

Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY



January/February 2004

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Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

January/February 2004 • Volume 46, Number 1

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THEATRE ORGAN (ISSN 0040-5531) is published bimonthly by the American Theatre Organ Society, Inc., 5 Third Street, Suite 724, San Francisco, CA 94103-3200. Periodicals Postage Paid at San Francisco, CA and at additional mailing offices. Annual subscription of \$33.00 paid from members' dues. POSTMASTER: Send address changes to Theatre Organ, c/o ATOS Membership Office, P.O. Box 551081, Indianapolis, IN 46205-5581.

President's Message



It is for the first issue of *Theatre Organ* being edited by the new Editor Dale Baker, that I write this message. Dale has been a member of ATOS for many years, and has been very actively involved in the theatre organ world at the local level in a variety of capacities. He also brings to his new position significant experience in the areas of publishing and editing. For several months already, he has been actively exploring a number of additional and promising ideas and topics. However, he fully intends to build squarely on the outstanding work of Vern Bickel and our previous Editors. It's an exciting time for ATOS!

There is not a week that passes during which I do not hear of some wonderful program involving a fine and well-maintained theatre organ being played by an accomplished artist, young or more chronologically advantaged, somewhere in this country or abroad. Recently I have also been hearing about some special theatre organ events, of several days duration, being planned for us. Of course, we are looking forward to the "Fabulous Fox Organ Weekend," jointly sponsored by ATOS and the Atlanta Chapter, at the end of May. Then in July, I am planning to be with a large number of our ATOS family in Milwaukee at our 2004 Annual Convention, where we will hear several of our finest artists performing on some very fine instruments. I trust you are planning to be there. It's an exciting time for ATOS!

At the end of January, your ATOS Board of Directors will gather for their midyear meeting. This gathering affords us the opportunity to review ongoing programs, move forward with a couple of new incentives, recover some old activities and programs which have fallen by the wayside but are still potentially valuable, and address any problems within our Society. Generally, this is a time to make certain that our focus is truly on our common mission, and that all of us are carrying out our responsibilities appropriately to that end. It's an exciting time for ATOS!

With some regularity, I hear of new theatre organ installations and of the rebuilding and refurbishing of other instruments. However, I occasionally hear of a potentially fine organ that is in dire need of a home and some, or even much, tender loving care. There are several of these of which I am aware at the moment. I am also all too cognizant of some internal Chapter problems. It's a challenging time for ATOS!

We regularly have new members. We also are regularly losing members, usually due to death; but we also are far-too-frequently losing persons for reasons that likely could have been prevented. There are many folks "out there" who would truly enjoy being a member of ATOS, but no one has made them aware that our Society even exists. I, personally, was one of those folks for many years. Inviting someone to a theatre organ event is often all it takes to make him or her want to join. Even introducing them to the Journal is frequently sufficient. It is not true that, 'everyone who should be a member already is!' In some circles, we would say that 'evangelism is in order.' It's a challenging time for ATOS!

Yes, for ATOS—i.e., for you and me—it is both an exciting time and a challenging time. I, for one, truly welcome that. The excitement indicates that something is happening, something that is truly in line and consistent with our goals and objectives. Challenges simply inform us that there is more work to be done, more creative thinking required of us, and more careful and thorough evaluation of our efforts necessary. If we will simply work together, pitching in willingly, I am thoroughly convinced that we have what it takes to do this, and to move forward with our common mission. I see it happening right now in many places, and have every reason to believe it can and will spread and continue. May we increase the excitement, by accepting the challenges and overcoming the obstacles.

Gus

The Atlanta Fox Theatre... Mecca on Peachtree Street

By John Clark McCall, Jr.

In taking on the daunting task of setting the stage for a once-in-a-lifetime event, the Fabulous Fox Organ Weekend, in Atlanta, Georgia, May 28-30, 2004, I suddenly realized just how much time has elapsed since I last wrote about this great theatre and its Möller organ.

The Fox Möller is inextricably linked to the Theatre itself. In many eyes it IS the theatre! So to do justice to such a landmark instrument, to be played this May by some of the finest organists in our realm, some history is in order. The Fox's history is rich and varied and, in adapting this article from my monograph: *Atlanta Fox Album: Mecca at Peachtree Street* (1975), I soon realized that there is another complete story to be told about the Fox, its organ, and the organists who have played it!

With the patience of our fine editor, you can expect a sequel to this first installment, which proudly tells of the unbelievable success the Fox has enjoyed since its permanent salvation by Atlanta Landmarks, Inc., and thousands of individuals and groups such as our own American Theatre Organ Society.

We Georgians love our Fox, and our Atlanta Chapter members, together with the ATOS, look forward to showing you what real Southern Hospitality can be—even if it happens within the walls of a Moorish palace!

John Clark McCall, Jr.
Co-Chair, Fabulous Fox Organ Weekend



The Fox Theatre—still alive, and very busy.

MICHAEL PORTMAN PHOTO



In the short, furious period of movie palace architecture . . . offspring of nearly two decades unique to Western Civilization . . . America saw a campaign of theatre construction that made gold leaf, ponderous chandeliers, and the Mighty Wurlitzer, the rule and not the exception. The campaign left its imprint on America's large urban areas, as well as smaller towns. At best, only the scale was altered.

What, then, makes Atlanta's Fox Theatre more than just another movie palace, more than simply a relic testifying the age in which it materialized, and most importantly, a structure that has the merit to stand indefinitely? What makes the upcoming Fabulous Fox Organ Weekend, May 28–30, 2004 truly *fabulous*?

The reasons are parallel to the history of the original Fox plans . . . plans that were not actually those of "Fox" at all . . .

1928 saw a bustling Atlanta, with its own "great white way"—Peachtree Street, with the busy marquee lights of the Metropolitan, Paramount, Georgia, Capitol, Grand, and the new Erlanger. The Atlanta theatre scene was indeed precariously overgrown.

In addition to the large downtown houses, the smaller "grind" houses and community theatres appeared at most every cluster of suburban Spanish-tiled shops . . . including Atlanta's West End, Tenth Street area, East Atlanta, Inman Park, and at Georgia Avenue. Early in 1928, when the Atlanta newspapers carried announcements for a new headquarters for the Yaraab Temple of the Ancient Arabic Order of the Nobles of the Mystic Shrine, plans for the Fox Theatre were yet to materialize. What existed on the drawing boards of Atlanta architects

Marye, Alger, and Vinour was a 200 by 400-foot edifice of cream and buff-colored brick, to house the Yaraab Temple. The style source was akin to that of the far-Eastern cultures, from a ballroom, offices, shops, to the huge temple auditorium designed to accommodate nearly 5,000 loyal followers.

P. Thornton Marye's charge from the Shrine's chief potentate, Tom Law, was to design a lasting monument that would out-Baghdad Baghdad. And the blueprints came close, but it was increasingly obvious that the first prayer tower would never be raised, unless sufficient funds could be secured to finance construction. Fortunately, William K. Fox . . . riding high on his movie and motion picture empire . . . was in the midst of establishing six new super picture palaces throughout the country, including two Siamese/Burmese twins in St. Louis and Detroit. With the scheme of far-Eastern flavor lavished on these two theatres, the proposed Atlanta Yaraab Temple's architecture seemed in step. In the architects' parlance, Fox's collective theatre empire would be balanced with the French Rococo image of the Brooklyn and San Francisco Fox Theatres. From a theatre organ perspective, all of these houses would feature auditorium organs by Wurlitzer, save the Atlanta Fox's Möller.

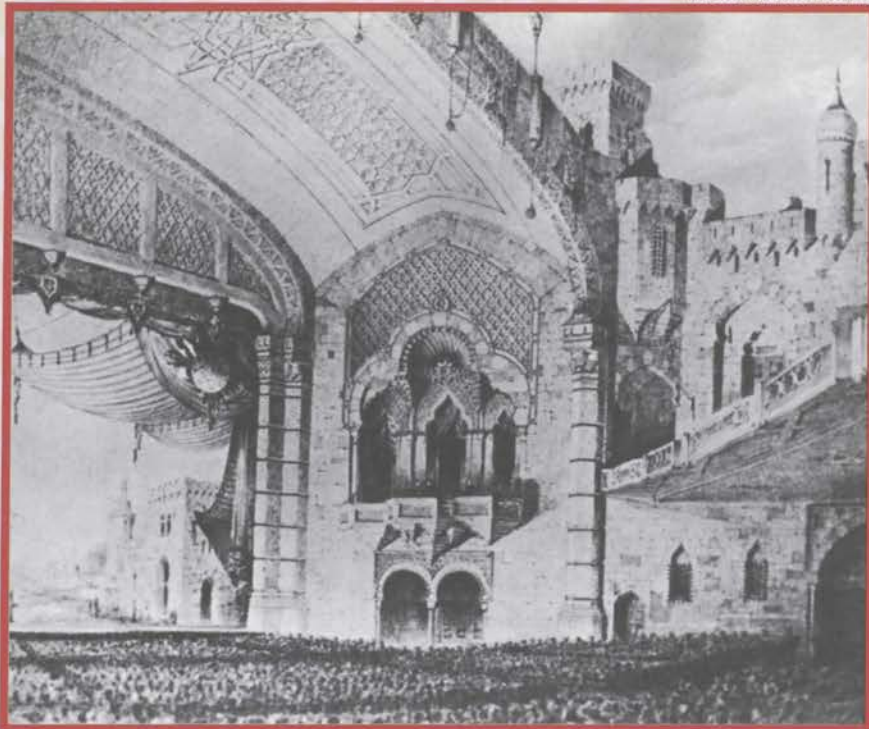
The Fox Theatre Corporation secured a 21-year lease on the future Atlanta theatre, materializing in a \$3,000,000 aggregate rental fee, payable on the "installment plan" for the length of the lease period. The Shriners, in turn, gained construction money, executive offices, and the use of the auditorium for at least six times yearly for ceremonies, initiations, and special feast days.

After the news reports of the Fox-Shrine marriage, Atlanta

Original artist's rendering of exterior.

THE CONSOLE COLLECTION





Artist's original rendering of auditorium.



became curious as the \$3,000,000* structure began to rise at the corner of Peachtree and Kimball Streets, (Kimball later became an extension of Ponce de Leon Avenue) further out Atlanta's *white way* than the Erlanger!

