of our members and guests give this unfamiliar instrument a work out during the open console.

Plans are getting underway to have several public programs in this facility, including at least two with popular silent movies. Volunteers were solicited to help in these plans.

Those hard workers of the *breakfast club* have been working to complete some of the restoration work that has had to be side lined due to the removal and storing of the Cook organ and work on the Wicks organ in preparation for our meetings in the Criswell College auditorium. Completion of the solo chamber work on the E. M. Johnson residence Wurlitzer is now nearly finished

and we hope to hear it being played for chapter meetings soon.

At one of the breakfast club sessions at the Johnson residence, Danny Ray was invited to give it a try before they started work in the chamber. They report that Danny played for well over an hour and was finding beautiful tonalities. Everyone was enthralled at what they were hearing after the many hours of devoted work in the restoration. Way to go, guys! (and gals).

Irving Light

ORANGE COUNTY

Ed Bridgeford, Chairman, 714/529-5594

Fullerton, California. Chris Elliott accompanied the Buster Keaton silent film, *Seven Chances* in concert at Plum-

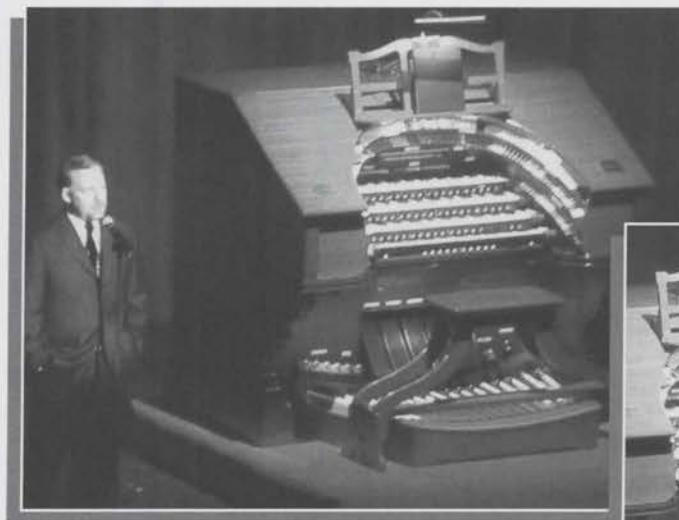
mer Auditorium on June 22. The film was a replacement for the planned *Mark of Zorro*, and features Buster in a series of encounters with seven potential brides as he rushes to marry in time to collect

an inheritance. I'm not sure what happened to *Zorro*; perhaps he was considered too violent for our Sunday afternoon audience. Chris Elliott is very accomplished as a musical song stylist and also, as an organist who guides the Wurlitzer in support of the silent screen. As a student of the legendary Gaylord Carter, Chris was able to develop this side of his musical talent to become one of the finest on the contemporary circuit. In the first half of the concert, Chris offered an assortment of musical numbers, which judging by the response thoroughly entertained the audience.

We are in a slump in the membership department, with significant numbers of members failing to renew. Reminder notices haven't helped, and while some of this is unavoidable attrition, we will redouble our efforts to recruit new members. We are developing a more appealing application form and will ensure that it, along with a promotional sign, is prominent in the lobby at future concerts. We are pleased to welcome as new members, Lee Culp, Ann Neal, Charles Eastman and Neal Gallaway. And to all our members, don't forget to attend our concerts where your membership discount can recapture your dues!

In response to comments that the organ is too loud, Bob Trousdale is adjusting some wind pressures and may also limit the swell shade openings.

Plummer Auditorium is a traditional rectangular room and is subject to unpleasant standing waves that distort the lower frequency



Chris Elliott at Plummer.



mer Auditorium on June 22. The film was a replacement for the planned *Mark of Zorro*, and features Buster in a series of encounters with seven potential brides as he rushes to marry in time to collect

sounds. Of course the mighty Wurlitzer is, after all, a theatre pipe organ. A little banging and clunking goes with the territory, even adds to the charm, some might say.

Randy Bergum has obtained the web domain name, <octos.org> for our other incarnation as "Orange County Theatre Organ Society." Following modification of software obtained from Carol Engbretson, the developer of a previous website for Plummer Auditorium, we expect to be up and running with current concert schedules, membership information, chapter activities and links to related web sites.

We look forward to concerts with Donna Parker on September 14 and Bob Ralston on November 14 and another Wurlitzer Weekend January 16 through 18, 2004.

Jim Merry

PIKES PEAK

Jim Kramer, President, 719/593-8408
remark@email.msn.com

Colorado Springs, Colorado. On June 21, the Pikes Peak Chapter met at the home of Alice and Harry Johnson for an afternoon of music and a potluck dinner. The Johnson's own a 4-manual, 6-division Walker electronic organ. It has 229 controls and 143 "ranks." Harry gave us a history of the Walker and explained the construction of their home to house the organ and obtain the best possible acoustics. It would take a week to hear all 143 "ranks" and use all 229 controls. However, Alice provided a program of classical pieces and theatrical selections that highlighted many of the ranks and controls. After dinner, there was open console. Their music room overlooks the beautiful Garden of the Gods Park, and overlooks hole number one of the golf course. With the music and beauty of the surroundings all had a relaxing time.

