

Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY



The 2003 ATOS Annual Convention



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November/December 2003

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Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

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President's Message



It was simply impossible for me to think of writing this message without immediately recalling the fact that it is to appear in Vern Bickel's final issue of our journal, THEATRE ORGAN. Yes, according to the scheduled transition, Vern will begin his well-deserved retirement when he completes the November/December 2003 Journal. What a contribution to this publication he has made since he took over as editor very early in the year 2000! The overall quality and appearance has improved significantly and the production has been maintained on a well-defined schedule. It is a publication of which we are all duly proud and which, in itself, is an aid in the recruitment and retention of members.

Vern's contribution to ATOS, however, reaches far beyond what he has accomplished as our Journal Editor. He has served us well as a Director for some ten years, as the Library/Archives Curator for some sixteen years, as President for three years, as Chair of the Board of Trustees of the Endowment Fund, as Manager of the ATOS Marketplace, and as a Convention Chairman. We will miss him in these various leadership roles, but we fully intend to call upon him for his expertise, experience, and wisdom in the future. Thanks, Vern; you have done many jobs very well indeed!

Our new Journal Editor will be Dale Baker from the Indianapolis area. Dale has been working with Vern for the past few months in order to make the transition as smooth as possible. With the help of Michael Fellenzer, our Executive Secretary and Journal Advertising Manager, Bob Maney, our Treasurer and Publisher, and Nelson Page, our new Publications Manager, we have every reason to believe the Journal will not only continue to be the publication we have come to expect, but that, in building on what has already been accomplished, it will rise to even greater heights.

My first two official public acts as your new President were to present Tom Hazleton with the plaque for the ATOS 2003 Hall of Fame award (at the Castro Theatre during the Oakland Convention) and Gary Hanson with the plaque for the ATOS 2003 Honorary Member award (at the Dairyland Chapter's August picnic at Jack Moelmann's Lake Geneva, Wisconsin, summer residence). In the near future, I trust that there will be a public event at the St. Louis Fox Theatre at which I may present Stan Kann with the ATOS 2003 Organist of the Year plaque. I firmly believe that it is significant and absolutely essential that we recognize outstanding contributions to the furtherance of our purpose to preserve and present the theatre organ and its musical art form. ATOS has several other awards available, and I encourage each of you to nominate persons whom you know to have made significant contributions in response to the published calls for such nominations. Certainly, there is no good reason for any of these awards to go begging. There are many folks who are regularly making substantive contributions to the theatre organ scene. They deserve our recognition!

Our ongoing programs and projects are all progressing well. The new Electronic Theatre Organ Competition is now in place with Bob Acker chairing this program. Several new items for the Marketplace are now under investigation by John Ledwon, our new Marketplace Manager. A possible new service from the Archives may be available shortly, thanks to a most generous offer from Chris Elliott, and awaits only the evaluation and possible updating of our equipment for implementation. Some very good news about the production of the Wurlitzer book project and keeping the cost as affordable as possible has been received from Jeff Weiler. Competitions, Scholarships, Endowment Fund Grants, the George Wright Memorial Fellowship, the Schools Program, the Technical Assistance Program, the Mentor Program, the POOG internet discussion group, the Atlanta Weekend Extravaganza, the 2004 Milwaukee Annual Convention, the various annual awards, and the annual election of new Directors, as well as continual updates to our Web Site, are all in process. Please do join in participating in these in any way possible. ATOS is your society regardless of what your particular interest(s) in the theatre organ and its music may be. Finally, I wish you and yours the happiest and safest upcoming holiday season ever.

Gus Franklin



THE REALLY BIG ONE BY THE BAY (and other places)

The 2003 ATOS Annual Convention

Text and Photos by Ron Musselman, Associate Editor

"It's colossal! It's stupendous! It's mind-bending in scope! All of those Barnum and Bailey-style hypes ran through my mind as we headed for the San Francisco Bay area, and I anticipated how this huge assemblage would impact the 600 people about to witness no fewer than 17 musical events played by a large roster of the finest console artists. This convention promised to be one of the truly great ones, and it did not disappoint.

As we arrived at the downtown Oakland Marriott Hotel, a striking knife-edged high rise, the weather was surprisingly warm for the bay area. But it was far better than the triple-digit blast furnace of the central valley we had just left. The remainder of the convention would be blessed with the usual cool temps that make the San Francisco area the only consistent paradise of summer convention sites.

Every area occupied by the convention at the hotel was a beehive of activity. Some of the convention workers were growing a bit tired, and a registrar was overheard saying to a conventioneer passing the desk, "Would you like to registrate?" followed by a weary, "Oh, I can't believe I said that!" Not much was scheduled until the welcome and orientation at 6 p.m. so we headed up to the record shop/lounge area on the 21st floor. They were already doing a land office business, and there was a long line at the register, with all of the customers clutching quantities of CDs, books, sheet music and assorted theatre organ paraphernalia. One man plunking down his cash said, "Boy! I spent a lot!" The cashier looked up at him and shot back, "Oh yeah? I just cashed out a guy that spent \$200!" The shop and lounge spaces had a lot of window area, and from this lofty perch, we were afforded spectacular views of Oakland and San Francisco. The welcome and orientation at 6 in the hotel ballroom was not just a formality—it was a necessity. Ditto for the "pocket pal" with times and instructions for each day that all the attendees carried. It was probably the most complex, detailed set of directions in the history of ATOS—but it described a routine that helped keep costs down for this event-laden convention. The orientation and several well-spaced volunteers at the Bay Area Rapid Transit (BART) station made the commutes simple and stress-free. We just stayed with the herd of several hundred people and walked about 2½ blocks to the first venue after arriving in Berkeley. As we shuffled through town to the Berkeley Community Theatre, the cool evening breezes had set in, and I mumbled to no one in particular, "This week is going to be a little slice of heaven."

Friday Evening, July 4th: Nordwall Smokes

After a few minutes of looking over the mildly-art deco Berkeley Community Theatre, everyone settled down into the vast 3,500-seat room and eagerly awaited the appearance of Jonas Nordwall, our opening artist. The house lights dimmed, and from a wide panorama overhead came the sounds of strings tuning up (and various other orchestral instruments). Then, nothing. After a few dramatic seconds of silence, the cultured voice of Bill Schlotter rolled out through the house to welcome us to the convention. After he introduced Mr. Nordwall, a huge, thunderous intro to "There's No Business Like Show Business" issued forth from what seemed to be every square foot of the stage and ceiling. Jonas delivered it in the best George Wright fashion, and the 32' Diaphones



rumbled under everything in all their glory. He then transitioned to the Tibias, went on to a string bridge, and wrapped it all up with a big finish that raised the pulse rate of 600 people. The rousing opener already had "San Francisco Fox" written all over it, and Jonas talked about this time being the 40th anniversary of that theatre's most unfortunate demolition. He then paid tribute to the magnificent lost edifice by playing "Little Girl Blue" with a lot of G. W. in it—there were similar combinations, plus a lot of accents and registration changes. At times, it was possible to imagine hearing echoes of George from some 40 years ago. Nordwall rendered a nice ending with celestes and Tibias. Next was a Fritz Kreisler piece—"an impression of a Chinese restaurant" with appropriate percussions and oriental-sounding reeds... "a light-hearted romp." Was it Cantonese-style cuisine? He continued with three tunes from Chicago, recognizable Broadway fare with a contrasty, bouncy and



high-kicking opener. A Clarinet solo segued into the second number, a Tibia/Vox ballad that turned into a slinky saunter, moved up to mezzo-forte, then transitioned into a totally different motif for tune number three. It was a classic setting of “Let The Good Times Roll.” The next offering was a Latin melody, AHEM!, performed by several accordion players in that instrument’s heyday. It showed some fast and clean fingering in the first minute. Then the tune emerged on some nice combinations. His formidable technique really showed here—some very fast and flawless runs. Jonas jokingly called it a “Spanish Lullaby.” The pace changed with jazzman Dave Brubeck’s timeless “Take Five.” Instead of Paul Desmond’s original “butter sax” solo, Jonas employed a bright color reed texture, before moving on to a series of other solos—including a glass-smooth Tuba. He showed absolute rhythmic control and some great mid-20th Century jazz combo sounds. And one of the solos in particular was quite Desmondesque in nature. Then the tempo (and intensity) picked up into a fast jazz waltz. More solos followed and were finally capped by a mysterious string ornament.

The three Billy Joel songs he played, including “Root Beer Rag,” were not a great deal like the originals in sound, but Jonas adapted them well to this instrument, and his overall approach was top notch. “For The Longest Time” started with a tap cymbal and tasty string passage. The antiphonal use of two Tibias showed a surprising difference in tonality. The third tune in this group started with a chirpy color reed combo played astonishingly fast and clean—as was everything around it. From our second row seat off to his left, the Nordwall technique was amazing to observe. Going into intermission, he played the “William Tell Overture.” A Cello intro’d a string ensemble that conveyed a lovely orchestral feel with an occasional touch of untremmed Flute accompaniment. He carefully stayed with no more stops than were needed, and the result was effectively imitative. One Orchestral Flute solo was startling in its realism. Then a Trumpet/French Horn-flavored solo pulled us out of this mostly peaceful prelude as the familiar “Hi-yo Silver” took flight. The remainder was impressive in its rapid, bold contrasts and mighty finish. But that gorgeous, restrained first portion was something I’ll never forget.

Part two got underway with an energetic “Organ Grinder Boogie” with some bluesy overtones. His left hand was almost a blur, and again, Jonas exhibited an unerring sense of rhythm. He was smokin’! He cooled things off with “My Silent Love” and “Two Cigarettes In The Dark,” both traditional ballads bathed in some nice, softer sounds. Nordwall gave the audience a sonic tour of the big 4/35 Berkeley organ—a good primer for the uninitiated. He showed all the families of tone, including several varieties of strings topped by the organ’s great string ensemble. And there was a parade of individual stops, percussions, and just about everything including



the bone-rattling 16' Tibia Plena and the 32' Diaphone that thunders from the upper back wall of the stage. After hearing all this finely-honed pipe work singled out, Jonas then acknowledged the guys that made it happen with uncounted thousands of hours of volunteer labor—the organ crew.

Next up was George Wright's "Jingle Bells." It almost perfectly mirrored the original—impossibly fast and clean, but in this case, no multi-tracking. I don't know if there were any technical "fool the ear" illusions going on here, but it was almost scary to see this pulled off in real time, live. He followed with a designated tribute to Wright, "Waltz In Swingtime." Jonas said George had always encouraged him to play "new music" (as George had always done in "his era," spanning more than 60 years). So he played "The Wig," "Annie's Song," and the theme song from "Momma Mia," which had some colorful, assertive passages that a non-theatre organ person could love. Nordwall brought the evening to a close with music tied to the San Francisco Fox; the likes of "Mississippi Mud," "Laugh, Clown, Laugh," etc. Then came the grand moment—"I Left My Heart In San Francisco" and "San Francisco." This time, the great man of the theatre pipe organ was remembered for what was possibly the pinnacle of his entire career. Both of these songs were played at the final "Farewell To The Fox" concert. Especially poignant was Jonas' recreation of "San Francisco," the final moment of that concert, and the last time George ever touched that historic instrument... the "shot heard 'round the world." And judging from the response to the stupendous, highly charged coda, it appears that just about every person in the Berkeley Community Theatre that night understood the significance. This would be a thread that would weave itself through the entire convention. After the ovation quieted down, even the encore could have been taken as one final G. W. tribute: "The Stars And Stripes Forever." It has been said that George Wright had many musical children. Jonas Nordwall is certainly one of the very best. What he learned from George is clearly heard, but Jonas is not an imitator. On this night, we heard the best of both men. There was no "artist at the console shot" to be had, as Nordwall immediately disappeared. When I asked a convention worker about this, the answer was, "If he came out, we'd never clear the house, and a lot of people would miss their BART train back to the hotel."

When we returned to the Marriott, I went up to the 21st floor to get a post-concert shot of Jonas, and ultimately, wound up hanging around too late playing "die hard." Returning to the room at a late hour to find my roommates asleep, it still wasn't time to give up. So I sat in a chair polishing up some notes, and polishing off some soda and junk food. Then I made the mistake of pulling out several of the ancient Journal copies discovered earlier at the record shop. I must have paged through them until about 2 a.m. And we can't figure out why nobody can get enough rest during a convention.





Saturday Morning, July 5th: The Grand Lake Theatre

The coaches left the hotel at 8 in the morning and the group enjoyed a colorful ride past vintage '20s and '30s houses, a nice vista of Lake Merritt, and our destination, a charming commercial village that includes the 1926 Grand Lake Theatre. At the appointed time, convention MC Ken Double took the stage and did his usual superb job of being professional and "folk friendly" at the same time, and somehow making the crowd glad that they "got up so early." Ken praised owner Allen Michaan for restoring the Grand Lake from "battleship gray" to its former multi-hued glory. Our first artist in this two-man show was bay area favorite Kevin King, a man of many talents who can fix 'em as well as play 'em. He came up on the lift playing "I Know That You Know," reminiscent of the Wright version from the 1960s. The organ has a panoramic, smooth, yet detailed sound from just about any seat in the house. The 3/18 is one of the better mid-sized Wurlitzers and, by the way, its owner is Kevin King, who is justifiably proud of it. Indeed, in his opening comments, he told the audience, "I'm lucky to be able to share my little toy with you in this beautiful theatre." He kept things moving with a couple of Gershwin selections: "Sweet And Low Down," a zippy little novelty tune with a dose of color reeds and a jazzy skip-along. Following that was "How Long Has This Been Going On?" played with a decidedly lyrical feeling. Next up was a Harry Warren song, "With Plenty Of Money And You" (Kevin: "Notice the priorities there.") It was a happy, quick-tempo excursion with cleverly interwoven bits of things like "We're In The Money," and, as King will do, a couple of tasty jazz accents. "Lullaby In Rhythm" was still another "Good Morning" cup of musical espresso. And there was not a high percentage of ballads in Kevin's presentation: It was mostly buoyant wake-up fare. He did play "These Foolish Things," a pretty ballad, but it still had an under current of energy from the rhythmic plunk of the Marimba and some cymbal work. He cranked things up again with a G. W. influenced "Gypsy In My Soul," starting with a snappy Xylophone/Cymbal, and a Tibia/color reed combination. It did move along, sporting some bluesy twists. Ellington's "Do Nothing 'til You Hear From



Me" was restrained, but a song that makes it impossible for one to not drum the armrest with the fingers. King's closer was "Josephine." He played his way out with a little high-octane piece of joy, fronted by more of those ear tickling color reeds and followed by the Post Horn and other colors. We hate to sound nerdy, but it was a "toe-tapper." I could see the feet of every person in our row moving.

The second artist this morning was another bay area favorite, Warren Lubich, and he accompanied a trio of silent movies on the Wurlitzer. The first short was a 1914 oldie, and a lot of laughs were provided by the antiquity of the film. It started with live action, and then involved the playful antics of a cute animated dinosaur named "Gertie"—a most unusual and charming early piece of animated cartoon. My wife loved it—she must have said, "Oh, that's so cute" about 18 times as we watched it. Next was an early *Ko-Ko The Clown* with an old-fashioned bouncing ball sing-along. Warren's accompaniment was spot-on throughout his program. He finished with silent comedy great Harold Lloyd's *Get Out And Get Under*. There were plenty of the usual clever sight gags, including the antics of a goofy dog and a pesky kid who would not go away. The story basically centered on a man's love affair and obsession with his automobile. Of course, it included the inevitable and incredibly dangerous car chase. Synopsis: a wonderful, varied package of entertainment from two talented musicians.

Saturday: Mid-Day

The crowd exited the side doors of the Grand Lake and left immediately aboard the coaches for the Bella Roma Pizza Parlor in Martinez, a few miles away. The veteran eatery still features its successful 30+-year-old pizza recipe and a 3/15

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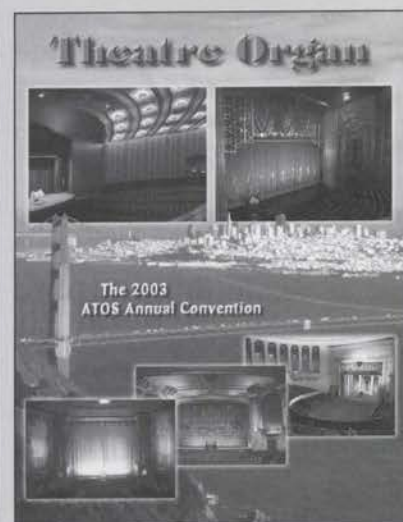
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Front Cover: 2003 ATOS Annual Convention Venues: Berkeley Community Theatre, Oakland Paramount Theatre, Castro Theatre, Grand Lake Theatre and Scottish Rite Theatre.

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General Information

New Editor to Take the Helm

As was announced in the last issue of the Journal, Dale Baker is assuming the position of Editor of *Theatre Organ*, beginning with the January/February issue. Please note that all material submitted for publication in future issues of the Journal must be sent directly to Dale. His contact information is listed in the Masthead of this issue.

Grant Money is Available to Chapters

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

application for such a grant to the ATOS Endowment Fund Board of Trustees.

Now is the time for your chapter representative to send for a grant application form. When the completed application is returned—and that must be postmarked by April 1, 2004—it will be reviewed by the ATOS Endowment Fund Board of Trustees. The recommendation of that group will then be reviewed by your ATOS Board of Directors, which makes the final decision.

Please request your grant application form from the Chair of the ATOS Endowment Fund Board of Trustees, Robert D. Davidson (Vice-President of ATOS). He may be contacted by mail at 9448 117th Street N, Seminole, Florida 33772-3715, by e-mail at davidson@atos.org, by telephone at 727/392-7518.

Opening of Nominations For 2004 Election of Directors

It is time to nominate candidates to fill three (3) positions for ATOS Directors for the term of 2004 through 2007. All ATOS members who have maintained continuous membership in good standing for at least the last two years are eligible for nomination and may nominate themselves or be nominated by another member in good standing, in which case, written consent of the nominee is mandatory and must be received before the nominee's name can be placed on the ballot.

A nominee need have no special talent or experience in pipe organ technology or musicianship; however, nominees should have a demonstrated interest in ATOS and have the time to work toward the goals and growth of the society. While there are certain benefits enjoyed by Directors, one of which is the reimbursement of certain meeting related expenses, there are also responsibilities. Along with a willingness to participate in the administrative affairs of the soci-

ety, it is most important that Directors faithfully attend both Board and Committee meetings.

The ATOS Board usually meets once a year just prior to the Annual Convention so attendance of all Directors is necessary if the decisions and actions of the Board are to be truly responsive to the membership. In addition, Directors chair and/or serve on one or more committees providing valuable input to the Board. The chairpersons of the committees are responsible for submitting a written report of their activities and recommendations prior to the meeting of the Board.

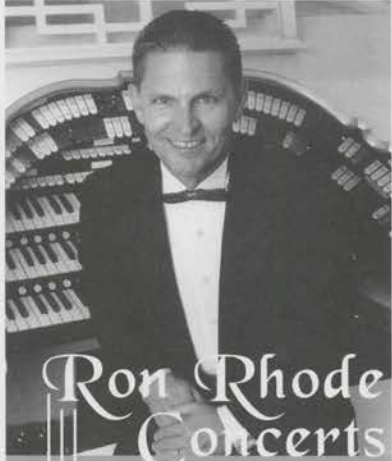
The Board is currently taking action on several exciting programs that should increase public awareness of ATOS and set a course for the future. This is a great time to become involved in the work of ATOS.

Procedure to be observed in the nomination process is as follows:

1. Each nominee shall furnish a statement, not to exceed one hundred fifty (150) words, including the name and city/state of residence, personal data, work and theatre organ experience, a short platform statement, an evening/weekend telephone number, and a photo. Statements exceeding the one hundred fifty (150)-word limit will disqualify the candidate. The nominee name, city/state of residence, contact telephone number, fax number, or E-mail address are not to be included in the word count.

2. All candidates must have their statement and photo sent by Certified Return Receipt mail to the ATOS Nominating Chairperson, Bob Miloche; 80 Maywood Avenue; Maywood, NJ 07607, and must be postmarked not later than January 15, 2004.

3. We will use a separate mailing of ballots and résumés of the candidates. While this method is costly, we hope that it will encourage you to vote for the candidates of your choice, thus demonstrating your interest in and support of ATOS and its objectives.



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4. If you have questions, please contact the Nominating Committee Chairperson, Bob Miloche, 201/843-0083 or miloche@atos.org.

Counting words:

1. Name, city, and state in the heading do not count.
2. Hyphenated words count as one (1) word (e.g. Vice-President, two-term...).
3. Articles and prepositions count (the organ caretaker = three (3) words, an avid lover of theatre organ = six (6) words).
4. ATOS = one (1) word, MCTOS = one (1) word. American Theatre Organ Society = four (4) words.
5. Abbreviations count as one (1) word (Asst., Mrs.).
6. Numbers count as a word [26 = one (1) word, 5 = one (1) word].

ATOS Announces Electronic Theatre Organ Competition

The American Theatre Organ Society and its Electronic Theatre Organ Owner Enthusiasts (ETONES) group are pleased to announce its first ever Electronic Theatre Organ Competition. This new event for amateur musicians will be held for the first time in early 2004, and is established to allow the many ATOS members who might not have access to a theatre pipe organ to participate in an

ATOS Competition! The ATOS Young Theatre Organist and Hobbyist Competitions will continue as the Society's premier competitions featuring theatre pipe organs.

The Electronic Theatre Organ Competition will feature two Divisions—Youth (13–21) and Adult (22 and up) and First, Second and Third place recognition will be given to the winners in each Division. The Competition will be comparable in format with the other ATOS competitions and entries will be submitted by analog cassette tape featuring “up-tempo,” “ballad,” and “entrant’s choice” selections on an electronic organ having no less than two 61-note manuals and 25 pedals. In order to ensure that the competition remains a theatre organ competition, the use of electronic musical enhancement features not traditionally found on a theatre pipe organ (e.g. sequencers, playback devices, rhythm units, multi-tracing capabilities, etc.) will not be permitted. Entries will be adjudicated for playing accuracy, phrasing and dynamics, appropriateness of registration, and overall musicality.

Competition information and sponsorship will be provided through an ATOS Chapter. However, ATOS members in areas where there is no ATOS Chapter may make alternate arrangements for entry certification by any ATOS Officer or Competition Commit-

tee member. The complete set of competition rules and entry documents will be provided to ATOS Chapters soon. Chapters are encouraged to join with us in making this event a success through local advertising and encouragement of its members to enter the Electronic Theatre Organ Competition.

Join us in the fun and excitement of our latest ATOS Competition! For additional information, competition rules, entry forms, and eligibility questions, contact the Committee Chairperson, Bob Acker, at 972/727-5024, acker@atos.org.

Young Theatre Organist Competition

Sadly, this year, we had only one qualified entrant—Mark Herman. Mark met all the rules and regulations and because of his ability, was featured as a cameo artist at the 2003 Annual Convention in the Berkeley Community Theatre Auditorium. He is a student of John Ferguson and lives in Fort Wayne, Indiana.

The Rules and Regulations for the 2004 ATOS Young Theatre Organist Competition have been sent to all Chapter Presidents. I sincerely hope that we will have a healthy response this year and will be able to name an Overall Winner next July in Milwaukee.

Harry Heth, Chair ATOS Young Theatre Organist Competition



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Members' Forum*

Dear Editor:

I read, with interest, Pat Mower's article on Dick Loderhose's Paramount Studio Wurlitzer along with the ATOS Heritage article from 1960 telling how Mr. Loderhose acquired and restored the famous theatre organ. However it seems, after all these years, there are two items that need clarification. The 4/36 Wurlitzer that resided in the New York Paramount's auditorium was not designed by Jesse Crawford and was known as a Fox Special not a Crawford Special as so often stated. Jesse Crawford, as written in John Landon's book, had nothing to do with the design and specification of that Wurlitzer. On page 56 he stated that there was nothing to improve upon since the organ had everything including a rank he hadn't yet heard of—a Musette. He did, however, request that the certain ranks be duplicated and shallow chambers be built for the organ. The Publix 1 Wurlitzer specification was drawn up by Crawford as was the Paramount studio Wurlitzer that Mr. Loderhose eventually acquired. In this writer's opinion the Publix 1 Wurlitzers are the true Crawford Specials.

Jeff Morrell
Port Jefferson, New York



Dear Editor:

I think Scott Smith's recent piece, "The Keys to Success" was well thought out and well written; but he states the major problem: "We need to all agree to agree on where we're going." gives the many different points of view of the members, but unfortunately offers no solution.

I think a great mistake is made by most members who tend to live in a pretend state of mind. You may find this an amazing statement but I find a basic hurtful lack of honesty that is through and through the organization. Has there EVER been a bad review of a performance in THEATRE ORGAN? Unfortunately,

the answer is, "No!" One of the other lies that many in the organization keep in their heart is that the organ is a popular musical instrument.

I will pick up the gauntlet thrown down by Mr. Smith and state that the one thing we all need to understand and agree on so that we have a singular point of view and can perhaps organize an effective plan of action is that the organ in present day society is the most uncool and abhorrent musical instruments known to most people—MIDI's rock bands excepted. If you admit to yourself and understand that, you have come a long way to understanding the ATOS problem.

I have had friends in many musical circles and on many musical levels. For years I've had recording sound engineers, opera stars, opera managers, artist management, musical comedy singers, pianists and pop composers as friends, just to name a few of the musical type people I've known. I am one of those rare birds who is open to almost all types of music, but I have yet to see one of those groups pull out an organ—electronic or pipe—and play it. The organ is so OUT that here in New York City the pipe organ in Carnegie Hall was removed decades ago and replaced by an electronic which was later removed for lack of use, likewise the pipe organ in Philharmonic Hall. They actually ripped out the Skinner organ in Lincoln Center's Philharmonic Hall. They did not bother replacing it with an electronic; organ music is not part of the fabric of American society and is never played at its two main halls.

For years the Boston Pops has been shown on TV and they never use the pipe organ that is the backdrop for the whole concert, and no one ever asks, "Why not?" What about the Boston Symphony, or any televised symphony, why is an organ and orchestra piece never done? Lord & Taylor in Philadelphia has an organ day on, perhaps, the largest playing instrument in the world and they add a big brass band for the last hour. It is one of the most exceptional experiences in the world: A few hundred people show up over a five-hour period. Why isn't the

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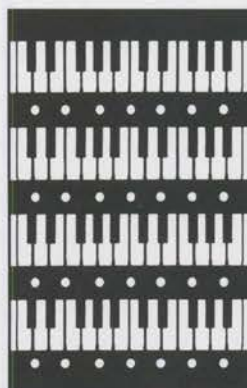
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Lord & Taylor concert televised? The 54 ranks at Radio City Music Hall are used only as exit music for the audience. Do you get the picture?

Just for a reality check, ask people where you work if they like organ music and see the face they make. Ask almost anyone. We have a very serious and deep-seated problem at the ATOS. And, don't get me wrong; there are not many things in this world I love more than a real pipe organ playing.

Christian Orlov
New York City



Dear Editor,

Mr. Orlov's letter in the Jul/Aug issue describes the book review in the May/Jun issue of Craig Whitney's book, *All the Stops* as "surprising and shocking." His double negative reaction to this favorable review stems from the fact that the book does not include material on the theatre organ, its architect, principal builders nor any of its most renowned performers. He expresses "outrage" upon finding this review to be favorable.

I obtained a copy and read it prior to what has subsequently been a number of reviews, all highly favorable so far as I have seen. I agree with these reviewers. Whitney's writing style and the accuracy of his material make for enjoyable and informative reading. His career as a trained and practicing journal-

ism professional are clearly evident and obviously have much to do with the widespread favorable press his book has received.

I think it is even more to his credit that he is a feature writer for one of the world's great newspapers, not an organ builder, maintainer, teacher or organist. As an organ groupie he has chosen a topic to write on which can only be described as a potential mine field and has risen to the task with a remarkable result.

It should be obvious to all of us that the organ needs all the favorable press it can garner these days. This book is clearly advancing our cause in a number of attractive ways and we should buy it, read it, and recommend it to others for what it is and not criticize it as Mr. Orlov has done because it does not speak to the role of the theatre organ. The jacket liner notes as well as his Introduction make clear the fact that he is not writing a comprehensive and definitive history of the organ in all its historic forms including builders and performers. Lighten up, Mr. Orlov; for once we have a good thing here!

Paul Sahlin
Burlingame, California

*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

HENRY KARL BAKER

Henry Karl Baker died at the age of 71 on September 30, 2003. Mr. Baker was born in Nashua, New Hampshire. He received his BS in Music Education from the University of New Hampshire, Masters of Music degree from the New England Conservatory of Music and his post-graduate and doctoral work at Boston University. In 1953, he received a scholarship for the carillon school in Malines, Belgium and was appointed University Carillonneur at the University of New Hampshire at the end of his sophomore year.

His 32 years of teaching included the public schools of Calais and Gardiner, Maine; Chelmsford, Baldwinville and 21 years in Sharon, Massachusetts as well as the University of Maine at Ft. Kent. Several of his former students became professional teachers and performers. He retired from teaching in 1988.

In 1950 he founded and remained the president of The Organ Literature Foundation, which became the largest clearinghouse of organ books and recordings in the world. Mr. Baker published 15 books on organ history and construction and was an international authority on organ literature. His advice regarding recorded organ repertoire and literature was eagerly sought by organ departments of universities and colleges both in this country and in Europe. In his retirement years, he developed a discography of organ compositions, which included thousands of organ compositions recorded on compact discs. He counted among his circle of friends a great many international concert organists and organ builders.

Mr. Baker was a colleague of The American Guild of Organists, and a member of The American Organ Academy (charter member), The American Theatre Organ Society, The Music Box Society, The Organ Club of Boston, the Organ Club of London, The Organ Historical Society, The Reed Organ Society, and the Gesellschaft der Orgelfreunde. His professional associations included the Massachusetts Teachers' Association, Massachusetts Music Teachers' Association, and National Education Association.

Mr. Baker was organist and choir director of Sacred Heart Church in Weymouth Landing for the past 31 years. In his retirement years, Mr. Baker frequently substituted in area churches.

He leaves his wife, Mary E. Baker, and son, Karl Henry Baker and wife Jennifer of Middletown, Connecticut, and three nieces. Donations may be made to The Kidney Transplant/Dialysis Association, Inc., P.O. Box 51362 GMF, Boston, MA 02205-1362.

Karl H. Baker



VIRGINIA BECK

Closing Chord. This phrase seems inadequate in bidding farewell to Virginia Beck of the Central Indiana Chapter who passed away September 4, 2003 at the age of 82. Someone with



such an obvious passion for life as Virginia passes on with much more than a simple chord. The musical analogy more appropriate for this unique and colorful lady is a symphonic masterpiece that will forever be recognized and enjoyed by those who hear it.

Virginia brought a dedication to everything she involved herself with—from 41 years as a loyal employee at Eli

Lilly and Company, to raising a family as well as to giving tirelessly of her time to numerous organizations. This selfless giving of her time and talents is how she became a member of the CIC-ATOS family. One of her many roles in the Central Indiana Chapter were three terms on the Executive Board of Directors. Additionally, she coordinated concert ticket sales for so long that no one can remember when she did not serve in the role. Virginia did not miss a single chapter sponsored theatre pipe organ concert during her membership in ATOS until her health began to decline in 2002. The resulting anguish due to her forced absence from chapter events was greater than that due to her illness, exemplifying the devotion with which she lived.

Anyone who ever interacted with this one of a kind lady was touched in some way by her. Those who knew her as a personal friend each have a favorite story of time spent with Virginia, either being motivated by her hard working nature, laughing with her antics, or just observing how she could live life to the fullest while not being too serious about it. Strangers who may only remember her as a kind, smiling face at the registration table for an ATOS convention in Indianapolis will not forget the warm welcome she provided or help she so willingly gave.