William Fox moved in, or rather his inventive wife Eve did, and began a campaign of furnishing the house, while saving the Fox Theatre Corporation untold decorator's fees. Just as the Atlanta Howard (later Paramount) had explored the Georgian and Elizabethan styles, along with its main Italian Palladian theme, the resourceful Eve Fox brought to the Fox's retiring rooms and loggias a sampling of the breadth of her tours in the far-Eastern cultures, to include the associated styles of the Turks and Egyptians. These various styles alternated between rooms at the lower level, and those at balcony level.

But it was not Eve Fox's bazaar finds that made the Fox. Perhaps the sheer dimensions of the auditorium prompted visual excitement. The true-to-style treatment of the audience area as a faux courtyard surrounded by structure, rather than a room whose interior was smothered with an assortment of ornamental devices and fabric, gives the theatre, even today, a look of subtle establishment and tastefulness. And taste and forethought often escaped the designer/craftsmen of the movie palace school. The architectural features that are absent have given the Atlanta Fox's design a timeless visage. Furthermore, the Atlanta Fox had a real basis for its far-Eastern design (as a Shrine), unlike most structures built strictly as theatres.

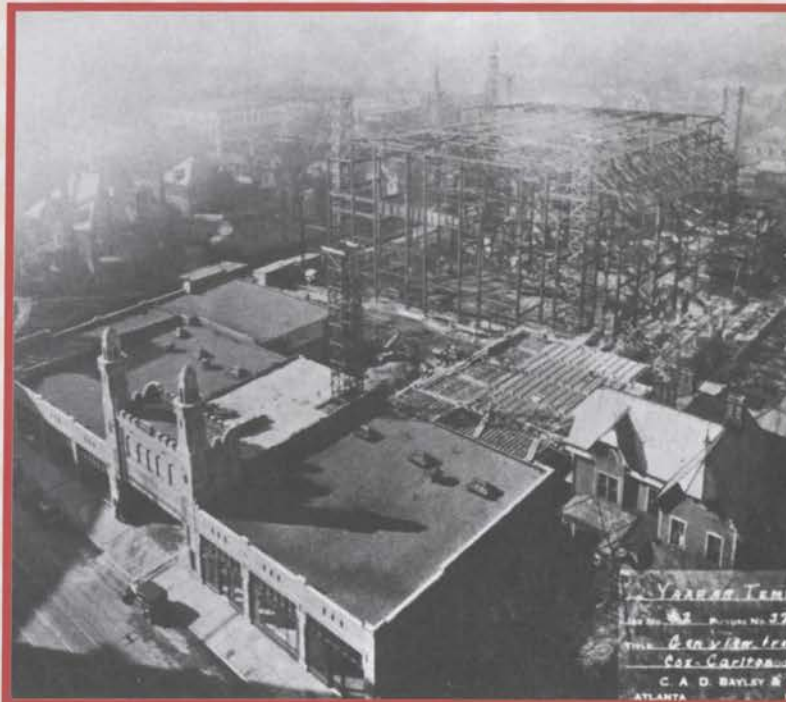
The Fox's exterior treatment should receive the first accolade. Few American theatres received a building site that

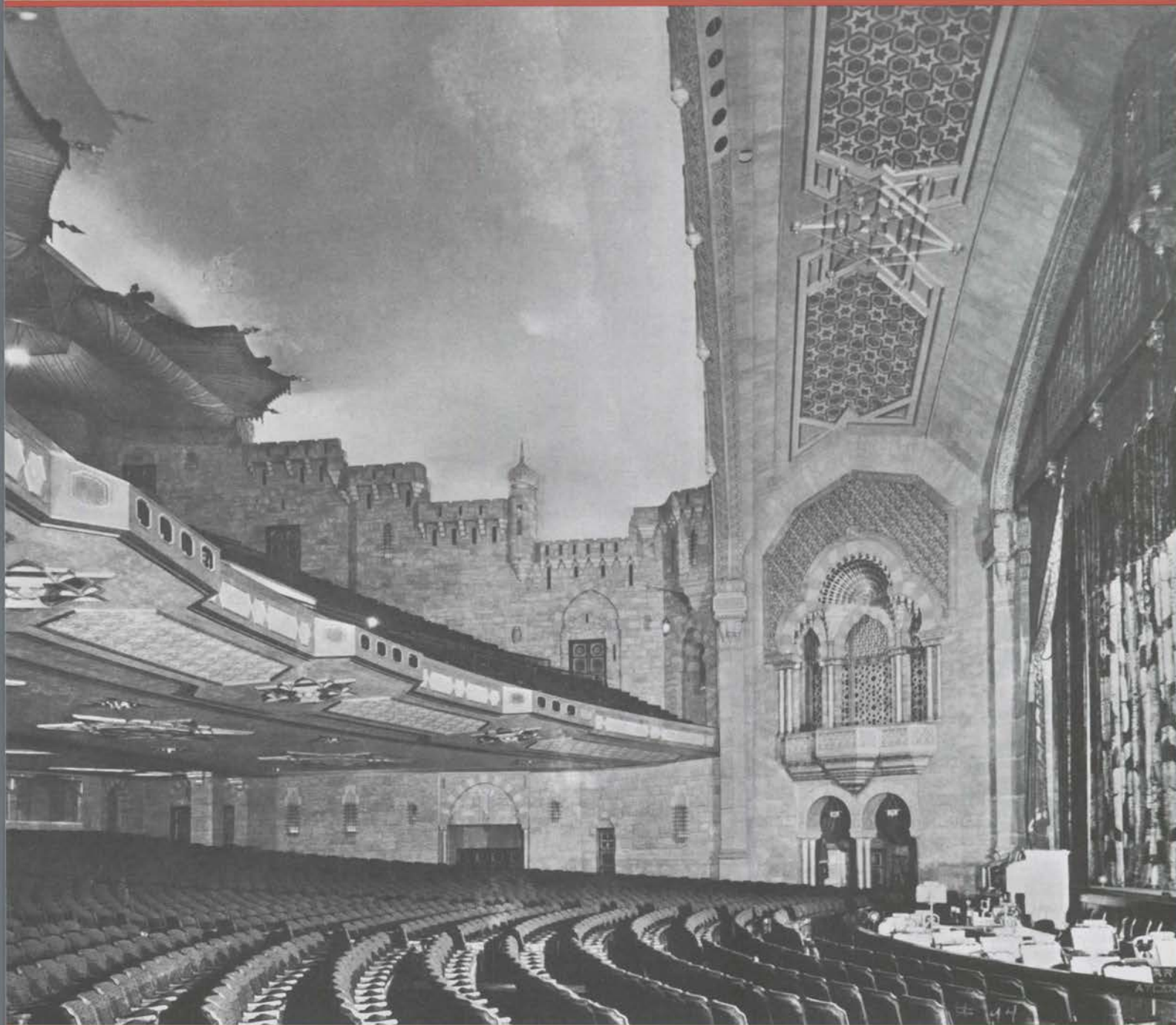
*There are no accurate figures regarding the actual cost of the Fox. As Robert Foreman, III stated in an unpublished paper in 1974, *The Fabulous Fox Theatre*, "Estimates run from one and one-half to five-million dollars. Three-million dollars, however, would seem to be the most reliable figure, since it is the most often cited in publications of the late 1920's and 1930's."

would allow the architects' greatest talents to come to the forefront. Through lack of funds or space, the economies of stashing a theatre behind a hotel or office structure pervaded the theatre building-boom of the Twenties and early Thirties. The Fox exterior is an exception, and its courses of cream and buff brick supplanted with sections of tile, tabby, and domed minarets give the theatre patron an expectation of the magic to be found inside. *There are just a few such theatres in the nation, where it is guaranteed that there will be new revelations of the building and its organ at every venue.*

Mecca under construction.

THE CONSOLE COLLECTION





The most familiar view of the Fox auditorium.

THE CONSOLE COLLECTION



Originally, the Shrine's main entrance was to be the center of the Ponce de Leon Avenue frontage. Above the arabesque entrance was the largest of the Fox "onion" domes, adorned with a ribbed latticework. But with the intervention of William Fox, a Peachtree Street entrance was preferred, and it is here that ATOS members will make their entrance under the large vertical sign and marquee.

Access to the theatre lobby is by a 140-foot-deep loggia lined with windows of the Peachtree shops, the Shrine offices, (later offices for Georgia Theatre Company) and the main entrance to the Egyptian Ballroom, (where the Fabulous Fox Organ Weekend pre-glow will be staged) Various textured plaster reliefs, filigreed lamps, tile and terrazzo flooring, are integral factors of the loggia design—a boon for captivating and protecting the next show's patrons in inclement weather.

CONTINUED ON PAGE 23

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JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

Library of Congress Catalog Number ML 1T 334 (ISSN 0040-5531) Printed in U.S.A.

January/February 2004 • Volume 46, Number 1

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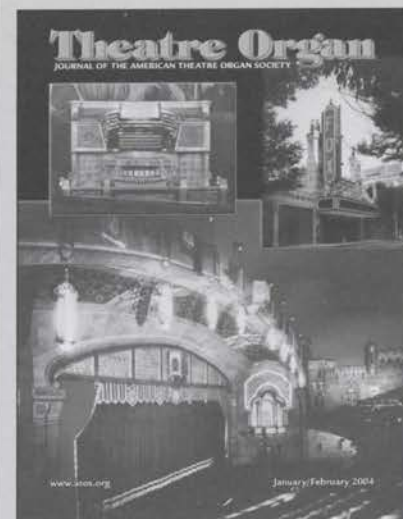
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Front Cover: Fox Theatre—Atlanta. Three pictures by Michael Portman of the "Mecca on Peachtree Street" today, with its 4/42 Möller... 'Mighty Mo.'

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Annual membership in the American Theatre Organ Society is \$40.00 per year (\$55.00 outside of the USA), which includes six issues of THEATRE ORGAN. Make check or money order payable to ATOS and mail to the ATOS Membership Office, P.O. Box 551081, Indianapolis, IN 46205-5581, fellenzer@atos.org. MasterCard and VISA are accepted.

Single copies of current and back issues are available for \$4.00 each (please add \$3.00 per issue sent outside of the USA). Make check or money order payable to ATOS and mail to ATOS Marketplace, John Ledwon, 28933 Wagon Rd., Agoura, CA 91301.

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This site reflects the current information that we have for your president, secretary, addresses, phones, and chapter website.

Please notify ATOS Executive Secretary Michael Fellenzer, at:

fellenzer@atos.org

of any errors, changes, or updates. Of course, you may also contact him via

mail or phone with this information.

Whenever there are any changes to your chapter information, (Officers, Correspondents, addresses, or phones) please immediately provide us with updates.

Notices

Some very important notices from ATOS are located throughout this issue. They contain detailed information about programs for members.