Pikes Peak summer Sack Lunch Serenade is off to a great start. Every Thursday noon, at Colorado Springs' downtown historic City Auditorium, local organists give a concert for one hour. Admission is free, however, donations are accepted for upkeep of the organ. Average attendance is about 350 people. The 3/8 Wurlitzer was originally in the Colorado Springs Burns Theatre, later

known as the Chief Theatre. Local resident organists are Bob Lillie and Tom O'Boyle. Guest artists for the summer are Bob Castle, Deloy Geoglien, both of Denver. Kevin Utter of Ft. Collins, performing a Swing and Jazz concert. Trent Ellis, Dean of the local AGO, will be performing theatre music. AGO members will be playing music they cannot play on Sunday. This program is always a treat for both artists and audience. The Sack Lunch Serenades run from May 1 thru August 28. This is the ninth season, so when you are in Colorado Springs, look us up and we will entertain you.

The rebuilding of the club organ console at Mount St. Francis is progressing very well. The new console has been moved to the MSF auditorium. The next step is to remove the existing console and wire the chambers to the new electronic relay. On August 10, a "Retire the Old Console/Cut the Cable/Preview the New Console" party was held. Everyone had one last opportunity to play the old console. More will be reported at a later date.

Owanah Wick

PINE TREE

Edith J. Pennock, President
bpennockjr@hotmail.com

Portland, Maine. We were delighted to present our annual spring assembly at Loranger Middle School on June 11, 2003. One hundred sixty fifth graders were treated to a musical tour of the Wurlitzer housed in their school. Stewart Shuster was the artist and that was altogether fitting, as he and his son had been part of the team that brought the organ, over thirty years ago, from New Rochelle, New York, to Old Orchard Beach, Maine.

Stewart demonstrated some actual pipes and explained how they are tuned. He played "It's a Grand Old Flag," using pedals only. Stewart has been involved with children's choruses in the Portland area and he included the audience by having them sing along.

Laurel and Hardy gave the students and teachers a taste of what theatre organs were really meant to do. The students actively participated with their questions at the end of the program. The chapter and school have started a collection of tapes and materials in the school media center. Chapter members are

donating items for the students to use with headphones in the media center.

Edith J. Pennock

PUGET SOUND

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

Seattle, Washington. Jonas Nordwall and Australia's Tony Fenelon recently joined to present one of the most outstanding concerts heard by Puget Sound



Jonas Nordwall and Tony Fenelon.

Chapter members in a long while. The spectacular Gig Harbor, Washington 'Wilcox Wurlitzer Home' was the location and a full house of over 300 enjoyed this unusual event. A kind of 'magic' pervaded the room as the two highly competent and entertaining musicians presented both duo and solo arrangements of a broad range of music styles. There was something for everyone as they tastefully tossed their musical ball back and forth, playing everything from Boogie to Broadway to semi-classics. The event will not soon be forgotten!

PSTOS recently sponsored Bob Ralston in a crowd-pleasing concert at Seattle's Paramount Theatre. This was the first Ralston presentation ever for PSTOS. Bob presented a highly enjoyable and entertaining program of favorites in the typical Lawrence Welk style remembered with fondness by the crowd. Use of the Paramount Wurlitzer has been limited since the facility was sold in the early 1990s and a great deal of organ maintenance work was donated by a PSTOS work team prior to the event to prepare the instrument. It performed flawlessly!

The second of a four-event 2003 series of 'Home Parties' took place at the

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lovely home of Dr. Carl and Halie Dodrill. Centerpiece for the event was a totally restored player Aeolian concert organ. Three other player instruments including a grand piano, all 'pumpers,' were featured as well, and members enjoyed trying each of them. Members brought finger foods to share, making the afternoon an enjoyable social event.

Jo Ann Evans

RIVER CITY

Bob Markworth, President
402/573-9071

Omaha, Nebraska. River City Chapter returned to Durand's Sky Ranch Studio and our Barton theatre organ for the May 18 meeting. Vice-President Jeanne Mehuron conducted a short business meeting with Paul Kanka presenting his Treasurer's Report and Bob Markworth discussing blower motor electrical tests on the Rose Theatre's Wurlitzer. Then Jeanne introduced our guest artist for the afternoon, member Doug Kroger. Doug's