Although we say farewell to a member of our family, like any great symphony, the joy Virginia Beck brought to each of us will remain forever, and we will replay it often. The autumn foliage in Central Indiana will be especially vibrant this year, and we know who will be responsible for its beauty.

Shawn Chase

DON LOCKWOOD

Motor City founding member Don Lockwood died July 23rd of complications due to cancer. Don worked for Detroit retailer J. L. Hudson Company for many years. Don provided many



vital functions for our chapter, from its inception. Don handled all mailings of brochures, a job that grew to gigantic proportions when we began running the Redford Theatre. Publicity came easily to Don, and he prepared press releases for the local media on our activities. Don organized our annual moonlight cruise aboard the excursion steamship "Columbia" beginning

as an afterglow to the 1974 ATOS Annual Convention, and continuing yearly until the ship was no longer in use.

In the mid '80s Don became the "unofficial-official" emcee of the Redford Theatre, welcoming audiences with his warm baritone voice. An inveterate movie buff, Don was our version of AMC's Bob Dorian or Robert Osborne from TCM—regaling our audiences with little bits of movie trivia before each showing. Don developed a habit of arriving at the theatre scant moments before show time, leaving the backstage staff in knots wondering if there would be an emcee. It is now part of the theatre's lexicon—to "pull a Lockwood" is to arrive at the last minute.

Don was the copy editor and proofreader for *Theatre Organ Journal*, in conjunction with the late Betty Mason, who was publisher. He also wrote the Motor City Chapter notes for many years. Active in community theatre, Don belonged to the Grosse Pointe Theatre and appeared in many roles there, as well as helping behind the scenes. The Detroit Theatre Organ Society benefited greatly from Don's membership, and he served on the board of directors there, in addition to handling publicity.

Don was one of those individuals who was always there for the group, our theatre, our social events, our programs. He was a walking encyclopedia of trivia, and had a great love for music. I actually heard him play the piano once (a rare event) and delighted in his old fashioned "slow stride" style—much better than he allowed. We all will miss Don's dedication and quiet dignity.

John Lauter



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Honorary Member

GARY HANSON

Gary is owner of Organ Piper Pizza in Milwaukee in addition to holding the office of President of the Dairyland Chapter of ATOS. His continuing work on behalf of theatre organ and its music is well known.



Organist of the Year

STAN KANN

Known for his many appearances on the Tonight Show starring Johnny Carson, as well as holding the position of Resident Organist of the famed St. Louis Fox Theatre for more than 22 years, and his many years as a concert artist, Stan is long overdue for this award.

AWARDS

Young Organist Competition

MARK HERMAN

Mark was born August 25, 1987, and currently lives in Fort Wayne, Indiana. He has been studying the piano since he was seven years old and started classical organ lessons while in the sixth grade. His first introduction to the theatre organ was when he was in the fourth grade. Through the AGO (American Guild of Organists) local chapter and Bob Goldstine, he was allowed to play the Embassy Theatre's Grande Page Organ. He immediately fell in love with the instrument. He has been studying theatre organ with John Ferguson of Indianapolis for one and one half years and piano with Christine Freeman of Indiana University and Purdue University Fort Wayne. He is currently a freshman at Bishop Dwenger High School in Fort Wayne.


Hobbyist Competition

BRIAN KEITH

The winner of the 2003 ATOS Hobbyist Competition is Brian Keith from the United Kingdom. This year's Runner Up is Randall Magnuson from the Atlanta Chapter of ATOS. Both gentlemen showed great effort and imagination in the preparation of their entry tapes. We appreciate their participation and wish them well in the continuation of their work with theatre organ.

ATOS Mentor

DON BICKEL

Don Bickel of Pasadena, California was selected for a coaching session during the 2003 ATOS Annual Convention with noted theatre organ artist Jelani Eddington. Many thanks to Jelani for his continued willingness to contribute time and expertise to this and other ATOS programs. 

Journal of American Organbuilding

Quarterly Publication
of the American Institute
of Organbuilders

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

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

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Theatre Organ Techniques

By Cheryl Seppala



EXPRESSION

As I conclude this series of articles for the *THEATRE ORGAN* Journal, we will address the nebulous subject of expression in arranging. Unlike our previous topics, there are no definite rules or exercises to help the student learn to blend their *feelings* into a cohesive arrangement. The pupil must not only learn to use the swell pedals smoothly, but to analyze phrasing, dynamics, tempos, and touches as well. Imagine dealing with all of this, when you may still be struggling just to strike the proper notes with the correct timing.

Let's divide the subject of expression into four important areas: phrasing, dynamics, tempo and articulation.

PHRASING

Much can be learned about phrasing simply by studying the lyrics of a song and observing the punctuation in the music. You may find popular organ arrangements where phrasing is indicated by long curved lines extending over the phrases. Most often, however, phrasing is left to the player. Just as you could not imagine listening to a vocalist perform a selection without breathing, you should not perform a tune without *breathing* by lifting your fingers at the ends of the musical sentences or phrases. Often the accompaniment is carried through while the melody is phrased. If more dramatic punctuation is required, both hands and pedals lift simultaneously. Some stu-

dents are blessed with the innate ability to phrase their music beautifully, while others must study and mark phrasing on each piece with the aid of a teacher. Good phrasing is an essential element in developing a professional sound. Most musicians feel that the periods of silence in their music are as important as the notes they play.

DYNAMICS

There are some frequently used musical terms and abbreviations regarding the volume of a given passage, *p*=piano=soft, *f*=forte=loud and *m*=mezzo=moderately (preceding a "p" or "f"). *Crescendo*< indicates to gradually increase volume, while *diminuendo*> indicates to soften gradually. With these vague terms as guidelines, the composer or arranger helps the player to interpret the mood of the piece through the selection of an appropriate level of volume.

Operating the expression pedals with the right foot is usually the last of the four limbs to coordinate. It would seem to be the easiest assignment, simply get louder or softer at your discretion. However, do not develop the habit of keeping time by *pumping* the expression pedal up and down. Except when a strong accent is desired by a quick jerk of the swell pedals, a gradual movement is much more effective. If you are playing an organ with divided expression, make sure you know exactly

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which stops are controlled by which pedal, so you may balance sounds individually when required. If no dynamics are indicated on the music, a good rule of thumb is to crescendo toward the middle of a phrase and diminish toward the end of the phrase. Always locate the climax of the tune right away to ensure your volume level, registrations and articulation all reflect the intensity of that passage.

TEMPO

Tempo refers to the speed at which you perform your selection. Here are some common tempo indications: *adagio*, *largo*, *lento*=slow; *allegro*, *vivace*, *presto*=fast; *moderato* or *andante*=moderately; *accelerando*=speed up; *ritard*=slow down; a *tempo*=resume the original tempo.

Some composers and arrangers indicate a metronome tempo (number of beats per minute). As most students cannot tolerate practicing with the relentless tick of the metronome, they choose to use an automatic rhythm device instead. Either system will help keep you steady but neither will wait for you to catch up, correct errors, turn pages or change registrations.

It is always important to have the correct number of beats per measure and to maintain a steady tempo for marches, polkas, and upbeat selections. But when playing ballads, give yourself some leeway, perhaps accelerating slightly toward the middle of a phrase and ritarding toward the end. This *give and take* within a phrase, while still maintaining the basic pulse of the rhythm, makes a ballad far more expressive.

Remember the pros love to dazzle us with their dexterity at fast tempos. But know your technique limitations and gradually work up to a tempo which is comfortable for YOU.

ARTICULATION OR TOUCH

We think of the organ as a smooth, legato instrument. We practice finger substitution and heel-toe pedaling to develop

that smooth, lush sound. But other touches are also needed. A march would likely require a detached, *marcato* touch while a polka or novelty piece might sound best with a short plucked, *staccato* touch. Develop at least three distinct touches to have at your command for both hands and feet and you will be prepared for any occasion. Always imagine how the orchestral instrument you are imitating would perform and attempt to imitate that attack and sound.

Personal expression in arranging is the final frontier in developing a professional sound. If you were to ask five of your favorite organists to arrange a song, you would hear five very distinct interpretations. Who is to say which one is *correct* or even *best*? You will most enjoy the one that matches your expectations of how it should sound. So spend a few hours analyzing the techniques, styles, rhythms, harmonic progressions and registrations used. The goal is not to duplicate the arrangement note by note, but to glean new ideas to apply to your interpretation.

As painful as it may be, also spend some time analyzing your own playing, perhaps by recording yourself and listening critically as you play it back. After you have corrected the obvious mistakes in notes and timing, consider interpretation and expression. Does your music have any life, feeling, movement and variety? As a final test, try to sing along as you listen to yourself. Did you give yourself time to phrase and breathe?

Remember that fancy interpretations and dazzling technique will not please you or your audience half as much as simple accurate arrangements with your unique expression clearly displayed and refined.

Playing the organ is a relaxing, rewarding and stimulating hobby. It has proven health benefits for both the mind and body. Like any other worthwhile endeavor, it requires time, patience, experimentation, and much PRACTICE. Enjoy! 🎵

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By Steve Levin, Associate Editor

TIVOLI

Downer's Grove, Illinois

Opened: December 25, 1928 • Architect: Van Gunten & Van Gunten • Capacity: 1392 (993)

Organ: Wurlitzer 2/5, Style 150, Op. 1958 (Removed c1932)

Barton 2/6, 1980s

Wurlitzer 3/10, Style H 3m, Op. 942 (1992)

Some theatres, like the Chicago, were landmarks from the day they opened; others have quietly slipped into the role, the Tivoli being one such. It was built by local businessman Gustavus Bunge as part of a complex which also included storefronts, a residential hotel, and a bowling alley beneath the auditorium. The complex still functions exactly as originally planned.

In 1976 the building was purchased by Willis and Shirley Johnson as an investment; two years later they were propelled into the exhibition business by the sudden departure of their theatre tenant, changing their lives forever. Building on their successful operation of the Tivoli, the Johnsons have since created a formidable circuit—Classic Cinemas—concentrated mainly in the Chicago

suburbs. Classic Cinemas this year observes its twenty-fifth anniversary, and the Tivoli will turn seventy-five on Christmas day. It is a remarkable survivor: a single-screener, large by today's standards, still able to compete in an industry dominated by new multiplexes.

The interior of the theatre was not well-treated over its first fifty years, but the Johnsons have supported a series of renovations, under the direction of Joseph DuciBella, which have the house now looking very fine indeed. The auditorium has been completely repainted, and earlier this year all the seats were replaced.

The organ came from the Indiana Theatre, East Chicago, Indiana, where it was much favored by Wurlitzer as a demonstrator. When the theatre closed in 1975,



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CATOE acquired the organ and installed it in a high school in Des Plaines, Illinois. When that venue closed, it was moved to the Tivoli. The little Barton which the Johnsons had acquired and installed was then sent over to the York in Elmhurst, home of the THS office and Archive. As John Muri was the organist at the Indiana from 1927 to 1930, the Tivoli's Wurlitzer has been appropriately dubbed "The John Muri Memorial Wurlitzer Pipe Organ."



*Photographs courtesy of
Classic Cinemas.*



Guess Who's 'Hanging' Out at the FOX?



Simon Gledhill



Richard Hills



Lyn Larsen



Walt Strony



Clark Wilson

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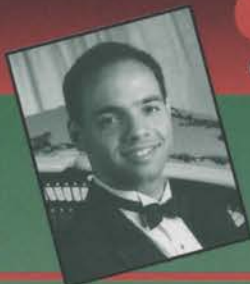
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Un Flambeau, Jeanette Isabelle
- (vi) Silent Night, Holy Night
- (vii) Les Anges Dans Nos Campagnes
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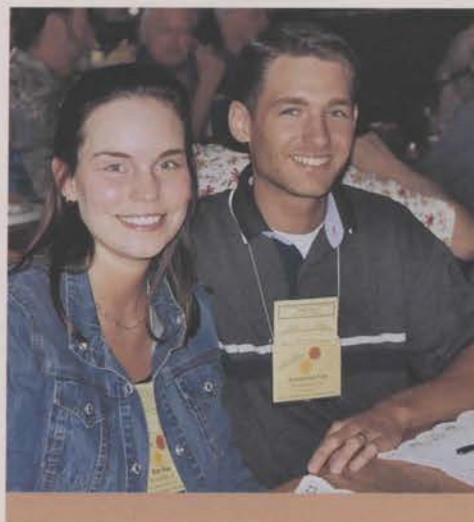
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The Big One By The Bay

CONTINUED FROM PAGE 6

Wurlitzer. Before acres of pizza began to emerge from the kitchen, Dave Moreno got things going with "Hooray For Hollywood" at the console. In an unannounced surprise, Dave was joined by Matias Bombal, and the two did a recreation of an old time radio broadcast, complete with vintage microphones: a "Contac capsule" RCA 77, and an RCA 44—a mike design that dates back to the early 1930s. Mr. Bombal proved to be quite skilled in duplicating the light baritone radio announcers of the 1920s and '30s—right down to the innocent, yet slightly elite inflections. His singing shampoo commercial was startlingly accurate. Dave then played some music from a 1933 production and did a fine job, making good use of the Wurlitzer's facilities and showing an effective crescendo-fueled finish. And he featured a lot of music from radio's golden days. Matias delivered an old Bing Crosby tune in the period vocal style, "boy singer." Dave then announced his next solo, the "Bella Roma Express." Then, as if he'd almost forgotten something, added, "Just a second, I gotta change this thing (set up stops) into a Baldwin (steam locomotive) engine!" What followed was a variation of the stock pizza parlor train song, complete with the loudest indoor "steam" whistle we've ever heard. It sounded like a bloated "Fox Special" scale in the modest volume of this room. He continued with "The

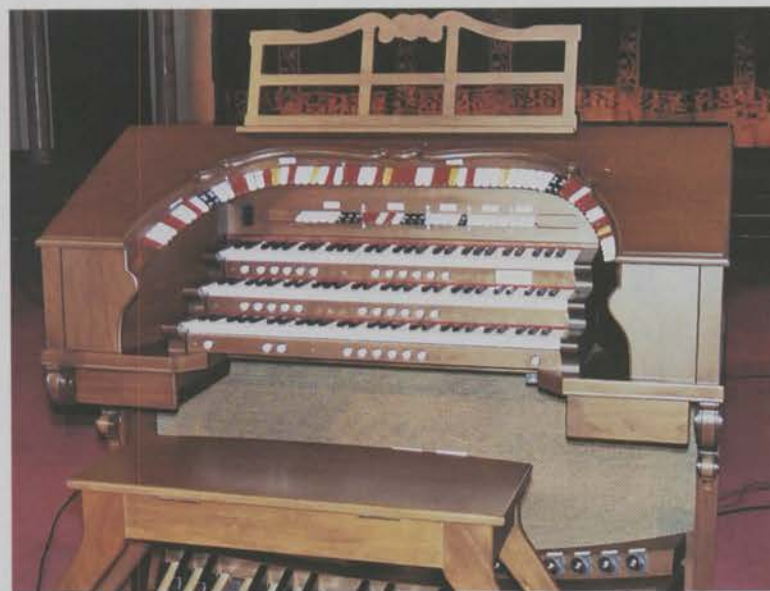
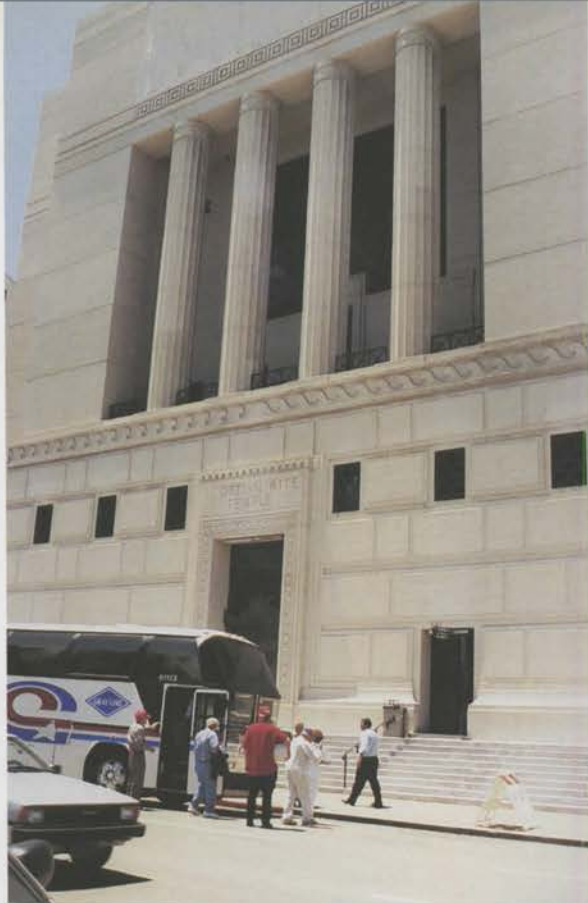


Rainbow Connection” from a Muppet movie. Then Matias returned and did a Jack Benny show snippet, including an imitation of Benny’s long-time announcer, Don Wilson. And we heard a remnant from *Amos ’n Andy*, complete with the original theme music. He read some old time commercials with vintage wording, hopelessly dated but wonderful fun. Moreno has an extensive joke file and is a natural wit to boot. He threw out several funny one-liners with a rapidity that was sometimes hard to keep up with. The only negative note in this entire presentation was a short sequence of questionable humor that strayed from the bounds of good taste and brought some nervous laughter from the house. It must be remembered that the cleverly constructed and clean joke always beats the tacky, cheap and easy. But all in all, this was a great chunk of entertainment that exceeded what we would have expected. And the original recipe Bella Roma pizza that followed easily passed the Musselman eatability test. Even the big boys didn’t leave this place hungry.

**Saturday Afternoon:
Lyn Larsen at the Scottish Rite Theatre**

While some other conventions have featured two or more concerts on digital organs, the big one by the bay had but one,

and it was an interesting venue. The Scottish Rite Center is a massive, imposing 1927 structure on the shore of Lake Merritt that boasts a huge complex of spaces for various types of functions. All of the public areas are richly endowed with architectural details of the 1920s era. On the sixth floor of this monumental structure is the 1,500-seat Scottish Rite Auditorium where Lyn Larsen played the Saturday afternoon concert on an Allen R-311. In this huge, cylindrical room, the digital organ was given a larger than life sound. The transducers were essentially out in the room in free air with an unrestricted egress and radiation pattern. From our listening post near the top of the balcony area, the acoustic effect was not unlike that of a 4,000-seat theatre. After Lyn’s spirited opener, he played “Birth Of The Blues.” Much of his program was from Broadway and films. As would be expected, the Allen presented no technical malfunctions, but almost every concert seems destined to have at least one problem. Today, it was an unrelenting loud hum in the microphone circuit of the PA system. Every time Lyn picked up the mike to say something, the 60HZ hum was beyond intrusive. When it became impossible to ignore any longer, Larsen openly acknowledged the problem by walking back to the console and tried to match its pitch on one of the manuals. After searching on the keys a couple of seconds and



finding the noise to be “between the cracks,” Lyn proclaimed, “The hum is *flat!*” He then played some music from *My Fair Lady* and *42nd Street*—all of it top level as usual. There were several deft transitions and considerable variety from the electronic equivalent of a 3/13 pipe organ. Lyn played a song associated with George Wright, “Passion Flower,” a laid back, slinky ballad oozing luminescent purple and some very pretty tonalities. A change of pace followed, “Piccolino,” a spirited, fleet footed mover. “The Way You Look Tonight” was done to a fine turn in the traditional theatre organ style—gentle and comforting. He continued with music from *South Pacific*, beginning with “Honeybun,” the irresistible light and energetic piece that George Wright adapted to the theatre organ, although Lyn gave it his personal stamp—one that was equally as good. He then used a piece of “Some Enchanted Evening” to usher in a soulful “This Nearly Was Mine.” In a natural pro-

gression, Lyn built it up into a splendid emotional climax with a big chord at the end of a phrase. After letting it impact and decay, he then went on to a coda that rolled through the theatre with hair-raising power. It was easily one of the best renditions ever. Then, going up to intermission time, the ghost of G. W. was once again summoned with “Manhattan,” one of those standards with an indelible melody. After a big intro and first verse, Larsen moved on to an Oboe/Tibia combination, then finally drove it over the top with a Wright finish.

As Ken Double brought Lyn out for the second half, he cleverly referred to him as “The Fred Astaire of the theatre organ,” a description that I think should stick. Things resumed with a gaggle of Italian melodies, ranging from folk music to an opera “lift” that was used in singer Della Reese’s sensational early hit “Don’t You Know.” In this mix, “La Danza” was rendered with both speed and clarity, and given a knockout end-



ing. When the potpourri was finished, the console artist quipped, "Seeing as how we are in downtown Oakland, I thought we'd start the second half with an Italian Medley." The intro to "Love Walked In" sparkled, as did much of this arrangement, and the melody was taken by a favorite Clarinet/Tibia combo. This song is one of those positive, sentimental tunes that have withstood the test of time. Some Jerry Herman music included songs ranging from "Hello Dolly" to the likes of "If He Walked Into My Life," from which Larsen wrung every last ounce of regret. It's amazing that so much came from the pen of one man.

He even threw in some movie music by John Williams, including some *Star Wars* stuff. It was all played with a great deal of imagination and a few new sounds. His closer was "Holiday In Rio" from a Cinerama film, a fast-paced Marimba-flavored samba.

Saturday Evening: A Paramount Performance From Jim Riggs

After dinner, our bunch walked from the hotel to the BART station for a very short ride to the fabulous Oakland Paramount. Among the many smart design aspects that shaped this convention were some short and efficient commutes between hotel and venue. The Paramount is just a few blocks from the Marriott and Bill Schlotter told me that particular ride was only 90 seconds! It seemed like less than a minute. The conventioners actually spent more time waiting for and



boarding the train than riding it! We arrived early, so a few of us movie palace freaks walked behind the theatre and down a couple of blocks to look over the exterior of another large downtown house, the now closed Fox Oakland. Like the Paramount, it originally seated well over 3,000, and we can only hope it will someday be restored and pressed back into service. For now, this sleeping giant is a most imposing downtown landmark. There was still ample time to walk back to the Paramount and roam its many fascinating public spaces before the



concert. The Paramount is, I believe, the finest Art Deco/Moderne theatre ever constructed. It contains many architectural innovations and is such a complete environment, that entering it is like stepping into an early 1930s Warner Brothers movie.

Jim Riggs rose from the pit at the Paramount's 4/26 Wurlitzer with his signature "Paramount On Parade." Later on, one of my closest ATOS "family members" related that when everything came together at that moment—the visual experience of the Paramount, the darkened luxury of the auditorium, Ken Double's exuberant introduction, and the sight of Jim rising up into the spotlight along with the unrestricted sound pouring out of both sides—well, it was overwhelming, and tears welled up in his eyes. Keep the faith, brother. Riggs then went into a jazzy, swaggering "Lulu's Back In Town" and nearly lifted the roof off the place. Next up was "Nickel In The Slot," one of those break-neck paced novelty tunes, reminiscent of "Kitten On The Keys." The Wurlitzer at the Paramount does have PUSH! "Singing In The Rain" introduced a medley that was at times lush and full, understated or powerful. All in all, it was a real tour de force and the final swell was something that only a sizable theatre pipe organ could put over. Jim kept the energy level up by following with a bold "Get Happy." Things then relaxed with a Latin-flavored "Softly As In A Morning Sunrise," which was steered to a close with a big, beautiful Tibia solo.

Mr. Riggs seems very happy and upbeat these days, and the positive, bouncy approach to "Takin' A Chance On Love" reflected his outlook. In some ways, his playing is like the walk of a jaunty 20 year-old with a spring in his step. He wound it down again with a subtle ballad, "I Concentrate On You," which started with a glistening string textured combination. The first solo was that big, gorgeous Tibia on the right, played at just one pitch for a few notes. The crowd was treated to a feminine "cooing" sound that nothing else can duplicate. It was all summed up by a nice Vibraphone flourish. During this number, I happened to look up at the vast expanse of ceiling grillwork (with the actual

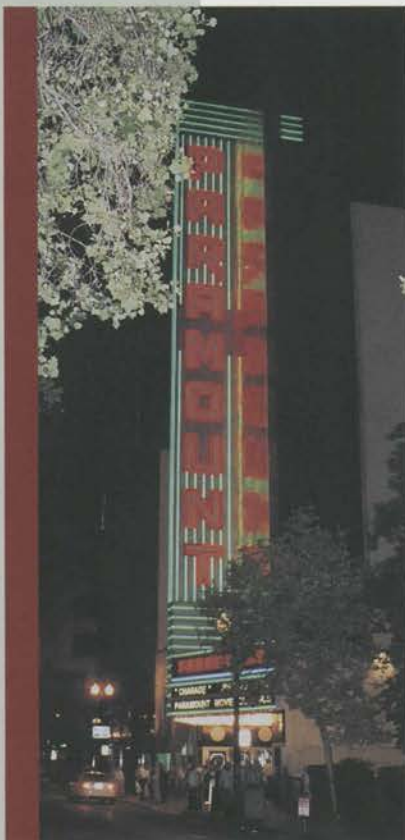


plaster ceiling another 10 feet or so above it). Arrays of colored lights run above both sides of the grill, and their rich illumination reflects off the plaster ceiling, down through the grill, and is seen by the patrons from about 30 to 80 feet below. As we gazed at this simulated night sky through the metal lacework, my attention was diverted from the music for a few seconds. The mix of blue, purple and pink was mesmerizing.

“One For My Baby” came in with a big Broadway sound, some cymbal coated rhythm, and a couple of muscular combinations. One could almost see Sinatra sitting in a dimly-lit bar, hat tilted to one side, drink in hand, cigarette hanging out of one corner of his mouth, and singing this in the early a.m. The first half closed with a Gershwin medley—several familiar tunes woven together in his characteristic seamless fashion. Standout of the bunch: a killer “Nice Work If You Can Get It,” which also had a little of that cheery color combination for contrast. He took it home with “I Got Rhythm.”

Act II opened in a most unusual fashion. The house lights dimmed, the main curtains parted, then...silence. Then, on screen, an original *King Kong* movie trailer appeared, complete with the flat, thin, scratchy early '30s monaural sound. As it concluded, Jim brought up the Wurlitzer with “The King Kong March.” The difference in quality between the ancient sound track and this full-range, live, wind blown stereo was alarming. “Stars In My Eyes” describes the mood of that piece, some of it soft and dreamy. But the middle portion built up, and even downstairs, this instrument can be penetrating.





One of the nicest moments of the evening was his version of “My Funny Valentine.” In an interesting departure from the norm, the entire song was played only from the main chamber, using subtle sounds to recreate a suave 1950’s jazz combo. He opened with the Clarinet, played the first solo on the Tuba, then moved on to that luxurious Vibraphone—a splendidly liquid sound. How can anything so gentle sound so cool? “Lullaby Of The Leaves” was another Riggs saunter that moved along, energetic yet restrained. But it eventually moved up to full organ for a bit. Lordy, can that Paramount machine

put out a wall of sound! Then it all subsided to quietude at the coda. After a medley from *That’s Entertainment*, the lickety-split “Dizzy Fingers” featured a melody played on main chamber strings. And his strong finish was “Americans We,” a driving march. We were played out of the concert with a reprise of “Paramount On Parade.”

It’s true that a good deal of this Jim Riggs concert was tilted more towards “full throttle” than “Sunday cruising” (and a few concerts still lean too far in the direction of the sleepy lagoon). In a later discussion about the performance with Jim, he said,

"A lot of it was pretty loud... I guess it wasn't for everyone." I reminded him that there was actually a fair amount of mid-level and quiet material as well, most notably, "My Funny Valentine." But I also opined, "Sure, the average energy level was high, but you know what? I enjoyed wallowing in all that power!" Well, one thing is for sure: As is always the case, Jim's playing that night was very, very good.

Sunday Morning, July 6th

Even though the first scheduled activity was the Annual Membership Meeting at 9 a.m., many people slept in. Quite a few chairs in the ballroom were empty. Treasurer Bob Maney reported that the ATOS financial picture is sound, the mark of a well-manned organization. Then the board and staff members were recognized, and Jack Moelmann reported on board activity the past year. An interesting item was the change to a new printing company for the Journal. The cost is less than half charged by the previous printer, a major savings for the ATOS. And it was great to hear that outgoing President Nelson Page will be staying around to serve in other capacities. And indeed, even without the title, Nelson is a doer, a visionary, and a motivator who could convince the most ingrown pacifist to join the Marines and go on a mission to save the world. His input will be vital in the coming years. He spoke about the ATOS Smithsonian project, which is currently dead in the water. Plans are being worked out to move ahead ("The money is there.") or return all the money to investors. Things were opened to the floor and some ongoing concerns came up: decline of participation in the Young Organist Competition, down to two this year, and the future of the theatre organ in general as a result of this and other trends. As to the graying of the troops, the question was raised: "How many of us will be here in 10 or 15 years?" There was a proposed electronic organ competition for youth because of ease of accessibility compared to pipe organs. Remarked Col. Jack, "I hope it doesn't get down to using Casio keyboards." Harry Heth said the answer is parental commitment and gave the example of parents who made a seven-hour round trip from home so their child could practice on a theatre pipe organ. He was also adamant about training young people to tune and service pipe organs. Other points covered included the fact that fewer schools at all levels have pipe organs, dwindling music programs, and a lessened emphasis on keyboard instruments. Finally, on a positive note, the assembly recognized Jonathan Fox, this year's recipient of the George Wright Memorial Scholarship.

As the meeting drew to a close, retiring President Page walked up to the podium one last time to read a farewell statement published in a then unreleased issue of the ATOS Journal. He opened it, and after staring at the text, and then the audience for several seconds, he finally spoke. All he said was, "I can't read this." He closed the pages, and within two seconds everyone in the room was on his or her feet, and the sound of applause and cheering erupted.

Sunday Afternoon: Tom Sheen, and a lecture that wasn't

Again it was BART to the Berkeley, this time to hear Tom Sheen at the mighty 4/35. He opened with one of the most spectacular arrangements we've ever heard. It was a big, harmonically rich, multi-colored orchestral sound, and he used

some effective, unusual chord variations that really elevated the interest factor. The pace changed with Irving Berlin's "How About Me?" Its skillfully constructed intro was followed by a demonstration of his grasp of melancholy ballads and soaring strings. He started his introductory comments for the next number with, "I ran into a mediocre organist named Dan Belomy (who, of course, was in the audience), and he wanted me to play "Brassman's Holiday." What followed was another intro with a heavy "wow" component, and then the finger-busting melody was stated on smaller reeds and strings. The clean finger work stood out in bold relief. Sheen took all the 40 mph corners at 100 mph—with relative ease. One novel approach Tom took to programming was a group of pieces he called "Stuff in D Minor," all of them played in that key. "Night In Tunisia," an exotic and sophisticated number, soloed the Tibia Plena and Harmonic Flute. "All The Things You Are" was played complete with the seldom-heard verse, and this luscious standard was given a deluxe treatment. At times, the sound was almost startlingly orchestral. Sheen closed with a masterfully played Cole Porter medley with one of his great fanfare-styled introductions. There were customized bridges and nice surprises all along the way, including the big instrument's excellent full string ensemble. This was our first exposure to the artistry of Tom Sheen, and it was a most impressive introduction.

After an intermission, Steve Levin gave what had been billed as a "lecture," which implies a dry recitation of facts and figures in which students take detailed notes because a test will be given and graded. His subject: Bay area theatres and their architects, and it was not a lecture, but a very interesting presentation. In one remarkable photo of San Francisco's Market Street, one could see the S. F. Paramount and Warfield Theatres, with the vast Fox visible in the background. A lot of time was spent on the Fox, and it was enhanced by Steve's articulate and well-chosen comments, and some eye-popping photos that spoke volumes. Mr. Levin's appearances are always informative, humorous, and fascinating. Personally, when this guy addresses a crowd, I could sit, listen and look for hours on end. What we have heard him do in just the last five years or so would provide enough material for a very marketable 200-page book. He is a perfect spokesman for the lost architecture of the 20th Century, and an intelligent voice for saving what we have left.