Notices are located as follows...

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GW Memorial Fellowship Page 8

Hobbyist Competition Page 36

Mentor Program Page 59

Simonton Literary Prize Page 14

Technical Scholarship Page 41

Web Journal

Reminder... Be sure to visit the ATOS website frequently, at:

www.atos.org

Regularly check the ATOS online Web Journal at this site for additional news and features. The direct address is:

www.atos.org/Pages/WebJournal.html

ATOS ANNOUNCES THE George Wright Memorial Fellowship

*A program to bring a young person to the next ATOS Convention in
Milwaukee, Wisconsin
July 2-6, 2004*

The George Wright Memorial Fellowship has been established to assist interested young people between the ages of 15 and 24 to attend an ATOS Annual Convention. ATOS will pay the convention registration fee, hotel, lowest airfare, and the cost of the banquet for the winner.

All young people interested in applying for this fellowship should request an application today by contacting: **Don Bickel, GWMF Committee Chair, 1586 N. Harding Ave., Pasadena, CA, 91104.** If you know of a young person who might be interested, please have him or her send for an application today. Be sure to include your mailing address.

Requests for applications must be postmarked no later than February 10, 2004 and all applications must be completed and postmarked by March 10, 2004. Applications must be returned by Certified Return Receipt Mail.

*For more information, contact Don Bickel at the address listed above or
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Guess Who's 'Hanging' Out at the FOX?



Simon Gledhill



Richard Hills



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Look for the Fox story
"Mecca On Peachtree Street"
and registration form for the
Fabulous Fox Organ Weekend
in this issue of *THEATRE ORGAN*
or visit . . .

www.theatreorgans.com/atlanta

Editor's Notes

Writers— Keyboard Technique

Over the years THEATRE ORGAN has provided readers with helpful and informative articles, which assisted players in producing beautiful music on these intimidating, awesome, and wonderful instruments. In recent history, for many years Al Hermanns wrote Harmonizing, a fine informative column on keyboard technique for THEATRE ORGAN. After Al retired, Cheryl Sepala stepped up to the challenges of that position, and for the past several years has continued to provide readers with valuable keyboard assistance, in her helpful column Theatre Organ Techniques. Cheryl has now retired from this position, the Nov-Dec 2003 issue being her last column.

We thank them both for their splendid efforts, and the great help that they have been to readers throughout the years. We recognize the amount of dedication and work, which they willingly

contributed, in producing their excellent helpful articles for us. We appreciate the knowledge they shared with us, and their contributions to the improvement of our playing.

Thank You Cheryl and Al.

Captions


It has been brought to my attention, that there should be captions included with the expanded convention coverage that we now have. Historically, the Journal has not included captions with these 'candid' shots. However, with the extensive convention coverage that Ron Musselman has provided, with many great pictures, it is agreed that we should now include captions whenever appropriate and possible.

Editor Retires

From its' beginning in 1965 to present, our ATOS Journal has evolved, having several different names, and

with ten successive editors that contributed, each in his or her way, to the improvement and progress of the magazine. As a result, THEATRE ORGAN is a fine, internationally respected magazine, and is the voice of the theatre organ 'world'.

Throughout the past 3 1/2 years, Editor Vern Bickel has produced THEATRE ORGAN for us. He has done a tremendous job, and maintained a high standard for the magazine. Throughout his tenure, he continued to 'raise the bar' of this standard, always striving to improve our Journal's efficiency and quality. Prior to becoming the editor, Vern worked tirelessly on behalf of ATOS for many years, with many positions and duties. He deserves a well-earned rest. He also deserves our gratitude.

We salute you Vern. Thank you for your many contributions to the ATOS. We sincerely hope you enjoy a relaxing, pleasant, and very enjoyable retirement. 

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Members' Forum*

Dear Editor:

In the past several issues of "Theatre Organ" I've read several letters by Mr. Christian Orlov. This is America, and he is certainly entitled to his opinion. However, I take exception with his most recent letter regarding "bad reviews", whether it is from THEATRE ORGAN, or another column or publication.

Inasmuch as beauty is in the eyes of the beholder, any review is an opinion expressed by one individual. What I may perceive as beautiful, others may think is mundane. Opinions are like noses, most everyone has one.

So Mr. Orlov, who do we make our "sacrificial lamb"? Perhaps a young, impressionable organist taking his/her first fledgling steps at presenting a concert program or performance? Perhaps an older organist, well past his/her prime, but who still feels that they have something to contribute? When I was very young, I was the recipient of some extremely mean-spirited comments by an individual who neither played the organ, nor had any particular expertise regarding organs in general. I very nearly quit playing because of this. Thankfully, I continued playing and performing, and learned to develop a thicker skin regarding negative comments.

Regarding "bad" performances, I've never heard one. Certainly, I've heard performances that were much better than others, (in my opinion) but I've never heard what I would consider to be a truly "bad" performance. When you are an artist/organist, you realize all the time and effort that goes into any performance; all the rehearsal and practice time involved, etc. You realize that any particular artist is attempting to give the best that they possibly can, and for that reason alone, they should be commended.

Look at the "Young Organist" competition - we had exactly 1 entrant this year. Young, impressionable artists need assurance and motivation from all of us, not negativity. Remember, these same young artists are the lifeblood of our organization.

As an artist/performer in both theatre pipe organ and elec-

tronic organ/keyboard, I've learned that there are really only two definite "no-no's" regarding any particular concert or performance. These are:

- Unless performing for a specific religious organization, comments regarding your religious beliefs, or attempts to "save" an audience are to be avoided. Your religious beliefs are like your underwear - yours and yours alone.
- Excessive "patter" between selections. People came to hear the organ "speak", not necessarily the organist.

In closing, regarding "bad" reviews, I'll quote my sainted Grandmother—"If you don't have something nice to say, keep quiet".

*Jim Helwig
Millsboro, Delaware*



Dear Editor:

I have a few suggestions as to attract new members.

1. Most adults, 45 to 80 years old, love good music, or at least have some appreciation for it.
2. The average person doesn't know what a Theatre Organ is. Organ to them is what they hear in church, and they are not excited about it.
3. The average person may hear a selection on the Theatre Organ and enjoy it, but doesn't know that it's a Theatre Organ.

We belong to the ATOS, and RTOS, Rochester Theatre Organ Society, and I know that of the 800 plus that attend the concerts, many do not know much about the organ, but come because they love the music.

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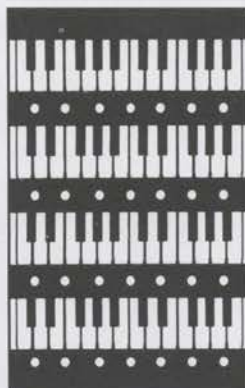
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How about advertising in the AARP magazine, or the American Automobile Assoc. Magazine? These are read by the people that would love to join our organization, but do not know it exists. The ATOS is such a secret group, that I don't think the CIA knows about it.

In advertising, I think that the MUSIC should be stressed as much as the organ. An advertisement should indicate that local chapters are present, as well as access to the kind of music they love in the form of CDs etc., from many artists.

Persons that inquire should receive: info about the organs, complete list of chapters, and a small list of recordings that are available, and how they can purchase them.

To some people, good music is all they will get out of the organization. AFTER ALL, THAT'S WHAT WE ARE ALL ABOUT!!!!

BUT!!! We have to reach our audience through the magazines they read. And I think the words "GOOD MUSIC" are as important as "ORGAN" to the general audience. There are more people interested in just the music, than us organ enthusiasts.

I hope a least some portion of this may be useful to our society in developing a program for advertising, and increasing our organization.

James Stetts
Williamsport, Pennsylvania



Dear Editor:

There is a matter of crew deportment during formal organ concerts that needs to be commented upon.

[Recently] a friend and I journeyed some three hundred miles to hear Simon Gledhill at the Robert Morton organ. I had not seen the [Theatre] for over twenty-five years, and wanted to see it again. Having never heard a Wonder Morton, that was a most inviting reason to make the trip, and of course to again hear Simon's wonderful artistry.

The first half of the program went splendidly, Simon was in great form, the organ sounded absolutely magnificent, and the theatre was simply superb.

Then, at intermission, I was standing near my seat and chatting with a friend from Los Angeles, when the Robert

Morton erupted in loud honks, hootings, thuds, and general uproar! I remarked to my friend that I wondered if the organ's relay had decided to act up. Turning to the console to see what on earth was going on, and expecting to see the organ crew racing in all directions to fix whatever had gone wrong, I saw some *clod* kneeling on the stage and banging away on the keyboards, obviously showing off to some people clustered around the console.

What is this, amateur night at the BIJOU? Does this egotistical twit think that he can destroy the ambience, of an otherwise splendid concert by his most accomplished musician, with his childish behavior? GOOD GOD!!!

Formal organ concerts are supposedly fine musical events of the first caliber, on wonderful theatre organs, in beautiful theatres. This behavior was not only boorish in the extreme, but also managed to destroy what was left of the good feelings that Simon's music generated. What happens next? Does the organist show up unwashed, in his bathrobe or just his shorts, bare footed, to play his concert? Such would certainly be in keeping with the conduct demonstrated at this performance.

The next time I attend the symphony in San Francisco, perhaps I should climb up on the stage at intermission and try out the Steinway, or see if someone's violin still worked.

I only wished that Simon had refused to play the second half of his program until a public apology was given. It was well within his absolute right to do just that. He had worked hard on his program, and the high quality of his performance showed just that.

This was totally childish and unacceptable disgusting behavior, by anyone's standards.

Grow up, or forever be lumped into the already vast assemblage of third rate, amateur theatre organ productions. Showing off to one's friends should be left to work sessions, or long after the artist and the patrons have left the building . . . Certainly not during the intermission!

James D. Crank
Redwood City, 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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A Call For Papers

The Simonton Literary Prize has been established in honor of Richard C. Simonton, founder of American Theatre Organ Enthusiasts, the organization now known as the American Theatre Organ Society. Its purpose is to encourage and award original research, scholarship, and writing in the areas of theatre pipe organ history, restoration, and conservation. A monetary prize, certificate, and publication in *THEATRE ORGAN* shall be awarded winning entries.