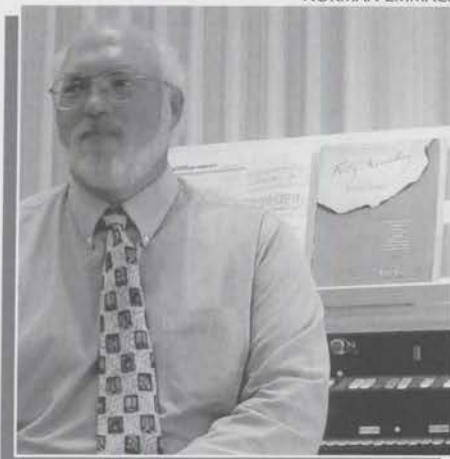
TOM JEFFERY



Doug Kroger presided at the Chapter's Barton console.

programs always are a "treat for the ears," and today was no exception. His offerings were from Hollywood films and Broadway musicals, including the work of Jerry Herman and the collaborations of Alan Lerner and Frederick Loewe as well as Richard Rogers and Lorenz Hart. Doug closed with a medley of songs made famous by Jesse Crawford. Doug also recalled a four-day Harold Lloyd Benefit (April 22-25, 1993) hosted by the Harold Lloyd Foundation of Burchard, Nebraska. Events were held in both Burchard, Nebraska (Harold Lloyd's hometown), and in Lincoln, Nebraska. The benefit's goal was to raise funds for the purchase and restoration of Harold

NORMAN EMMACK



President Greg Johnson conducted our annual corporate meeting and election of officers.

Lloyd's family home in Burchard. At that time, Doug was staff pianist at Lincoln's Cornhusker Hotel, where all of the notables were staying, including Gaylord Carter. The festivities included a screening of Lloyd's famous silent film, *Safety Last*, at Lincoln's Stuart Theatre, with Gaylord Carter cueing the film on an electronic organ.

On June 23 we gathered, once again, at Durand's Sky Ranch Studio for our Annual Corporate Meeting and election of officers. With President Greg Johnson chairing the meeting, we decided to reverse the normal order of business, and to open the program with our guest artists. Today, we enjoyed three of our member organists, all introduced by Vice-President Jeanne Mehuron. First, Jerry Pawlak offered five popular tunes with a "Day and Night" theme, and a "Rose" theme. Greg Johnson followed with three old favorites. Finally, Jeanne Mehuron treated us to ten tunes, mostly with a "summer" theme (after all, we were officially into the summer season). Jeanne closed with some toe-tapping big band numbers.

Then, with a quorum present, Greg Johnson conducted the election of officers who will take charge on September 1. There being no nominations from the floor, we unanimously elected Bob Markworth as President, Jeanne Mehuron as Vice-President, and Paul Kanka as Secretary-Treasurer. River City's Board of Directors will consist of Greg Johnson, Jerry Pawlak, George Rice, and Harold Kenny. Our members acknowledged, with gratitude, Greg Johnson's long service as President.

Tom Jeffery

ROCKY MOUNTAIN

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

Denver, Colorado. "GEORGE" ARRIVES! Takes residence at Holiday Hills. The club now has access to an Allen George Wright Custom 391ex digital theatre organ. One of our members had the opportunity to acquire this 8-month old 3/23 digital organ from its original owner, Lyn Larsen. There was however a dilemma, the instrument would not easily fit into the member's (Lee Shaw) home nor would there be sufficient space to accommodate both the organ and a large number of listeners. The management at Holiday Hills



Mike Bryant at console "George," Holiday Hills potluck, May 15, 2003.

was contacted to investigate their willingness to have the instrument installed and stored in the Holiday Hills ballroom. The chapter board of directors was contacted to investigate if the chapter would be interested in supporting the installation. Everyone was enthusiastic about the idea and it has turned out to be a WIN-WIN situation for everyone. As long as one or more members of our chapter live in the Holiday Hills complex, we will be able to use the ballroom for socials, our annual Pizza and Pipeless party, smaller concerts and other chapter events (such as workshop and fund raisers) utilizing this wonderful instrument.

Lyn Larsen came to Denver for four days in April to voice and adjust the instrument to the room. Lyn (and everyone else) is quite pleased with the installation and how "GEORGE" sounds in his new environment. Lyn will return for the inaugural concert at Holiday Hills

on Sunday, September 14, 2003. Our thanks to Mike Schuh, Ed Benoit, John Diffendal, Lois Cady, Dick Coulson, Priscilla Arthur and Lee Shaw who have all participated in accomplishing the many tasks necessary to make "GEORGE" feel at home.

"GEORGE'S" first public exposure was, in appreciation of his new home, at a Holiday Hills Village monthly potluck on May 15. "GEORGE", Bob Castle and Mike Bryant all performed flawlessly for a highly appreciative audience.

This summer "GEORGE" will travel to Boulder Chataqua Auditorium for *Phantom of the Opera* with Bob Castle at the keyboard, at the annual Chataqua Silent Film Festival. We look forward to making "GEORGE" a part of our chapter activities including great music, potlucks, fun and fellowship in the coming years.

Meanwhile the worker bees are busy preparing backdrops and other decorations for our annual PIZZA AND PIPELESS, Holiday Hills Ballroom, Saturday July 19, 4 p.m. and Sunday July 20, 4 p.m.