Sunday Night: Walt Strony tears up the Oakland Paramount

When MC Ken Double walked out on the vast Oakland Paramount stage, everything started out o.k. but he became uncharacteristically tongue-tied. However, he ad-libbed his way out of the corner to good effect. When he bogged to a stop, Ken looked at the audience and said, "I haven't been drinking tonight... not yet... or maybe I haven't had enough!" After clearing his verbal traffic jam and getting a good laugh, he continued with his announcements and brought out Walt Strony, who blasted out of the pit with an energetic "California Here I Come/San Francisco." Next was a medley including "Ode To Joy" with several ear-catching classical sounds—played right after an Italian song! It was a Strony musical stew that spanned from pure theatre organ to concert organ fare and

CONTINUED ON PAGE 50

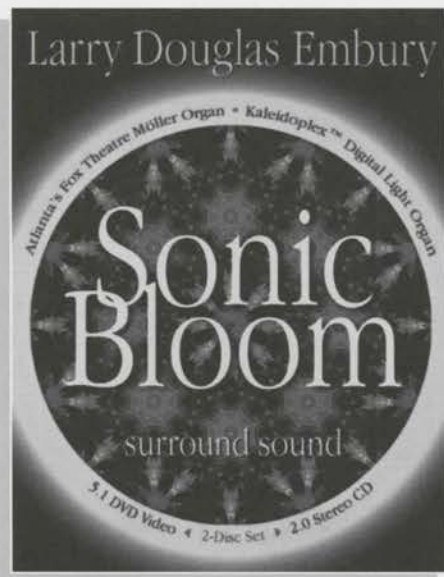
For the Records

Ralph Beaudry, Associate Editor

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SONIC BLOOM

Larry Embury



The title of this newest CD of the magnificent 4/42 Möller theatre organ in the opulent, exotic 4,600-seat Fox Theatre in Atlanta, Georgia is more appropriate than it might seem at first glance! For the simple reason that, in addition to the usual CD recording, there is a *second* disc included. The second disc is a DVD—with both video and sound—the likes of which we have never encountered before! It is not a video of organist Larry Embury playing the Muller's massive gilt console nor is it like Walt Disney's acclaimed *Fantasia*. It can be best described as a constantly changing, subtle, colorful light show in which unique designs are beautifully choreographed to popular music. To help explain this unusual, fascinating, visual light show we'll quote from the excellent, detailed liner notes which accompany this first-of-a-kind album.

"The cascading visuals on the DVD Video, designed by Marshall Yaeger, are digital realizations of images created by the Kalidoplex™. This patented kalei-

doscope projector was invented in the 1970s for Virgil Fox's touring show 'Heavy Organ.' Projecting Kaleidoscopic images through a kaleidoscope projector; it was the first new development in projecting images since the 1920s... These vastly complex, yet round, colorful, and harmoniously symmetrical 'mandalas' have now been digitized, which greatly enhances the control and accuracy of the images that rhythmically accompany music. They have been artfully placed in a 16.0 wide screen format for home theatre systems, allowing the content of the surrounding art to metamorphose into the moving, pulsating, constantly changing central images."

Although we'll concentrate on the music being played rather than the unusual visuals, the 12 pages of full color liner notes briefly describe each of the fascinating designs which accompany the 14 tracks of music on this 59-minute album. The notes also have a drawing of this unique projector and complete details about how this combination of sight and sound was produced. We must note once more that there are TWO discs. One (the DVD) contains both the pictures and music (in surround sound!) for those who have—or will be purchasing a home theatre system—while the audio-only CD will allow everyone with a CD player to fully enjoy the incredibly rich, all-encompassing sound of the "Mighty Mo."

The organ is one of only 12 theatre instruments built by the Möller Company; it's their Opus 5566 (installed in 1929) which is the second largest *original* installation theatre organ in the world—exceeded in size only by the Wurlitzer in New York's Radio City Music Hall. We know of only six previous recordings of the "Mighty Mo" and in reviewing the most recent CD—Bob Van Camps' *Atlanta Fox Theatre Remembered* (Jour-

nal, January 1998)—we commented about "... the awesome range and rich warmth of the organ and room..." Just over a year ago Larry Embury was appointed Artist in Residence at the Atlanta Fox Möller. But Larry is hardly a newcomer to theatre pipes. He's been a professional pianist and organist since his teenage years, studied with Richard Purvis, spent some years working and traveling for the Conn, Baldwin and Rodgers electronic organ firms, and in the late '70s was on the elite staff of organists playing the Wurlitzers in the Daly City and Redwood City Capn's Galley pizzerias. (It's of interest to note that Larry recently acquired the Redwood City 4/28 Wurlitzer and is having it restored!)

Larry's now completely at home in the Atlanta Fox which has an official policy of having the organ played for every event in this most successful of all performing arts centers in the country! When he isn't playing sing-alongs or intermissions at the Fox Larry plays a Steinway grand in the elegant Savoy Lounge of the Georgia Terrace Hotel just across Peachtree Street from the Fox. As an added musical bonus for these *Sonic Bloom* discs Larry decided to feature a magnificent 9' concert grand piano (in addition to the Muller's rather honky-tonk 6' Baldwin grand) and several tracks also feature Neal Starkey on bass and Billy Degnats on drums! The "studio" Steinway, bass and drums were recorded first and then Larry added the Möller's voices. The recording perfectly combines these various sound sources and that adds another sparkling facet to this musical/visual delight.

Although most of Larry's 14 selections are some of the most beautiful ballads ever written, the program opens with Cole Porter's somewhat risqué "My Heart Belongs To Daddy" done in a

mock-burlesque arrangement with a couple of bumps and grinds. The liner notes indicate this tune fits the personalities of Ethel Merman, Carol Channing, Marilyn Monroe, and Gypsy Rose Lee; however, it was actually introduced by a young, naïve Mary Martin in her 1938 Broadway debut! The Steinway grand plays the opening phrases of Gershwin's toast to a lost love, "But Not For Me," and then is joined by the lush Möller for a ravishing duet on the first chorus (note Larry's remarkably smooth fingered runs) followed by the discrete bass and drums joining in on the second chorus. It's worth noting here that many of Larry's melodies have three or four choruses in which Larry has ample time to explore many of the Möller's unusual solo ensembles.

"Fats" Waller himself introduced his best known song, "Ain't Misbehavin'," in the 1929 musical review *Hot Chocolates* and, when Louis Armstrong joined the cast a month or so later, Armstrong reprised it as an intermission trumpet solo! Larry combines the piano and organ in a stride arrangement that would probably please "Fats" immensely as "Fats" always considered the piano as feeding his body while the organ fed his soul. Another Gershwin ballad is next—this it's a nice emotional version of

"Embraceable You." While it's probably just a coincidence that Larry has included both "But Not For Me" and "Embraceable You" on this album, both these songs were introduced by Ginger Rogers in 1930's Broadway hit show *Girl Crazy*. Of course, that led to her fabulous silver screen career singing and dancing with Fred Astaire. When film musicals lost their charm she switched to dramatic roles and won an Oscar for her performance in 1940's *Kitty Foyle*. But, did you realize, that in 1964 she replaced Carol Channing in Broadway's original production of *Hello, Dolly!* And then went on to take the starring role in the London version of Jerry Herman's musical *Mame*. What a fabulous career Ginger Rogers had!

"Go Away Little Girl" is a relatively recent composition (1962) but it is a seductive ballad that receives a sophisticated treatment with the bass and drums joining in on the lush piano/organ arrangement. One of the bounciest numbers on the disc is next—it's Con Conrad's slightly sexy "You Got To See Mama Every Night (Or You Won't See Mama At All!)" Although the liner notes indicate Hoagy Carmichael's salute to the Peachtree State, "Georgia On My Mind," dates to 1958, Hoagy actually composed and introduced this

tune 28 years earlier and today it's still a delightfully subtle swinger. Another sentimental favorite from the same era is next—"Willow Weep For Me." Now, how about a wonderful George Shearing recreation to sparkle things up? Nothing could be better than having the piano, bass and drums joining the organ's tuned percussions on "Lullaby Of Birdland." It's one of the best items on this disc and is followed by a haunting, refined organ solo of "Stella By Starlight."

The next melody is a Beatles tune done up in completely baroque tremors-off trappings, its title is "Yesterday" and it may surprise you to realize that many Beatles compositions adapt beautifully to a baroque treatment. In fact there is even a complete Naxos label CD titled *Beatles Go Baroque* (#8.555010) on which 20 Beatles tunes are played by a chamber orchestra in the styles of Handel, Vivaldi, Corelli and Bach! Two magnificent Richard Rodgers ballads are next. First is the exquisitely romantic "Where Or When" and then it's the wistful "It Might As Well Be Spring." Closing the program is an upbeat, jazzy version of "You Made Me Feel So Young."

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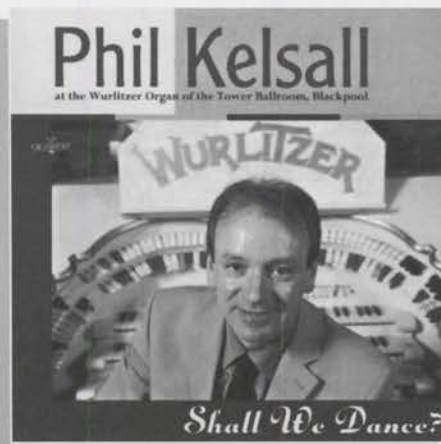
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of Larry Embury (and friends) comes not in the usual CD "jewel box" but in a 5" x 7 1/2" hard plastic DVD box which contains the two discs and the 12 pages of liner notes. There is also a list of the organ's ranks and chamber locations as well as full color photos of the majestic auditorium and the massive Möller console. The Möller, once again, is in magnificent voice thanks to the dedicated, loving care given it by long-time organ and theatre curator Joe Patton. This album is recommended as a most unique theatre organ experience and can be ordered for \$20.00 plus \$4.00 shipping and handling from www.seemusicdvd.com or by calling 1/800/486-6628. Mail orders may be ad-

dressed to Circles International, 20 West 64th Street #32P, New York, NY 10023-7138. (Additional information is available from Rika Lino at 1/212/799-9300.)

SHALL WE DANCE?

Phil Kelsall



Would you believe they've been dancing to Wurlitzer theatre organ music for almost three-quarters of a century at England's world famous Tower Ballroom in Blackpool? And that Phil Kelsall, the current resident organist, is now approaching a quarter century at the console of the 3/14 organ and he's only the third to hold that prestigious position? (The legendary Reginald Dixon served there for 40 years from 1930 to 1970 when he retired and was replaced by Ernest Broadbent. Due to ill health Broadbent retired and was replaced by Phil in 1977.) As we've said in many previous reviews, it may be only a 3/14 but it's unique ranks, voicing, and couplers give the Blackpool Wurlitzer a versatility you rarely find on much larger instruments.

Over the years we've reviewed 15 Kelsall recordings and, in keeping with the tradition he established a number of years ago, Phil releases one record a year alternating between a "concert" program and a "strict tempo for dancing" format. Phil's last CD *In The Mood* (see the September 2002 Journal) was a "concert" disc so this time we have a 66 1/2-minute CD that is designed for strict tempo dancing. With the thousands of hours Phil has played for dancing anyone might assume he's a championship dancer himself. But he admits in his liner notes "... You could not be more wrong. The sorry truth is that while I have the music and the rhythm, I also have

three left feet! Long ago I had to resign myself to the fact that when it comes to tripping the light fantastic, my dancing feet are best suited to the pedals of the Wurlitzer."

This disc has 45 tunes, most of which are arranged into groups of two, three or four melodies for each dance style, beginning with a Quickstep medley of "I Wanna Say Hello," "Haven't Got A Worry," and "Swing Down." Although those titles might not be well known this side of the Atlantic, Phil's albums always contain a fair number of old, well known though rarely played tunes, along with some "new to us" titles. Since we can't possibly list all 45 tunes we'll mention a few of the better-known melodies in each dance group. In the Modern Waltz group are "Edelweiss," "Cara Mia," and "Would You?" Some of the Slow Foxtrot titles are Jule Styne's "I'll Walk Alone," Benny Goodman's "Don't Be That Way," and Ray Noble's "Love Is The Sweetest Thing." The Rumbas include "Come Closer To Me," and "Besame Mucho."

There are four Cha-Chas which are followed by the Viennese Waltz section with Fritz Kreisler's "Love's Sorrow" as well as the "Coppelia Waltz," "Roses From The South," and "The Blue Danube." The day we began writing this review the newspapers announced the death of one of America's most popular Country Music lyricists; Redd Stewart was 82 and, though he's probably best known for his words to "Tennessee Waltz," among his other hit tunes is the one Phil plays. It's "Slow Poke," one of four titles in this album's Barn Dance group. There are four Old Tyme Waltzes followed by three Square Tangos and a Saunter group, which includes "The Moon Got In My Eyes," "I Had The Craziest Dream," "Miss You," and that old charmer "Little Lady Make Believe."

Phil plays one Gavotte and closes his disc with six upbeat numbers in Cindy Swing tempo which features "When You're Smiling," "If You Knew Suzie," "Sweet Sue," "Who's Sorry Now?" "Baby Face," and "Wish Me Luck As You Wave Me Goodbye." As always, the Blackpool Wurlitzer with Phil Kelsall at the key-desk is a delight. Unfortunately there currently is no distributor in the U.S. for Blackpool recordings but this album can be ordered for £14 (which includes air mail shipping) in sterling bank draft or

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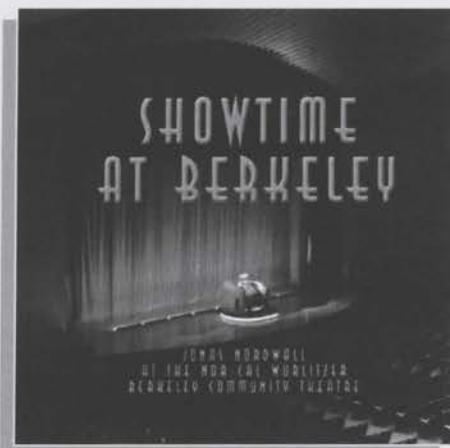
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SHOWTIME AT BERKELEY

Jonas Nordwall



Since his debut concert at the 1966 ATOS Annual Convention in Portland, Oregon Jonas Nordwall has proven time and again he is one of the world's top musicians at a theatre organ console whether it's a live performance or a recording. This is his second disc made in the 3,500-seat Berkeley Community Theatre. His CD *In A Persian Market* (reviewed in the Journal, September 1998) was rated as a Must Have disc. On that CD the organ was a 4/33. Now it's a 4/35 with the 'new' console from New York's Center Theatre. But it's still one of those rather rare all-Wurlitzer Wurlitzers! This year's May Journal has a well written, beautifully illustrated article detailing all you'd want to know about this immaculate installation; and the liner notes for this new CD has the organ specifications. Also it should be noted that Jelani Eddington's *Let's Face The Music* (reviewed in the July 2003 issue) was also recorded recently and received a Must Have recommendation.

In his liner notes Jonas says "... *Showtime At Berkeley* showcases the clarity and lushness associated with San Francisco Wurlitzer sounds and honors late, well-known organist in this area." So we'll move right on to the music on this 61½-minute CD. Nothing could be more appropriate for the console raiser than a George Wright style arrangement of "There's No Business Like Show Business" from Irving Berlin's 1946 hit musi-

cal *Annie Get Your Gun*. Berlin was 60 when he was asked to write this musical and was reluctant to even try since he had never written a "hillbilly" song! When they convinced him it wasn't about hillbillies but about show people he immediately sat down and wrote this wonderful upbeat song—the first of 19 great tunes he wrote for that show!

Continuing in the Wright vein Jonas plays a delicate, romantic Rodgers and Hart ballad, "My Funny Valentine," and a flashy, energetic "Vera Dero." Although the liner notes don't say so, we have a feeling the next selection is also a salute to George Wright who began his professional career playing a pipe organ in a Chinese nightclub in Oakland. It's Fritz Kreisler's unusual, exotic "Tamborin Chinois." Although the next selection is filled with Spanish fire and exhilaration, there is also a lovely, soothing middle section in Padilla's "El Relicario." Although it hasn't received much publicity, the U.S. congress recently proclaimed the 12 months from February 1, 2003 to January 31, 2004 as "The Year Of The Blues" for it was one hundred

years ago that W. C. Handy heard his first blues tune played on a "slide guitar" in Tutwiler, Mississippi. He later wrote that it was "... the weirdest music I had ever heard." Jonas does a husky, bluesy Larry Vannucci-type arrangement of Harold Arlen's "Birth Of The Blues" which features some pedal riffs, intriguing musical pauses and unexpected surprises. WOW!

Jonas' first medley is a welcome FIRST for so far no other organist has featured a group of the great tunes composer John Kander and lyricist Fred Ebb wrote for the Broadway and Hollywood award winning musical *Chicago*. Jonas plays "All That Jazz," the surprisingly lovely ballad "Funny Honey," and the saucy tune "Razzle Dazzle" which *Law And Order* star Jerry Orbach introduced on Broadway when he played the shady shyster lawyer Bill Flynn (the role Richard Gere reprised in the movie.) Although it's a world wide success today, the story is actually over 75 years old and is based on the 1924 real life murder trial of Francine Larrimore who killed her married lover! Of course, the trial took

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place in *Chicago* and the court reporter for that trial, Maurine Dallas Watkins, thought it would make a great play so she wrote *Chicago* which ran for 172 performances after opening on Broadway in 1926. Hollywood filmed the story in 1927—we assume as a silent—and in 1942 revived the story for Ginger Rogers who played the lead role in the retitled film *Roxie Hart*. Famous choreographer Bob Fosse spearheaded the Broadway musical version, which opened in 1975 and ran for 898 performances in New York and 603 in London. But the story doesn't end here for a concert version was performed in the mid 1990s and led to the 1996 revival on Broadway where it won six Tonys. The film version, of course, followed and walked off with six Academy Awards. Just proving once again that you can't keep a good musical down! Although the film version has just been released on DVD, we prefer the original cast 1975 version (remastered for CD in 1996) with Gwen Verdon, Chita Rivera and Jerry Orbach on Artista Records #07822-18952-2.

Vincent Youman's enchanting tone poem in tango tempo, "Orchids In The Moonlight," was written for the 1933 film *Flying Down To Rio* in which it was danced by Delores Del Rio (remember her?) and Fred Astaire. A 1920s *Two Step Medley* is next and, with a slight George Wright flavor, Jonas plays "Mississippi Mud" and "Varsity Drag." Both tunes were written in 1927 but the first was composed by Harry Barris, one of Paul Whiteman's Rhythm Boys. (The other two in that famous trio were Al Rinker and Bing Crosby; and they can be seen and heard singing it in the 1930 film *King Of Jazz*.) "Varsity Drag" was the hit

number in the Broadway musical *Good News!* It's a bright, bouncy medley with lots of "organ-ized" fun stuff in it. There are "dueling" credits about who wrote the next tune, "Don't Worry About Me." The tune list on the reverse side of the jewel box credits Ray Noble but Jonas' liner notes correctly identify it as the song Rube Bloom wrote for Cab Calloway to introduce in the *Cotton Club Parade* at the 1939 New York World's Fair.

We first heard orchestra leader Artie Shaw's "Back Bay Shuffle" played by George Wright (under one of his non-de-plumes) on an old Camden LP back in the early 1960s. However, Jonas has given it a brand new arrangement; one on which you can easily imagine Shaw himself playing it for he was an excellent soloist on both the clarinet and alto sax. According to Dr. John Landon's excellent biography of Jesse Crawford, the "Poet of the Organ" recorded almost 200 songs between 1924 and 1933. Why is it so many organists continue to repeat his arrangement of "Confessin'" or that equally over-recorded "Mary" song? And, despite the fact Jonas included "Confessin'" on his recent *Double Touch* Allen Organ CD, here it is one more time! In any case, early in his career Jesse was a featured San Francisco organist. In 1917 he was hired by theatre entrepreneur David Grauman to play the 2/7 Wurlitzer in his Imperial (Strand) Theatre. Actually his engagement there lasted only a few months before David's son, Sid Grauman, hired Jesse to play the 3/14 Wurlitzer in his new Million Dollar Theatre in Los Angeles.

Jonas' third medley is a tribute to the late Jim Roseveare with captivating recreations of Rosies' unique registrations and arrangements of "My Silent Love" and "Two Cigarettes In The Dark." The composer of the nest-to-closing number was born as recently as 1949 but Billy Joel's "Root Beer Rag" has all the flavor, fun, and crispness of the best rags written almost a century ago! Closing the disc is a barn burning, tear the roof off version of Sousa's "Stars And Stripes Forever." It's Jonas playing a big organ in a big room with a well-recorded, completely satisfying big theatre sound and we can Highly Recommend *Showtime At Berkeley*.

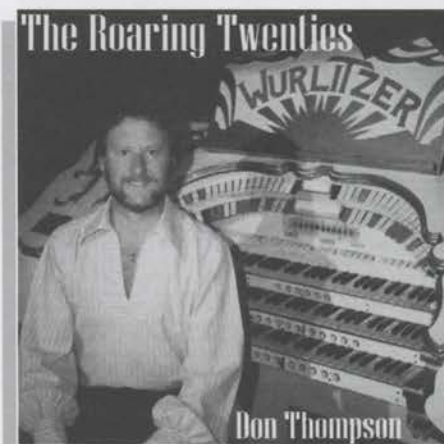
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P.S.—As we've noted in earlier reviews of recordings produced by our Nor-Cal Chapter, they use an unusual numbering system for their CDs. This is Nor-Cal #13, which salutes the Warren Freeway that runs from Emeryville to East Oakland and is California State Route 13.

THE ROARING TWENTIES

Don Thompson



Disaster struck the world's first organ equipped pizzeria, Ye Olde Pizza Joynt in San Leandro, California, on April 26th this year. See the July/August issue of the Journal for pictures of this tragedy and a brief history of this treasured organ-lover's landmark. It was purely coincidental that just before the fire Don Thompson released the first CD recording of the Joynt's famous Wurlitzer organ. Though the organ was not completely destroyed in the blaze (only the console and unenclosed percussions appear to have been lost) as we write this review the organ's future is somewhat cloudy. We can only hope that someday soon the building and organ will be rebuilt to continue entertaining thousands as it has for most of the past 40 years!

Although the Joynt originally opened in another location on November 29, 1958 with Micky Finn and his wife as the entertainers playing piano and banjo, two years later it moved to the Hesperian Boulevard address and the installation of Wurlitzer Opus 1835—a 1925

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2/9 Style 210 organ from Fresno's State Theatre—was begun. Organist Dave Quinlan premiered the new organ on July 25, 1962. About the time Bill Langford took over in October 1963 four additional ranks were added and the three-manual console from San Francisco's Warfield Theatre (Opus 0984) made its debut. (We understand the rest of Opus 0984 was broken up for parts.)

Langford released several LP recordings of the organ during his 18 years at the Joynt; most notably the amusingly—though aptly titled *Gangbusters And Lollipops* (reviewed in the Journal, August 1972). Bill left the Joynt in 1981 and Kevin King and others filled in until Don Thompson took over on May 19, 1983. Just before Don moved on to other venues in 1988 he recorded the numbers heard on this disc. Jerry Nagano was the featured organist for the next ten years. Then, until the unfortunate fire this year, several organists rotated entertaining the Joynt's devoted customers.

It's important to note that not only was the Joynt the FIRST organ equipped pizzeria in the world—but that it spawned the growth of theatre organ equipped restaurants across North America. It's estimated that during the late 1970s and early 1980s there were more than 70 "Pipes and Pizza" palaces nationwide! Yet today there are a mere half dozen or so and these are the few that feature the best organs, best organists, and best food; qualities the Joynt's owners, the dedicated Henningsen Family, have always provided.

The year 2003 is Don Thompson's 50th year as a professional organist and he's just returned from concert tours in the New England area, Australia and New Zealand! Back in 1969 Don recorded his first album, also titled *The Roaring Twenties*, on San Francisco's Avenue Theatre Wurlitzer (Concert Records #0067). Twenty years later Don's liner notes tell us "When digital recording came on the scene . . . the album was re-recorded, with some additions, and reissued in cassette format . . . Now with . . . the rise in popularity of CDs this recording is being re-released in response to many requests." While it might not be apparent to the casual listener, there is a very slight difference in the quality of some of the selections. In a personal letter Don informed us that "You might

hear some difference in the overall sound . . . since I could only find the original master tape for side one . . . (so) you are hearing material from two sources, from a 15" per second half track high quality tape, and from a cassette tape that is 15 years old."

Over the years Don has released over 50 LPs, cassettes and CDs and on many of these he has (as one reviewer said) beautifully captured ". . . the distinct flavor of the mad, mad twenties." This 72-minute CD has 34 "old-tyme" favorites that really do display all the raucous enthusiasm of that Golden Age of flappers, bobbed hair, bathtub booze and rollicking good times! Although we haven't room to list all 34-tune titles, we'll hit most of the highlights starting with Don's light, brisk version of Gershwin's "Swanee." In recreating Crawford's arrangement of "What Are You Waiting For Mary?" Don uses some quite different registrations and a brisker tempo than we usually hear. More fun registrations are used on "A Cheerful Little Earful" which is followed by one of Don's few medleys; this one has "Margie," "Avalon," and "When You're Smiling."

Eccentric dances of every kind were a hallmark of Roaring 20s' music and scattered throughout this disc are "Doin' The Raccoon," a mock oriental version of "The Vamp," "The Wobbly Walk," "The Varsity Drag," and "The Gumshoe Foxtrot." Don salutes Fanny Brice with a medley of "I'd Rather Be Blue" And "Second Hand Rose." From an earlier period, though ragtime music certainly fits into the Twenties, are Scott Joplin's rarely heard "Heliotrope Bouquet" and "Sunflower Slow Drag." Some of Don's ballads are "Elaine (My Motion Picture Queen)" and "Fats" Waller's unusually somber "(What Did I Do To Be So) Black and Blue?" Don closes with a somewhat more relaxed, less dramatic arrangement of "Jealousy" than we usually hear.

If you weren't around in the 1920s here is a wonderful musical taste of what your parents and/or your grandparents thought was "cool" back then. And you might find yourself wanting to get up and dance a bit, too! While we hope Ye Olde Pizza Joynt will return someday soon—and be bigger and better than ever—this disc provides some wonderfully entertaining Wurlitzer memories of the Joynt's first 40 years.

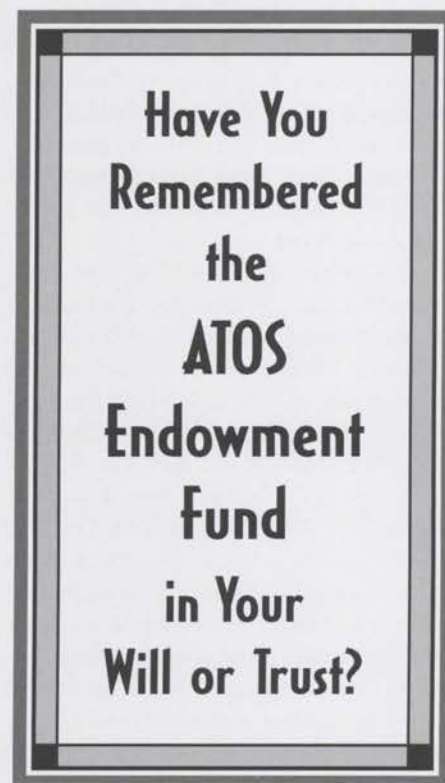
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MELODEON MUSIC

Sam Grossner



What is a Melodeon? Quite simply it's a 19th Century predecessor of the one manual electronic keyboards that have become so popular in recent years! To be more specific, the Melodeon organ heard



on this recording is a foot pumped reed organ. This particular instrument was built by the Prince Company of Buffalo, New York around 1855. Reed organs were immensely popular in the late 1800s and the largest models boasted two keyboards, several different reed voices, and ornate cabinetry, which often were enhanced with mirrors and elaborate candleholders! One of this particular Melodeon's unique features is that it's right pedal pumps air into the organ while the left pedal is used for volume control! The single keyboard is five octaves and, in listening to this recording, it's obvious that there are "breaks" between some of the octaves so it is possible to play a melody in the higher octaves, an accompaniment in the middle octaves and a bass "pedal" on the keys at the lower end.

The artist, Sam Grossner, is not only a pianist but also a professional restorer of both pianos and player pianos. He has completely rebuilt this organ and his detailed liner notes explain (with color photographs) the "inner workings" of this portable, rare, indeed historic, instrument. To demonstrate the versatility of his Melodeon Mr. Grossner has selected 15 melodies but, surprisingly, almost all were written in the past 50 years! His "traditional" selections are Bach's "Inventions #1 and #4," "Estrelita," "As Time Goes By," and "Amazing Grace." There are three Beatles melodies on this album but none of them are among the best known Lennon/McCartney compositions. Mr. Grossner has chosen to play their "Sexy Sadie," "Fool On The Hill," and "You've Got To Hide Your Love Away."

The other selections on this 45-minute CD are "Whiter Shade of Pale," "When Sunny Gets Blue" (a 1956 ballad by Marvin Fisher which has since become a jazz standard), folk singer Pete Seeger's "We Shall Overcome," J. C. Fogerty's ballad "Have You Ever Seen The Rain?" Paul Simon's "Bridge Over Troubled Waters," J. Taylor's "Carolina On My Mind," and folk singer Gordon Lightfoot's "Every Highway." Although this organ could easily be described as a one rank instrument, as we indicated earlier Mr. Grossner has achieved a variety of sound by mixing single note solo lines and full chords and by taking full advantage of all five octaves of keys. A tasteful

use of the "swell pedal" helps add variety to the melodies. There is, however, little variation in the tempos for each number and some mechanical sounds are heard here and there.

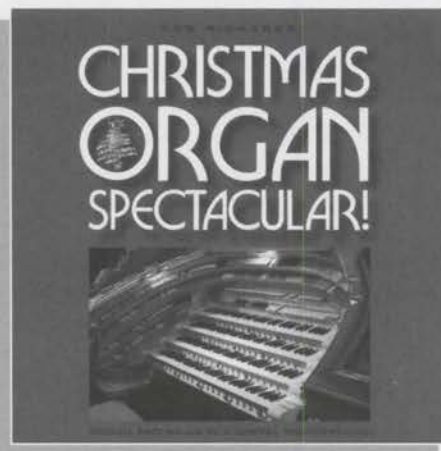
Yes, as the liner notes quite accurately proclaim, "It's 45-minutes of incredibly obsolete technology that defiantly still works!" This album will be of great interest to organ buffs who appreciate the historic sounds of reed organs and mechanical music makers.

Compact disc only for \$17.00 (post-paid—orders for two or more are \$13.50 each including postage) from Sam Grossner, 2841 W. Roscoe Street, Chicago, IL 60618. The disc can also be ordered by E-mail from www.cdbaby.com/grossner.

CHRISTMAS ORGAN SPECTACULAR

Rob Richards

Steve LaManna, Reviewer



It isn't often that one is given unlimited access to recording sessions of any musician. And, to be allowed into this realm, particularly in the surroundings of the Milhous Collection in Boca Raton, Florida, it is even more dynamic. Watching, hearing and learning what goes into putting such a themed album together is best done when one keeps their mouth shut . . . And, much to the surprise of my friends in the theatre organ world . . . I managed that.

I have always found Rob's style of playing refreshing and unique. His method of structure and harmony, in many ways, reminds me of the Christian conductor and arranger David Clydesdale on his many holiday albums for Word Music. Taken a little further back in history, you can say the harmonies would well up

some of the best Carpenters or '70s pop stylings, which are so appropriate for much of the secular holiday songs.