Competition Rules and Regulations

1. The Simonton Literary Prize competition is open to anyone, except present officers or staff of the American Theatre Organ Society or their families.
2. Papers should represent an original, comprehensive effort in research, documentation, or philosophy relevant to the theatre pipe organ.
3. Entries may not have been previously published, nor may they be submitted more than once. An author may not submit more than one entry per year.
4. Entries are to be submitted in triplicate, typed or printed, double-spaced, and on white 8½ x 11 inch or A4 paper. The submissions shall be between 5000-7500 words in length. Use of the ATOS Archives, photos and other illustrations are encouraged.
5. Entries must be clearly marked, "Submitted for Simonton Literary Prize competition." Furthermore, the author must include a signed statement that he or she, "agrees to abide by the rules of the competition and grants initial and subsequent publication rights to the American Theatre Organ Society in any manner or form without further compensation." Receipt of all submissions shall be promptly acknowledged in writing.
6. Except as provided above, copyright ownership otherwise remains with the author.
7. Entries are to be postmarked by May 30, 2004, and be submitted to:

Jeff Weiler, Chair
ATOS Education Committee
1845 South Michigan Avenue, #1905
Chicago, Illinois 60616

Entries shall not be returned.

8. Winners shall be notified on or about June 15. Award certificates shall be presented at convention where possible. Monetary prizes shall be distributed upon selection. Winners are encouraged to attend the annual convention of the American Theatre Organ Society, to personally accept their award.
9. One award shall be offered each year, comprised of a certificate and a \$1000 monetary award.
10. Submissions shall be reviewed by a panel consisting of the Journal Editor, Education Committee Chair, and a third member to be selected jointly by the first two. The American Theatre Organ Society reserves the right not to grant any award in a particular year. The decision of the panel is final.
11. Awards may be distributed prior to publication in the *THEATRE ORGAN*.

Closing Chord

PETER PALMER

On November 19, 2003, at the age of 82, U.K. theatre organ enthusiasts lost a cherished friend. Peter was one of the pioneers of home theatre organ installations and a devoted enthusiast to the cause in both the U.K. and the U.S.A., where he and his wife Elizabeth were members of ATOS. The Palmers attended many ATOS Annual Conventions, where they thoroughly enjoyed their association with theatre organ fans from all over the world.



While still a student, Peter became fascinated with the organ interludes at the local theatres—the Regal and the Rex in Cambridge. Later, as a successful farmer, pig breeder, and businessman, he was able to indulge his hobby by building behind his home a high-gabled concert hall seat-

ing 100+, and installing a Compton theatre pipe organ. Originally a 4/10 instrument, on its removal from the Astoria Theatre, Southend on Sea, Peter added a further six ranks, installed in two large chambers. The instrument, however, did not meet Peter's critical tonal standards, and during the next decade various improvements were attempted. It was not until April 1983 that Robin Richmond presented the first public concert.

With the enthusiastic encouragement by Peter's wife Elizabeth, Peter then embarked on another major project—a large Wurlitzer installation at the opposite end of the concert room. Two huge chambers, each measuring 25' by 15'... an organ builder's dream... were constructed. Peter had purchased the fine eight-rank Wurlitzer from the Ritz Theatre, Luton in 1974, and from his large collection of organ components, enlarged the instrument to 18, and then to 20 ranks. Again, the tonal result did not meet Peter's high standards, and it was not until the arrival in 1993 of organ builder Chris Booth, a Wurlitzer specialist, that they were eventually satisfied with the organ's sound. Peter's skill as a craftsman, electrician, plumber, and carpenter enabled him to be essentially involved with the restoration and installation of both instruments, and Nigel Ogden opened the Wurlitzer in September 1995.

Since then, three or four public concerts a year have been held at Elizabeth and Peter's home, Wyton House, near Huntingdon, by leading U.K. and U.S.A. organists, including Barry Baker, Hector Olivera, Walt Strony, Dwight Thomas, Trent Simms, and others. (See THEATRE ORGAN, January/February 2001 for the Wyton House story.)

Peter was not one to suffer fools gladly, and was outspoken about poorly maintained instruments and sloppy organists. But he and Elizabeth always warmly welcomed organ enthusiasts to their home, and they were particularly keen to encourage practice by young organists on their wonderful theatre organs. Peter often proclaimed that without the enthusiastic support and help of his loving wife in the preparation and presentation of their concerts, they would not have been possible.

To Elizabeth, and to Peter's son John and daughter Hermionie, we send our deepest sympathies.

Ted Crampton



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.

You are invited to become a subscriber. Persons who are engaged full-time in the organbuilding or organ maintenance professions are also encouraged to request information regarding membership in the American Institute of Organbuilders.

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An Acre of Seats in a Palace of Splendor

By Steve Levin, Associate Editor

LOEW'S RICHMOND

(Carpenter Center)

Richmond, Virginia

Opened: April 9, 1928 • Architect: John Eberson • Capacity: 2116 (2043)


Organ: Wurlitzer 3/13, Style 240, Op. 2116

As we have noted before, Loew's was a very late convert to the movie palace idea, but the firm wasted little time getting accustomed to the new regime: a raft of commissions went out to Rapp & Rapp, John Eberson and even to Thomas Lamb, Loew's traditional architect. Eberson designed no fewer than five houses for Loew's, of which Richmond appears to have been the first.

Like most major theatre architects, Eberson often used a "mix and match" approach, reusing successful elements and even entire designs in subsequent projects. Loew's Richmond is a good example: the auditorium, although larger, is almost identical to that of the Palace in Marion, Ohio, completed six months later, the principal difference being a reversal of the asymmetrical organ grilles. The Riviera Annex in Detroit (1927) shared the same proscenium, but had symmetrical organ grilles very much like the taller one seen here.

The parallels between Loew's Richmond and the Palace go no further than their auditoriums, however: the exteriors are very different, Richmond's being by far the more elaborate, and while the Palace has only a small foyer at the rear of the house, Loew's Richmond has a sizable lobby. In the photograph of the lobby, note the coarse texturing of the plaster: this is very typical of Eberson, who called the technique "broom pebble dash."

Loew's operated the theatre until 1979. The interior had been extensively redecorated over the years, but the house was never multiplexed. The Richmond Symphony purchased the theatre, but later turned it over to a newly-created non-profit organization, which was able to raise the funds needed to restore it. The house reopened in 1983 as the Carpenter Center for the Performing Arts.

For no reason we have been able to find, the Style 240 was particularly favored by former vaudeville circuits for both new and replacement installations. Orpheum was the single largest buyer of this model, followed by Loew's. This organ has the rare distinction of having been removed (Loew's donated it to the American Film Institute in the 1970s) and subsequently reinstalled in the same theatre. The only other one we know of is the 2/5 Wurlitzer in the Raymond Theatre in Raymond, Washington. 



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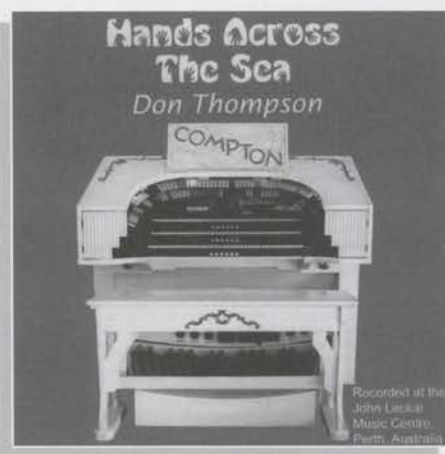
For the Records

Ralph Beaudry, Associate Editor

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

HANDS ACROSS THE SEA

Don Thompson



Now in his 50th year as a professional organist, Don Thompson has been busy releasing new CDs—this is his third in the past 12 months! But, unlike the other two, which were digital discs of previously released recordings (see *The Big Sound* in the September, 2003 and *The Roaring Twenties* in the December 2003 Journals) this is a brand new 73-minute album, made on an Australian 3/12 Compton theatre organ. And it has one of the most fascinating tune lists of simply splendid, though rarely played, well known melodies that we've encountered in some time! That's the good news. But, since most British-built Compton organs tend to be much more blazingly bright, than the lush American-built Wurlitzers we are used to hearing, in listening to this disc one might find a bit of ear-fatigue setting in from time to time.

Don tells us this organ is Compton Opus 212, which was installed in the Plaza Theatre, Worthing (U.K.) in 1933. In Jack Courtney's *Theatre Organ World*, (published in the U.K. in 1946) this organ is shown as a 3/8 so we assume that after the organ's 1971 relocation to Aus-

tralia, or its 1988 reinstallation in the John Leckie Music Centre, it had four ranks added. Don also tells us the organ is currently in an extremely live room that is about the size of a basketball court. The room has a hardwood floor, and three of the walls are concrete, while a huge glass window serves as the fourth wall. The organ is in two chambers at one end of the room, and the console is at the other. Obviously in such a relatively small, extremely bright, acoustical environment one might expect to hear an occasional registration change or other mechanical sound, (or even voices and referee's whistles from the soccer fields just outside the window) but we found only the most sensitive ears may detect these over the organ's rather strident voices.

Don's opening number is a brisk John Phillip Sousa march "Hands Across the Sea," "which is more symphonic than flag-waving, and a delightful reprieve from the usual Sousa over-played "standards." Franz von Suppe was known for writing melodic, elegant operas in the mid-1800's, though today only their overtures seem to have survived. Don has selected his overture for *Beautiful Galatea* as his second number. This opera is based on the legend of a sculptor named Pygmalion, who created a statue of such an attractive woman (Galatea) that he wished it into coming alive. But she became so annoying and troublesome, that he wished her back into stone! Don's six minute orchestral transcription is alternately loud and bright, and then lush and melodious. Next is Massenet's peaceful "Meditation" from the opera *Thais*. In this case it is about a famous actress, and this lovely music describes her thoughts as she tries to reach a decision about her love for a young monk, and her desire to join a religious order.

It's time for a complete mood change, and Don's ten-minute medley of *Ethel Merman Memories* certainly shakes the dust from the rafters! The medley opens with a few bars of the "Overture" to *Gypsy*, which turns into a raucous mish-mash of sound before segueing into "Everything's Coming Up Roses" and "You'll Never Get Away From Me." It continues with "I Get a Kick Out of You," "You're Just in Love" (which many consider Irving Berlin's best counterpoint song), and, of course, no salute to Merman's fire-siren voice would be complete without an overly raucous "There's No Business Like Show Business." Does the name Einar Aaron Swan ring any bells for you? Probably not, for unfortunately this gifted young composer/lyricist died at age 36 in 1940. Don next plays his emotionally charged torch song "When Your Lover Has Gone" with about as much warmth and sensitivity as is possible from this particular organ. Following that is Myddleton's "Phantom Brigade March" which proves to be more cheerful and bright than the title would lead you to expect!