Lee Shaw and Priscilla Arthur

SIERRA

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

Sacramento, California. In May, long-time chapter member and friend, Dave Hooper, returned to the Towe Auto Museum to score the 1921 Douglas Fairbanks film, *The Three Musketeers*.

The rather slow pace of much of the film allowed Dave the opportunity to explore the softer nuances of the 3/16 Dale Mendenhall Memorial Wurlitzer. The sinister off-trem strings were especially effective in announcing villains. Dave let the Wurlitzer really rip during the sword fighting and chase scenes to the delight of the audience. Great job Dave; we're looking forward to having you back again soon.

Sierra Chapter returned to the McCluer's home in the Sierra Gold Country for a picnic in July. This year 13 of the planned 19 ranks were playing along with most of the tuned percussions and toy counter. After lunch, chapter members Matias Bombal and Dave Moreno presented a selection of songs and solo organ ballads. Then, about a third of the participants took advantage of the open console. All enjoyed a good time.

Sadly, in May, we lost one of the Chapter's founding members in an accident at his steam riverboat. Hal Wil-munder inspired the installation of a 4/20 Robert-Morton in Sacramento's Carl Greer Inn. A group of organ lovers coalesced around this installation and ultimately formed Sierra Chapter. Hal owned his own R-M as well as a steam calliope. He helped the chapter and many chapter members with their organ installations. A good, kind and lovely man, Hal will be sorely missed as friend and helper as well as member.

Pete McCluer

SOONER STATE

Vernon Jackson, President
918/493-2365

Tulsa, Oklahoma. Sooner State's May meeting was almost rained out! However, enough brave souls made the trip to Tulsa Technology Center's Broken Arrow campus to hear a delightful program played on our 3/13 Robert-Morton by Dick Deaver and they were glad they did! Dick played a variety of music—some George Gershwin tunes, some Duke Ellington tunes, some songs to honor the women in his life, just some songs that he likes, some dream songs, several toe-tappers and a George Wright arrangement. He certainly demonstrated his mastery of theatre organ technique. Five persons then played at open console.

We are excited by the session held at Tulsa's Central High School recently for a group of school children. They were fascinated by the Kilgen pipe organ and some were even bold enough to try to play it! Dick Deaver, Bill Rowland, Sam Collier and Vernon Jackson were present as instructors. We have more such get-togethers planned for the future.

Our June meeting held once again at Tulsa Technology Center's Broken Arrow campus was a special treat! It was "Silent Film Night," played by Bill Flynt of Dallas, Texas, again on our 3/13 Robert-Morton. Since we had a near-record attendance of some 350 people, he began by telling us about the origins of the theatre organ and its use in the silent film



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days. He then opened his program by playing some of the songs from a well-known musical movie, and then commented that so many songs were written with Girls' names he next would play some with Guys' names—which he did! Then the silent films began. First we saw some slides—"Ladies Remove Your Hats" and "Don't Spit On The Floor," plus others, and then we saw a Laurel and Hardy comedy, *The Music Box*. It was hilarious, all about these two "guys" operating a transfer company trying to push a piano up a long flight of stairs. You wouldn't believe the problems they ran into, complete with the piano sliding all the way back down the stairs a goodly number of times. One of the times they had encountered a lady pushing a baby carriage down towards them and we heard Bill play a recognizable "baby" tune.

The second film was another comedy, Harold Lloyd in *Hot Water*. This one was also hilarious, about Harold as hubby, newly married and phoned by his bride to bring some groceries home, a list of items far more than he could carry (he kept dropping them and having to try to pick them up), and then he won a turkey raffle at the store and ended up having to include a live turkey in his armload! He had quite a time riding on the trolley with it, but did manage to get it home. At home, he encountered all sorts of problems with his mother-in-law, mostly because a "friend" had given him some

liquor to drink and mother-in-law had just made a speech to the Women's Club about the evils of drink. He ends up thinking she is dead—after having handed her a cloth soaked in chloroform and the film concludes with a chase by police, a tangle up in a dog leash, a sure the house is haunted, and finally, mother-in-law leaves!

Bill finished up his program with some sing-along slides of old time songs, to which we all joined in in singing. He closed by telling us that (except for a few recognizable songs) all his music was made up as he went along, so it didn't matter if he played the right notes or not!

The meeting ended with a gathering of our younger guests around the console, interested in theatre pipe organ. There were also several members who played at open console. It was truly a wonderful evening!

Dorothy Smith

SUSQUEHANNA VALLEY

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

York, Pennsylvania. On March 23 Glenn and Beverly Thompson hosted an open house at their lovely Lancaster, Pennsylvania home. Glenn, a retired professor of geology, has a fabulous 3/15 Walker organ. He now works for the Walker Company as a technician and designer. It was a joy to hear and play. Don Kinnier (our Capital Gains CD



Past President Terry Nace following his performance at the Free State Theatre Organ club near Baltimore.

artist) gave an exciting mini-concert after which Bev put out a super buffet. Open console followed making it a day to remember.