This album is a follow-up to the first recording on the 5/80 Walker Digital Organ, the largest one ever built in the TO world, and was done in a somewhat different design. The organ had had some adjustments and movement of speakers since the first CD, and the changes are dramatic.

What you will hear is a compilation of some familiar, and some not so, but all are dramatic. The best thing that can be said about this entire album is that it is never tiring, and relentlessly listenable. You can enjoy to this Holiday CD again and again . . . and then again . . . and never, ever get tired of it! It ranks in an equal category with the classic George Wright Holiday releases.

Opening with the only known use of a living Vox on a theatre organ album (Rob wishing all of us a Merry Christmas) the album launches into a terrific "Deck the Halls," complete with a Medieval Madrigal combination halfway through, utilizing Cor Anglais and the Harmonic Flute. "Little Christmas Tree," by of all people, Mickey Rooney, is a sweet little holiday sparkler. You will hear the beauty of a Murray Harris redwood Tibia in this one, as well as a gorgeous Style D Trumpet. What a gorgeous set of harmonics.

The "March of the Toys" is a classic from *Babes in Toyland* and makes heavy use of the beautiful Reeds; French Horn, Tuba Horn, Krumet, Trompette and Post Horn. Watch out for your bass settings at the end of the piece! "Small One" is just that . . . a sweet little tune that you can add to your theatre organ lullaby CD that you create for your children to put them to bed in time to miss Santa's arrival!

"Holly Jolly Christmas" is a perky, unembellished joy with a terrific bounce! What fun! "Dance of the Sugar Plum Fairies" comes from a Stepan Espipoff piano transcription, with a lean toward the Stokowski orchestration of the same. Less is more on this jewel.

"Under the Christmas Mistletoe" is a perfect a rendition of the Dick Liebert-composed Radio City Music Hall classic as you will ever hear. It has the movement and verve that want to make you dance around the Christmas tree, and elevate your holiday spirit. "Somewhere

in My Memory" brings us the McCauley Culklin classic from the movie *Home Alone* and *Home Alone, Lost in New York*. You will get as teary-eyed listening to it as you did when you saw little Kevin finally reunited with his mother in Rockefeller Center.

"It's Beginning to Look a Lot Like Christmas" rolls into your hearts next... a classic written by Meredith Willson. If there were a "Soft Shoe" stop on this organ, you wouldn't need it. Rob has orchestrated this so that you can almost hear the sand underfoot with the "stop-time" strings and percussions midway through. "Rudolph the Red Nosed Reindeer" is what Rob put on the album because he wouldn't play "Grandma Got Run Over by a Reindeer" as I begged him repeatedly to do! It is bright and chipper. The tuned birds effect sorta made up for not running Grandma over. (Maybe this was a good thing.)

"The Most Wonderful Time of the Year" is a full-out Waltz-time romp. You can see the Christmas revelers having a grand time in an old Victorian ballroom if you close your eyes and have even the most basic ability to imagine this time gone by. The Andy Williams classic version is where Rob got his inspiration for this treatment. "White Christmas." Well, it's White Christmas. What more need be said?

"The Parade of the Wooden Soldiers" is an Encore Performance of what Rob had on his original album at this Walker. This piece builds and builds. You can see the Radio City Rockettes about to crash to the floor, and the playing is incredibly clean and precise. "Away in a Manger" is another simple, straightforward carol. The intro harmonies make use of the terrific Voxes and Celestes on the organ. Rob's arrangement here would be just as perfect on a classical organ, and uses some of the little stops that make us all go "Awwwww!!!"

"The Hallelujah Chorus" is what I was forced to sing in the choir in high school. Most of us would mouth in our own "What's it to ya" or "Sock it to ya." without the choir director hearing us. It wouldn't be until a few years later, when I heard Virgil Fox play it, that I would gain a lot of new respect for the work. It is at the playing of this piece, that you hear the classical voices. The digital sound is stupendous.

Finishing off this glamorous album is a masterful rendition of the rarely heard "Christmas Eve" by Ferde Grofe, written in 1934. This holiday tone poem is a series of musical episodes intended to depict the entire night, including a trip to the church, sleighs arriving and departing, the choir singing, Santa approaching, going in and out of the chimney... well, read the jacket insert before you listen, even though you won't need to, just for the fun of it. This is a masterpiece, folks! Rob pulls it off in brilliant form. We are sent away with "We Wish You a Merry Christmas" It does, Rob does, and YOU will be to everyone else, once you get this beautiful collection!

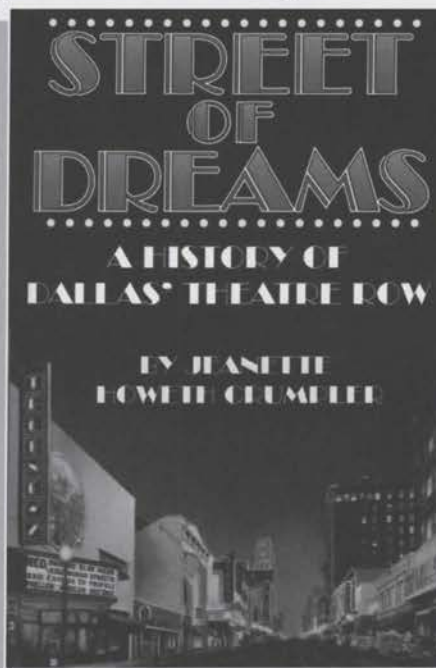
Available directly from Rob Richards, 13814 Ventura Boulevard, Sherman Oaks, CA 91423.

CDs \$20 postpaid (Overseas \$26 U.S.)

BOOK REVIEW

STREET OF DREAMS

Jeanette Howeth Crumpler



In the Golden Age of Movie Palaces almost every city in the country could boast having a Majestic, a Palace, a Rialto, a Tower and maybe even a Capitol. But Dallas, Texas also had an Old Mill, Queen, Hope, Rex and Melba; and all of them were located within a few blocks of each other on Elm Street! In fact from the 1920s until the 1940s Elm Street in downtown Dallas had more than a dozen theatres brightly lighted and drawing

crowds of thousands to one of the most compact and popular "Street Of Dreams" to be found anywhere in North America! Needless to say in most cities today only one, or possibly two, of those magnificent Temples of Enchantment are still standing. In Dallas only the Majestic escaped the wreckers' ball, which destroyed its nearby competitors and led to their replacement with rather anonymous skyscraper office buildings or, worse yet, parking lots.

Freelance writer, longtime resident, and local historian Jeanette Howeth Crumpler has written a carefully researched, beautifully recounted history of—and tribute to—Dallas' now vanished "Street of Dreams." One of the chief joys of reading this 5 1/2" x 8 1/2" soft bound 250 page volume (with almost 150 sharply reproduced photographs, newspaper clippings, and sheet music illustrations) is that her stories of those bygone days in Dallas are as fascinating and true as what took place in almost all of our cities! The theatre names may be different but their history is the same and she has quite successfully recaptured the flavor of America's entertainment scene before the time when television and computer games led too many of us to become stay at home "couch potatoes."

Unlike some of the earlier "Theatres of This or That City" books that we have read over the years, Ms. Crumpler spotlights the theatre organ scene in quite accurate detail and has included chapters explaining the origins of the theatre organ along with a brief history of the American Theatre Organ Society and our North Texas Chapter. Also, there are listings of all the theatre organs installed in Dallas' movie palaces and the organists who played them! And this book's final 51 pages have a fascinating collection of interviews with people who were intimately involved with the Elm Street theatres and organs. Surprisingly, Dallas had an unusual variety of theatre organs for Elm Street at various times had two Reuters, two Kilgens, three Pilchers, four Bartons, five Hilgreen-Lanes, five Wurlitzers, seven Wicks, and one each from Geneva, Bennett, and Robert-Morton! (In 1984 that 3/8 Morton was reinstalled in the Lakewood Theatre in suburban Dallas and is the only Elm Street organ that survives today in a theatre!)

Dallas was first settled in the 1840s

and Chapter One describes the city's growth until 1880 by which time the railroads had arrived, the population had swelled, and the first two variety theatres (which had opened in 1872) were joined by 20 other entertainment venues. In the 1880s (Chapter Two) the Dallas Opera House was built and Tin Pan Alley hit tunes were being sung in Dallas music halls and beer gardens just a week or two after they were published in New York City. Instead of just mentioning that silent films and nickelodeon theatres were developed in the 1890s Ms. Crumpler details the whole fascinating story of how motion pictures started with a machine called the Thaumatrope in 1825. And how the Chautauqua circuit and minstrel shows entertained people in the 1890s and led to the development of traveling vaudeville groups in the Teens and Twenties.

Chapter Four's 24 pages tell how the Movie Palace Era developed between 1900 and 1920 as new theatres showing

feature length films began being built along Elm Street following the opening of the 500-seat Lyric Theatre in 1907. Thirty-six pages cover the 1920s and the following chapters are devoted to theatre and organ events of each decade from the 1930s through the 1970s. Because the 1921 Majestic is the only Elm Street theatre operating today—as a performing arts center—there are many pictures and stories about its 80-year history. Surprisingly the Majestic's organ was a small 2/8 Kilgen which was broken up for parts years ago. However, the other major theatre covered in detail is the Palace (also built in 1921) which opened with a 3/11 Wurlitzer (Opus 0411) but was replaced with a magnificent 4/20 Publix #1 (Opus 2125) in 1930. It was the Palace Wurlitzer on which the most popular organist in Dallas, Weldon Flanagan, entertained almost continuously from 1946 to 1970. (Flanagan's recollections are a highlight of the interview section of this book.)

In her introduction Ms. Crumpler

writes "... this book is intended to give you... a small history of the theatres that were along Elm Street, and the wonderful atmosphere and beauty of those places, and best of all, of some of the theatre organs that were in them, who played them and some of the stories that were part of the history of Theatre Row on Elm Street, Dallas' Street of Dreams." She has successfully accomplished her goal and, as we said earlier, she has written a story of what could be the history of almost any city's Great White Way. It's easily the best theatre book we've encountered since Ben Hall's monumental *The Best Remaining Seats* (reviewed in the Winter 1961 issue) was published over 40 years ago!

This book sells for \$14.95 plus \$3.00 postage (Texas residents add \$1.20 sales tax) from Jeanette Crumpler, P.O. Box 140613, Dallas, TX 75214. You can also charge it to your VISA or MasterCard and order it on line at www.tomatolady.net.

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PS Form 3526, October 1999 (Reverse)

MARK YOUR CALENDAR

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

March 20, 2004, Electronic Theatre Organ Competition Tapes due for judging.

March 20, 2004, Young Theatre Organist Competition Tapes due for judging.

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

April 15, 2004, Mentor program applications due.

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.

2004 Regional Convention. Anyone care to host this one???

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.

ATOS BENEFITS

In addition to the items above, there are many other benefits for ATOS Members and Chapters. Contact information is found on the Masthead of each issue of the Theatre Organ Journal.

FROM KARL BAKER

Henry Karl Baker, the owner of the Organ Literature Foundation, passed away on September 30, 2003, after a long battle to recover from heart surgery.

His wife, Mary, and son, Karl will try to continue filling orders that come in, however, please understand that they do not have the knowledge base that Henry Karl had and that it will take a little longer for them to fill the orders.

If anyone is interested in purchasing the Organ Literature Foundation, please contact me at (860)635-0747.

Thank you, Karl Baker

THEATRE ORGAN REPLAY

A live 365 Internet Radio Station Broadcasting Remasters of Classic Theatre Organ Recordings of the last 50 years can be accessed at <<http://www.organreplay.com>>

<<http://www.live365.com/stations/tremmedtibia>>

E-mail to steve@organreplay.com for more information.

*Steve Worthington, (508)794-1027
(508)878-2949 - Cell*

International ATOS NEWS

THE NEWSLETTER OF THE
AMERICAN THEATRE
ORGAN SOCIETY

VOLUME 6, NUMBER 6

<http://www.ATOS.org>

December, 2003

And To All A Good Night

Season's Greetings from the Officers, Directors and Staff of ATOS

ATOS CALENDAR OF EVENTS

Be sure to send in your event listings well in advance so they can be included in this listing. Schedules subject to change

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.

■ 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, Dec 7, 2:00pm, John McCall; Sun, Feb 15, 2004, 2:00pm, Rick Norton; 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, 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; Feb 22, 2004, Jelani Eddington; Mar 14, 2004, Chris Gorsuch; May 9, 2004, Walt Strony; <<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; Nov 16, Warren Lubich; Dec 21, Dave Sauer; <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; <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; Sat, Dec 6, 2:00pm & 8:00pm, Walt Strony; Sat, Dec 13, 2:00pm & 8:00pm, Lyn Larsen; Sat, Dec 21, 2:00pm & 8:00pm, Tom Hazleton; Fri, Jan 30, 2004, 8:00pm, Tony Fenelon; Sat, Jan 31, 2004, 2:00pm & 8:00pm, Tony Fenelon; Fri, Apr 23, 2004, 8:00pm, Jonas Nordwall; Sat, Apr 24, 2004, 2:00pm & 8:00pm, Jonas Nordwall; Fri, Jun 18, 2004, 8:00pm, Jelani Eddington; Sat, Jun 19, 2004, 2:00pm & 8:00pm, Jelani Eddington

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

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

Plummer Auditorium, 201 E Chapman, Fullerton, CA, (714)671-1300, (4/36W); Sun, Nov 16, 2:30pm, Bob Ralston; <<http://www.plummerorgan.com>>

San Gabriel Auditorium, 320 S Mission Dr, San Gabriel, CA, (888)LATOS22, (3/17W); Sun, Nov 16, 2:30pm, Bob Ralston; <<http://www.latos.org>>

Sexson Auditorium, Pasadena City College, Pasadena, CA, (626)792-7084, (4/23W); Sun, Nov 9, 2:30pm, Ron Rhode

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

■ CONNECTICUT

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; 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/dtoskimbll>>

■ FLORIDA

Grace Baptist Church, 8000 Bee Ridge Rd, Sarasota, FL, (941) 922-2044, (4/32W); Concerts Sunday afternoons at 3:00pm; Dec 7, Tom Hoehn; Feb 15, 2004, Jelani Eddington & David Harris; Mar 28, 2004, Walt Strony; May 30, 2004, Dwight Thomas; <www.mtos.us>

The Kirk Of Dunedin, 2686 Bayshore Blvd, Dunedin, FL 34698, (813)733-5475, (4/100H); Thu, Nov 13, 8:00pm, Richard Grant; Fri, Nov 14, 8:00pm, Richard Grant; Sat, Nov 15, 2:00pm, Richard Grant; Thu, Dec 11, 8:00pm, Terry Charles; Fri, Dec 12, 8:00pm, Terry Charles; Sat, Dec 13, 2:00pm, Terry Charles; Thu Dec 18, 2:00pm, Terry Charles; Fri, Dec 19, 8:00pm, Terry Charles; Sat, Dec 20, 2:00pm, Terry Charles; Thu, Jan 15, 2004, 8:00pm, Terry Charles; Fri, Jan 16, 2004, 8:00pm, Terry Charles; Sat, Jan 17, 2004, 2:00pm, Terry Charles; Wed, Feb 11, 2:00pm, Nicholas Martin; Thu, Feb 12, 2004, 8:00pm, Nicholas Martin; Fri, Feb 13, 2004, 8:00pm, Nicholas Martin; Sat, Feb 14, 2004, 2:00pm, Nicholas Martin; Thu, Mar 11, 2004, 8:00pm, Terry Charles; Fri, Mar 12, 2004, 8:00pm, Terry Charles; Sat, Mar 13, 2004, 2:00pm, Terry Charles; Thu, Apr 15, 2004, 8:00pm, George Wesner & Fred Davies; Fri, Apr 16, 2004, 8:00pm, George Wesner & Fred Davies; Sat, Apr 17, 2004, 2:00pm, George Wesner & Fred Davies; Thu, May 13, 2004, 8:00pm, Terry Charles; Fri, May 14, 2004, 8:00pm, Terry Charles; Sat, May 15, 2004, 2:00pm, Terry Charles; Fri, June 25, 2004, 8:00pm, Terry Charles; Sat, Jun 26, 2004, 2:00pm, Terry Charles; <<http://www.kirkorgan.com/>>

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

Roaring 20's Pizza and Pipes, 6750 US Highway 301, Ellenton, FL, (941)723-1733, (4/41W); Sun-Thu eve, Open: 4:30pm-9:00pm, Organ performance: 5:00pm-9:00pm; Fri-Sat eve, Open: 4:30pm-10:00pm, Organ performance: 5:00pm-10:00pm; Sat & Sun aft, Open 12:00 - 2:30pm, Organ Performance: 12:30-2:30pm; Wed, Fri, Sat aft, Sun eve, Alternating Mon, Dwight Thomas; Tue, Thu, Sat eve, Sun aft, Alternating Mon, Bill Vlasak

Tampa Theatre, 711 Franklin St, Tampa FL, (813)274-8286, (3/12W); Movie Overtures, Bob Baker, Stephen Brittain, Bill Brusick, June Carter, Bob Courtney, and Sandy Hobbs; Sun, Nov 23, 3:00pm, Rosa Rio, Safety Last; <<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

Biograph Theatre, 2433 N Lincoln Ave, Chicago, IL, (773)205-7372, Elect; Tue, Nov. 11, 7:45pm, Dennis Scott, Silent movies; <www.silentfilmchicago.com>

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; Wed, Mar 31, 2004, 8:00pm, Stan Kann & Marty Bronson; <<http://www.lincolntheatre-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); Sun, Mar 14, 2004, 2:30pm, Rob Richards; Sun, Oct 10, 2004, 2:30pm, Brett Valliant; <<http://www.theatreorgans.com/cicatos>>

Paramount Theatre, 1124 Meridian, Anderson, IN, (800)523-4658, (3/12P); Sun, Nov 16, 7:00pm, Lin Lunde, *Wings*; Sun, Apr 18, 2004, 7:00pm, Clark Wilson; Sun, May 23, 2004, 7:00pm, Dwight Thomas; Mon, July 26, 2004, 8:00pm, Mark Gifford; <<http://www.parathea.org/>>

Warren Center, 9450 E 18th St, Indianapolis, IN, (317)356-3561, (3/18B); Sun, Jun 13, 2004, 2:30pm, Ron Rhode; Sun, Sep 12, 2004, 2:30pm, Ken Double; <<http://www.theatreorgans.com/cicatos>>

■ IOWA

Paramount Theatre, 123 3rd Ave, Cedar Rapids, IA, (319)364-6300, (3/12W); Sun, May 2, 2004, Clark Wilson

■ KANSAS

Century II Civic Center, 225 W. Douglas, Wichita KS, (316)838 3127, (4/38W); 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, Mar. 21, 2004, 1:00pm, Patti Simon & Dick Kroeckel; Sun, May 23, 2004, 1:00pm, Jelani Eddington & David Harris; <<http://www.nyparamountwurlitzer.org>>

■ LOUISIANA

St. Joseph Catholic Church, Highway 22 & Pine St, Ponchatoula, LA, (504)858-7689, (2/5Wicks); Sun, Nov 16, 2:00pm, Dolton McAlpin; <<http://atos.stirlingprop.com>>

■ MAINE

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

■ MASSACHUSETTS

Knight Auditorium Babson College, Wellesley Ave, Wellesley, MA, (978)670 1269, (4/18W); Sun, Nov 9, 3:00pm, David Peckham & Wellesley Symphony Orchestra; Fri, Jan 3, 2004, 7:30pm, Ron Reeseigh; Sat, Feb 28, 2004, 7:30pm, Dave Wickerham; Sat, May 1, 2004, 7:30pm, Simon Gledhill; <www.emcatos.com>

Shanklin Conference Center, 130 Sandy Pond Rd, Groton, MA, (978)670 1269, (4/34W); Sun, Feb 29, 2004, 2:30pm, Dave Wickerham; Sun, May 2, 2004, 2:30pm, Simon Gledhill; <www.emcatos.com>

■ MICHIGAN

Crystal Theatre, 304 Superior Ave, Crystal Falls, MI, (906)875-6052, (3/21M); 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, 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, Nov. 24, 2:30pm, Dennis James; Sun, Dec 21, 2:30pm, Tony O'Brien; Sun, Feb. 15, 2004, 2:30pm, Justin Nimmo; Sat, Apr. 10, 2004, 8:00pm, Paul Roberts; <<http://theatreorgans.com/rochestr/>>

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

Capitol Theatre, 220 W Dominick St, Rome, NY, (315)337-2576, (3/7M); Sat, Nov. 15, 7:00 pm, Alan Mills, *My Best Girl* (1927) + short subject; Sat, Dec. 6, 7:00pm, Dennis James, 75th Anniversary Program, *Lilac Time* (1928) + short subjects; <<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; <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; Nov 17, Paul Roberts; Dec 23, Holiday Concert (various artists); Jan, 20, 2004, Dr. Jim Brockway & William Hubert; Feb 24, 2004, Gene Zilka; Mar 16, 2004, David Lester; Apr 20, 2004, Robert Lent; May 18, 2004, Al Moser; Jun 22, 2004, Robert Frederick; <www.proctors.org>

Riviera Theatre, 67 Webster Ave, N Tonawanda, NY, (716)692-2113, (3/19W); Wed, Nov 20, 7:30pm, Lance Luce; Wed, Dec 10, 7:30pm, Paul Staley

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 Knudtson, & Steve Eneboe; <<http://www.fargotheatre.org/>>

■ OHIO

Akron Civic Theatre, 182 S Main St, Akron OH, (330)253-2488, (3/19W); Sat, Apr, 17, 2004, 8:00pm, Jim Riggs, With Love & Hisses; <www.akroncivic.com>

Church of God, 3649 E Garfield Rd, New Springfield, OH, (330)549-3728, (4/44H); Sun, Nov 30, 2:00pm, Jelani Eddington

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

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

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

■ OREGON

Bijou Theatre, 1624 NE Highway 101, Lincoln City, OR, (541)994-8255, (Elect); Silent Film Series on Wednesdays at 1:00pm; <<http://www.cinamalovers.com/>>

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/>>

ATOS NEWS

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

HARRY HETH, EDITOR

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

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

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

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

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

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

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

■ TENNESSEE

The Paramount Center for the Arts, 518 State St, Bristol, TN, (423)968-7456, (3/11+W); <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, UT, (801)485-9265, (5/36W); Sat, Nov 22, 7:00pm, Greg Owen and buffet; Sun, Dec 21, 7:00pm, Greg Owen; <<http://www.organloftslc.com>>

■ VIRGINIA

Byrd Theatre, 2908 W Carey, Richmond, VA, (804)353-9911, (4/17W); Overtures Sat, 7:15pm & 9:30pm, Bob Gullledge

■ 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, (3/39K); Sat, Dec 13: 1:00pm, Dennis Scott, *A Christmas Carol*; Sat, Jan 10, 2004, 1:00pm, Dennis Scott, *Sadie Thompson*; Sat, Feb 14, 2004, 1:00pm, Dennis Scott, *Broken Blossoms*; Sat, Mar 13, 2004, 1:00pm, Dennis Scott, *The Freshman*; Sat, Apr 10, 2004, 1:00pm, Dennis Scott, *The Last Laugh*; Sat, May 8, 2004, 1:00pm, Dennis Scott, *The Italian Straw Hat*; <http://theatreorgans.com/wi/milwaukee/orientaltheatre/>

Phipps Center for the Arts, 109 Locust St, Hudson, WI, (715)386-8409, (3/15W); 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; 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 & Petersham Roads, Marrickville, NSW, (02) 9629 2257, (2/11W); <<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/>

Church of the Redeemer, 89 Kirkpatrick St, Kingston, Ont, (613)386-7295, (3/28K); Sat, Nov 29, Dave Wickerham; Sat, Mar 27, 2004, 8:00pm, Regional Artists; Wed, Apr 28, 2004, 8:00pm, Simon Gledhill; Fri, May 28, 2004, 8:00pm, Peter Hansen

■ 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); <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.freemove.com/civic_compton>

Fentham Hall, Marsh Lane, Hampton-in-Arden, Solihull, +44 1564 794778, (3/11C); All Concerts Sunday at 3:00pm; 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, Dec 7, 2:30pm, Michael Wooldridge; <www.atos-london.co.uk>

Portslade Town Hall, Victoria Rd, Portslade, Sussex, (0)1293 844788, (3/18C); 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; Nov 9, Nigel Ogden; Dec 14, David Lowe; <<http://www.cinema-organs.org.uk/ukinstal/ritzbhall.html>>

St. John Vianney RC Church, Clayhall, 1 Stoneleigh Rd, Ilford Essex, 44 (0)1525 872356, (3/7C); <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); 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, Nov 16, 2:30pm, Byron Jones

Woking Leisure Centre, Woking Park, Kingfield Rd, Woking, Surrey, (3/17W); 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>

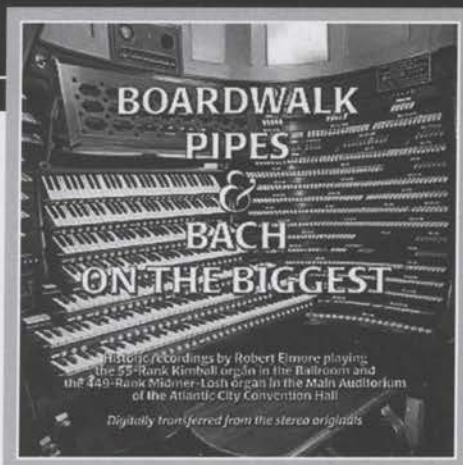
A SPECIAL ANNOUNCEMENT

BOARDWALK PIPES AND BACH ON THE BIGGEST

The Atlantic City Convention Hall Organs

The Atlantic City Convention Hall Organ Society, Inc. announces the release on Compact Disc of the two legendary Mercury stereo recordings **BOARDWALK PIPES** and **BACH ON THE BIGGEST** featuring Robert Elmore playing the 55-rank Ballroom Kimball organ and the 449-rank Midmer-Losh organ in the Main Auditorium of the Atlantic City Convention Hall, now re-named Boardwalk Hall. The recordings were made in 1956 when it is thought that both organs were in nearly complete operating condition. The CD is available online at www.acchos.org or by calling the Organ Historical Society at 804/353-9226.

BOARDWALK PIPES features selections by Sousa, Kreisler, Elmore, Weaver, Kramer, Boex and Clarke. **BACH ON THE BIGGEST** includes the Toccata and Fugue in D minor,



Wachet Auf!, In Dulci Jubilo, and the Toccata, Adagio and Fugue in C. The famous Grand Ophicleide stop on 100" of wind is heard on Wachet Auf!

To make this CD recording in 2003, the *stereo original* tapes were transferred to digital format sampled at 88.2 kHz/24 bit, and the CD recording was mastered using the High Definition Compatible Digital® process.

Proceeds from the sale of these recordings will benefit the restoration of the organs in Boardwalk Hall in Atlantic City, New Jersey.

Recorded by Mercury Records on November 23–24, 1956 in Atlantic City, New Jersey *Boardwalk Pipes* and *Bach on the Biggest* appear courtesy of Mercury Recordings under license from Universal Music Enterprises.

(This CD will be reviewed in a future edition of the Journal.)

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Meet The New ATOS Board Members

The following three ATOS members were elected to the ATOS Board of Directors:



D. John Apple

It was with great pleasure that I learned of my election in April 2003 to the ATOS Board of Directors. I enjoyed conversing with many ATOS members during the convention in Oakland. I hope to see more of you over the next two years as all of us keep the mission of

ATOS alive into a new century and millennium.

Growing up near Ann Arbor, Michigan, I became interested in the organ through my church. One of my first occasions to hear a theatre organ live was when Gloria Swanson (my mother's cousin) and Lee Erwin came to the Detroit area for a showing of her unfinished silent film *Queen Kelly*. I also learned more of the theatre organ when a neighbor became involved in the restoration of the Barton in the Michigan Theatre, Ann Arbor. I began taking classical organ lessons in my late teens, which lead to my majoring in music up to a Master's degree.

In 1982, I moved to Charlotte, North Carolina and have been a church musician as well as working for a retail sheet music dealer there. In 1983, I began working on a research project covering all the pipe organs in Charlotte leading to its publication for the 1985 AGO Regional Convention. Because of my interest in theatre organ, I also investigated whether any theatres remained in Charlotte that had had a theatre organ. This began a project that continues to this day—to preserve and restore the Carolina Theatre in Charlotte as well as find a theatre organ for its chambers. After joining ATOS in 1986, I founded Metrolina Theatre Organ Society (MTOS) during the fall of 1989 in order to find some like-minded people who would help to accomplish this theatre project. This led to the founding of a second non-profit organization, the Carolina Theatre Preservation Society (CTPS), in 1997 by Charlie Clayton, an MTOS member. Currently, I am President of MTOS and Vice-President of CTPS, as well as historian for the Charlotte Chapter AGO.



Robert D. Davidson

I have been a member of ATOS for over 30 years. My association with ATOS began as a child where my parents had to join in order that I might participate with the Central Indiana Chapter. At the age of 14, a local theatre entrepreneur who was installing a

Uniphone theatre pipe organ, rescued from a Jewish Synagogue, introduced me to the theatre organ. With his encouragement and teaching, I not only became a trained technician but also was given the opportunity to learn to play. Through his assistance, I had the opportunity to study with Dessa Byrd, Kay McAbe, Lee Erwin, John Muri, and Buddy Nolan. By the time I was 21, I had the wonderful experience to perform in public on many of the excellent installations throughout the

Midwest. This encouragement and enjoyment of performing has led to many excellent years by being active with ATOS both locally and nationally. It has given me the drive to serve as an officer in the local chapters and continue to support the work of ATOS to educate the public for saving and supporting these beautiful instruments and the many hours of volunteer service to prepare for concerts, workshops, and maintenance. Now as years have past and I have matured as an adult, I feel that it is time to return the many years of enjoyment by serving as Vice-President of the ATOS.

I was born in Indianapolis, Indiana. During my elementary years of schooling, my parents encouraged piano lessons as well as learning a band instrument. While attending college at Ball State University, Purdue University, and Indiana University, I was fortunate to take classical organ as an elective. After graduation, I was introduced to Dr Mallory Bransford, Dean of the Organ Department at Butler University, where I became his associate organist at Zion Evangelical United Church of Christ and the Scottish Rite, Valley of Indianapolis. As the love for the theatre organ continued, I became even more active with Central Indiana becoming its youngest President in 1980. I have so many friends to be thankful for at CIC-ATOS for all the wonderful years of enjoying those beautiful instruments. Upon moving to Florida in 1991, there were few organs in the St. Pete/Tampa area. I was fortunate to meet a lady organist with one of the local Baptist Churches that hailed from Indianapolis and soon became her assistant. Upon her retirement, I became the organist and was happy to be able to combine the classic with the techniques of the theatre organ as the music of the Southern Baptist Church is more theatre style in nature than classical.

With my business experience and current position as a corporate engineer at Jabil Circuits, Inc., I feel that I can bring to the ATOS membership, officers, and board members considerable enthusiasm, knowledge, and ideas for continued growth of our great organization. I look forward to working and planning our future to ensure future generations will be able to experience this very brief part of history. Exposure of our young people to the organ and encouraging them to learn to perform or just play for enjoyment will give continued life to our mission. Preparing for the future preservation should be foremost in our plans. Additionally, we must be very active with our local chapters encouraging them to host regional and annual conventions whereby we can expose more to the public of our charter and mission to preserve these most wonderful instruments and at the same time assist the chapters to raise the needed funds to sustain a most memorable and interesting chapter in our history.