"It Had To Be You" was written by Isham Jones (with lyrics by Gus Kahn) way back in 1924, so Don gives it a novelty arrangement with light registrations and lots of fun stuff in the second chorus, which makes it one of the best numbers on this disc. (After it was heard in the 1952 biographical film about Gus Kahn-*I'll See You in My Dreams*—it enjoyed a 12 week run on the *Hit Parade*!) For variety, we next have a six-minute medley of three Strauss waltzes, which is followed by a visit from that rather tacky lady known as "Sweet Georgia Brown." However, Don's next brief medley, which features some of this organ's few soft voices, is a listening delight as Don combines Richard Whiting's "Honey" and Ted Shapiro's 1929 hit song "If I Had You."

(Moviegoers might recall the later tune was featured 70 years later in the film *Eyes Wide Shut*.) Don adds a classical touch to his program with Gordon Young's brief, brilliant, biting "Trumpet Tune" and follows that with Arthur Sullivan's "The Lost Chord," which some critics have described as a "wilted hot-house flower." That's not true in Don's version, which begins softly and builds up to a climax featuring all of this organ's most piercing voices.

About fifty years ago it was almost impossible to buy any theatre organ recording that didn't have someone's version of Don's next melody, "Ebb Tide." But recently, it's been 'among the missing'. Harpist Robert Maxwell wrote this seaside tone poem, "... because he needed a piece to show off his instrument's capacity for color and atmosphere ... (but he) hardly anticipated that his little party piece would become a major international hit..." in the early 1950's. This too, is one of this disc's best arrangements, although we found the conclusion more reminiscent of a Sahara sandstorm than a receding tide. Thomas Ambrose was a 19th Century French composer, who's "Raymond Overture" has a bit of everything you'd want in an overture. To calm things down, Don next plays Alec Wilder's flowing waltz "While We're Young" which New York City's famous chanteuse Mabel Mercer introduced in 1943.

Don's dynamic finale is an 8½ minute transcription of the celebrated tone poem "Finlandia" by Jean Sibelius, and as an encore, he adds Noel Coward's wistful, wishful "I'll See You Again." As we wrote in our opening, the selections Don has chosen are excellent, and well worth hearing. But we would wish for a somewhat lush and more versatile

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

SUMMER SERENADE

Larry Kass and Others



If the wintertime blues have got you down, here's the perfect antidote! It's the Mighty Wurlitzer Radio Hours' broadcast of June 29, 2003—*Summer Serenade*. It's a live broadcast, heard over Cleveland, Ohio's radio Stations WRMAR-AM and WCLV-FM. As usual, this one-hour program features a wonderful cast of professional singers, actors, announcers, and musicians who present a thoroughly entertaining recreation of a typical Golden Age of Radio variety program. And, it's filled with some of the familiarly great hit songs from the 1920's, '30's, and '40's, along with a sprinkling of brand new sparkling sum-

mer-time songs written by the show's producer, Larry Kass, who is also featured accompanying the soloists and Theatre of the Air chorus, from the console of the Mighty Wurlitzer.

The broadcast begins with the Chorus singing Larry's new-spirited waltz "Our Summer Serenade." And, as the show's host Robert Conrad introduces the artists, and summertime theme, they segue into "I Feel a Song Coming On." Since you don't really have to go to the beach or the countryside to enjoy summertime fun, Kari Kandel sings Petula Clark's 1964 hit tune "Downtown," which was #1 in the U.S. that year, and won a Grammy. Following up on that thought, Patrick Jansen sings another Kass original, "Take Me Where the Action Is" which is a snappy swinger with a Big Band beat. June Anthony then reminds us that we sometimes have a summer rain, by singing a torchy version of Harold Arlen's "Stormy Weather." Arlen was not only a pianist/composer, but also a vocal coach, (to both Shirley Temple and Ruby Keeler) and singer. He was the first to record this tune, but it was Ethel Waters' recording, which made it a hit! In striking contrast is another of Arlen's songs, as Weldon Gan urges us to "Get Happy." (That peppy Arlen song was his first hit tune when Ruth Edding introduced it in the 1930 Broadway show *9:15 Review*. Most of us will probably remember it better from Judy Garland's fantastic performance as the rousing final number in her 1950 film *Summer Stock*.)

Ethel Merman and the late Bob Hope debuted Cole Porter's delicious "It's De-Lovely" in the 1936 hit musical *Red, Hot and Blue*, and Tim Culver's delightful presentation does it full justice. How would you like to go "Cruising Down the

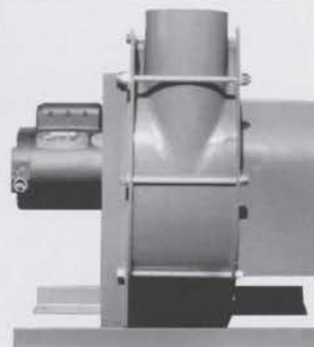
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River (On a Sunday Afternoon)”? We think that melody was written much earlier, but it was a title song for a 1953 film, which featured a paddle-wheel steamboat named Chattahoochee Queen! A brief version of “Hooray for Hollywood” sets the stage for a mini-drama that takes place on the M-G-M studio lot, as Tony Martin is preparing to film a song for 1941’s *Ziegfeld Girls*. Since Martin has a sore throat, baritone Daren Stahl replaces him to sing the romantic Herb Brown/Gus Kahn ballad “You Stepped Out of a Dream.” (In the film, Martin sings to Judy Garland, Lana Turner, and Hedy Lemarr—a bevy of beauties for anyone’s dreams!) In the 1948 film *A Date with Judy*, Jane Powell sang Jimmy McHugh’s charming “It’s a Most Unusual Day”—it’s Helen Todd who gives it a lilting reprise, on this Radio Hour.

A brief bit of “Off We Go Into the Wild Blue Yonder” introduces another mini-drama, which recreates a typical 1940’s Armed Forces Radio Network broadcast, with Cynthia O’Connell singing the latest top tune on *The Hit*

Parade—“Is It Too Late My Love?” If you don’t happen to recall that song, it’s because this is another Larry Kass original, which has all the flavor of those more familiar World War II ballads! In his seven-decade composing career, Jule Styne (1905–94) wrote the music for 18 Broadway shows (including *Gypsy* for Ethel Merman, and *Gentlemen Prefer Blondes* for Carol Channing) and over 40 Hollywood films. The entire cast is heard singing a 9½ minute medley of some of Styne’s greatest hits: “There Goes That Song Again,” “Give Me Five Minutes More,” “Saturday Night (Is the Loneliest Night of the Week,)” “Bye, Bye Baby,” “It’s Been a Long, Long Time,” and “(It Seems to Me) I’ve Heard That Song Before.” For a touch of classics, reminiscent of radio’s best variety programs, we next hear Steven Somach on the cello, accompanied by Carl Lo at the piano, playing one of Robert Schumann’s exquisite “Fantasies.”

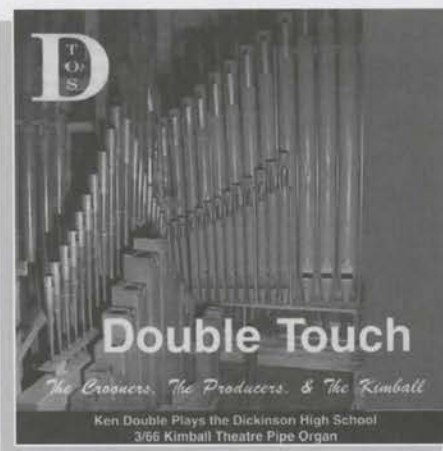
Catherine and Patrick Jensen are featured in the next mini-drama, rehearsing and singing another Larry Kass original—it’s Larry’s bright, brisk “Broadway Music.” Then it’s on to a horrifying salute to those spooky, hair-raising mystery shows like *Lights Out*, *The Shadow*, and *I Love a Mystery*. We won’t give away the plot, except to tell you it takes place in a deserted public library at midnight! Larry Kass’s upbeat “Three Cheers for Broadway” introduces an eight-minute medley of some of the wonderful tunes that Burton Lane and “Yip” Harburg wrote for 1947’s zany, satiric musical comedy *Finian’s Rainbow*. That’s the fairytale story of a pot of gold—guarded by the leprechaun Og—buried in the Rainbow Valley of the mythical State of Missitucky, U.S.A. Various cast members solo in “How Are Things in Glocca Mora?” Og’s rather racy “When I’m Not Near the Girl I Love (I Love the Girl I’m Near,)” “If This Isn’t Love,” “Old Devil Moon,” and “Look To the Rainbow.” The show had 725 Broadway performances, and was filmed 20 years later starring Fred Astaire, (in his final screen musical appearance) and the same Petula Clark we wrote about in this radio show’s opening number, “Downtown!”

Closing this summer season’s broadcast Helen Todd and Daren Stahl duet on another Kass original song. Picture a tropical night, a marimba band, and two

young people “Under a Blanket of Blue.” Then it’s “Time to Go” as the announcer gives the closing credits, and the live studio audience gives the cast a rousing sendoff. Once again, there are no liner notes, but the spoken introductions to each item on this one-hour broadcast need no further elaboration. Yes, it’s another delightfully entertaining recreation of the Golden Age of Radio. Compact disc only for \$17.50 (postpaid) from Razzmatazz Productions, Inc., P.O. Box 401, Hinckley OH 44233. It can also be ordered toll-free from 1/877-590-4849 or by e-mail at skass@prodigy.net

DOUBLE TOUCH

Ken Double



“Double Your Pleasure—Double Your Fun!” You surely will be doing just that, every time you listen to this newest Ken Double recording! As we’ve written in reviews of Ken’s earlier discs, Ken is a first class organist whose love for the music and the organ, plus his sunny personality, shines through in every selection. This time he’s playing the wonderfully versatile 3/66 Kimball organ in Delaware’s Dickinson High School Auditorium, which has the spacious, warm acoustics that completely compliment the Kimball’s exquisite solo voices, and exceptionally lush ensembles. And Ken’s program is awash with songs we know and love, but all too rarely hear. Over the years we’ve encouraged Ken to do more singing on his recordings, for his voice is that of a young Sinatra. No, he doesn’t vocalize here but his program does feature four captivating medleys, of some of the biggest hits of our favorite singers, and he has a closing medley of tunes from the first big Broadway musical comedy of the 21st Century!