On April 6 our own Terry Nace (and former SVOS President) gave a wonderful concert for The Free State Theatre Organ Society on their 2/8 Wicks/Morton near Baltimore, Maryland. Terry is a pipe organ technician and tuner of the Dickinson High School 3/66 "Super" Kimball and also keeper of our own 3/17 T.O. He did a fine job with all the music old and new. The concert was enjoyed by everyone and A BIG THANK YOU to

CONTINUED ON PAGE 66



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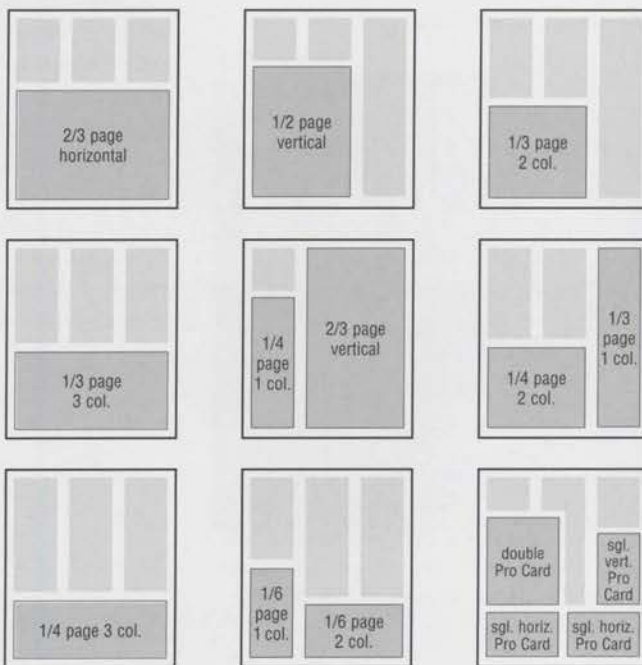
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CHAPTER NEWS

CONTINUED FROM PAGE 63

the crew and officers of Free State for being so friendly and helpful.

May 18 was a beautiful Sunday afternoon. (We haven't had many in this part of Pennsylvania.) We were invited to the lovely home of Stephen Eppley and his wife Beth near Harrisburg. They

BOB LILAROSE



President Sam Groh looks on as Steve Eppley demonstrates the Möller pipe organ he recently installed in his home near Harrisburg, Pennsylvania.

BOB LILAROSE



Hosts of our March Open House, Glenn and Beverly Thompson, in front of their three-manual Walker.

have a 2/16 Möller T.O. that is installed in their basement rec room. What a fine installation with everything in pristine condition with a wonderful blending of ranks, percussion, and toys. (Steve did it all.) Everyone took a turn for an afternoon of fun and fellowship. Our SVOS President Sam Groh set up this visit. He is doing a great job.

Bob Lilarose


VALLEY OF THE SUN

John Bittner, President, 480/802-9709
jbittner@bargainsail.com

Phoenix, Arizona. Bob and Norma Mackie hosted our June 15 meeting. They retired a few years ago after owning a music store outside Chicago, Illinois. Nineteen loyal chapter members braved the Phoenix heat to have a delightful

ed some interesting background rhythms and even a siren whistle.

Our chapter will be sponsoring, for the second year, the Silent Sundays Series at the Orpheum Theatre in Phoenix, Arizona where the chapter has a 3/30 Wurlitzer. Each of the four films offered between September 2003 and April 2004 will be accompanied by Ron Rhode, including a 30-minute pre-movie mini concert and a question and answer session immediately after each program. This is our way to maintain and preserve the theatre organ and present and educate the public concerning its history and value during the silent film era and beyond.

Dale E. Caplin 



Mark Crenshaw at the console and Bob providing rhythm on his one-man drum machine.

afternoon listening and playing the Mackie's Hammond and Gulbransen Rialto II. As well as owner with Norma, Bob was the service technician for their store and he had the instruments in excellent condition. Archie Archibald, at 92, played up a storm, as well as others, including Don Story, Ken Winland, Joanne Harris and John Bittner. Mark Crenshaw played some Boogie Woogie and Bob Mackie brought out his one-man rhythm unit on a stick and provid-



Bob and Norma's Hammond Colonnade.



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Hollmann Residence Wurlitzer Theatre Pipe Organ Installation

By Joe Hollmann



Wurlitzer Console Opus 1985 2/9

Wurlitzer RJ 4 Residence Pipe Organ, Opus 1985, was built in 1928 and shipped to the Wurlitzer store in Cincinnati, Ohio. "RJ" signifies a residence organ with a junior 105-note player unit. Residence Wurlitzers were small scale and were suitable and affordable for homeowners that desired to have a pipe organ included in the furnishings of their dwellings. Opus 1985 consisted of four ranks of small-scale pipework all on 6" wp. The ranks were: Flute, Oboe Horn, Salicional and Open Diapason. The balance of the organ consisted of one regulator, one trem, one relay and switch stack, one swell shoe, one swell shade blade and blower. There were no percussions of any kind.