Fr. Gus L. Franklin

While he is a newly elected Director, Fr. Gus is certainly not new to the Board. At the recent Oakland Convention, he completed his third year as ATOS Vice-President, as well as the Chair of the Board of Trustees of the ATOS Endowment Fund. Additionally,

he served briefly as the Publisher and then as the Publications Manager. Chair of the Publications Review Committee, and as Chair of the Web Site Committee. These various responsibilities have provided him first-hand knowledge of nearly all of the current programs and operations of ATOS. That may explain, at least in part, his being selected by the Board to serve as the current President of ATOS.

Just over five years ago, Fr. Gus opted to take the earliest possible retirement from parish administration in order to have the time to become more involved in the music world, especially that of the organ, and more particularly of the theatre organ world and ATOS, of which he has been a member since 1994. He organized the Central Illinois Chapter of ATOS—officially chartered in July 1998 at the San Francisco Convention—and continues to serve as the first President of that chapter. In 1999 he was one of the judges of the ATOS Young Theatre Organist Competition.

Currently he is a diocesan coordinator for the national Church Leadership Program for Musicians and Dean Emeritus of the Diocese of Quincy (Illinois) and holds baccalaureate and/or graduate degrees in mathematics, music, and theology. In addition to having served as a parish priest and administrator, he has been a mathematics professor, church organist, choir director, liturgics and church music professor, and “cocktail lounge” organist.

Fr. Gus attempts to be aware of the ideas and opinions of theatre organ enthusiasts of all ages worldwide. He is eager to continue to work with the Board to further current ATOS programs and projects and also to explore possible new incentives. At all times, however, he tries to be particularly sensitive and attentive to the collective experience, wisdom, and insight of the membership of the Society, especially that of the Directors and other Officers.

YOUTH REPRESENTATIVE TO THE ATOS BOARD OF DIRECTORS



Michael Cierski

Hello everyone, my name is Mike Cierski and I am the Youth Representative to the ATOS Board of Directors. It is a pleasure for me to be writing an article about my experiences serving as a Board representative. My journey started a year and a half ago when current

Board Director, Don Bickel, sent me a letter stating that the Youth Representative position was vacant and after reviewing the applications for the position, I had been selected by the Youth Representative Committee to fill the position.

My love for theatre organ began when my grandparents took me to hear the Golden Voiced Barton theatre pipe organ at Pipes and Pizza in Lansing, Illinois. After that experience, I always dreamed of being that “organ guy.” I actually made a home organ installation out of legos and gave concerts for my friends and family. Pipes and Pizza closed some years after and I was searching for ways to “bring back” the joys of my childhood. During high school, I became involved in JATOE. Pipe Organ Extravaganza III was my first time encountering a theatre pipe organ since Pipes and Pizza closed and I was


enthralled at what I heard. I knew that I needed to become more involved, to educate myself, and to meet other theatre organ enthusiasts.

Since 1999 I have been rediscovering the theatre organ world with great enthusiasm. I accepted this position without any question and my first experience with the Board took place in my hometown of Chicago. I remember settling down in my hotel room wondering what I would encounter the next day. Then it happened, “butterflies in my stomach.” I was thinking that the Board would not accept me because of my age, I’m inexperienced, I’m not the perfect player, or because of my choice in clothing, or that I would be intimidated by them. Man, I was goin’ nuts. So, like anyone would do in this situation, I slept on it. When I awoke in the morning and prepared to start my day, I had feelings of excitement and was a little bit apprehensive about going to this meeting.

Walking to the meeting room, I met up with Don Bickel and a few other Board members. The room was big with a long table right in the middle. I really enjoyed the complimentary breakfast. There is nothing like free food! As I looked around the room, I was met with warm smiles and greetings that really made me feel appreciated. The meeting started around 9:00 a.m. We said the Pledge of Allegiance followed by a moment of silence to remember the victims of September 11th, 2001. Then, after that, we got right down to business. We were presented with a huge meeting agenda and to my surprise; we accomplished everything on that list (three pages) in one day.

Finally, it was my turn to speak. I really did not know what to say at first and I had nothing to report since this was my first meeting. But, I assured them, as I will to you, the ATOS family, that I will do my best to “bring in” the younger generation so that the theatre organ world will not die, but will grow. As a child I remember sitting with my family at Pipes and Pizza and being happy. I want everyone to be proud of our great American instrument and to preserve her future.

I was very impressed with the professionalism that our Board of Directors bestowed upon me and I am very happy to call each one of them my friend. As a young adult, it’s hard to find good mentors that will help you learn “the ways of the business people.” With this group, I am happy to say, I have found them. What an experience so far. It is amazing to me that a bunch of people come together and volunteer their time to help preserve an “old instrument.” Like I say, There is nothin’ like being a servant to the true ‘King of Instruments,’ the theatre pipe organ.

Also, I just want to thank all the people I met at this year’s convention in July. Thank you for supporting the theatre organ world. Thank you for all the wonderful comments and suggestions that were presented to me. I’m looking forward to the future and I know you are too. It is up to all of us to make a difference. Parents, tell your kids. Grandparents, tell your grandchildren about the joys of the theatre pipe organ. If you have any questions, give me a call 708/785-4986 or email me at Cierski@atos.org. 

Dan Bellomy and Jeff Weiler were re-elected to the ATOS Board of Directors. Their biographical information appeared in the September/October 2000 issue of the Journal.

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 March/April issue is January 5, 2004. If possible, send all text via e-mail to: baker@atos.org, 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. **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. Thank you for your cooperation.

ATLANTA

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

Atlanta, Georgia. Our *Old Time Radio Show* on May 10, at the Callanwolde Mansion, was a great success. We had 130 persons in attendance, and raised over \$900 for our Stephenson Page Project. John McCall and Ron Carter accompanied three different live 1930's style radio shows, *Fibber McGee and Molly*, *The Shadow*, and *Flash Gordon*, in addition to a variety show. National board member Michael Kinerk and friend Dennis Wilhelm were in attendance, and were so impressed that they have supported our efforts to do a shorter version as a pre-glow event, at the Fabulous Fox Memorial Day Weekend of 2004. The radio show will be the warm-up act for none other than Lyn

Atlanta Chapter artists who performed on the Page at Stephenson High School, from left, Ron Carter, Neil Pollock, Wanda Carey, and Larry Davis.



Larsen, presenting a theatre organ concert in the majestic Egyptian Ballroom on Friday night of that weekend. The Allen Organ Company will be providing, from their factory, a large theatre organ instrument. (Maybe the debut of a new product?) Who knows at this time, but it will be big and state of the art!

On May 18, we were treated to our annual "Hamm-O-Rama" at the Roswell residence of chapter member Lee Lanier. Shannon Tebo was our featured artist. Shannon is currently the organist at the Cathedral of the Holy Spirit in Decatur. He is also a consultant, in piano and organ retail sales, for the Steinway Piano Galleries. Shannon gave Lee Lanier's D-152 Concert model (opus 1929) a real workout. Shan-



Bob Haag, Jack Sandow and Rick McGee discuss restoration of the Page Organ console at Stephenson High School.

non brought several musician friends along, and honored requests from the very appreciative audience.

In May, Ron Carter accompanied the Silent Film, *WINGS* at the historic Ten-

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Mark Renwick playing Ron Carter's Allen GW4 with Carrie Renwick singing.



Hamm-O-Ramma at Lee Lanier's. Shanon Tebo at the Hammond keyboard with Dr. Phil Rogers singing.

nessee Theatre, in Knoxville Tennessee, on the recently restored three manual Wurlitzer. This event was well attended, with 400 persons attending a Sunday afternoon matinee. This was the last public theatre organ concert until January of 2005, when the theatre will reopen after a \$20 million expansion and renovation. Ron received excellent reviews, and there was not a dry eye in the house at the conclusion of this memorable film.

In June, Mark and Carrie Renwick provided a wonderful afternoon of theatre organ music, with vocal solos by Carrie and the use of a real Theremin with organ accompaniment, at the Lake Somerset Residence of Ron and Donna Carter. These two Floridians are excellent musicians, and the Allen GW4 never sounded better under the capable hands of Mark. Their musical selections, and Mark's judicious use of registration, made this a first-rate afternoon of musical entertainment. Seventy persons packed the Carter house, and afterwards we retired to a Marietta bistro for a very

"hot" evening of dinner and fellowship.

In July, over 20 Atlanta ATOS members attended the wonderful ATOS Convention in San Francisco. Our accolades go to the Nor-Cal Chapter, for a smooth running five days of theatre organ bliss.

Dennis James accompanied the silent film, *Phantom of the Opera* at the Atlanta Fox on July 20. There were over 700 persons in attendance, and our chapter had a table in the lobby with information about the upcoming Fabulous Fox Weekend, and about ATOS. Several hundred fliers were given to patrons as they exited the theatre.

In August, we had a potpourri of entertainment on the Mighty Page, the chapter theatre pipe organ at Stephenson High School. New member Larry Davis, Neil Pollock, and Ron Carter played several selections using a two-manual Style-D Wurlitzer console that can play seven of the existing eight ranks. Both chambers are now winded, and pipes have been racked in the Solo Chamber. As soon as the four-manual Page console is finished, we will have 21

ranks of theatre organ playing in a very live acoustic environment, with seating for 400 persons. The organ will be operated by a state-of-the art relay/combo action system. In fact, we had a surprise with none other than Walt Strony playing the instrument (all eight ranks) via playback, with his wonderful version of, *Victory at Sea*. WOW! Ron Carter also had a surprise for us. He had developed an original score to accompany the film trailer for the film, *Titanic*, using music from the movie. Quite thrilling, and just another way to use the theatre organ with modern day movies! Several persons said that the use of the theatre organ, playing the various themes from *Titanic*, was more emotionally moving than the original movie trailer music.

Of course everyone MUST mark his or her calendars now for our, "Fabulous Fox Memorial Day Weekend," May 28-30, 2004. It is going to be a jam-packed time of theatre organ events. Lyn Larsen, Simon Gledhill, Walt Strony, Clarke Wilson, and Richard Hills are the artists. It just doesn't get much better

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than this. Also included . . . an old-time live "Radio Show" with theatre organ accompaniment by Ron Carter and John McCall; private behind-the-scene tours of the Fox Theatre; a workshop on Theatre Organ Registration; a presentation on the history of the Fox organ; a record store; electronic organ demo rooms. "Is this a Regional or a National?" someone asked. It is neither! There is additional information about the weekend on our website: www.theatreorgans.com/atlanta, and elsewhere in this issue. A registration form will be included in the next issue of THEATRE ORGAN.

It is going to be a HAPPENING! Ya'll COME!

Ron Carter

CENTRAL FLORIDA

Bill Shrive, President, 727/526-0564

Tampa, Florida. Our July concert, at Pinellas Park Auditorium, featured member Rev. Fred Trunk at the Wurlitzer. Fred has a distinguished biography, having served for 39 years in eight churches in three states. He has earned degrees in music and theology. Fred has performed many programs of sacred and secular music. He is the founder of Simply Gospel Ministries, which promotes quarterly organ concerts. He is also one of the preshow organists at the Polk Theatre, in Lakeland. Fred played a variety of music that was enjoyed by everyone. After the concert, there was a sing-a-long with Linda Van Twistern leading the singing. The program concluded with a patriotic duet, featuring Fred at the Wurlitzer and Johnny June Carter at the piano. There was open console afterward. One of the visitors who played was Dr. John Landon, who is well known for his very fine book on Jesse Crawford. John recently moved to Florida.

On August 24, Rosa Rio gave a great performance at the Tampa Theatre Wurlitzer, accompanying the silent film *IT*, starring Clara Bow. It was preceded by a mini-concert, and a sing-a-long. The music was excellent, and it is always interesting to see how Rosa fits the music to a particular scene. She mentioned several groups that were in the audience, and also well-known theatre organist Ashley Miller. The theatre was packed, and it was great to see the enthusiasm from the crowd. Everyone had a good time.

We are happy to report that the Robert Morton is playing again regularly, at the Polk Theatre in Lakeland, before the movies on Friday and Saturday evenings, and Sunday afternoons. There have been many favorable comments about the organ.

Our thanks go to all of our fine technicians, for their hard work and dedication to our three organ projects. They are Bill Shrive, Richard Gleason, Dennis Werkmeister, and Bob Courtney.

Sandy Hobbis

CENTRAL ILLINOIS

Fr. Gus Franklin, President
217/585-1770, franklin@atos.org

Springfield/Champaign-Urbana, Illinois. It's becoming customary for the Central Illinois Chapter to hold their Annual Membership Meeting at what has been called, "the O'Fallon Annex to the Ringling Brothers Barnum & Bailey Circus Music Museum" and for it to be hosted by its congenial ringmaster, Jack Moelmann. This year was no exception to that tradition. At Jack's home in O'Fallon, Illinois, one finds the most fantastic array of known, and many unknown, traps and percussions. Possibly the only thing missing is a set of tuned tympani, although he likely has that in some sampled or synthesized form!

Festivities commenced with an hour-long concert by Stan Kann, the ATOS 2003 "Organist of the Year." His program was absolutely delightful. While he is certainly well known nationally, his name is nearly a household word in the St Louis area. At least one member there recalled meeting him in 1962, when George Wright came to town to introduce a new Allen organ installed in Kiel Auditorium.

The chapter was pleased to welcome guests Gary Hanson and John Cornue, from the Milwaukee-based Dairyland Chapter. Gary is the President of that Chapter, and the owner of the Organ Piper Music Palace (pizza & pipes restaurant) in Greenfield (a Milwaukee suburb). He is also the ATOS 2003 "Honorary Member." Our newest chapter members, Fern Siemens (the very able Chair of ATOS Election Balloting) and Emil Bubash, both from the St Louis area, were also able to be with us.

We really did have a business meeting, with all the usual necessary items and the re-election of our President and

Vice President. Bishop Ron Greeson previously had been appointed by the Board to fill the unexpired term of our (now-departed) charter Treasurer, Leo Kikendall, after he was placed under the care of a hospice program.

Open console time followed, with selections played by Fr. Gus Franklin, Jack Moelmann, Warren York, John Cornue, Gary Hanson, Bishop Ron Greeson, and LeRoy Cramer. Sandwiched within that time, we enjoyed a delicious potluck dinner that included numerous wonderful and tasty choices leaving us all "full" of gratitude and enjoyment.

By acclamation, Jack was 'persuaded' to conclude the day with his stirring "Tribute to America" medley. "Well done," Jack; and thanks much for your gracious hospitality.

Tom Williams

CENTRAL INDIANA

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

Indianapolis, Indiana. July brought an incredible amount of rain and flooding to the Hoosier State this summer. In an effort to combat the dreary weather, a few Central Indiana Chapter members flew to sunnier pastures, literally. The ATOS Annual Convention in San Francisco provided an excellent escape, not to mention fantastic theatre organ music. Due to the western migration of many members, no monthly meeting was held, yet exciting actions were in the works. Despite doubt that the Walker Wurlitzer project would come to fruition, a formal agreement between CIC-ATOS and the Walker Theatre in downtown Indianapolis was signed. The sounds of a theatre pipe organ are now, with certainty, to be heard again in the unique venue that is the Walker!

While July may have been a quiet month for the Central Indiana Chapter, August was to run at double-time. Ken Double demonstrated the meaning of his surname, with double concerts and double duty as an artist. The first of the two concerts featured Mr. Double at his musical home of the Long Center for the Performing Arts and the 3/21 Wurlitzer, although he was a bit late in starting the show—two months to be exact. The event, originally scheduled for June, was hit with a hockey stick into August as a result of Ken's double professional lives.

Just as individual games go into extra periods, so do hockey seasons. The team for which Ken is radio commentator did win their championship, so at least the delay was worthwhile—we just hope no one sat at the theatre for two months wondering when the show would start.

The second of our double Double concerts featured Ken at the Warren Performing Arts Center 3/18 Barton. A packed house was treated to a salute of the great crooners and ladies of song. The second half of the afternoon began with a double feature of Ken at the Barton and Kurt Schakel at the grand piano, in a duet performance. As mentioned previously, during his return to Indiana, Ken held down double-duty as an artist, that being concert artist and recording artist. The recording is the second made on the 3/18 Barton since being installed at the Warren Performing Arts Center, and is set for release in late 2003. Of course, it must be pointed out, this makes for double recordings on this particular instrument.

Enough with the double-time, . . . in just a moment. The Central Indiana Chapter is proud to congratulate two of our members, Phil and Diane Underwood, on receiving a "Historical Organ" Citation from the Organ Historical Society for their 1921 Wurlitzer Opus 471. With the prior recognition as an instrument of historical merit from ATOS, the instrument is, you guessed it, a double-honored installation!

Shawn Chase

DELAWARE VALLEY

Vincent Kling, President, 610/935-9419

Chester Springs, Pennsylvania. As mentioned in a previous article in this magazine, we are now giving news about the organ activities in our other venue,

DICK AUCHINCLOSS



Jack Serdy announcing the upcoming installation of the Wurlitzer at the Colonial Theatre.

DICK AUCHINCLOSS



Walt Strony after concert.

The Colonial Theatre in Phoenixville, PA, just outside Philadelphia.

On August 24, 2003 our Society, along with The Allen Organ Company of Macungie, Pennsylvania, the Grafton Piano and Organ Company of Souder-ton, Pennsylvania, and the Colonial Theatre, presented a concert featuring nationally acclaimed theatre organist Walt Strony. He played a George Wright Signature Supreme Allen digital organ, the latest model. The speakers were placed in the empty organ chambers, so one got the impression that a real pipe organ was in the house. As the lights dimmed, the theatre was surrounded with brilliant music. Slowly, as the lift came into view, the audience could see Walt at the four manual console. Mr. Strony, our hats are off to you for your brilliant concert. Thank you very much. People who were unable to attend were sorry they missed it.

Prior to the concert, President Vincent Kling told the audience how much music has an effect on the body, mind, and spirit. This concert was a part of

the 100th anniversary celebration of the Colonial Theatre. It was built for the town with funds provided by the Phoenix Iron Works. In recent years, it was featured in the movie, *The BLOB* starring a very young Steve McQueen, and also in several ATOS conventions. It is undergoing a major renovation.

At intermission, our member Jack Serdy told everyone that the Colonial Theatre expects to install a 1922 three-manual Wurlitzer pipe organ that will contain almost 2,000 pipes. The instrument was in the Hippodrome Theatre, Buffalo, New York, for 25 years. The organ was a gift to our Society from the Estate of Roland Kurek, who stated in his will that a worthwhile organization keep it intact for people to enjoy. As part of the bequest, funds were given to refurbish and install the organ. We hope to have it ready for playing in one to two years. Jack is leading the team that will accomplish this.

Our thanks to all our members including Rudy Lucente, the Allen Organ Company and the Grafton Piano

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and Organ Company for providing the organ, the Colonial Theatre, and last but not least Walt Strony for putting on such a marvelous show.

Rose Etzel

EASTERN MASSACHUSETTS

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

Wellesley, Massachusetts. ATOS has accepted EMCATOS' bid to host the 2006 ATOS Regional Convention once again, and it will take place in early November. Additional to our previous venues, there are several potential new ones that will be considered as well as artists. So, as the expression goes, "Stay tuned."

Stanley C. Gamiss

GARDEN STATE

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

Trenton, New Jersey. July is a month to plan vacations. Our famous Jersey Shore lures many people. Patriotic parades, barbecues, and picnics are very popular, too. Some members, eager to experience the "Great Organ Days by San Francisco's Bay," made arrangements and flew to Oakland and San Francisco for our ATOS Convention 2003. Seven exciting days listening to the varied selections by 15 professional organists, performing on world class, "tip top" theatre pipe organs, was just Heaven to me. Kudos to the talented crews who spent hours caring for these marvelous organs. Thank you Nor-Cal Theatre Organ Society for your friendly workers, and your refreshing programs at theatres and special buildings. The two afterglow programs gave us a glimpse of your lovely part of California. Nor-Cal, you will be fondly remembered.

JOE VANORE



Candi Carley-Roth with David Heitz, owner of his dream organ, a 3/23 Wurlitzer.

The popular theme song that Jersey people are singing now is, "rain, rain, go away!" Happily, the sun was shining on Sunday July 27 when our members attended a great picnic at the summer cottage of Cathy and Bob Martin. This has been the seventh year that the Martins have invited all of our members. There was an abundance of drink and food, with a variety of special dishes made by our members. The main attraction of the picnic was the barbecue hosted by Bob, with the help of Michael Fox, served to everyone during the day. Some members relaxed and chatted, enjoying the shoreline of the famous Lake Hopatcong. Organ crews gathered in a charming waterfront gazebo, comparing important work and shared notes on the restorations of our four theatre pipe organs. Reluctantly, the evening with dark clouds came quickly, and we closed the fun day, once again thanking Cathy and Bob. They are wonderful hosts.

Our chapter has a yearly tradition at the end of August that is called, "Organ Crawl Time." Vacations are ending, and children are preparing for school. The

JOE VANORE



Concert artist and president of GSTOS Chapter, Don Hansen

cooler weather is a perfect time to visit other interesting theatre pipe organs. Vice President Greg Klingler and President Don Hansen made arrangements for us to visit two homes in Pennsylvania, also inviting our surrounding ATOS chapters, New York, South Jersey, and Delaware Valley.

On Saturday August 23, members of all four chapters arrived in Levittown, Pennsylvania at the home of Jim and Dorothy Shean, known for their beautiful 3/19 Wurlitzer theatre pipe organ. The interesting open console program began at 11:00 a.m., and happy music soon filled the air. Every organist had a chance to play and enjoy this large pipe organ, that has two chambers installed, and covering most of the ceiling in the living and dining rooms. Light refreshment was served, and friendships renewed with other chapters. Time swept by too quickly. Before leaving, our chapter presented, as a token of love and gratitude, a special impressive gift. It was a designed Christmas ornament. It was

CONTINUED ON PAGE 59

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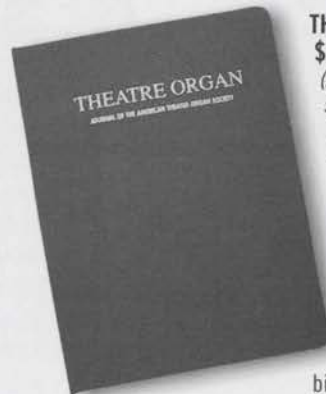
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This publication was developed to help educators teach the history of the theatre pipe organ. It is designed to be used with students in the upper elementary school grades through junior high school age. It approaches the subject of the history of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

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



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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.

The Big One By The Bay

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several points between the two. He finished this portion with a socko "Tea For Two." Then it happened: In terms of electrifying an audience into a response almost beyond belief, Walter took the cake this year. And he did it with one of the great dramatic showstoppers—"Malegüeña." There was a powerful pedal accent after the opening that signaled the upcoming fireworks. And boy, did they ignite. Dynamic and registrational contrasts toyed with the audience's emotional valves, and then came some bold, dark brass that turned up the level several more notches. And the way he slowed up a series of brass accents put the screws to the excited crowd even more. There were too many musical devices at work here to note and list. Then all Hades broke loose at the stupendous coda. In the past few years, we have witnessed some of the theatre organ's superstars play something so exciting that the audience would, as I have described it, "whoop, holler, cheer, and even yell a bit." Well, on this night, Walt Strony seems to have hit a new high in audience response. Some borderline screaming was heard as the house responded to his playing of "Malegüeña!" The pandemonium went on for some time before dying down. And remember, like Ken Double, this crowd was definitely not drunk!

His "On The Trail" was a superb rendering with some nice orchestral touches, and a most effective soft passage on the solo Chrysoglott. Into the opera excerpt from *Turandot*, Walt breathed a full measure of its inherent Italianate passion. The warmth could be felt amidst the attendees as he made the familiar melody sing.

Next up was a group of songs popular in 1931. He did a jazzed-up "Up A Lazy River" which featured a call-and-answer between the main chamber Tuba and the more prominent solo Tuba Mirabilis. A bit of "Swanee River" was heard in the ending. After "As Time Goes By," he employed a jazz combo sound for "I Don't Know Why." It gradually increased in complexity and seemed as though more than two hands and feet were involved. The medley was nailed with one of those fabulous upward runs, followed by a fingered trip back down and a powerful exclamation mark. Part one ended with "In The Mood," a brassy, driving big band era classic that primed this bunch for the second half, and exhibited some increasingly impossible manual hopping.

Part two got off to a strong start with "I Got Rhythm," with some fancy finger work near the end. The theme from *Route 66* started as a jazz motif with a Trumpet-like Post Horn part and a short segment of Tuba on the melody. The Tuba and Post Horn alternated as the combo backing continued and went into a jazz strut propelled by big combinations. He wound it up with an interesting chord and resounding stinger, ala Dan Belomy (the mediocre guy). Walt then dipped into some 1926 oldies including "Baby Face" and "Someone To Watch Over Me." In "Birth Of The Blues," he exercised considerable attention to detail, such as the two contrasting Oboe-family reeds used just briefly.

Next, in a most atmospheric intro, a pedal reed sounded forth, followed by a mood-setting sequence of strings, accents of Vibraphone (L) and Chimes (R), then the melody of "In The Still Of The Night" appeared, played with the wonder-

fully velvet-like marriage of Tibia and Clarinet. A mass of broader strings melted seamlessly into a majestic Diapason chorus, which then dovetailed into a big, smooth theatre organ ensemble. The entire sequence was something to behold. After practically turning it into a short symphony, he returned to the solo Clarinet, then on to an ending of great beauty. Strony played a sprightly Latin tune, and then we heard a medley of love songs. The evening came to an exciting conclusion with an excerpt from *Carmen*. His use of the strings was exceptional; first dark in color, then soaring in a way we've never heard a real orchestra do. Who says most theatre organ strings are anywhere near the sound of frying bacon? The final couple of minutes were absolutely breathtaking. It almost seemed as though this music was written for the theatre organ. Strony is one of the theatre organ's true, solid, heavy hitters, and on this night, he kept hitting 'em one after another, clear out of the park. But in his case, Walt was doing a lot more than simply hitting a ball with a stick.

Monday Morning, July 7th: Ron Reseigh

We found ourselves back in the Grand Lake Theatre once again to hear 22 year-old Ron Reseigh make some magic at the 3/18 Wurlitzer. He immediately knocked out the crowd with a perfect rendition of George Wright's "Mississippi Mud" (like a mini S. F. Fox experience), and spread across the stage opening was the center section of the actual San Francisco Fox's main stage curtain! Near the end of "Mud," Ron worked in some extra fancy business. Showing the gentle lope of yesteryear, he played a Joplin rag with clean, light registration. In his Gershwin collection, "S Wonderful" was delivered with captivating, unusual rhythm on tuned percussion. "Embraceable You" had some inventive twists and tasty harmony, and it served the music well. There was a big buildup followed by one of those startling dynamic drops back to strings, then some goose bump-raising chords leading to a faultless Tibia roll. It all finished with "Strike Up The Band." The sustained note at the end was overlaid with a snatch of "Rhapsody In Blue," all of it crowned with an exciting crescendo. "Cry Me A River" was a study in subtlety with a Clarinet solo riding on a lovely celeste. "On A Slow Boat To China" moved along at a jazzy clip, the melody played on color reeds with well-placed Post Horn accents. Things really started to boil with the big ensemble that continued on. "Roller Coaster" was another wordless tribute to G. W.—superbly played with all of the many rapidly played notes in place and the counter melody present. It was another chunk of proof that this young man "has it." It was a wild ride, but the cars never even came close to derailing. After the applause, he breathed a big sigh of relief into the mike.

What he did next blew the audience's collective mind as it turned out to be one of those rare moments that can truly be described as "stellar." Ron played an assortment of music from the *Star Trek* movies that went way beyond what anyone expected. It all began with a three-part cascading fanfare on separate brass ranks, leading to the main open that dropped back to a sustained pedal note. Then a carpet of strings supported the Tuba on melody. What followed was a hard-to-describe sequence with amazing atmospheric properties. It was a near-cinematic experience. After a solo of unusual beauty, he rendered a very short piece of filigree that cannot be described with words. It went by in just about five seconds, but it was one

of the most exquisite textures I have ever heard on any instrument. Near the remarkable conclusion, Bob Maney turned to me and said, "He knows how to weave a spell." After this feat of musical genius, the old knuckle-buster "Tico Tico" took off in another direction with several points of interest, including a deft interplay between color reeds before the fireworks really got started. It cooked along, and then a big church organ-like bridge moved it into a bold, fast sequence. I had been trying to scribble fast enough to keep up with his pace, when I looked up from the notepad, and ye gads! . . . he's playing on only the pedals! "Goofus" was infused with some of G. W.'s famous treatment of "South." We heard some very nimble maneuvering that again activated the toe-tappers. It sported a strong "South" ending.

Young Ron amazed us once again with an arrangement utilizing tremendous dynamic range: "You'll Never Walk Alone" began with Diapason and Chimes, moving on to a bed of flues with the melody on the familiar Tibia and Vox. He worked emotions to the max by skillfully terracing the levels upward as this inspirational piece unfolded. In a most effective final move that even some of the best artists overlook, Reseigh closed all the swell shades on both chambers right before the final chord. He then hit the last note "full throttle" and, as it was sustained, gradually opened all the shades. At full song, the substantial 18-ranker was connecting with the heart and soul of every person in the auditorium. After the standing ovation, Ron followed up with "Goodnight Sweetheart" leading to "I'll Be Seeing You," a gentle farewell. At the age of 22, this young dynamo is doing things at the console that the old-time "greats" never came close to matching, even after a lifetime of playing. Ron Reseigh is clearly a good candidate to be one of the major torchbearers for the theatre organ in the coming decades. Keep your eyes on this guy.

Monday Afternoon

After lunch, we all hopped the BART train to Berkeley for the Young Organists Presentation at 2 p.m. Ken Double had obviously been duly impressed with Walt Strony's concert the night before. He commented to the house, "He was stunning . . . and he played well too!" The console used by the young artists this afternoon is the second Berkeley control center. It's a dolled-up gold-on-white four-manual beauty that plays 33 of the Wurlitzer's 35 ranks. Adam Evans from the U.K. was the first of two to play. His intro was like that of a 30-year veteran with a sparkling trill and escalatory phrases going into "That's Entertainment." The overall handling and registration was without flaw. There were rapid transitions, nice accents and a strong finish that really stirred the observers. He moved on to "A Nightingale Sang In Berkeley Square," a mature arrangement that ventured into a jazz-waltz tempo for a bit. He managed to breathe new life into this familiar standard. His "Take 5" showed correct rhythm, with good choices of solos and combinations. This lad has advanced quickly to master some rather challenging music. "Sonata" was an interesting mix of classical and theatre organ. He appeared to be lost for a brief moment, but recovered quickly. But almost every artist at the convention had a couple of "bumps in the road," and they were so minor, only one or two might be remembered. These talented





musicians are not robotic playing machines, and there is no second take in a live concert. Adam has always been rock-steady in previous performances, and he continued in that manner. He launched into a very fine medley from *Oliver* that started with "Consider Yourself" and featured the likes of "As Long As He Needs Me." The entire package was characterized by good taste and sonic variety. The massive conclusion was underpinned by the 32' Diaphone. Evans played a "hip" version of "Serenata"—a brisk tempo and some very jazzy stylings. He gave it a brassy intermezzo, and then turned to the expected lilting beguine tempo. "Who" ambled along with a vintage air, and he handled the fancy work of the Ron Rhode arrangement with ease. Adam really understands the tonalities and potential of the instrument. He closed with "Danse Macabre," appropriately spooky and registered as we've heard nobody else do.

During the intermission, we saw a nicely put together promo of the 2004 Atlanta Regional. The slide show revealed many views of the big Atlanta Fox Theatre, the centerpiece of that event. Organist Ron Carter accompanied the slides and commentary at the 4/33 console. Next came a promo of the 2004 Milwaukee Annual Convention, this time with Jelani Eddington at the Wurlitzer. Milwaukee is going to be another king-sized extravaganza.