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Ken sets the mood for his musical joy ride by exhorting everyone to "Powder Your Face With Sunshine." It was a hit for Dinah Shore, who first came to America's attention as a "diva" on 1940's *The Chamber Music Society of Lower Basin Street*, on an NBC Blue network radio show that ran for four years, and was devoted to the 3 B's—barrel-house, boogie-woogie and the blues! Ken next salutes a man who both Frank Sinatra and Bing Crosby "... singled out as the best singer in the business" (according to the Music Hound books.) He's Tony Bennett (born in 1925, and still going strong today) who made his public debut on TV's *Arthur Godfrey Talent Scout Program* in 1950. In this 12-minute medley of Tony's many hit songs are "I Wanna Be Around," "If I Ruled the World," "Firefly," "Just In Time," and, of course, "I Left My Heart in San Francisco." (If the title "Firefly" doesn't sound familiar, you'll surely recognize the tune which Cy Coleman wrote in the early 1960's, for a never-produced Broadway musical based on Gypsy Rose Lee's autobiography!)

Although the Ink Spots vocal group was first formed in 1930, (and broke up twenty-some years later) their treatment of songs was so unique and popular that, even today, there are touring singers advertised as performing the, "The Ink

Spots Style!" Unlike the Mills Brothers, who had flawless four-part harmony, the Ink Spots featured their star soloist: the quavering tenor Bill Kenny, and bass singer Hoppy Jones who did the mid-song recitation. Ken plays a brief medley of their three best known hits—"The Gypsy," "I Don't Want to Set the World On Fire," and their biggest hit (which became their theme song in 1939)—it's Jack Lawrence's "If I Didn't Care." With such rarely played popular gems in his first two medleys, Ken adds to his musical treasures with four of Nat "King" Cole's best remembered songs. "Mona Lisa" surely tops everyone's list of Cole classics, and then it's on to an uptempo reminder of "Those Lazy, Hazy, Crazy Days of Summer," a slam-bang version of "Orange Colored Sky," and an emotional finale with "Too Young." For years, we've been intrigued by that weirdly titled song "Orange Colored Sky." Milton DeLugg, bandleader/composer for some of TV's earliest variety programs, wrote it. In 1950, DeLugg and his band introduced it on NBC's *Broadway Open House* (the 11 p.m. show which developed into the long running and still popular *The Tonight Show*.) Here are this cheerful song's opening lines:

I was walking along
Minding my business

When out of an orange colored sky
Flash! Bam! Alakazam!
Wonderful you came by!

Hallelujah! Ken is one of the few organists who have discovered that Stephen Sondheim wrote something besides "Send in the Clowns." As one critic recently wrote, Sondheim is "... by far the most inventive, individual, and influential voice in the musical theatre of the past four decades ... He remains the benchmark composer/lyricist of his (and our) time." Ken's selection is the unbelievably emotional "Losing My Mind" from 1971's *Follies*. Mae West's frequent pianist was Sam Stept, who wrote a number back in 1927 that doesn't quite sound as if it would fit in with her rather racy personality. Ken plays a delightfully honky-tonk version of Stept's "Please Don't Talk About Me When I'm Gone." Turning to a 10-minute "lilting waltz tone poem" titled "Winter Storm," Ken explores all this Kimball's charming (but not liturgical sounding) untremmed solo voices and ensembles. It's a snowy musical picture, but not quite so stormy as the title implies!

In case you haven't noticed, we've missed the one "crooner" who is probably at (or certainly near) the top of everyone's list of favorite singers. Of course, it has to be Frank Sinatra. One

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critic has said he, "... was the greatest interpreter of the popular song the world has ever known. ..." and another wrote that, "... he picked his phrases carefully and told each song's story as though his way were the only way it could be told." You'll surely agree that Ken's arrangements of "All the Way" "My Kind of Town (Chicago Is,)" "I've Got You Under My Skin," and "My Way" are a fitting musical tribute to the "Chairman of the Board!" We're now down to the finale that, as we wrote earlier, is Broadway's first smash musical comedy hit of the 21st Century. And there is every indication it may go down in the history books as the most successful Broadway musical of all time!

In case you haven't guessed—it's *The Producers*, which opened on April 19, 2001, has the top ticket prices in history at \$100 a seat, (and is still packing them in daily) and has several touring productions, which are also playing to sold out crowds! Did you realize its producer, author, lyricist and composer—Mel Brooks—was 75 years old when it opened? In case you haven't heard the plot before, it's a musical comedy about the worst Broadway musical ever written—*Springtime for Hitler*—which one reviewer described as, "... the musical that puts the hit in Hitler ... (and) der Fuhrer is causing a furor." But it's better described by another reviewer as, "... a love letter to a bygone Broadway, framed in tunes, production numbers, and sight gags, refreshingly untainted by the pretentious excesses of the Andrew Lloyd Webber era." Ken gives us a generous sampling of ten (count 'em 10) of its best tunes, played in the order they are heard on stage. Among these delights are "I

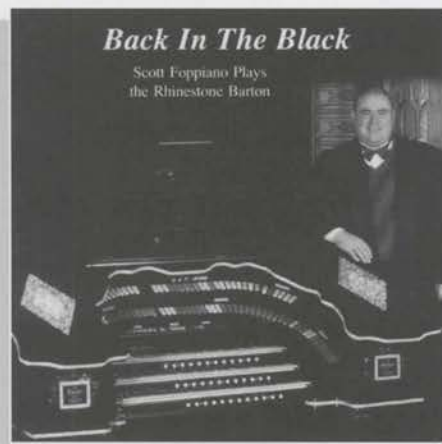
Want to be a Producer," "Keep It Gay," "When You've Got It, Flaunt It," "Along Came Bialy," (that's the number where the old ladies tap dance with their walkers!) "Haben Sie Gehort Das Deutsche Band?" "Prisoner of Love" (an all-singing, all-dancing, all convict musical show!) and, of course, "Springtime for Hitler."

Yes, this album is a winner on all counts: the exceptionally enjoyable tune list, Ken's enthusiastic arrangements and appropriate registrations, the in-theatre acoustics of Dickinson High School, and the magnificent voices of this gorgeous Kimball which have been so beautifully captured by Bill Greenwood's superb recording. Add to that, the eight pages of liner notes, (which include the organ's complete specifications) and it's a Must Have CD for all theatre organ buffs. Compact disc only, for \$20.00 (postpaid in the U.S.) from DTOS Music Shop, 110 Edjil Drive, Newark DE 19713-2347. PS—their excellent 44 page book, "The Dickinson Kimball Story," which gives the entire history of the DTOS organ, and is well illustrated, is still available from the same address, for \$8.00 (postpaid in the U.S.)

BACK IN THE BLACK

Scott Foppiano

Reviewed by Tom Hazleton & David Kelzenberg



Scott Foppiano is playing the 3/14 Rhinestone Barton in Theatre Cedar Rapids (the former RKO Iowa Theatre) in Cedar Rapids, Iowa. Combine a hot Barton organ, a talented young performer, 72-plus minutes of terrific arrangements, and a very realistic digital recording, and what do you have? A real

winner: Scott Foppiano's latest CD *Back in the Black*. Many will be familiar with the Rhinestone Barton organ, still in its original home where it has thrilled audiences since opening night in 1928. The Rhinestone Barton is so nicknamed, because of its unique and spectacular console decoration. Originally the console was covered in deep black velvet, with swirling patterns of crushed glass glitter imbedded throughout the fabric. Console edges were trimmed with bands of sparkling rhinestones, and large diamond-shaped emblems completely studded with rhinestone gracing the fall-boards, one on each side of the horse-shoe. Even the Bartola nameplates were edged with glittering stones! While most of the original glittered velvet is long gone, (replaced by solid black velvet) the rest of the original decoration remains, including all those rhinestones!

Long a well-kept secret in the theatre organ world, this organ first came into prominence when Ron Rhode recorded his popular *Corn Silk* album here, over a decade ago (see the review in the September 1988 Journal.) That recording garnered considerable attention, because theatre organ fans had never heard anything quite like it before. The organ has an amazingly vivid orchestral palate, with a battery of sizzling strings, a colorful Tibia, and a collection of spectacular reeds, including a lush Saxophone, and a gutsy English Horn. All combine to create a unique sound, not quite like any other theatre organ on the planet. Why? This is one of those instruments whose construction was "farmed out" to another builder during the late '20s, when the Bartola Company was flooded with orders for new instruments. The Rhinestone Barton was actually manufactured to Barton specifications by the Wangerin Company of Milwaukee, and, at three manuals and 14 ranks, is the largest of a number of organs Wangerin built for Barton.

The organ again received attention when the late David Junchen published the first two volumes of his *Encyclopedia of the American Theatre Organ*—both of which included photos of its spectacular console—and it was revealed that this very respected theatre organ authority considered the Rhinestone Barton to be

CONTINUED ON PAGE 37

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Loggia as viewed by patrons entering from Peachtree Street.



THE CONSOLE COLLECTION



The Fox lobby is certainly the most understated in the Fox super-chain, but the rectangular area is a hub for access to all major arteries of the theatre, including a newly retrofitted extension of the original lobby for concessions and gathering space. (This remarkable area is almost indistinguishable from the original fabric of the theatre, but was done in the last decade utilizing “plain Jane” retail space) From the lobby one can make a pilgrimage to the auditorium, backstage areas, Ponce de Leon Avenue exits, balconies, lounges, and ballroom. The lobby is flanked with two separate stairways leading to the balcony and dress circle. This access is augmented with elevators, (with hand-tooled and painted leather interiors). A small atrium is situated at the front of the auditorium entrance, and opens to the second story balcony level. Featured are hand-painted murals draped with canvas awnings, and an atmospheric ceiling treatment.

The vast ambiance afforded the auditorium proper, (over 65,000 square feet of space) is not realized until midway at the orchestra level, at the underside of the balcony. Here lies an open view of the Fox’s atmospheric ceiling treatment, a view of the immense depth of the balcony dress circle, and the proscenium arch. The sides of the auditorium are treated as castellated walls with dimly lit barred windows, minarets, and devices associated with a far-Eastern fortress. Overhead, the Fox’s very believable “stars and moving clouds” attest to the architect’s study of correct stellar groupings and atmospheric conditions. Flanking either side of the stage are the warmest and most ornamental features of the auditorium- pierced gold-finished organ grilles, visually “supported” by false balcony boxes at the base. Unlike many atmospheric houses, the Fox’s sky area ends long before the stage opening at an arched bridge lined with lanterns, (denoting a more European than far-Eastern Flavor) and oriental rugs, presumably draped over the bridge’s railing for market day.

Solo organ grille.

THE CONSOLE COLLECTION





The "canvas tent."

and rebounds sound waves emanating from the performance area of the auditorium. The Fox balcony is cantilevered and, at full capacity, is designed to give some three inches.