Opus 1985 was sold to The Gilligan Funeral Home and

installed in 1930 for the purpose of providing suitable reflection music for services. In 1952, the funeral home donated the organ to All Saints Church in Cincinnati, where a local organ man installed it. During this installation, the player unit was sawed off the top of the console and discarded, leaving the console badly mutilated. After 29 years of church service and no improvements of any kind, All Saints sold the organ to Ohio Valley Chapter member Herb Merritt, who removed the organ for its first residence installation in his home.

During the ensuing years at the Merritt Residence, many improvements and additions were undertaken. As previously stated, the console was damaged when the player unit was



9 rank main chest
from front to back:
Orchestral Oboe,
Clarinet, Tibia, Viox
Celeste, Flute, Salicional,
Open Diapason, Oboe
Horn, Vox Humana
(out of view).

sawed off. Not wanting to destroy the originality of the console much thought was given as to how the damage could be repaired. The top of the original console was removed and a horseshoe and top boards were added, all taken from Opus 1795. New pieces were fabricated to fill in the sides and all exposed parts received walnut veneer. The keyboards, all console parts from the waist board and below, pedal board and bench are all original. A crescendo pedal was added from Opus 1795 and an oak music rack from Opus 1929. As in the original organ, there is no combination action.

The 2/4 was expanded to 2/9 with the additions of a Wurlitzer Tibia Clausa, Wurlitzer Vox Humana, Wurlitzer Voix Celeste, Möller Clarinet and an E.M. Skinner Orchestral Oboe. Also added were 2' extension for Flute and 2' extension for Tibia Clausa. Percussions that were added include a Wurlitzer small scale 37-note Xylophone (Opus 1823), Wurlitzer Chimes (Opus 1795), Deagen 37 note Marimba with rosewood bars, Glockenspiel, a 37-note Vibraharp, and a Wurlitzer Toy Counter and Base Drum (Opus 1643). The Vibraharp was fabricated with an electric action requiring no wind.

The original Wurlitzer relay and switch stack was retained for the original four ranks. Six Wurlitzer pull down switches were added to improve unification. Reisner switches and diodes were used to construct a switching system for the added five ranks and percussions. A transistorized relay to feed these switches was made by placing an emitter follower circuit in each key line on each manual, a total of 122. The original 1hp, 3-phase blower was not suitable for the enlarged organ. Another Spencer Orgoblo was obtained. This blower is fitted with a new Baldor capacitor start, capacitor run, 3 hp, 1725-rpm, single-phase 220-volt motor. The original factory motor shaft was pressed out and a new, longer shaft was machined and

pressed into place to directly drive the blower blades. This effort eliminated the need for an expensive phase converter. Blower is rated at 750cfm at 12" wp. The blower is housed in a compact sound enclosure to help minimize ambient noise. The result is very effective.

In keeping with the original organ design, which had a roll player system that was discarded, a new record/playback system was devised. It is capable of recording, as digital data on a cassette tape, the playing performance of an artist. By replaying the tape, the artist's performance is recreated. This system is fully described in the September/October 1988 issue of *THEATRE ORGAN*. Many outstanding organists have been recorded on this instrument.