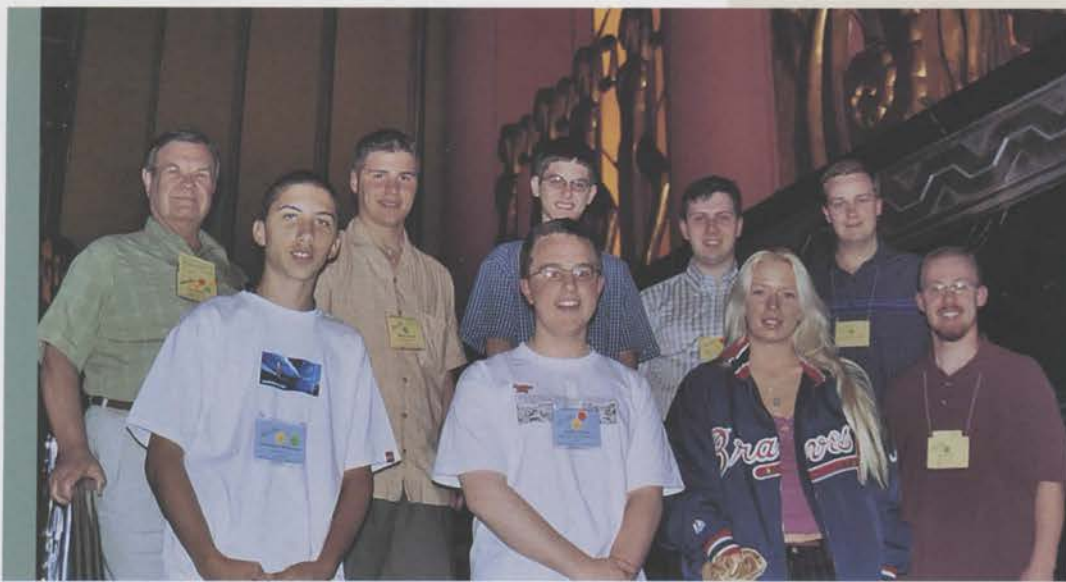
The second and final young organist to play at this session was Mark Herman from Fort Wayne, Indiana. He brought the console up with "I'm Shootin' High," a big, bold riser augmented by color reeds with a glassy combination of Voxes and selected higher pitch flavoring. "It Could Happen To You" was a pretty ballad that sounded as though it was being played by someone who has been around longer than 15 years. He then went into a snappy "I'm Beginning To See The Light," with a cymbal-driven and jazz-tinged middle section and some articulately played percussions. Cole Porter's "All Through The Night" was given the proper treatment for a traditional ballad. He closed his set with an unbelievably clean "Roller Coaster." MC Double walked out on stage afterwards, looked up to the heavens, and intoned, "George, wherever you are . . ."

Monday Evening: Awards, dessert, and music

We returned to the Scottish Rite Center, this time to the vast, ornate ballroom. During the awards portion, special recognition was given to Jack Moelmann for his years of service to ATOS. The incoming ATOS President, Fr. Gus Franklin, was formally introduced. Among the regular awards, Stan Kann was named "Theatre Organist of the Year," and the theatre organ Hall of Fame has been greatly enhanced with this year's addition, one of the true greats—Tom Hazleton. As is Bill Schlotter's custom to dispense with the usual awards night banquet (no \$55 per-person ho-hum steak or semi-rubber chicken drenched in sodium sauce), the "eats" were a nice assortment of dessert items. Several sets of '20s and '30s period music issued forth from the large stage, played by San Francisco's Royal Society Jazz Orchestra. Throughout the evening, the convention attendees heard many excellent instrumental and vocal solos. The vocals were of the typical "boy singer/girl singer" genre; wide-eyed and innocent. Especially appealing was the featured female singer. In her rich red dress and period hairdo, she sang in a charmingly tiny voice and seemed to thoroughly enjoy what she was doing. At various times, several people went to the open area in front of the band and danced. Bert Atwood, one of the convention volunteers, danced with several ladies of all ages. We had no idea he could dance like that. Bert was all over the place, doing some kind of wild jitterbug, arms and legs flying in complete abandon. After watching in disbelief for a few minutes, I turned to the others in our party and remarked, "If I tried that, the next stop would be the emergency room."

Tuesday Morning, July 8th: Hazleton at the Castro

As we hurried down the sidewalk to catch the last bus for San Francisco, Karen caught a toe on the top of an uneven joint between two slabs and she took a fall. Fortunately, it was more embarrassing than injurious, and she continued under her own power. But the "stumbling Musselmans" weren't through for the day. My own downfall was just over two hours away. As the coaches rolled over the Oakland bay bridge, the view of San Francisco was a welcome sight. And so was the Castro Theatre, a venue we haven't visited since the previous bay area convention five years ago. With its large scale, ornate organ grills and a ceiling that has been likened to "well-worn saddle leather," the elaborate neighborhood house is a unique



landmark. Newly inducted Hall-of-Famer Tom Hazleton opened with "All's Fair In Love And War," always in absolute control of the Castro's assertive 4/22 Wurlitzer, and included all of the expected embellishments and pizzazz. "Edelma" was a light little waltz with occasional brass accents, and a salute to the late George Wright. After Tom announced his "moon medley," it was interesting to see him set up individual stops, pistons, etc., and a split second after the last tab was set, start playing. "How High The Moon" had an appropriately jazzy Tuba solo, played as a Trumpet. He went through an intriguing sequence of Clarinet-strings-Diapason to transition into "Blue Moon," a soft dreamy piece with a lot of intricate detail. He then went from 1st to 2nd gear (in a 5-speed transmission) for a happy "It's Only A Paper Moon." It was spiced up by the use of various reeds before a panorama of strings was unleashed from both sides. Much of this thematic collection was played with a grace and elegance that does not come from the fingers of every keyboard artist. The finale was given a bravura theatre organ ending. Joplin's "Elite Syncopation" brought up a coronet-like Brass Trumpet solo, and its "yesteryear" atmosphere

was bolstered by a tack piano, tuned percussion, and the coda, which landed on a bass Tuba note. It was G. W. again with the playing of "While We're Young" (arranged by George), a mellow ballad with many subtle changes for fluency, a hallmark of Wright's (and Hazleton's) playing in this area.

It seems as though the microphone devil enjoys visiting Tom's concerts, and the little guy seemed to be at the Castro this morning. After several mike problems, Hazleton turned the switch on and off, thumped it, then with a look of frustration on his face, held it up to the audience and said, "I'm ready to toss this!" The Richard Purvis arrangement of "Tea For Two," like G. W.'s less flamboyant pieces, involved many stop changes in a span of just three or four minutes, some of them not major, but making a notable difference. In this version of "Tea," Tom cleverly inserted a short segment of the Widor Toccata, played opposite the melody! Lemare's transcription of the Beethoven "Minuet in G" was a dainty classical offering. Tom's wife Mimi was present, and it just happened to be her birthday, so the expected music poured out of the Wurlitzer and 600 people sang along. Part one closed with Leroy Anderson's

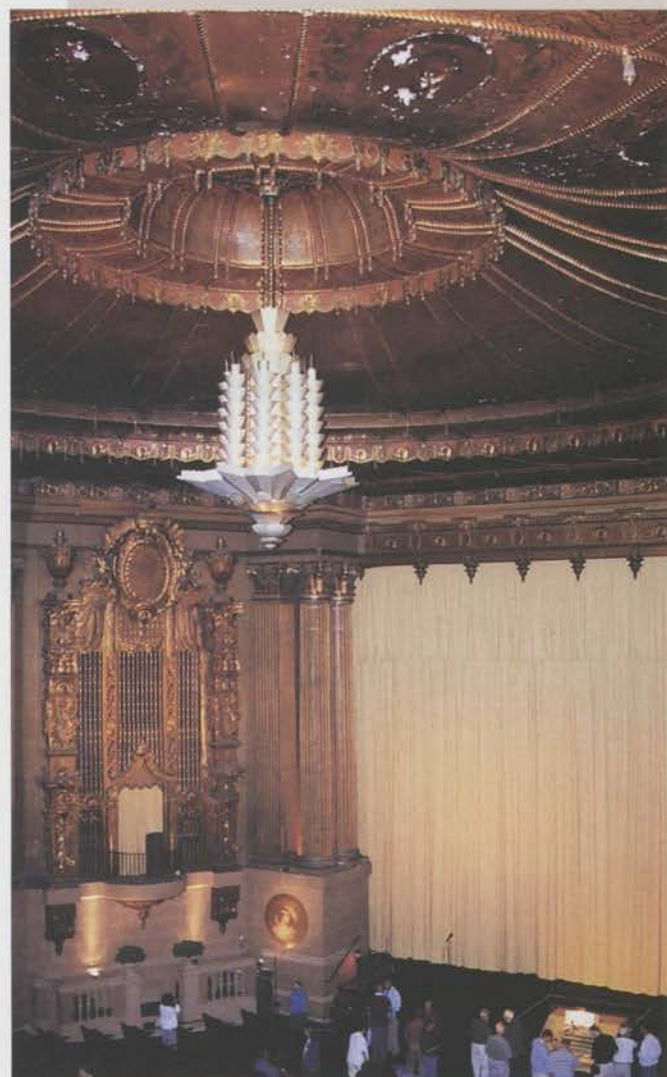
“Belle Of The Ball,” a waltz that goes a little higher up the dynamic scale than most waltzes.

The second half started with a stirring English march, then Hazleton turned on the magic with the “Largo” from *The New World Symphony*. The haunting melody of this movement is known to the man in the street as “Going Home.” Right from the dignified open and a heavenly celested Flute underlying an unforgettable Tuba solo, we all knew this was going to be something out of the ordinary. Contrasting celestes brought it up to the next level and the strings of transition could only be described as “headed heavenward.” He extracted several Purvis-like registrations from the Wurlitzer, and some peaceful moments of unearthly beauty. We were once again bathed in the warm glow of that string ensemble and a reprise of the opening. Hazleton finished with registration that resulted in a moment of supreme musicianship. This was one of those “stellar” moments of the week, and unfortunately, there are no words to adequately define what took place during those minutes.

From the ethereal to a collection of radio show themes from the golden era: Tom began with a spectacular upward run into “The Perfect Song,” strongly associated with Gaylord Carter and *The Amos 'n Andy Show*. This familiar bunch of tunes had crafty twists and clever asides. “This Nearly Was Mine” set the stage with another intro of pure atmosphere, and what followed alternated between music and heartache. The skillful increase in dynamics set up an incredibly intense and on-target finish that went far beyond mere sound pressure level. After the neat little Scherzo theme from *The Thief Of Baghdad*, Tom launched into a Cole Porter medley, commencing with a breezy “Anything Goes,” and including a Kinura-flavored “Don’t Fence Me In,” and a bold “From This Moment On.”

He closed with “The Song Is Ended” (but the melody lingers on), and said, “This is dedicated to all of the theatre organists who have passed away.” And let me tell you, what came up was anything but a mild-mannered, sentimental ballad. The first notes out of the chambers comprised, unusually, an in your face, blazing classical intro that descended to a lone Clarinet solo. I’m not quite sure what was going on here, but it really worked, and he seemed to be saying, “What is coming up is very important to me, and it should be to you.” The ballad aspect of this remembrance began with a plaintive solo string. Through the pacing and registrations that were used, one could almost see the faces of the departed console greats. It was a complex, rich arrangement of many facets. He crowned it with an emotional parting shot, and in the final seconds, the unmistakable signature notes from “San Francisco” were power-chorded on the brass over the ensemble. It was a fitting and touching symbolic salute to the all-time greatest.

Just after the concert, Tom was given his “Hall of Fame” award on stage. A couple of minutes later, he and others associated with the Castro Wurlitzer posed on the bench for photos. It seemed a good idea to get a picture of this whole scene, a shot that would require climbing up on the stage. I went up the steps on the left side, not noticing that the top step was a little higher than the others. My toe caught the very top step and I came down on the wooden pit cover like a big round beater on a bass drum with a loud “ka-whoom!” The vulnerable camera equipment wasn’t hurt, nor was I—but how many of the more than 300 people still in the theatre saw this clumsy moment? From the console, Tom looked back in my direction and called out, “Are you o.k. Ronnie?” “Yeah,” I sheepishly replied. Then some wise guy in the crowd cracked, “You been drinking?” I shot back with, “I gotta stop getting so drunk this early in the morning!”





Tuesday Afternoon: Simon Gledhill at the Paramount

One of the best proponents of the theatre organ from across the pond got his program underway with a sunny side up "Put On A Happy Face," driven home with a strongly etched stinger. "Smoke Gets In Your Eyes" is a nice standard given a Tibia/Vox sound, but there were some non-stock departures that dressed it up. In his Richard Rodgers medley, some very energetic playing was heard in the open, the tempo held at a lively speed. The next piece showed some very Buddy Colesque sounds of the untremmed Tibia-Open Diapason-Tuba variety. He continued with a very pretty rendition of "My Romance," then a brisk "The Lady Is A Tramp," and all of it summed up with a massive close. "Alone Together" was an interesting song, having the air of a hurting lover. Next was a trio of Carpenter's songs, and they fit the instrument perfectly. Simon got things moving with an almost overwhelming ensemble, and then terraced it back down in steps to a short Clarinet solo, which began "Rainy Days And Mondays." He finished this group with the joyous "Top Of The World," with a faster tempo than the original, but colorful combinations and Post Horn stingers really made it glow. "Two Cigarettes In The Dark" is a song linked to the late Paramount organist Jim Roseveare, and Simon played it using Jim's combinations. Even the title adds flavor to this nice old ballad, written at a time when cigarettes were considered to be more of an atmospheric prop than a weapon of mass destruction. There were some dreamy string-textured sounds, one of them with a "far away" quality, and he capped it with a single Vibraphone note. The first half ended with a spirited march, "After The Movies."

Part two blasted off with "I Feel A Song Coming On" and "With A Song In My Heart," hammered home with a crescendo that resounded off the Paramount's sculpted gold and silver Art Deco walls. His Judy Garland medley included the usual "Get Happy," "The Boy Next Door," and "The Trolley Song"—with an extended look at this favorite. A standout in this set was "The Man That Got Away" that Judy sang with such intensity. It spotlighted a Tibia and Vox initially, then went to a powerful combination that suggested the angst of the original vocal. It was all the more effective as the song ended on a quiet, reflective note. The medley concluded with a short high energy "Ding, Dong, The Wicked Witch Is Dead."





"If Love Were All" is one lovely melody, and Simon used several mellow combinations and chords to explore this tune a little deeper than we've heard previously. "Melody On The Move" (a finger-buster) exhibited pizzicato-style strings after a sparkling percussion-laced intro of unusual construction. The middle part kind of cruised along before reverting back to the pizzicato strings and some nice counter melodies. "No Matter What Happens" was a warm ballad built around a purring Tibia/Vox pairing, but Gledhill took it through some pungent but smooth medium-to-big ensembles before closing with something that sounded like a short prayer.

Simon concluded with a Rossini overture. The initial minute was quite loud, but so balanced and smooth that it was not oppressive. The reverb after big chords was spine tingling. Sometimes the Paramount organ sounds even bigger (and on higher wind pressure) than it is. He molded it into a very classical sound at times, and this powerhouse performance brought a standing ovation. The encore "Hurrying Home," matched the descriptive title, and had the urgency of someone doing just that. Simon made a true and interesting statement about the people who had listened to him for the last couple of hours. He said, "ATOS audiences are the best crowds to play for . . . You're so quiet when the music is being played, and so noisy when it's over."

Tuesday Evening: Richard Hills plays Berkeley

Richard Hills' opener was a mix of elements instantly displaying his prodigious technique: "It's Foolish." At its conclusion, he picked up the mike and said to the conventioners, "Welcome to Bezerkeley." A ballad written by Lyn Larsen, "There's A Place In My Heart For You," was lovingly rendered. Just before he started playing a medley given the title "Viva Mexico," the inevitable cell phone rang out its tinny little song all over the auditorium. After staring in the direction of the unwelcome noisemaker's owner for a couple of seconds, Hills quipped, "Tell them I'm not here." His south of the border fling then commenced, and it was quite entertaining, rather than just being stereotypical and gimmick-laden. Sydney Torch's "Remember Me" was a lilting little tune from a bygone era with recurring color reed sounds. "Can I Forget You?" was a magnificent ballad in the grand manner, and a good example of what this organ can do in the right hands. It "went out on wings" with Voxes and one of the most subtle tiny reed solos I have ever heard. "Smash And Grab" is a mild novelty tune



that taxes the fingers, but Richard sailed right through it, managing one eyebrow-raising run along the way. Short, fast and sweet. His music from *The King And I* got our full attention with a big, mysterious brass-topped introduction that backed down to softer reeds, then a single Tibia that took the first solo in "I Have Dreamed." Many familiar tunes from that show were highlighted, and it all came to a dramatic close with "Something Wonderful." That big, gorgeous Tibia stating the melody was like whipped cream. A bone-rattling pedal note from the Berkeley earthquake division provided a foundation for a display of manual magic.

After the intermission, Richard returned with a "welcome back" riser as curtains parted to reveal an old-style vaudeville curtain with ads for local businesses surrounding a huge painting. The next piece was like the beginning of a sunrise. He is very good at concocting visually evocative passages. "Thoroughly Modern Millie" was a happy romp that started another medley; this time consisting of titles like "Nola" and "Vanessa"—all "girl" songs. "Summer Breezes" was another atmospheric excursion and among the colors used was the wonderful little Harmonic Flute. His playing here, as with several other things heard this evening, was smooth and elegant. "Railroad Rhythm" was not just a standard pizza parlor "choo-choo" song, but also an interesting, descriptive piece. Hills' digital dexterity was amply showcased, to put it mildly. The final segment of this program was a set of tunes made famous by Al Jolson—songs everyone knows. He covered several of them: "I'm Sittin' On Top Of The World," "Red, Red Robin" and "Toot, Toot, Tootsie"—a lot of happy, energetic stuff. He ended with "Mammy," which of course, resolved with a huge swell. After a very vigorous standing ovation, his encore turned out to be "Rock Around The Clock," an early example of 1950's rock and roll. He pushed it along with more than enough drive. There were unusual things like strings over a boogie-woogie rhythm, and even some "blues" noodling. It was a rip-roaring closer that saw him uninhibited like never before. It even had musical comedy running through it, and some frippery not unlike that of Jimmy Swaggart or Jerry Lee Lewis! Richard finished this unusual encore with a slam-bang ending. We didn't know he had anything like this in him. Richard

Hills played a superb concert, and it was a satisfying final event for the convention proper.

After returning to the hotel, we zipped up to the 21st floor socializing area one last time for good-byes to those who wouldn't be staying over for the afterglows. While milling around the late night crowd, we ran into our dear friend from Kobe, Japan, Yuko Sato. We had seen her and chatted several times during the convention and she was obviously having the time of her life. She was leaving for Kobe early in the morning, so we made the most of this time. Our friend Chuck Turner was with us, and after being introduced to Yuko, was taken by this soft-spoken young lady's winning personality. The crowd had dwindled down to about 20 when someone suggested that Yuko (a music teacher and employee of the Roland group in Japan) go over to the two-manual Allen in the corner of the room and have a go at it. What followed was a real treat for the few die hards who remained. In a bouncy, fluent style, she played "Sukiyaki," a 1960's pop hit, and after that, a classic Joplin rag. Every 30 seconds or so, she would look over at her listeners with unrestrained glee. Her face lit up with an infectious smile that seemed to say, "Isn't this fun?" I don't recall when I've seen anyone play with such unaffected enthusiasm and pure joy—and she was good! After loud, appreciative applause, I said, "Yuko! I didn't know you played so well. That was great!" She then went over to the baby grand piano across from the Allen and accompanied Chuck (a great operatic baritone with extensive training) for a Broadway number. Again there was noisy applause and cheering from a small but very appreciative group of people. "When did you learn to play like that?" I asked her. She answered, "I practice... I practice very much!" It was a wonderful "nightcap" and a relaxing unwinding from the exciting activities of a truly great convention. I only wish that more people could have been at the "top of the Marriott" for this impromptu delight. After seeing Yuko back to her room, we returned to ours and hit the sack for a few hours in preparation for the first of two very full afterglows.

Wednesday, July 9th: The Monterey Peninsula Afterglow

At just after 9 a.m., the coaches headed down Highway 17 out of the south bay area and over the wooded mountains, eventually dropping down into Roaring Camp Railroad at the edge of the nifty little mountain town of Felton, six miles inland from the Oceanside paradise of Santa Cruz. After driving through a few miles of evergreens and coastal redwoods, the coaches parked in the Roaring Camp lot, and we walked through a covered wooden bridge into a large park-like area. Roaring Camp is a small village of wooden buildings anchored by an old-fashioned railroad station. The first thing we heard as we walked past a duck pond was the sound of a steam locomotive whistle echoing off the surrounding redwood covered hills of the San Lorenzo Valley. The first order of business was to report to the picnic area and work our way through a huge lunch that featured both barbecued ribs and chicken. After some free time to roam Roaring Camp, the afterglow people boarded open wooden cars with bench seating, pulled by a real shay steam locomotive (which has an unusual crankshaft and gear final drive). After rounding a wide circle of track that surrounds the camp, we took a leisurely trip



up the narrow gauge rails that wind around and up through an unusually beautiful redwood grove. Some of the steeper grades were taken at less than 10 mph. We stopped for a few minutes at Cathedral Grove before coming back down the mountain. We later learned that Bishop Ron Greeson, who had attended the convention with Fr. Gus Franklin, had taken a fall at Roaring Camp that resulted in multiple fractures. He spent several weeks at a rehab center in nearby Santa Cruz, but is now mended and back home. It is most unfortunate that such a painful and disruptive incident had to end a wonderful time, but we are all thankful that permanent, major disability did not result.

Down to Monterey

As we left the Santa Cruz area, the trip to Monterey was a scenic route with beautiful sunny views of the Pacific Ocean. The sunshine turned to cool fog about halfway there as we drove past vast fields of strawberries, spinach and artichokes. Although we left Roaring Camp a little late, all the coaches



arrived at the 1926 State Theatre in downtown Monterey on time. Donna Parker took her place at the 2/13 Wurlitzer, and the big console riser did not sound at all like a dainty miss at the stop rail. The first lady of the theatre organ was warmly received. She moved on with "Don't Get Around Much Any More," which got underway with a cool, rhythmic zest anchored by a Tuba solo, then she picked up the tempo with a Post Horn-based brass band, on into a series of descending strength combinations, and landing on a definitive "!!!" finish. "Chelsea Bridge" was an interesting, mysterious mood piece with a jazzy undercurrent. Percy Faith's catchy rhythm piece "Brazilian Sleighbells" made a dramatic, brassy entrance, then settled into various tantalizing Latin motifs. "At The Codfish Ball" was a gently ambling piece featuring the always-welcome cheer of the Tibia and Oboe, a likable timbre that sounds very little like either of its individual components. The theme from *Little Shop Of Horrors* was like a 1950's do-wop song, with some tasty rhythm and surprise pauses. "Little Bells" by Richard Purvis was a tiny aural dessert. In the "Black And White Rag," a resonant 16' Tuba was used in the pedal, and some simulated tack piano added to the ragtime flavor. For "Fanfare In D," the

tremors went off, and classical organ sounds issued from the main chamber (the solo remaining silent for this piece). It was like a small but potent church organ speaking from the left side of the house. It came off very well and displayed Donna's strengths in the classical arena (she was a Richard Purvis student). In a G. W. tribute, she played "It's A Raggy Waltz," with one of those catchy Dave Brubeck time signatures. There was a nimble fingered passage on smaller reeds, and a laid back but "hip" jazz ride on the manual Tuba.

"Mississippi Mud" was very much in the spirit of George Wright, but Donna threw in a few tricks of her own. Between numbers, she dropped the mike down into the orchestra pit and uttered an embarrassed "Whoops!" The very small lift surround on the State Wurlitzer was somewhat intimidating to her, and Miss Parker stuck to the bench—even during between-number song intros. At the close of the first half, she played "Don't Rain On My Parade," a Broadway style piece with a cleanly executed upward run at the coda.

During the intermission, Bill Schlotter walked out on stage and told the audience about the theatre, including facts about

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CHAPTER NEWS

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inscribed to James and Dorothy Shean—GSTOS—Summer 2003. Jim and Dorothy are known for their hospitality. Their welcoming door is always open to you. They are star members of our chapter. Thank you Jim and Dot.

Our next stop was the Heitz residence, in New Hope, Pennsylvania. It is not an exaggeration to say that everyone had his or her socks knocked off, at this extraordinary home. Our gracious hosts, Nina and Dave Heitz, greeted us. They ushered us into their huge music room, with gorgeous cherry flooring, and beautiful off-white paneling. At the flick of a switch, a section of paneling at the end of the room disappeared into the floor, revealing the gleaming black, restored to, "as new" Wurlitzer console, rolling towards us out of its' niche. We soon learned that opposing chambers, containing 23 ranks of perfectly regulated pipes, are placed high above the console, and high behind the audience. The chamber openings are deftly camouflaged with off-white grille cloth, to appear as if they are part of the paneling. Those in the center of the room were surrounded with sound! Those who played this magnificent instrument during open console were wowed by the

wonderful, "touch" of the keyboards, and the stupendous sounds produced. It was as if you couldn't play a wrong note!

After a delicious barbecue supper served on the expansive patio, we returned to the music room for a concert by our President Don Hansen. Don enthralled the audience for almost an hour with a variety of old and newer music, including some by the Beatles. He then invited Candi Carley-Roth to join him on the piano, and they played several duets. To add to the festivities, Candi then played a number of additional tunes on the Wurlitzer. Hands were clapping and toes tapping, particularly during Candi's signature hoedown music. To top off a fabulous afternoon and evening, Dave Heitz then announced that he and Nina had a surprise for Candi's Birthday. Cake and ice cream, to celebrate her milestone birthday! Several guests were able to have a second turn at open console before the Wurlitzer disappeared into its niche late in the evening, ending a most memorable organ crawl. Special thanks to the Heitzs, for donating all the drinks, birthday cake, and ice cream, and to Greg Klingler for donating the entire barbecue supper, including paper goods, thus making this a no-cost event for all in attendance!

Jinny Vanore & John Becica



Kingston's enhanced 3/28 Kimball console awaits a new concert season of stellar artists.

KINGSTON

Robert Young, President, 613/386-7295
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Kingston, Ontario. Musical magic is headed to Kingston this new season, with ATOS convention headliners booked for three of our five concerts: Jelani Eddington (October 8), Dave Wickerham (November 29), and Simon Gledhill (April 28). This will be Dave's fourth visit to our 3/28 Kimball, and Simon's second time to favour us. They



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can all expect a literal red-carpet welcome too, because our white console now sits on a newly red-carpeted platform-on-a-lift. A regional artists' concert on March 27, and a performance by rising Canadian star Peter Hansen on May 28, will cap our 2003-04 concert season.

Since Canada's largest theatre pipe organ was installed here in Kingston in 1981, and steadily enhanced ever since by society volunteers with professional guidance, this unique instrument has gained a growing reputation among the international community of popular-music concert organists. Now considered as one of the world's most rewarding to play, artists have been ever more willing to come the distance.

All concerts take place at the Church of the Redeemer, at 89 Kirkpatrick Street, where our Kimball organ is installed, playing hymns on Sunday and putting on a party dress on concert nights. Compared to most chapters, our church location means practically no restriction on practice time for playing members. It is, nevertheless, a constant

challenge to convince the public that our concert music is strictly popular Vienna-Broadway-Big Band fare. Having embraced much of the helpful advice of Ken Double and Scott Smith in recent issues of THEATRE ORGAN, we are hoping to achieve greater success.

Frank Pratt

LONDON AND SOUTH OF ENGLAND

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London, England
Woking Leisure Centre
July 5, 2003

Organist—Chris McPhee



Chris McPhee

The second concert in our, "Summer Series," presenting overseas artists, featured Chris McPhee from Australia. Chris was in the U.K. with his wife for a holiday, during which he included a short series of concerts. He last played for our chapter during his visit here in 1999, when he was invited to play for the ATOS Annual Convention that we hosted in London that year.

Chris was soon at home on our Woking Wurlitzer, and we were treated to a concert that covered a wide variety of music. In the first half, we had marches, some light classical music, and a haunting piece from an Italian film called *The Postman*, which I don't think most people had heard before. Since the Fourth of July had just past, Chris treated us to a celebration of American Marches, and followed on with a selection from the film *Mary Poppins*. The first half continued with music from Benny Goodman, and *Carnival of the Animals*. Chris spent the interval chatting to members

of the audience, and signing his CDs.

The second half continued in the same vein, again with a very wide choice of music. We had that well-known march from the film *Brassed Off*, a tribute to the songs of Frank Ifield, and music from shows such as *Easter Parade* and *Carousel*. Also included were novelty items, and a wonderful selection from Rossini's Opera *The Barber of Seville*. At the end of the concert the audience obviously demanded their encore, and it was evident from their applause that this young man's prowess at the console, and his wide ranging choice of programme, had given them a wonderful evening's entertainment.

Kilburn State Theatre

July 20, 2003

Organist—Richard Hills



Richard Hills

Richard had not long returned from his very successful concert, which closed this year's ATOS Annual Convention in Oakland, California. He started his career in music very early, and at the age of 12 was the youngest person ever to win our chapter's, "Young Organist of the Year" competition. Two years later, he was judged the "Overall Winner" in the ATOS competition in America. Richard, who is still a very young man, is much in demand for concerts, both at home and abroad, and following on from his studies at Oxford, will be taking up a post as "Organ Scholar" at Westminster Abbey in September.

The Kilburn State Wurlitzer is one of Richard's favourites, and this is obvious when you hear the instrument in his hands. The larger than usual Kilburn audience was treated to a wonderful pro-

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gramme of music that Sunday afternoon. In the first half, we had a march from Reginald Forte, a novelty item and a selection of Mexican music. He followed on with music from such composers as Jerome Kern, Jimmy Leach, and Rogers and Hart.

Richard got the second half off to a lively start with a march by Eric Coates, from the film *The Dambusters*. Richard then recreated the selection of music from 1927 that he played at Milwaukee, when he won the ATOS Competition in 1995, and followed this with one of his specialities, which is a tribute to the music and arrangements of Sidney Torch. Also included in this half was music from Harry Warren, and a Noel Coward selection. He concluded with a selection from *Coppelia*, that he last played at Kilburn at the age of 13, one year after he won our chapter competition. It was some time before the appreciative audience could be quieted, but after a demanded encore, our MC brought the concert to a close. This was a wonderful concert of great stature, exhibiting great musicianship, which one has come to expect from this talented young man.

Barry Memorial Hall
July 27, 2003
Organist—Donald MacKenzie.



Donald MacKenzie

Hailing from Scotland, he was a direct entry into the international, "Young Organist of the Year" competition, which took place at the ATOS Convention in San Francisco in 1991. He came away from there the winner of the senior competition, and has since gone on to great things. He is, at present,

the regular organist at London's premier cinema The Odeon Leicester Square, where he plays the 5/17 Compton, still in its original location. He loves playing for silent movies, and those of us who attended the 1999 ATOS Convention in London will remember our visit there with delight, as well as his concert performance. Donald is a regular on the concert scene, playing all over the country as well as abroad.

We were very pleased to welcome the Lady Mayor and Consort, along with some council members, to our larger than usual audience. Donald had not performed on our four-manual Christie before, but was immediately into his stride, and gave us all an outstanding theatre organ concert. We were treated to a very wide ranging programme of music, which contained everything from novelty items to classical music as well as some unusual and little heard numbers, which the audience appreciated very much.

Many complementary remarks from the audience were made after the concert, regarding Donald's musicianship, registrations, and handling of the mighty Barry Christie Organ. Those lucky to be present were witness to a wonderful afternoon of theatre organ entertainment at it's best.