Instead of preoccupation with plaster embellishment in the decorative sense, (as in New York's Capitol and Roxy Theatres), the Fox's detail has a structural source . . . from rough mud plaster treatment to scored blocks simulating limestone. The battlements bordering the sky



Underneath the organ grilles, at orchestra level, are arched exits, which the stage area and orchestra pit nearly span. At the center of the proscenium arch is a projecting casement, resembling an organ chamber for a fanfare division. In reality, the casement originally housed a stationary Vitaphone speaker.

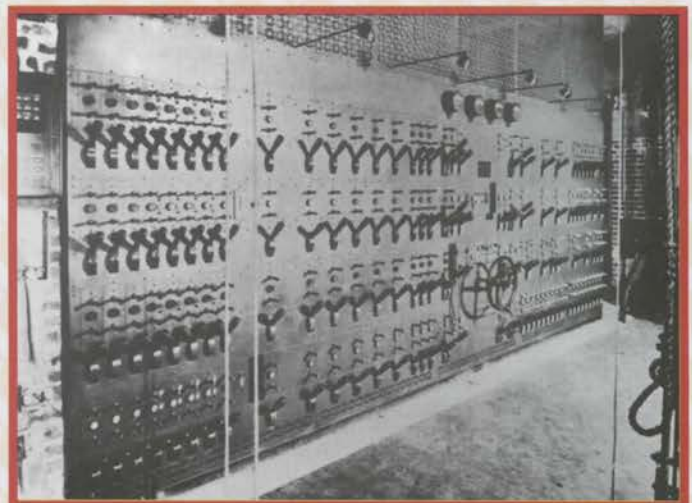
Obviously, much of the Fox's intrigue rests with its infinite detail, and its endless features of innovation and design. But overall, it possesses a strong, unified appearance. Readers will not be burdened here with the usual variety of "wonder" claims that were delegated to movie palaces including the Fox, spanning boasts of the energy produced by its power plants, to isolated features being the "largest in the world", etc. What is important is the Fox's general design statement, in not only an ornamental sense, but in a technical sense: elements such as traffic patterns, sight lines, acoustics, and audience comfort. The architectural features contributing to these ends are the Fox's true wonders. And if a theatre organ ever profited from the planning that went into the "envelope" . . . the Fox Möller does!

The auditorium's acoustics are among the finest of any music hall. The lack of heavy drapery, (George Wright would never have had to launch a midnight drapery removal, like he was constrained to do with accomplice June Melendy at the San Francisco Fox) and the generally smooth finish of the plaster treatment within make the Fox a very reflective and "live" house for sound, be it from the stage, the four-manual Möller organ, orchestra pit, or the audio system. At the rear of the balcony, situated overhead is a "canvas" tent catapulted over metal spear supports. This tent, realistically detailed down to the painted "mildew," is in reality of plaster construction. Its' design has not only "baffled" more than one fire marshal, but it serves as was planned . . . as an acoustic reflector which collects

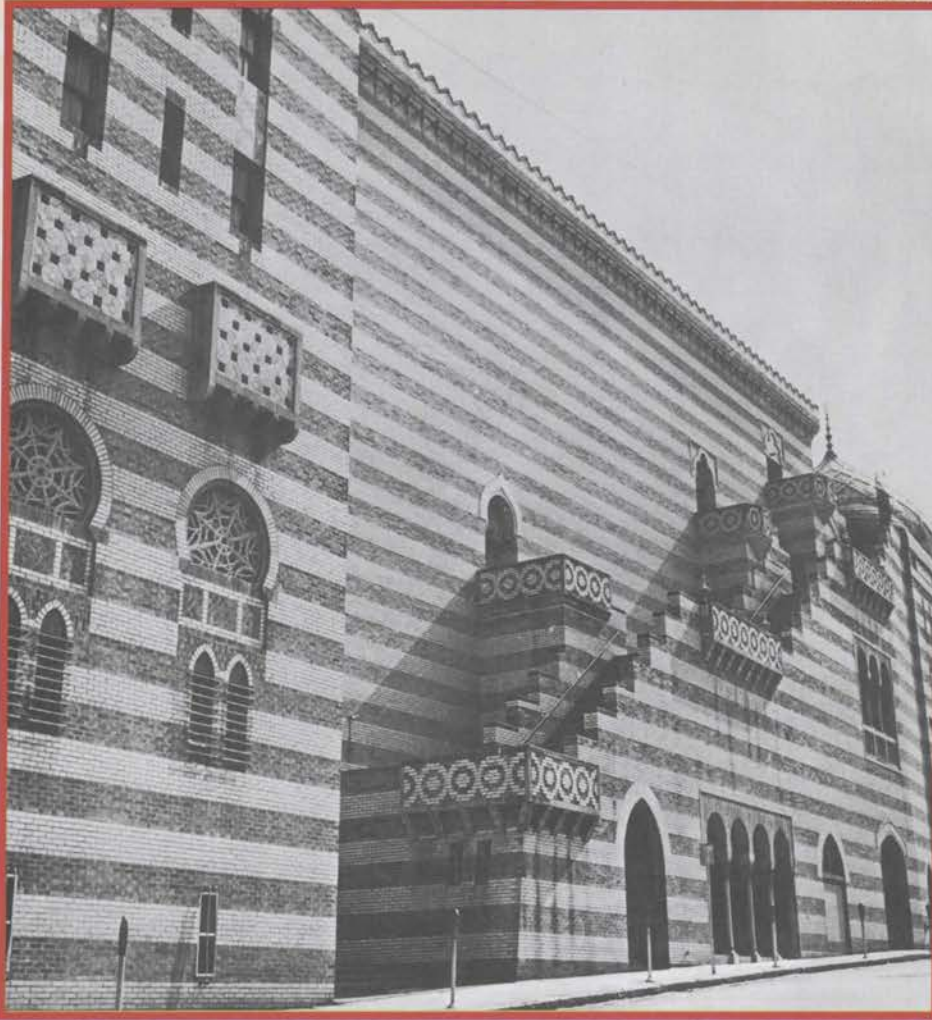
areas are most believable, and are arranged in tiered fashion. The Fox's integrated design is such that later modern-day additions like video broadcasts, stereophonic sound, Cinemascope, and computer-assisted controls were easily adapted.

Ancillary areas to the Fox's auditorium include up to seven levels above stage, and four areas below . . . including over thirty dressing rooms with showers, workshops, greenrooms, and the various areas connected with live stage and musical production. The Fox's mechanical assets are endless, and include a central vacuum system, and an elaborate configuration of stage elevators with separate lifts for the organ, orchestra, and solo instruments (where the Fox's Baldwin grand piano was installed after 1963, (originally from Chicago's Piccadilly Theatre and its Kilgen organ).

The Fox light switchboard, with over 400 rheostats and master dimmer wheel at center.



EDGAR ORR PHOTO



"Ribbons of cream and buff brick," is how Ben Hall described the Fox's exterior.



Other adjoining facilities include a section of street-front retail shops, (now including the Fox's executive offices) the Egyptian Ballroom, (originally the Shriner's banquet hall, complete with kitchen facilities) a 5,000 square-foot area originally intended as a Shrine Band practice area, a broadcast studio, infirmary, and a rehearsal/screening room with projection booth.

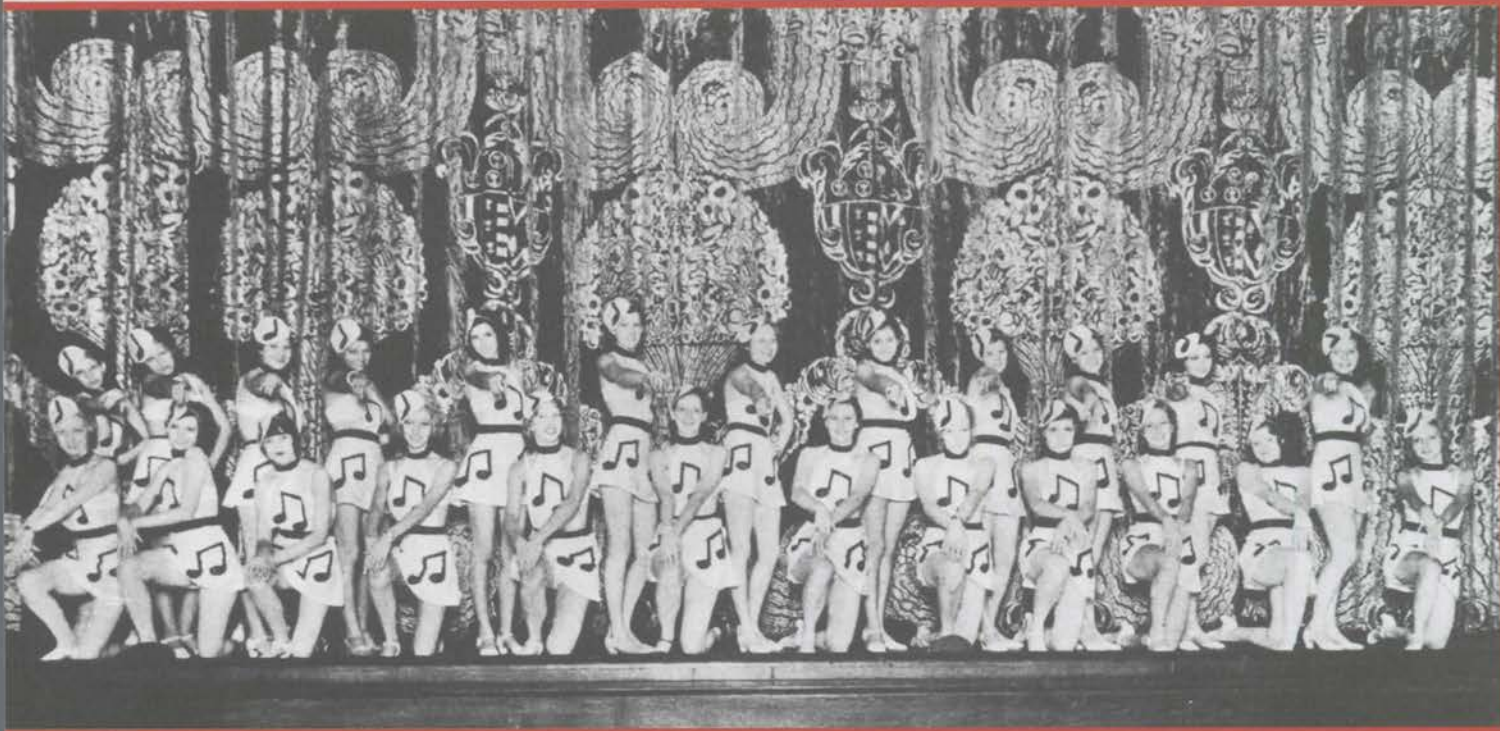
"Although the building (the Fox) is in no way a copy of any one Oriental structure, it tries to embody the entire scope of Mohammedan art," architect Marye told the *Atlanta Journal Magazine* in 1930. Marye, who with partner Ollivier J. Vinour spearheaded the Fox's design for the firm, compared the Fox 'stylistically' to a capsule pilgrimage to Mecca. The hypothetical traveler, then, would encounter all of the far-Eastern devices, whether traveling east, north, south, or west. This eclectic approach is actually successful variations on a single theme, and the Fox is unquestionably a standing testament to the results of good planning, from the aesthetic and technical angles. To quote an early advertising slogan firmly planted in the middle of the "O" in the Fox logo . . . the Fox is "the last word."