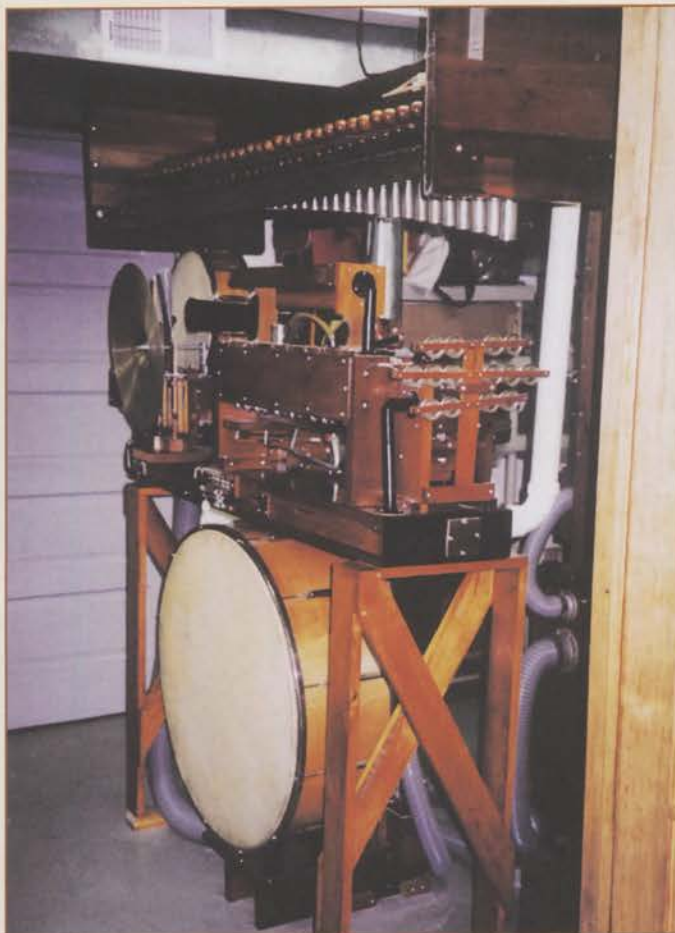
I was "bitten" by the pipe organ bug as a child in grade school. My parents had a recording of *The Roaring '20s* featuring Leonard Leigh at the Mighty Wurlitzer. I just loved that record and the sounds it provided to the Zenith Stereo in our home. When I married, I found out that my wife was a first cousin to Ron Wehmeier, who had a Wurlitzer in his home. Ron is a well-known professional in the pipe organ circle. Then, a local pizza restaurant opened up in the '80s and I spent many a night there with my family. Our children fell in love with the pipe organ at that time. With the exposure to the pipe organ restaurant, I was introduced to the local ATOS Chapter, The Ohio Valley, who at the time was located at Emery Theatre in Cincinnati, Ohio. The chapter had a 3/27 Wurlitzer installed at Emery. I became an ATOS member, joined the organ maintenance crew, played the organ at times, later was on the Board of Directors, and am now President of the Chapter. In being involved with the chapter, I met Herb Merritt, who owned the organ I purchased. I used to visit his home to play the 2/9 Wurlitzer from time to time. I told Herb that if he



Above: View of 9 rank main chest from opposite of the swell shades. Starting in front: Vox, Oboe Horn, Open Diapason, Salicional, Flute, Viox Celeste, Tibia (hidden from view), Clarinet, Orchestral Oboe.

Top Right: Toy Counter with Xylophone mounted above.

Right: Original Wurlitzer relay and switchstack with additions.



were to ever sell the organ, the Hollmanns sure would like to be considered to be the next owners. Being a small scale Wurlitzer, it was just the right size for our home, without the need for too many home modifications.

Herb decided to sell the organ in 2001. We were granted the privilege to be the next owners. In September 2001, I started the task of preparing our home for its first pipe organ installation. After much discussion with my wife, Barb, we decided on a basement installation. After moving things in the basement, adding lighting, constructing storage shelving and relocating phone lines, a single chamber was constructed in 1/3 of the basement, and the blower room is in the enclosed workshop right next to the chamber. The console sits in the listening area immediately outside the chamber, opposite the swell shades. The Vibraharp, Glockenspiel and Marimba all occupy the space behind the console. The rest of the percussions and nine ranks are in the chamber and there is plenty of room for service. With the chamber and all other modifications finished in December 2001, the task of removing the organ began. Herb was a huge help. He had many things dis-





*Wurlitzer 8 blade studio style Swell Shades.
Tibia Offset Chest on the right.*

18 note Cathedral Chimes suspended from ceiling.



Marimba



Electric Action Chryslott/Vibraharp

assembled ahead of time, so pipe packing and moving went really well. I was able to move the organ components in stages. The components removed during each trip were installed immediately in the new installation. Six trips ensued during the first part of 2002. This eliminated the need to house the organ in pieces before installation. We are grateful to the Merritts for this consideration. All chests, percussions, blower and relay were in place by March 2002. At that time a professional mover was contracted to remove the console and deliver it to our home and place it in the basement. Ahead of time, I found it necessary to remove the kitchen doorframe so the console would fit down the staircase to the basement. Once the console was in place, the main cable was run to the relay and all organ components wired to the relay as well. One small problem surfaced. When the blower was turned on for the first time, the house lights dimmed considerably. Out came the Fluke meter and it was discovered that when the blower was ramping up, nine volts were missing from the street voltage. The whole street was dimming! When the blower achieved full run rpm, there were still four volts missing. A call was made to



Above: Open Diapason and Tibia Offset Chests.

Top right: 8 foot Flute and 16 foot Bourdon Offset Chests.

Right: View of Studio Swell Shades from listening area.



the local power company and they did not believe my story. Two engineers from the power company visited our home. Weeks later, the power company installed additional transformers on the street. Now, everything is fine!

The Wurlitzer was now ready to regulate and tune. Ron Wehmeier undertook the task for us and the results are great. Since Ron and my wife Barb are first cousins, would they be the only two cousins in the country to have Wurlitzers in their homes? Many people have visited our home to see, play and hear this Wurlitzer. An Ohio Valley Chapter membership meeting was held in our home in October 2002. The organ sounds wonderful. It is a dream come true! I have nothing but thanks to my wife, Barb, for allowing our home to house a Wurlitzer, to my sons Ron and Scott and daughter Sue and son-in-law John for help in moving the organ, and to Ron Wehmeier for the excellent tuning and regulation, to Herb Merritt for his many works, and for all the friends who lent a hand from time to time with the project. There is nothing like a Wurlitzer!