Woking Leisure Centre
August 16, 2003
Organist—Jelani Eddington.



Jelani Eddington

We had a very large audience for the last in our present series of three concerts, featuring artists from other shores. On this occasion, our organist was the well-known American, Jelani Edding-

ton. We were very pleased to welcome him to Woking, as part of his very successful European tour.

Jelani was invited to the console, and got us off to a fine start with music from Gershwin, following this with some exiting, "Big Band Music." It was evident straightaway that we were in for a very special evening of theatre organ entertainment. In the first half we were treated to a wide variety of music including Ballads, a Novelty Item, music from the pen of Leroy Anderson, and selections from musicals like *Porgy and Bess*, and *The Wizard of Oz*. We were also taken on a very comprehensive and beautiful tour, through the music of *South Pacific*, and this was greatly appreciated by the audience.

Jelani spent the interval talking to members of the audience, and signing copies of his CDs. The second half of the show started in lively style with a Tango, and included music from the 40's, some tunes from lesser-known shows, and more music from the pen of George Gershwin. The highlight of the second half, and possibly the whole evening, was Jelani's full selection from Bizet's opera *Carmen*. In Wurlitzer Hall, we have a TV camera suspended over the manuals of our Wurlitzer, giving the audience a close-up view of the organist's hands, projected onto a large screen. The combination of this, and the beautiful sounds created by his registrations, allowed the audience to appreciate the great musicianship and skill, which Jelani displayed. This selection was just fantastic, and at the end it took considerable time for the audience ovation to die down. All too soon, it was time for the concert to end, but the appreciation of the audience was such that the only way to quiet them down was to immediately get Jelani back onto the console for an encore. This was a tremendous evening, certainly one to go down in the history of our chapter!

Ian Ridley

LOS ANGELES

George A. Lakes, President
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Los Angeles, California. Thousands were recently treated to the sounds of the Wurlitzer organ at the Orpheum Theatre in Los Angeles, as part of a classic film series. "Last Remaining Seats"



The photo was taken by Crew member Yoshio Nakamura, who modestly chose to decline the glare of such limelight. Those onstage, left to right, are Crew Chief John Koerber, Steve Asimow, James Henry and Steve Petach.

(LRS) is an annual presentation of classic movies by the Los Angeles Conservancy in historic theatres. Now in its 17th year, LRS is one of many activities sponsored by the Conservancy as part of its ongoing efforts to preserve the rich history, culture, and architecture of Los Angeles.

The Orpheum provided the venue for three of the six screenings in this year's LRS series. Despite being held on a Wednesday evening, all six performances sold out. The Orpheum's original installation Wurlitzer Style 240 showcased the talents of Dean Mora and Ken Rosen before each of the performances. This gave thousands of attendees an opportunity to experience a classic movie palace presentation complete with theatre organ music. Members of the Los Angeles Chapter of ATOS were on hand by the console, and at a table in the lobby, to provide more information about the organ and local theatre organ activities, to interested audience members.

The L.A. Conservancy has shown considerable interest in the preservation of the Orpheum's Wurlitzer, recognizing that it is an integral part of the preservation of the Orpheum Theatre. Members of LATOS' Orpheum organ crew were invited on stage at the third Orpheum

performance, to receive a plaque honoring the work of LATOS volunteers in the preservation of the theatre's Wurlitzer.

The Orpheum opened in 1926, as home to the famed Orpheum vaudeville circuit in Los Angeles. The Wurlitzer, while part of the original plans for the theatre, did not debut until 1928. The Orpheum is next door to the Wurlitzer building, which housed Wurlitzer's Los Angeles showroom. It is rumored that the Orpheum served as an extension of the Wurlitzer showroom floor, to show a larger instrument.

The Orpheum experienced many of the difficulties of the major movie palaces, but somehow managed to escape most of the ill effects. While the theatre went from a vaudeville house to a movie theatre, it was never multiplexed or remodeled. The Wurlitzer has been used regularly throughout the life of the theatre. Much of the credit for preserving the Orpheum and its Wurlitzer belongs to the Needleman family and the Corwin family. The Corwin's lovingly operated and preserved the theatre and its organ for 67 years. (Bruce Corwin now owns Santa Barbara's Arlington Theatre, with its Wonder Morton.) The Needleman family has owned the theatre for



Dean Mora at the console.

over 40 years. In 2001, the Orpheum was given a \$3 million renovation that included restoring the beauty of its historic architecture. The theatre now hosts a variety of events, and is frequently used as a filming location by the nearby Hollywood studios. The Orpheum was recently seen in *Charlie's Angels*, and *A Mighty Wind*.

The Orpheum is now the crown jewel in the revitalization efforts for the downtown Los Angeles theatre district. The theatre is the final stop on a weekly walking tour of L.A.'s historic downtown theatres, given by the Conservancy. LATOS volunteers are present each Saturday to showcase the Orpheum Wurlitzer, with a brief lecture about the instrument and a musical performance. This program introduces up to 50 people a week to the theatre organ and its music.

As in most downtown movie palaces, an office building surrounded the Orpheum. The office space is now being converted into residential lofts. The Conservancy is promoting the construction of residential lofts, as part of the revitalization of the theatre district. The Orpheum lofts will be in the vanguard of the addition of residential property to the district. A Conservancy sponsored tour of the lofts was held on November 2, 2003, to debut this new addition to the theatre district. LATOS was asked to provide a program that presented the Wurlitzer as part of that tour.

The Orpheum is scheduled to kick off, "Wurlitzer Weekend 2004" on Friday, January 16, 2004, with Chris Elliot accompanying a silent film. This LATOS sponsored event will give attendees the opportunity to hear six out-

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standing Wurlitzers in the Los Angeles area. In addition to the Orpheum, performances are planned for Disney's El Capitan Theatre, the Nethercutt Collection, the San Gabriel Civic Auditorium, the Bay Theatre, and Fullerton's Plummer Auditorium.

James Henry

MANASOTA

Charles Pierson, President
941/924-0674

Sarasota, Florida. This is the first article submitted for the Chapter after its annual election. We have completed a great year of events, with wonderful artists, and an organ that is a joy. With appreciation to the outgoing officers, we welcome the new ones, especially our new president, Chuck Pierson, and our new Program/Concert Chair, John Fischer. Their dedication to fostering appreciation for the theatre organ is evident in the activities already planned for the coming months.

Happily, the Chapter's organ crew chief, Norman Arnold, and fellow member Bob Briner returned safe and refreshed from their great Alaskan adventure. Now we can all breathe a sigh of relief, and get on with a busy and exciting season, knowing that the chapter's organ will be kept in the usual state of perfection that Norman always assures.

The Chapter's August, "road trip" to the Tampa Theatre was a great success. Along with the Central Florida Chapter, we enjoyed the renowned Rosa Rio's accompaniment of the silent film *It*, starring Clara Bow. Both Rosa and the organ performed beautifully, in the historic venue of the silent film.

By publication time, Dave Cogswell will have presented a September 21 pro-

gram, on the chapter's own Forker Memorial 4/32 Wurlitzer. This will have been a return engagement for Dave, whose music is always a treat. The October program will be a, "Pop-Pourri" featuring four of our local artists, including our talented new concert chairman John Fischer, also playing the Wurlitzer.

November 16, 2003, will see the chapter celebrating its birthday, meeting at the Charles Ringling Mansion, and enjoying the historic Aeolian Duo Art pipe organ that the Chapter restored as its first volunteer project in 1991.

Plans are now firmed up for a wonderful season at the Manasota Chapter, featuring award-winning artists performing on the Forker Wurlitzer, both in concert and in free programs. Among those coming soon to perform are Tom Hoehn (concert on December 7, 2003), John McCall (free program on January 18, 2004) and Jelani Eddington along with David Harris on piano (concert on February 15, 2004). Many more wonderful events are already scheduled for 2004; more information is available on the Chapter's website at: www.mtos.us

George Milburn

MOTOR CITY

David Ambory, President
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Detroit, Michigan. Our March event found 20 Motor city members at the stunning collection of musical instruments owned by Mr. B. Bronson, of Dundee, Michigan. It was well worth the hour's drive to see his incredible collection. Row upon row of automated musical instruments, all in perfect working order. B took the time to describe the unique features of each instrument, then to play a selection on each. The focal

point of the room is a huge Decap dance organ from Belgium. This immense art-deco machine played the most wonderful, danceable music. Having thought that nothing could top the Decap, we were led into the Rogers room, (so called for the many Rogers statues along the walls) where B's 3/10 Wurlitzer resides. Lyn Larsen, Tom Hazleton, and Bill Vlasak treated us to a mini-concert, via the Trousedale digital player. Several members played this fine organ during open console.

"Homeboy" Ron Reseigh returned in May for a concert entitled, "100 Years Of Music" at the Redford Theatre's 3/10 Barton. Ron's daily playing at the Organ piper in Milwaukee, has honed his skill, and produced a very enjoyable program.

Several members met at the Redford Theatre over Memorial Day weekend, to begin the last phase of the Redford Theatre's cosmetic restoration . . . the removal of a suspended ceiling in the outer lobby. This 50's travesty covered over the original plaster "beamed" ceiling design. Many areas have been damaged by water leaks over the years. David Martin and his crew have enlisted the aid of a professional plasterer, who will begin the job of making the ceiling whole again, so that our paint artisans can complete the job. Also in the works, is the renovation of the sidewalls, sans the, "rec'room paneling."

Our bi-weekly movie series continues to expose large numbers of Detroiters to the music of the theatre pipe organ, aided by our chapter organists. We are wrapping up our 75th Anniversary year by celebrating each decade with a great film from that decade. To see our schedule, go to: www.redfordtheatre.com

Phyllis Steen

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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Carol Williams

SAN DIEGO
CIVIC ORGANIST

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NTC President Earl McDonald with Tawney Kingsley and Bill Hanson at August meeting in Hanson residence.



Dave Crofford prepares to hit the big chord. Plummer Auditorium Open Console.



Tawney Kingsley played for North Texas in August. Tawney is seated at Allen 319 George Wright Signature organ in the residence of Bill and Jean Hanson.

NORTH TEXAS

Earl McDonald, President
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Dallas/Ft. Worth, Texas. North Texas chapter returned to the home of Bill and Jean Hanson for our August meeting, and were delighted to be able to again enjoy the beautiful theatre organ sounds of their Allen 319 George Wright Signature Organ. The artist chosen to play the program, Tawny Kingsley, is a newcomer to North Texas Chapter. Though she is a native of Texas, and a noted Dallas entertainer, we had not made the connection with this multi-talented musician and our theatre organ world. That is, not until last June, at our meeting in the Criswell auditorium, when she was introduced to us, and took a turn during open console at the five manual Kimball organ. Wow! What an introduction. Why it took so long for us to "discover" her is hard to understand, except that these days Tawny does most of her entertaining in upscale dining

venues, playing the piano. We hadn't heard of her earlier years, when she was a national performing artist for Yamaha, and at age 16 winning the rank of Regional Artist, the youngest to be so honored. Tawny's rich musical heritage includes a grandfather, who was a contemporary of Jesse Crawford, playing theatre organ and accompanying silent movies. Though she ended up as a keyboard artist, Tawny began with a cello, moved to the harp, but settled on the organ for her studies. These days, Tawny does her organ playing at her church, where she is organist and accompanist. We trust that we can entice her to continue to give of her talents to the wonderful world of theatre organ as well.

Tawny's program for North Texas couldn't have been more appealing! She included so many of the songs that we love to hear played on the theatre organ, but gave them all her own touches of color, using unique tonalities, counter melodies, rhythms from jazz, and with rich use of strings piano and other percussion instruments. After receiving a well-deserved standing ovation from this devoted audience, Tawny played an encore medley of George Gershwin songs.

Irving Light

ORANGE COUNTY

Ed Bridgeford, Chairman, 714/529-5594

Fullerton, California. We held our summer open console and bounteous potluck luncheon August 16, on the stage at Plummer Auditorium. About 30 members and friends enjoyed four hours of music and socializing. In addition to the four-manual Plummer Wurlitzer, a 'homeless' two-manual Hammond shared the stage. More than a dozen enthusiastic players took a turn at the bench,

including offerings by Don Samis, Tom Sheen, Jack Darr, Shirley Obert, and John Bromley. Pat Mower played from his heirloom, "Enka Buch" (read Fake Book in English). Susan Hastings used her, "international minutes" to call a friend in England, so he could listen too!

The Plummer Wurlitzer, when originally installed in the auditorium, was designed by Wurlitzer as a, "concert organ," a compromise between a theatre and classical organ, but was less than successful at either musical style. When the instrument was completely reworked several years ago, it was reconfigured as a traditional theatre organ. Since then, we have continued to add voices, primarily in the digital format. While mixing electronic ranks with traditional pipework is controversial in some circles, we believe it improves and expands the organ's musical capabilities.

A number of sampled voices, supplied by Walker Technology, Gorsuch Enterprises, and the Roland Corporation, have been added to the organ. These have been implemented through the addition of 15 loudspeaker cabinets, 12 audio channels, and five sound module units. Many of the Walker voices were added in August of this year. Currently, the sampled digital divisions are:

PEDAL DIVISION (32-note ranks):
 Bombarde 32'
 Diaphone 32'
 Violone 32', 16'
 Bourdon 32', 16'
 Trombone 16'
 Pedal Tibia 16', 8'
 Main Tibia 8'
 Gamba & Celeste 16'



Pat Mower at left, and friend at the Hammond during Plummer Open Console.

UNIT RANKS:

- Festival Trumpet En Chemade
- Horn Diapason Celeste
- Ethereal Voix Celeste
- Harmonic Flute
- Principal 4'
- Twelfth
- Fifteenth
- Marimba/Harp
- Piano
- Master Xylophone
- Master Glockenspiel
- Miscellaneous traps and orchestral voices
- Bass extensions for four ranks of pipes

Combining the digital Principal 4', Twelfth, and Fifteenth, along with the existing Principal 8' and three-rank mixture, gives us a complete Great Diapason Chorus.

We look forward to a concert with organist Bob Ralston on November 14, and another Wurlitzer Weekend January 16 through 18, 2004. Plan now to attend.

Jim Merry

PIKES PEAK

Jim Kramer, President, 719/593-8408
james.f.kramer@att.net

Colorado Springs, Colorado. The "Sack Lunch Serenade" concert series concluded on Thursday, August 28. These are noontime, admission-free programs, held at the Historic City Auditorium. The programs began the first Thursday in May, and continued weekly throughout the summer. Resident organists Tom O'Boyle and Bob Lillie presented programs, with guest artists Bob Castle and Deloy Goeglein of Denver, and special guests artists Brett Valliant of Wichita, Kansas, and Kevin Utter and Dr. Ferguson of Ft. Collins, Colorado.

Our attendance averaged over 300 each week. A big thank you goes to Dave Weesner, for arranging each program and also to Don Wick, Gene Holdgreve and Hugh Kneuer, for keeping the 3/8 Wurlitzer in tiptop playing condition. The little Wurlitzer sang its heart out all summer. Next year will be the 10th year for the, "Sack Lunch Serenade" concerts, and we hope it will be an extra special year.

On August 10, a club social was held at Mt. Saint Francis auditorium, to introduce the newly rebuilt three-manual double stop rail console, originally from the Denver Theatre in Denver, Colorado. There was a mock, "cable cutting ceremony" prior to removal of the old console, in preparation for installing the new console and Emutek electronic relay system. A picnic supper was held, and members played the old console one last time. Tom O'Boyle provided music that ranged from ragtime to ballads, and told stories about the organ and the auditorium. The organ should be ready for a dedication program sometime next year.

Owanah Wick

POTOMAC VALLEY

Michael Hartley, Chairman
202/685-9662

Fairfax, Virginia. Potomac Valley Theatre Organ Society is pleased to announce that the restoration/upgrade project of the chapter's 2/9 Wurlitzer, on the campus of George Mason University, has been re-started. The planned objective is to be a 3/11 Wurlitzer-Kimball, which will combine the best attributes of both instruments owned by the chapter. Two summers ago, the entire Solo Division was rebuilt, and a Brass Sax and Style-D Trumpet were obtained. Recently, a number of regulators were repaired, and the chest that will accommodate the Sax and Trumpet is being rebuilt. Next on the list are the rebuilding of the entire Main Division, and the actual connection of the three-manual Kimball console to the organ. The work is proceeding well. Everyone is looking forward to having a fine sounding, concert level instrument, in the only venue close to Washington, D.C. A tentative date of May 9, 2004 has been chosen for the premier of the "new" instrument. Next month, we'll have an update along with some photographs.

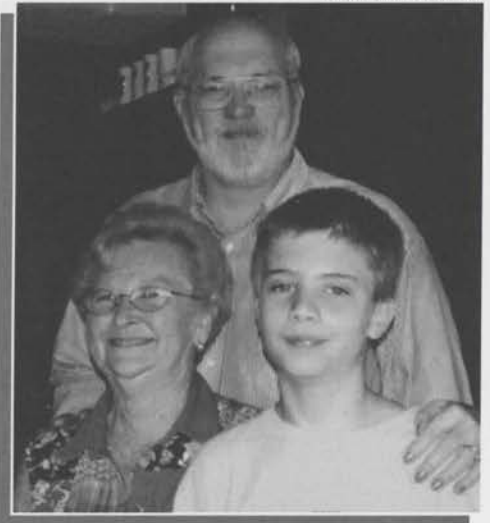
Joseph N. Graif

TOM JEFFERY



Jerry Pawlak at the console of Markworth's Kimball Theatre Organ.

NORMAN EMMACK



Greg Johnson, Jeanne Mehuron, and Jeanne's organ student, Andrew Cullen.

RIVER CITY

Greg Johnson, President, 402/753-2486

Omaha, Nebraska. Bob and Joyce Markworth hosted our July 20th meeting, at their North Omaha home, with an old-fashioned summer picnic and potluck. Arriving at Markworth's home, we found the music room set-up for a concert, with nearly 90 members and invited guests filling the seats for an enjoyable afternoon. President Greg Johnson chaired a short business meeting, including a report by our Treasurer, Paul Kanka. Since many of our guests hadn't previously experienced the charms of the theatre pipe organ, Bob Markworth presented a 'capsule history' of the theatre organ, theatre organists who made the instruments popular in the 1920s, and the evolution of Bob's present Kimball home installation. In a nutshell, Bob and Joyce literally designed

their new home around the requirements of the Kimball installation, (and it sounds great). Jeanne Mehuron, our Vice President, introduced Jerry Pawlak, a chapter member from Lincoln, Nebraska, as our guest artist. Jerry has been playing organ, professionally, since he was 23 years old, and he opened his concert with a lively medley of tunes, from both stage and screen. Then Jerry offered a medley of old favorites with a Love Theme. His lush registrations, and extensive use of the Kimball's vast resources, made for an excellent concert. Jerry also played a sing-along, with Bob Markworth manning a laptop computer and video projector. (We've gone High Tech in River City Chapter, and it sure beats the socks off traditional lantern slide projection). We enjoyed open console and tours of the pipe chambers, while the music room was transformed for a sit down meal.

Steve and Jeanne Mehuron hosted our August 24 meeting at their lakeside villa in Woodcliff (south of Fremont, Nebraska). We always look forward to this annual tradition, the thirteenth consecutive year that we have been invited for a sumptuous meal and an organ concert. President Greg Johnson chaired our short business meeting. Today's guest artist was our incomparable Jeanne Mehuron. Jeanne played old favorites, mostly requests, from her vast repertoire. Then Greg Johnson joined Jeanne at her second electronic organ

console, for lively fourhanded "Dueling Organs." Their offerings included Latin American and polka medleys, as well as more requests.

At both our July and August meetings, Jeanne Mehuron introduced one of her organ students, 13-year-old Andrew Cullen, who has been playing organ for slightly more than one year. Andrew offered cameo organ appearances that wowed appreciative audiences. (Perhaps we have a potential candidate-in-the-making for the Young Organist Competition).

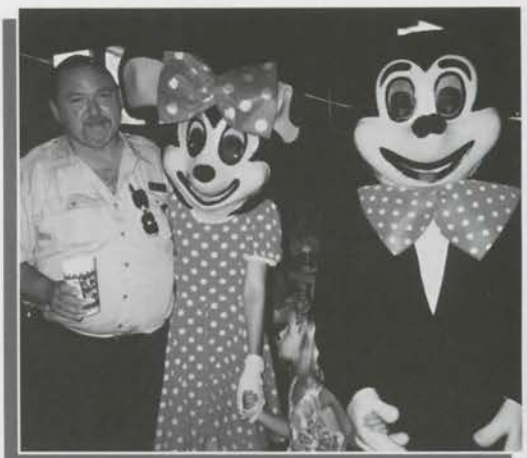
We thank our gracious hosts, Joyce and Bob Markworth, and Jeanne and Steve Mehuron, for their wonderful hospitality. Also, special thanks are due Paul Kanka, Norman Emmack, and Jeanne Mehuron for their contributions to this chapter report.

Tom Jeffery

ROCKY MOUNTAIN

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

Denver, Colorado. "PIZZA & PIPELESS"... another rousing success! When Ed Benoit and John Diffendal held the first annual, "ORGAN GRINDER REVISITED" in their home two years ago, we had two seatings of 20 people each, and featured their Allen Theatre Organ and grand piano. The following year we moved the party to the ballroom of the Holiday Hills Recreation, and entertained approximately 260 people



Pizza & Pipeless: "Minnie" AKA Annie Fischer, (Saturday) and "Mickey" AKA Sue Loomis with two of our guests. Minnie was portrayed on Sunday by Amanda Loomis.

on a Sunday afternoon, with the park's vintage Wurlitzer electronic theatre organ and piano. This year, the third annual, "PIZZA & PIPELESS" was held at the ballroom on two consecutive days, July 19 and 20. More than 410 music lovers enjoyed the show: approximately 250 on Saturday, and another 160 on Sunday. Our custom Allen George Wright 319EX provided the sound, along with the park's piano. Once again, the theme was a patriotic one with glitzy red, white and blue draperies as a backdrop to large and small windsocks, and a rotating mirrored ball with spotlights creating changing light patterns on the wall, floor, and ceiling.

We are fortunate to have a number of



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Pizza & Pipeless: Two of our artists, Mike Bryant, left, and Bob Castle. "George" is in background.

members who are most generous with their talent at the console and piano keyboard. They are: Mike Bryant, Bob Castle, Deloy Geoglein, and Gary Miller. We missed Ed Benoit, who was unable to participate due to a pending move to Arizona. In addition, Lee Morris favored us with a number of vocal selections accompanied by Bob Castle, and Donald Owen played a number of pieces on the saw. Additional entertainment included the sing-alongs, pictures of those in attendance projected on a large screen, plus Minnie and Mickey Mouse dancing and charming their way through the crowd.

Because of the work involved in putting on such a production, the following volunteers should be thanked for their untiring efforts, which made these two days a big success:

Priscilla Arthur, Doris Beverly, Lois Cady, Corky Carlson, Jack and Joanne Collins, Chip and Mary Devis, Mariann Driscoll, Eileen Hartline, Carl Hoff, Vera Jones, Estelle Langston, Twyla Landau, Sue Loomis, Adeline Morris, Sally Peterson, Carla and Mike Schuh, Lee Shaw and Lou Zeiler. Of course the organists have already been named, and contributed far more than just their time at the console.

"SILENTS AT CHAUTAUQUA" Chautauqua Auditorium, Boulder, Col-

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orado . . . 2003 is the 18th year of the Chautauqua Silent Film Series presenting classic silent films each Wednesday in the summer months. 2003 is also the 105th year of Boulder Chautauqua events. Piano, or the Alto Motion Picture Orchestra traditionally accompanies the Silent Film Series. This year, in cooperation with the Rocky Mountain Chapter ATOS, the series added an evening and matinee of silents with Theatre Organ. August 13, our very own Bob Castle was at the console of our GW 3/23 digital theatre organ to accompany the silent classic *Phantom Of The Opera*. Soprano Karie Kerner provided the Arias and scream.

Annual Potluck Picnic, Saturday August 23, 2003 Estes Park, Colorado . . . Virginia and Richard Webb again hosted a wonderful afternoon of good food and great music at their lovely home in Estes Park. The guest artist for the day was the venerable, and very listenable, Ray Young. Ray has been playing Jazz and theatre organ for over 61 years, and still directs and mentors three youth choirs in the local high school, and is a former organist at the Denver Organ Grinder.

Lyn Larsen Concert, Sunday, September 14 . . . Most likely the current, best-known artist in the theatre organ environment, Lyn Larsen will be giving a concert at the Holiday Hill Ballroom on the George Wright 3/23 digital organ. Lyn will be right, "at home" at the, "George" console . . . the instrument used to be in Lyn's home! "George" was purchased from Lyn, who had made a number of custom changes and additions to the Allen 319EX model. This memorable concert will include a sing-a-long, and a silent film short.

"The Mighty Paramount Wurlitzer . . . and all that jazz" . . . Paramount Theatre, Sunday October 26, 2:00 p.m. . . . Neil Jensen from Sydney, Australia will be joining forces at the Paramount with Denver's popular QUEEN CITY JAZZ BAND for an afternoon of fantastic music, and just plain, "jammin'." Neil is no newcomer to the mighty Wurlitzer, or to the world of theatre pipe organ and jazz. Neil performs regularly with jazz groups in his native Sydney. We were fortunate to catch Neil, while he is in the U.S. making recordings for a new CD.

Priscilla Arthur

ROME, NEW YORK

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

Rome, New York. Capitolfest, the Capitol Theatre's first film festival, came off without a hitch on August 9 and 10. Over 400 persons attended at least part of the weekend event, most of them coming from out-of-town, and many from out-of-state. All seven features on the bill had been screened at the Capitol sometime between 1928 and 1933, and at least some of the eight short subjects had also played at the theatre during that same period. Five of the features were talkies, (or, in the case of 1929's *Lucky Boy*, part-talkies) and the other two were silents. Saturday night's silent was Frank Capra's 1928 melodrama *Submarine*. This, and the preceding cartoon *Koko's Earth Control*, received predictably wonderful scoring by Dennis James at the Capitol's original installation 3/7 Möller. The climactic scenes of *Submarine* were made almost unbearably tense by Mr. James' extraordinary period accompaniment, and his novel sound effects.

The Sunday afternoon session of silent shorts, and the 1929 Technicolor feature, *Redskin* was accompanied by another of the great silent film musicians, Dr. Philip C. Carli. Dr. Carli started off by playing for a 1929 Hearst-Metrotone newsreel. The Charley Chase comedy *Mum's the Word*, and a preserved

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reel of the 1928 adventure story *The Michigan Kid* followed. Various persons in the Capitol audience described his score to the feature *Redskin* as, "riveting," and, "inspired." Dr. Carli's music lifted what would otherwise have been an entertaining-but-routine drama into the realm of high art.

In addition to the movie accompaniment, the organ was used throughout the weekend for walk-in and intermission music. Guest organist Avery Tunningley, and Capitol house organist John Paul, handled these chores admirably, both playing nothing but tunes appropriate for the occasion. Pianist Edward Clute chipped-in with some pre-movie music on Saturday evening, offering a brilliantly performed selection of 1928 songs. During the intermission, he on piano and Dennis James on organ, traded off 1928 numbers. With seemingly the entire crowd mesmerized by the weekend, discussions are already underway about a possible Capitolfest 2004!

Upcoming organ events include the November 15 Capitol debut of West Coast organist Alan Mills, who will accompany Mary Pickford's 1927 comedy *My Best Girl*, plus a short subject to-be-announced.

The Capitol's 75th Anniversary celebration will climax with a December 6 recreation of the 1928 opening night program, (moved from the previously announced Dec. 10). In addition to the, "brilliant supporting program" of Vita-

phone short subjects, etc., the feature will be Colleen Moore and Gary Cooper in the WWI adventure-romance *Lilac Time*. Dennis James will return to provide the accompaniment, and plans are in the works to reunite him with pianist Ed Clute for a mini-recital of 1928 songs. The occasion promises to be one of the most memorable events in the Capitol's 75 year history!

Art Pierce

SIERRA

Tom Norvell, Chairman, 916/947-0673

Sacramento, California. In July, Sierra Chapter held it's second picnic for 2003. Jan Wendell hosted us at her lovely home and yard in San Francisco's East Bay Area. We were in the midst of one of Northern California's infamous mid-summer heat spells, so only a few members attended to enjoy open console on Jan's original Style D Wurlitzer. Those who didn't attend missed a good event.

A few weeks later we enjoyed out traditional "Hot August Pipes and Ice Cream Social". We were at the Fair Oaks Clubhouse, with the Chapter's George Seaver Memorial 3/15 Wurlitzer. Four artists performed for us: Bert Atwood from Nor-Cal Chapter, and Sierra Chapter members Dave Sauer, Dave Moreno, and Matias Bombal. Atwood and Sauer entertained us with a variety of selections spanning ballads, marches, and show tunes. Moreno and Bombal reprised the old time radio show program

they gave at the 2003 ATOS Annual Convention, at the Bella Roma Pizza House. They varied the program, so those Chapter members who attended the Convention received new material. Much ice cream and conversation followed the program.

Pete McCluer

SOONER STATE

Vernon Jackson, President
918/493-2365

Tulsa, Oklahoma. Sooner State's July Meeting was a truly fabulous evening of music, at Tulsa's German American Society Center. First up, on the Geneva Concert Pipe Organ, was Dick Deaver, who played several numbers. Then, we heard Bill Rowland on the grand piano, with his friend Joel Burkhart playing a banjo! They called themselves, "The Klondyke Duo," and they certainly looked the part, with bowler hats and garters on their sleeves! They played some really wild ragtime music, and we noticed lots of feet tapping in rhythm to the music!

Next was Jeanette Maxfield on the organ, with German American Society member Jutta Tankersly playing an accordion. We heard a number of Viennese/Austrian selections from them. Jeannette also played some music on the organ, alone.

Then, we heard Betty Sproull on the organ, and she included a German folk song that her grandmother used to sing

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.

to her, when she was a little girl. Carolyn Craft was next on the organ, with some popular standards, a medley, and a gospel number. Then, Betty Sproull joined her at the piano, and we proceeded to hear more wild-hot-ragtime music! Betty was bouncing all over the piano bench as she played!!

The evening closed with Bill Rowland on the organ, accompanying soprano Bonnie Duncan in some George Gershwin music; Sam Collier playing a few organ numbers; Dorothy Smith playing one German patriotic song; and several persons playing at open console. It was a truly remarkable event!

In August we returned to our 3/13 Robert-Morton Theatre Organ, at the Broken Arrow Campus of Tulsa Technology Center, this time to hear Dick Deaver and Betty Sproull present a mini-concert for us. Betty played first, and we heard lots of fun music, including a waltz medley, music from *Phantom of the Opera*, some familiar love songs, and a selection of, "Gal's Names" songs. Then Dick climbed on the bench, and we heard even more fun music! Dick's music ranges from, "bright and perky" to, "slow and dignified", and this evening's numbers were no exception. He also included some love songs, which were very pretty to listen to, some bouncy Duke Ellington music, a Bing Crosby song, and some others.

Then, we watched as new member Bonnie Lawrence sat on the bench and

admired the console, and all its colorful stops. The music continued with open console, and we heard Carolyn Craft, who played one of her songs with only drums and bells in the pedal! We also heard Joyce Hatchett play several numbers.

Then, as a special treat, Dick Deaver turned on the MIDI system, and we heard our next month's artist, Wally Brown playing. This served as an excellent, "preview of coming attractions" for our upcoming September meeting, and we hoped that our many guests would return to hear him in person next time.

There is more progress to report on the Dorothy-and-Lee Smith mostly-Wurlitzer home installation. The update includes Dan Kimes' work in getting seven ranks playing, including the Kinura; fixing some noisy pedals; rewiring the stop tabs so that they now match the relay, (they had been one notch "off", before he worked on them); and revoicing and repairing the Solo String pipes, which now makes Rank number eight! Those who have come to play it, have agreed that, "it sounds wonderful!" There is still more to do, but it's coming along nicely!

Dorothy Smith

TOLEDO AREA

Nelda Reno, President, 419/241-6785
momreno@aol.com

Toledo, Ohio. TATOS had another busy, productive, and entertaining sched-



Denny Kroeckl plays the Evritt Wurlitzer in Defiance, Ohio. Denny performs many mini concerts at the Evritt home every year for school and social groups.

ule of events over the past year. Our September 2002 meeting took us on the road to Dearborn, Michigan and the home and Wurlitzer of Dave Brewer. The organ is a musical "hotrod" designed and voiced to play jazz, first and foremost. It sports a unique 16' Kinura, which is musically useful in the jazz idiom, as well as being a surprising novelty. The organ chambers were open for tour and Dave demonstrated a number of electrical gadgets that would feel at home in Frankenstein's laboratory. The last 30 years of Theatre Organ evolution have tended to make instruments more standardized in voicing and ensemble, so it was a real treat to hear an organ that



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breaks the mold, to concentrate in one particular musical specialty. Many thanks to Dave for hosting our Chapter, and letting the members have a chance to play a unique and successful instrument.

October 2002 found us back at our home base the Historic Ohio Theatre, on Lagrange Street in Toledo, Ohio. Work progressed in demolition of an area that will become our new right side organ chamber.

Due to a schedule conflict at the Ohio Theatre Dr. Bob Gossling graciously hosted a meeting at his home in Ottawa Hills, Ohio. He had just finished a redecorating project with different themes for each room, some being theatrically oriented, and others weaving in artwork and items of interest relating to his children, and other interests his family has pursued. After Bob gave a small concert for us, we enjoyed open console at his Gulbransen Rialto, with adjacent effects keyboard for additional musical voices. We were sampling the refreshments, when the sound of sirens punctuated the air. Bob does not have a siren on the organ, and it turned out to be a late season storm and tornado warning. The meeting broke up, and we returned home in torrential rain, which, along with tornados, did considerable damage to several communities 30 miles to the South.

The Ohio Theatre Holiday showcase was our December activity. Each organization using the Ohio Theatre participates in this annual event, with a free will offering collected. Bill Yaney,

Ohio House Organist, provided the theatre organ portion of the program. A return visit by Eli, a now six-year-old tap dancing magician, was also featured on the stage, along with students from the Toledo School for the Arts. The Eleanor Kahle Singers, and the Rumbling Rhythm Cloggers took their turns on stage.

February and March found us back at the Ohio theatre, and members toured the blower room to see the new 14-inch hole through the wall, into the tunnel under the theatre. The wall is 14-inch-thick concrete, and that would have taken days of drilling with a small drill and volunteer effort. It was money well spent to have a contractor drill the hole, (in under an hour). It was a bargain rate, arranged by member Darel Brainard, and worth the time spent helping get the equipment to the cellar, and cleaning up a small amount of water and mud from the drilling. Now we can install our wind line, when the right hand chamber is done. A number of TATOS members participated in the March WGTE TV30 Public Television membership drive. Public Television and Radio have been very helpful in promoting our concerts with regular on air announcements, and we enjoy helping their campaigns as well. The refreshments are always good too, at Public TV for Volunteers!

One of our big events each year is the annual, "Introduction to Theatre Organ" Workshop for the local schools, held on April 2 this year. It is an activity that we encourage other chapters to make a part

of their programming year as well. Seven schools sent 244 students to hear our Marr & Colton, as well as the pipe demonstrations by Mike Hornyak, and a silent movie and mini-concert by Bill Yaney. Dick Leichtamer provided a half hour of preshow music as well. We have enough experience now, in doing school workshops, that the program only gets better each year. Our one surprise for this year was one school showing up with 61 students, after forgetting to RSVP. Several TATOS members made an emergency provisions run for more soda pop, and popped more popcorn. After all, it is not a theatre organ event without theatre snacks. One school specially requested bottled water, or sugar free beverages. They find it helps keep students attention on field trips. We now set up tables in the lobby with the refreshments, and can serve and seat all the students in half the time it took in past years, with the students filing past the tables on the way to the auditorium. Two students braved the call for trying open console playing, and performed well at their first try at a real theatre pipe organ. Special thanks to our regular volunteer members: Val Weber, Bill Frisk, Darel Brainard, Sherry Leichtamer, Emery Dombi, Jim Murphy, Gaylord Haffey, Cleo Rywalski and Betty Taylor.

The May road trip took us to Defiance, Ohio, and the home of TATOS member Larry Evritt, for an afternoon of theatre pipe organ music. He gave chamber tours, and demonstrated the huge array of special effects and voices on his mostly-Wurlitzer pipe organ. Larry also has releathered several chests for our Marr & Colton in fast succession. This leaves our regular organ crew free to deal with the construction at the theatre, for our organ expansion incorporating the Marr & Colton from the State Theatre in Toledo, Ohio. It was a busy day, with a number of members going to the Ohio Theatre to hear Eric Hite play the movie preshow, then on to Evritt's for the meeting, and ending with dinner at the China Buffet. Longtime member Paul Wasserman is also releathering several chests for the new chamber as well.

We moved the components of the State organ to a storage facility, after 3½ years of storage in the garage of members Dick and Sherry Leichtamer. The garage has saved TATOS a large amount of

money, but was now needed by another member of their family. All went well, except for Nelda Reno suffering a fractured bone in her foot when she twisted it on an uneven surface. She bravely tried to keep moving organ parts from the truck, but was persuaded to sit the afternoon out. Quick thinking on her part, to use the soda pop ice, kept swelling to a minimum, and speeded her recovery. Nelda kept up her schedule of activities, despite having to suffer for the art of theatre organ. We have been fortunate in avoiding broken bones and injuries over the years, especially considering how dangerous a theatre can be in the backstage, and other areas. A reminder to other chapters and work crews for safety first, even at the storage facility.

The annual Lagrange Street Polish Festival coincided with our July meeting, with Betty Taylor and Darel Brainard providing musical demonstrations with tours of the Historic Ohio Theatre. The Echoes of Poland dance troupe performed also, and after a short meeting, members explored the Polish Festival, sampling food and buying polka CD's, or listening to the live polka bands. It is always worth doing a free open house as part of an event, since many people did not realize there is a theatre pipe organ in the Ohio.

Many thanks to the organists who volunteered their talents for the Ohio Classic Movie series preshow interludes. Dick Lee, Darel Brainard, Eric Hite, and Bob Gossling were featured this season. We were able to keep playing the organ well into August, because the unusually cool and rainy summer did not make the organ drift out of tune, as in past years. Bill Yaney also presided at the console, for two shows of an Elvis tribute, starring artist Robert Rosencrantz.

Two longtime and founding members passed away in 2003, including Charles W. Parker at age 90, and Lloyd "Sonny" Renschler at age 81. Both of these enthusiastic and supportive members will be missed, and we are thankful for their assistance in founding, and helping our society over the years. Rob Roy Simpson, the husband of theatre manager Geraldine Simpson, also passed away.

We continue work on our Marr & Colton, and have started to dispose of extra non-M&C parts that will not be



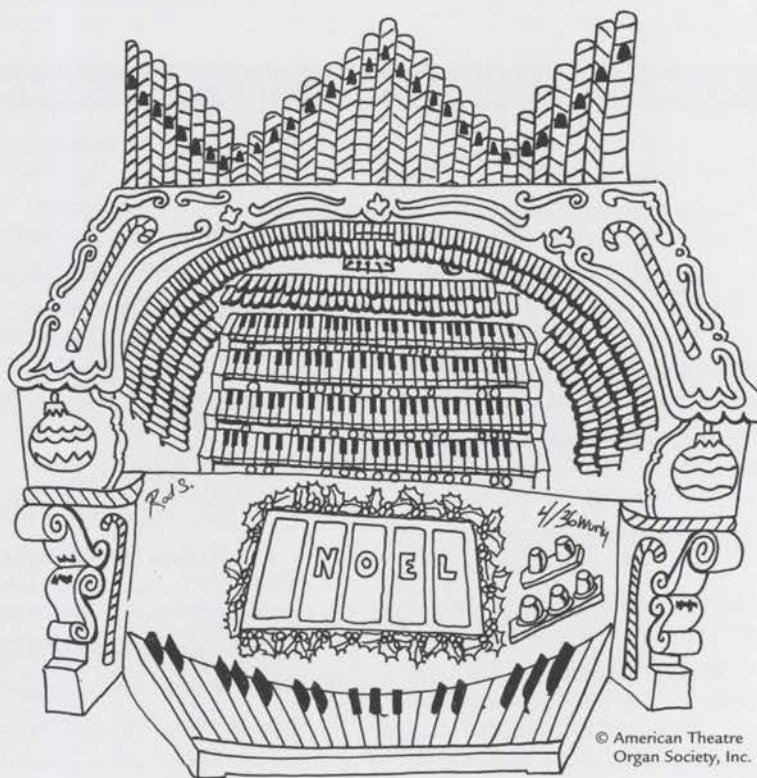
Part of the school workshop attendees at Toledo's Ohio Theatre.

needed in our organ project. We still need a large-scale Marr & Colton Tibia chest, and will be seeking 12-inch wind line for our new chamber, as soon as the floor is completed. Member Mike Hornyak secured the engineering services of his employer, to design a proper heavy-duty floor system for the new chamber, as well as structural improvement designs for our existing chambers.

We have been very pleased to welcome a number of new members this year, and the additional helping hands are making our Marr & Colton expan-

sion and restoration a reality. We are equally thankful for the continued volunteer and financial support of all our members. The Historic Ohio Theatre continues to evolve, and to seek new performing groups, as well as featuring our theatre organ on a regular basis. We now get many requests to include an organ preshow, as part of a show or event. Since it is becoming a theatre tradition at the Ohio, it is a vital part of keeping the theatre organ art alive and thriving.

Bill Frisk 



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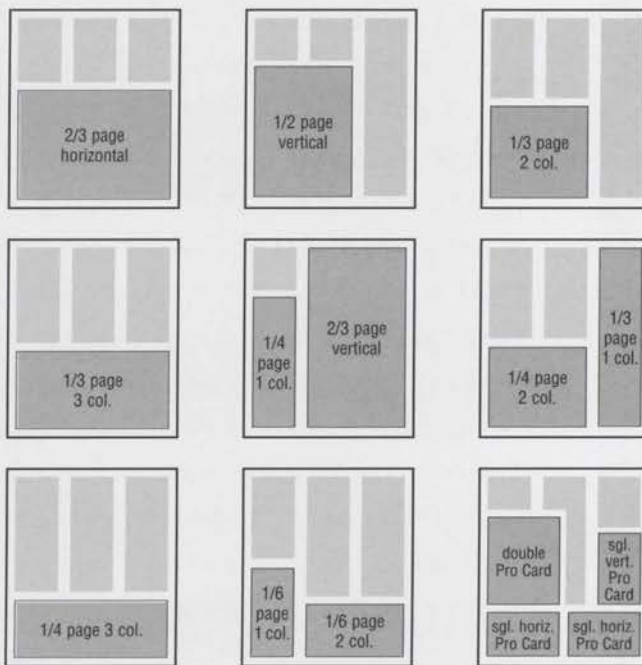
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Farewell

With this issue of THEATRE ORGAN I will be retiring from active participation in ATOS. Having been a member since 1970, and having been actively engaged in ATOS at both the local and national levels since 1975, it is time for younger members to take on the positions of responsibility I have had, and time for me to relax and take life a bit easier. I have been extremely fortunate to serve the society in so many different positions.

My ATOS career began in 1976 when I was elected the President of the San Diego Chapter. After serving in most all of the elected chapter positions through the years I was asked in 1981 to assume the position of Curator of the ATOS Archives/Library, a position I held until the 1990s. In addition, I was the Manager of the ATOS Marketplace for 22 years. During the time I served on the ATOS Board of Directors I was able to gain the necessary experience to serve successfully as President of ATOS for three years. Holding that position was truly a highlight in my life.

Thinking that there would never be another position in the society that could bring me as much pleasure, along came the job of Editor. These past 22 issues have

not only been a challenge, but have provided me with the opportunity to once again serve the society doing something that I have thoroughly enjoyed. The membership has been extraordinary in its praise of my work and I wish to express my sincere gratitude for the support I have received these past few years.

I would be remiss if I did not thank the ATOS Officers, Members of the Board of Directors and the Staff for all of their help and encouragement. Also, I want to thank my Assistant Editor and the Associate Editors for all of their contributions. It would have been impossible to produce a quality Journal if I had not had the backing of every one of the individuals mentioned above.

In addition, I want to publicly acknowledge the superior work of the staff at ColorType in San Diego, and especially Cathy Edwall for her outstanding graphics and artistic page layout designs. She is truly a master in this profession.

The ATOS Board of Directors has selected Dale Baker as the new Editor. As this issue goes to press he is already busy working on the January/February issue. I wish him many years of success.

Vern Bickel

The Big One By The Bay

CONTINUED FROM PAGE 58



the unusual organ lift that operates on city water pressure. Bill, who is a really big guy, said, "By the way, it won't lift me: When I hit 'UP,' it just stays down!"

"The Stray Cat Strut" (by Brian Setzer of retro swing band fame) was a bold, swinging statement, and a successful adaptation to the theatre organ. "Wind In The Pine Trees" by the late Dale Wood was a soft, understated composition with some attractive string usage that was imitative of a straight organ—a peaceful respite from the more energetic material (and a little like Purvis' "Night In Monterey"). She threw in "Honky Tonk Train," sans most of the pizza parlor sound effects. "Lullaby Of Birdland" had a strong hook in the bass line and some well placed jazz detail, including some combo-like bells. "Think Of Me" from *Phantom Of The Opera* got started with tuned percussion and a solo from that big, round Tuba. There was sort of a noble, soaring quality about this arrangement. The various combinations and shadings she used enhanced a well-constructed melody. Donna tackled the difficult "La Danza"—and won. The concert ended with a traditional theatre organ style ballad, "More Than You Know." The sentimental favorite got a key change into the home stretch, which dropped back to a liquid Tibia solo, then a final phrase from the Tuba.

In all the years we've known of Donna Parker, it has been a pleasure to hear her play sacred and classical material. But we've caught very little of her theatre organ output. Everything we've heard her play has been very good to excellent, as might be expected of someone who has worked hard for so many years after being taught by the best. This concert showed that she's equally adept at presenting a program of mostly pop material. And any keyboard musician has to be very quick and creative to pull off a lot of things within the parameters of a two-manual instrument.

The afterglow crowd scattered all over downtown Monterey



and the nearby wharf for dinner. Many of the out-of-state people hit the seafood places, serving everything from fish and chips to steak and lobster. Our party of six (all of us Californians and fairly frequent seafood consumers) did something a bit different. We walked around the block and directly behind the theatre, and enjoyed a dinner of Greek food at a long time favorite haunt, the Epsilon Restaurant.

After dinner, the coaches took us a few blocks from downtown up to the San Carlos Cathedral to hear Chris Elliott play its diminutive 2/5 Wurlitzer. We stepped into the quaint ambiance of the oldest church in California, a classic Spanish style structure that was completed in 1794. The church's organ is a relatively new addition, having been installed in 1936. Its complement of voices is so small that everything can be listed right here in its entirety: Flute (extended into a Bourdon, the organ's only 16' stop), Diapason, Tuba, Salicional (string), Vox Humana, and Chimes. That's it! When everyone had settled into the pews, Chris was introduced and began with Karg-Elert's "Praise The Lord With Drums And Cymbals." That 16'



Bourdon floods the room with an unbelievable amount of fundamental, right down to its bottom note of 32HZ. And this first piece sounded almost as if it came from an unenclosed church organ. It was a big, open sound—using only four ranks!

“Flute Tune” was a delightful little piece using only one rank, but it sounded like more, and had some brightness that kept things far away from a limited, monochromatic sound. In Richard Purvis’ “Sylvan Idyl,” a Tuba solo preceded several registration changes. “Largo” was a very noble processional type composition, first showing the stringy Salicional in a combination, then the Salicional and Tuba for a different texture. Chris played an impressive number of contrasting sounds in “Largo.” It was like listening to a considerably larger straight organ, an impression heightened by a coda with a surprisingly big ensemble.

An amusing span of extremes was pointed out

when Chris told all of us that he had recently played the world’s largest church organ in Los Angeles—a vast giant with over 300 ranks of pipes. “Tonight,” Elliott announced, “I’m at the world’s smallest church organ!” His next item was based on a hymn tune by the great Richard Purvis, a soul searching and worshipful excursion. It incorporated some nice solos and a string/Vox duet that again sounded like part of a larger instrument. He played a short solo on the Tuba before drawing it to a close with the string and Vox. Chris played one of our old favorites, “The 19th Psalm” by Marcello. This brave little Wurlitzer, under his guidance, did a great job in giving it that “ancient of days” sheen. A Dale Wood arrangement of “Were You There?” was given an entrance of great beauty. And where did he get that Cello? He segued into Bock’s “On Christmas Night,” a seasonal setting. And again, where did that Oboe come from? Some of the transitions in this splendid creation could best be described as “uplifting.” He closed with Schubert’s “March Militaire,” and using what he had to work with, Elliott made it all happen and capped it with a sound that rolled through the church in a most impressive manner.

In a program barely 30 minutes in length, Chris Elliott gave us a musically satisfying combination plate from a tiny instrument. And the most amazing thing about his concert were some of the voices he used, the names of which were not on the console’s stop rail!

A tired but happy group boarded the coaches and headed back for Oakland in the dark of night. There wasn’t much to see outside, but the trip went by fast when I struck up a conversation with San Francisco ATOS member Dalton Ward, who was seated across the aisle from us. The topics covered the usual theatre organ assortment of shoptalk, architecture, specialty “industrial strength designer coffee houses” in S.F., choral music, etc. Before I knew it, the now familiar façade of the Oakland Marriott appeared outside the window.

Afterglow Number Two: Thursday, July 10th

On this final day of the festivities, we left at a comfortably late 9:30 a.m. for the San Joaquin Valley with its endless vistas of grapes and other row crops, orchards, and groves—“the nation’s bread basket.” In the middle of the valley was our first stop of the day—Hartzell’s “Harmony Wyneland,” the home of the famous Hartzell “blue barn” with its 3/15 Robert-Morton theatre organ. When we arrived at the Hartzell’s in the midst of countless acres of vineyards, there was ample time to have a hot dog and soda in the spacious patio area, and then roam the rose garden and grounds. “The Barn” looks just like that on the outside, but the interior is totally different, and not one single bale of hay or cow is to be found. It’s like a cross between a ski lodge and a cabin, with warm knotty pine walls, and nice touches like a wood stove in one corner, backed by a used brick-clad section of wall. There is a spacious loft area at one end. The three-manual console sits in the middle of one long wall, and

the chambers are behind the seating area on the opposite wall. It is a most well appointed barn. Clark Wilson, one of the theatre organ's better artists, had been scheduled to play, but due to some rather nasty storms in his area of the Midwest, he couldn't get a flight out to California. Walt Strony filled in for Clark, and while we missed hearing Wilson, Walt was sure to turn in another entertaining performance—and he did.

Things were launched with "Hey Big Spender," which was bridged with a nice mass of strings to a "golly gee" "Green Acres" (an obvious reference to the setting), and was given a fast-moving close with some counter melody worked in. "Vanessa" was a rouser with some major forward motion. Next we heard one of those occasional abstract intros Strony is so good at creating, followed by the recognizable melody to "Days Of Wine And Roses" on an untremmed Diapason. He rendered this reflective ballad with his usual attention to detail and some chords that elevated it far above the merely "pretty good." It was perfection in melancholy mood-making, but Walt couldn't resist a little musical "wink" as he laced the ending with a bit of "How Dry I Am." A Richard Whiting medley was clothed with the Strony touch that gave it a fresh sound. "Japanese Sandman" had a strain of "Nola" blended into one tricky passage. He stopped briefly and said, "With apologies to George Wright," then jumped right into "Ain't We Got Fun," with the trademark Tibia and small color reed. It was largely George, right down to the pedal Kinura business at the close. This set finished with "Hooray For Hollywood" at its flamboyant best. "Fats" Waller's "Honeysuckle Rose" had a blues infused intro and a lightly swinging treatment with more than one tempo and mood. He went directly to "A Handful Of Keys," a novelty tune with a "fast lane push" and unpredictable turns that made a person wonder, "Where is he going next?"

After intermission, Strony played the overture to Bernstein's *Candide*, a multi-faceted piece of music that takes the listener several places, all quite diverse in character. It was delivered with gusto and color. A medley that started with "Music, Music, Music" (the bubbly Teresa Brewer hit of so many years ago) used shots of the Morton brass, and saw Walt's fingers flying all over the manuals (in complete control, we might add). Miss Brewer's cheerful demeanor lives on. As one would expect, there were great segues in a medley he called "Songs That Have Nothing To Do With Each Other."

When Walt played "Tequila," the famous pause had 200 people shouting "TEQUILA!" in unison. The second time around, on very soft registration, they again shouted the word as loud as possible, and Strony stopped abruptly, scolding them with, "NO!" It's supposed to be soft there . . . whisper." He restarted, and they all whispered at the pause. Of course, they shouted the last time around when the registration and volume went up to more raucous levels. He changed keys and played a church passage (repentance?) at the end.





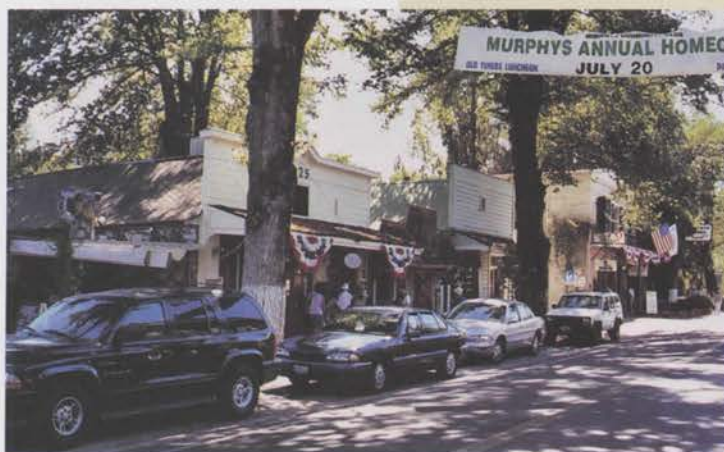
At the end of the concert, a remark about the hot dogs for sale outside (one of several fundraising efforts for the Stockton, California Fox organ restoration) stirred up an old skeleton in the closet—one that Walt would probably just wanted to leave locked. The crowd lost its collective mind and demanded that he play the notorious Oscar Meyer theme variations. When he saw that this mob was not going to let him leave without playing it, Strony started a mysterious concert organ intro, then continued with “I Wish I Were An . . . ,” bright novelty tune style, then Spanish motif, well . . . Do I need to go on? How about a hint of “Jealousy,” then back to Oscar . . . Let’s just say even the more jaded of us were amused by his sly humor throughout. And there probably isn’t a classical organist who could sound forth with something like this, except maybe the hair-raising Bach-ism that was played straight. And how did the middle portion of “The Star Spangled Banner” pop up suddenly in this crazy mix? Strony’s computer-like mental data file and imagination can give an audience just about anything it wants. From the borderline absurd to the soul stirring, he is one of the very best assets of the theatre organ world.

On to the wine country: The final chapter

From Hartzell's, the coaches took us across the east side of the San Joaquin Valley up through foothills on a winding road that runs past scrub oak trees and granite boulders, and picturesque old ranches with weathered barns. We stopped at the little gold rush town of Murphys, and had about 45 minutes to explore the old shops on its picture post-card main street. We then continued on to the final event at the Kautz Ironstone Winery a few miles away. The group was given a tour of the magnificent grounds, a vast, perfectly manicured paradise that was part town square and part national park. We also saw the winery operation, including one cave-like cellar whose year round temperature stays right around 60 degrees. After the tour, it was upstairs to a reception area in the main building for a "happy hour." Then the doors to the great music/dining hall were opened and everyone was seated at dozens of tables in this room, which is both cozy and elegant. The console of the 3/15 Morton is at the center of the far end, with the chambers flanking it. After a huge gourmet buffet dinner had been readied back in the reception area, 200 plates were loaded up, and the afterglow people enjoyed a far better dinner than the hotel banquets of years past. After the sumptuous feast, the tables were cleared and Lew Williams was introduced. His first remark was, "Are you tired yet?" He sat down to play his first number but the organ would not respond. The always quick-witted Lew stood up and remarked, "Ladies and gentlemen, it's been wonderful seeing you tonight!" The problem was quickly remedied, and with the Morton now ready to sing, Lew announced, "We now return to our regularly scheduled program." He kicked things off with "Cabaret" and the expected high-spirited intro, which dropped back to a more subdued middle then fired up again for a big conclusion. "Singing In The Rain" was its usual agreeable self, and a subtle touch noticed was the use of a single Oboe note that continued under a transition and was carefully faded out as the next verse began.

A Chinese journalist kept running back and forth in front of the audience and creating quite a distraction. Williams stopped and posed for her so she could get her photo (which could have easily been taken after the concert), and he kept up a steady stream of humorous bantering all the while.

"Stardust" was given the appropriate treatment, but it was the setup of the intricate introduction that really made it work. After a soft, pretty "Lola," Lew woke up the sleepy diners with "In The Mood." Its brass solo prompted Karen to turn to me with a look of surprise and whisper, "It sounds like a live trumpet player doing that solo!" And during this big band romp, some yells of "Yeah!" were heard. Williams played some French music from his recent concerts in Paris. One piece written around 1900 was quite sprightly and made use of various tuned percussions for the melody. None of this sounded foreign to our ears, and it's kind of refreshing to hear new material whatever the vintage. He then went to "All That Jazz" from *Chicago*, with an almost impossibly fast pace in the last minute. After an Elvis tune, the first half wound up with music from *Oklahoma*—all of it first-rate, as usual.





"Lady Of Spain" started the final set of music for the week. A splendid Rubenstein composition allowed Lew to show more of his classical chops. He played with restraint and beauty on carefully chosen registrations. It was highlighted with some church-like ensembles and some lovely pipe work that was celested or tremmed. Mr. Kautz had requested that Williams close with "Rhapsody In Blue." After the fluently executed Clarinet intro, we heard a brilliantly played "Blue," given extra impact by this assertive Robert-Morton. In a moment I will always treasure, Mr. Kautz and I looked at each other from our adjacent tables and gave each other a smile and a "thumbs up" as this Gershwin classic really began to simmer. Lew's rapid-fire stop changes were done without a hitch, and some of the passages were astounding. His "good-bye" was a gentle ballad, a very fitting, "The Party's Over" ... and it was tagged with one final rally of "San Francisco."



A final reflection

We have a trio of thoughts that came to us in the weeks following the 2003 ATOS Annual Convention. First of all, it was a truly great convention, quite obviously well thought out, with a variety of artists and even non-theatre organ activities that served to give all of us another type of shared experience—something of universal appeal. Secondly, I am aware of the fact that the name of George Wright popped up repeatedly all through this lengthy review. And this is simply the result of what many people said and did—all of them acting independently. As to the significance of that fact, I think we can all draw the same conclusion. And lastly, regarding all ATOS Conventions in general—they fulfill several necessary functions, but there is one aspect of an ATOS gathering that is wonderfully human, and I really noticed it at this one. Naturally, one sees many old friends of 20 or 30 years, or more, and new friends are made each year. The new ones you feel as though you've known for several years. "The old ones"—in some ways, they seem like blood relatives. And that's why these assemblies are not just conventions. They are like gigantic family reunions. And of course, family is everything. 🎵



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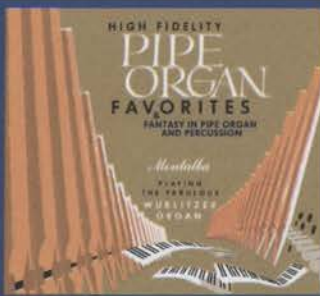
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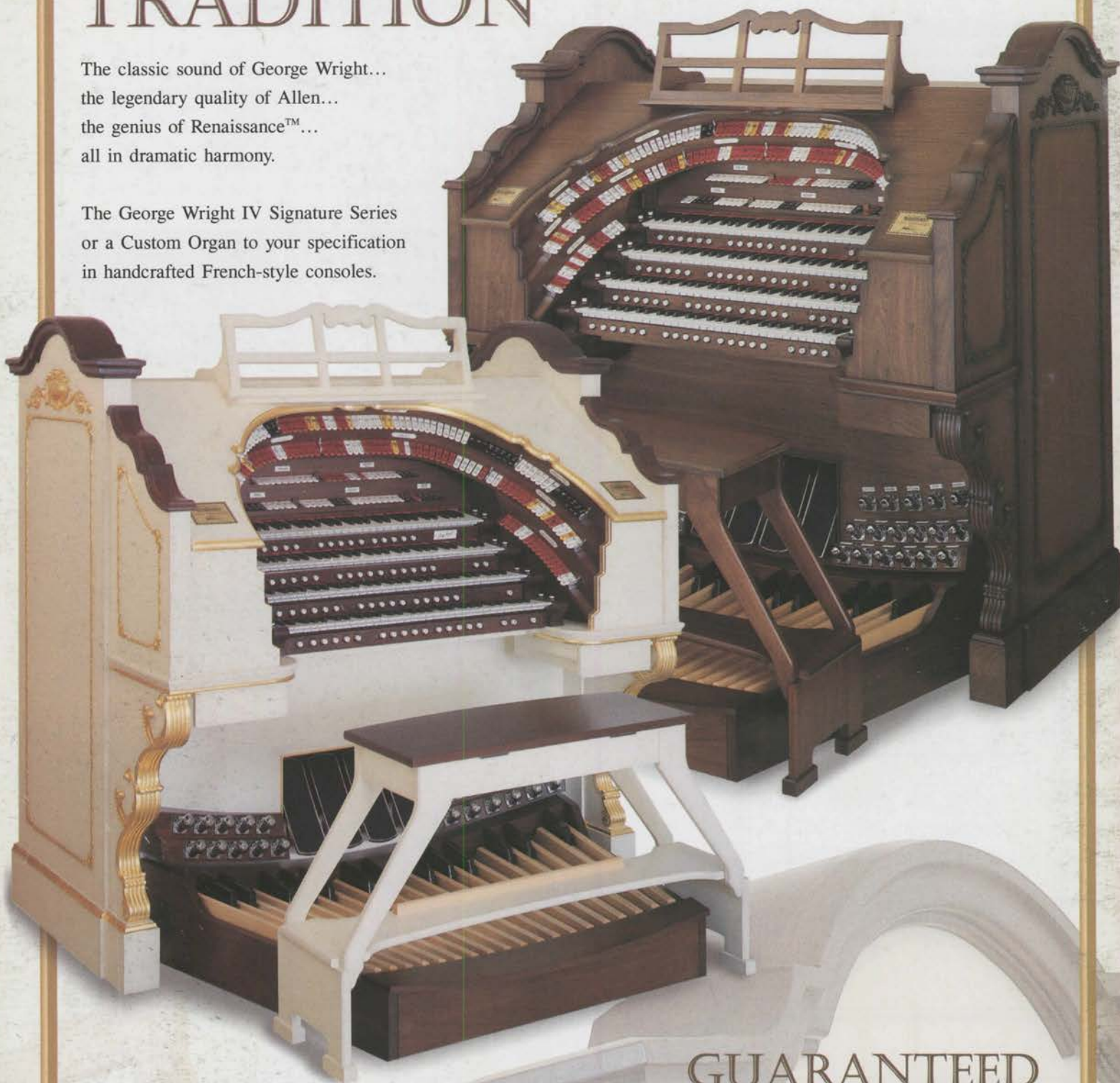
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