Hollmann Residence Wurlitzer Theatre Pipe Organ

2 Manual/9 Rank Opus 1985 with additions

STOP LIST

Stop Tabs on Horseshoe
(57 Tabs, Left to Right):

PEDAL:

1. Blank
2. 16 Bourdon
3. 8 Open Diapason
4. 8 Tibia Clausa
5. 8 Oboe Horn
6. 8 Clarinet
7. 8 Cello
8. 8 Flute
9. Solo to Pedal Coupler

ACCOMPANIMENT:

10. Blank
11. 8 Open Diapason
12. 8 Tibia Clausa
13. 8 Oboe Horn
14. 8 Clarinet
15. 8 Salicional
16. 8 (TC) Voix Celeste
17. Blank
18. 8 Flute
19. 8 Vox Humana
20. 4 Tibia Clausa
21. 4 Salicet
22. 4 Octave Celeste
23. Blank
24. 4 Flute
25. 4 Vox Humana
26. Octave Coupler

PEDALS:

- Swell
Crescendo

RANKS:

- | | |
|--------------------|-------------------------------|
| 1. Open Diapason | 73 pipes, Wurlitzer, 6" wp |
| 2. Tibia Clausa | 85 pipes, Wurlitzer, 8" wp |
| 3. Oboe Horn | 61 pipes, Wurlitzer, 6" wp |
| 4. Clarinet | 61 pipes, Möller, 6" wp |
| 5. Orchestral Oboe | 61 pipes, E.M. Skinner, 6" wp |
| 6. Salicional | 73 pipes, Wurlitzer, 6" wp |
| 7. Voix Celeste | 61 pipes, Wurlitzer, 6" wp |
| 8. Flute | 97 pipes, Wurlitzer, 6" wp |
| 9. Vox Humana | 61 pipes, Wurlitzer, 6" wp |

No Combination Action

SOLO:

27. 16 (TC) Open Diapason
28. 16 (TC) Tibia Clausa
29. 16 (TC) Oboe Horn
30. 16 (TC) Clarinet
31. 16 (TC) Contra Viol
32. 16 Bourdon
33. 16 (TC) Vox Humana
34. 8 Open Diapason
35. 8 Tibia Clausa
36. 8 Oboe Horn
37. 8 Clarinet
38. 8 Orchestral Oboe
39. 8 Salicional
40. 8 (TC) Voix Celeste
41. 8 Flute
42. 8 Vox Humana
43. 4 Octave
44. 4 Tibia Clausa
45. 4 Salicet
46. 4 Octave Celeste
47. 4 Flute
48. 4 Vox Humana
49. 2²/₃ Tibia Twelfth
50. 2²/₃ Flute Twelfth
51. 2 Tibia Clausa
52. 2 Salicional Fife
53. 2 Flute
54. 1³/₅ Flute Tierce
55. 1 Tibia Fife
56. Sub Octave Coupler
57. Octave Coupler

Stop Tabs on Backrail
(25 Tabs, Left to Right):

PEDAL:

1. Bass Drum
2. Kettle Drum
3. Crash Cymbal
4. Tap Cymbal
5. Brush Cymbal

ACCOMPANIMENT:

6. Triangle
7. Snare Drum
8. Tambourine
9. Castanets
10. Chinese Block
11. Tom Tom
13. Marimba
14. Harp/Chrysoglott

SOLO:

15. Cathedral Chimes
16. Xylophone
17. Glockenspiel
18. Marimba
19. Harp/Chrysoglott

CONTROLS:

20. Xylophone Re-It
21. Marimba Re-It
22. Vibraharp

TREMULANTS:

23. Main
24. Vox Humana
25. Tibia Clausa

SWITCHING SYSTEM: Original Wurlitzer relay and switch stack used for 4 ranks (Open Diapason, Oboe Horn, Salicional and Flute). Remaining five ranks and percussions are on a custom made unit using Reisner direct electric switches, diodes and transistors.

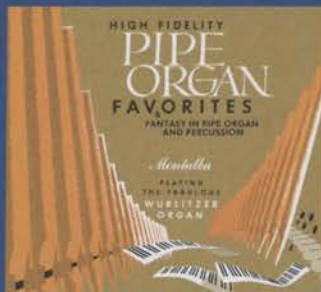
BLOWER: Spenser Orgoblo-Serial #25966, 30" diameter cage with two 25" diameter fans with split hubs, 3hp/1725 rpm single phase Baldor motor. Total weight: 315 lbs. Blower rated 750 CFM at 12" wp

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—Clint Meadway, Puget Sound Theatre Organ Society

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—Theresa Bachman-Myers, Executive Director, Council for the Arts

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