No theatre historian has been able to match the excitement of the late author and ATOS member Ben Hall's written and verbal accounts of American theatre openings. His treatise on the Atlanta Fox is no exception. In jacket notes for the Fox's first commercial organ recording, *Here With the Wind* featuring Bob Van Camp (Concert Recordings, CR-0023), Hall wrote:

"The opening night audience [the first show was at 1:30 that afternoon] surged up the block-long outer lobby, past the illuminated goldfish pools, and into the great foyer where carpeting grew lush underfoot. Some paused to admire the two huge urns, each large enough to hide several of Ali Baba's thieves, that flanked the staircase to the lounges below. . . It had been drizzling and cold outside the theatre, and the damp and chilled first-nighters were not prepared for the surprise that waited for them as they entered the auditorium, and walked out beneath the swooping shelter of the balcony. They found themselves in a vast Oriental courtyard, open to the skies of a balmy June night. . .

Promptly at 8:30, the show began. The evening's next spectacular surprise was revealed as, out of the depths of the orchestra pit, rose the biggest, goldest, and most colorful pipe organ console anyone had ever seen. Almost swallowed by the enormous maw of colored stop tablets and gleaming ivory keyboards was the tiny figure of a woman, Iris Vining Wilkins by name, who launched into a "Medley of hits of the day at the console of the \$80,000 Mammoth Möller Pipe Organ. . ."

The rest of the program was dazzling. Enrico Leide and the Fox Grand Orchestra soared into view on *their* lift to play "This Shrine of Beauty" [adapted from *Pomp and Circumstance, March No. 1*] by Sir Edward Elgar (according to the program notes by Ernest Rogers, of Atlanta's Station WSB). This was followed by sound cartoon, *Steamboat Willie* which film buffs



"Merry Maids of Melody," a reminder of happier days in the Fox's live stage era, circa 1930.



will recognize as being the first Walt Disney-Mickey Mouse collaboration. Then out on the stage came Don Wilkins, Iris's husband, the Master of Ceremonies; and together they led 5,000 happy Atlantans in a songfest [Ralph T. Jones of the *Atlanta Constitution* proclaimed it to be the first really successful theatre sing-a-long in the city]. The glittering silver and black curtains then opened on the stage show... featuring the Sunkist Beauties of fragrant memory. Fox Movietone News came next, and finally, almost an anticlimax, the feature picture flashed on the screen... a long-forgotten opus called *Salute*, starring George O'Brien, Helen Chandler, and Stepin Fetchit."

No doubt from Mr. Hall's descriptions the combination of the Fox structure, and its creative human resources, gave Atlantans quite a Christmas package at 15 to 75-cents admission.

The *Atlanta Constitution* described Fanchon and Marco's Sunkist Beauties as, "two carloads of feminine pulchritude." In addition to the "Beauties", inaugural performers... perhaps a hasty tribute to the dying era of Vaudeville... included the Kitaro's, a Japanese acrobatic trio; Davis and LaRue, a comedy team; Art Hadley, musical cartoonist; Ray Bradley and Evian, a dance team; Maxine Doyle, musical comedy artist; and Jean and Jeanette, billed as the "singing sisters."

In retrospect, excepting the "Sunkist Beauties", Atlanta's beloved Enrico Leide, and the show-stealing Möller organ, the Fox opener was a rather usual and unimportant beginning. The film, vaudeville teams, and alas, even Iris Wilkins, have been long forgotten. There were no outstanding "name" personalities, outside of Fox management, heralded by the newspapers. But for the Fox's first-day audiences, the show was, nevertheless, a highlight in Atlanta's public entertainment history. The intended target was the masses... those who could adopt the Fox as a temporary escape from the everyday... and the system worked, at least for a brief, glorious period.

The utopian outlook of that December day was to quickly fade. In fact, the groundwork was well under way even as Harold B. Franklin, of Fox West Coast Theatres, read the Fox statement of entertainment policy, from the theatre's stage. The great stock market crash of 1929 had preceded the theatre opening, and made the Fox's promise of weekly all-new shows featuring Fanchon and Marco productions virtually an impossibility. And no amount of congratulatory notes, (as sent by Clara Bow and William Powell) would help problems that were, in reality, a simple game of economics.

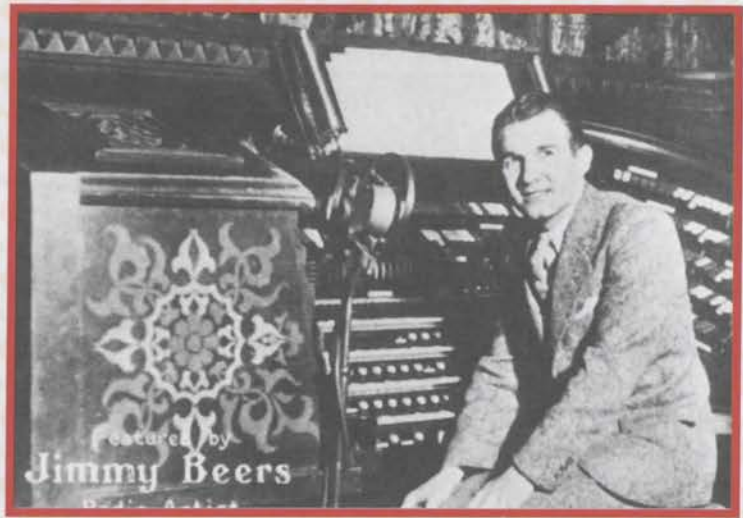
The Fox Theatre Corporation was soon in over its head. Loew's Theatres was a fatter cat at the time, though by no means on solid ground. When the help plea came from the Atlanta Fox, Loew's stepped in and set up a joint operation with the Fox interests in late August 1930. This deal would make the Atlanta Grand (a Loew operation since 1916, and the first Loew house in the South) a second-run outlet, with the Fox as Loew's flagship operation. The Capitol, operated jointly by Loew's and Universal since opening in 1927, passed entirely to the control of the latter organization.

Carter Baron, former manager of Atlanta Loew's Capitol, was brought to the Fox as manager. Baron vowed to continue the Fanchon and Marco productions, (joint difficulties of Loew management and Fanchon and Marco themselves left the Fox without its "Beauties" on a regular basis after 1932, though they reappeared at Atlanta's Rialto Theatre in 1934). During this seesaw period, organists Jimmy Beers and Al Evans soldiered on at the Fox Möller.

On August 1, 1932, Loew's officially ceased management operations of the Fox (the theatre actually closed in June of that year). In announcing the change in policy, Col. E. A. Shiller as vice-president for Loew's in New York, touted plans for an all-new Atlanta Grand. The Grand, in reality, became only a remodeling job by architect Thomas Lamb, within the



Fox staff organist, songwriter, and WSB radio artist, Jimmy Beers, who later became an executive with Atlanta-based Coca-Cola Co. until his death in 1971.



ATLANTA CHAPTER ARCHIVES

shell of the original 1898 theatre, which began as DeGive's Opera House.

With the Loew management bowing out, the Yaraab Temple Building Committee had defaulted on its heavy obligations, and a receivership to protect the bondholders followed. With the Fox Theatre Corporation bankrupt, who would pay the rent on the original 21-year lease? The Shriners held a meeting in the Fox on June 17, 1932; one of the last assemblies in their headquarters which had quickly turned into a "white elephant."

Under the direction of N. Edward Beck, formerly of the Atlanta Paramount and Georgia, the Fox was reopened around August 7, 1932. Beck announced an "all sound" motion picture policy, with stage shows to follow in the fall. In October of that year, Enrico Leide, conductor of the original Fox Grand Orchestra, and of all the other prominent Atlanta theatre orchestras, (at some point in his past he was brought from the New York Capitol to Atlanta's Howard in 1920), became manager of the Fox. Jimmy Beers replaced Al Evans at the organ, (Evans repaired to the Paramount's Wurlitzer) and a 20-piece stage band was featured with Dave Love conducting. Stan Portopovitch organized a stage unit, feebly trying his best to match the Fanchon and Marco productions of happier days. In December 1932, the mortgage was foreclosed and the theatre was auctioned off for \$75,000, to the Theatre Holding Company, owned by Yaraab Temple officers.

After Beck's attempt and the collapse of the Theatre Holding Company, control of the Fox moved to the city fathers, for non-

payment of taxes. Movies were supplanted by occasional concerts by the Atlanta Symphony, community concert series, and the programs sponsored by the Atlanta Music Club.

On Saturday, September 2, 1933, Robert B. Wilby took a lease on the Fox Theatre (this date probably initiated an agreement with the City of Atlanta whereby the movie house would be vacated for city functions or bookings upon 45 days notice). Wilby also picked up the Publix houses, the Atlanta Paramount, Georgia (later Roxy), and Capitol Theatres. Jimmy Beers was again featured, and Fox ads asserted that the organist was, "back from his study with Jesse Crawford."

The Fox's greatest "potentate." Manager Noble Arnold, shown with the Möller console, before his retirement in 1970. Because of Arnold's interest and support, restoration of the Fox organ was made possible in 1963.

ATLANTA JOURNAL & CONSTITUTION MAGAZINE





After a year of fruitless operations under Wilby, control of the Fox . . . along with the Paramount, Georgia, and Capitol Theatres passed to the Lucas and Jenkins/Atlanta Enterprises organization.

Lucas and Jenkins had been strictly a community theatre company in Atlanta, and the move, in the fall of 1934, was the first venture of the firm to the large downtown and uptown houses. Announcement of a five-year lease renewal for the Fox was made in July 1935, at an annual rate of \$30,000.

Actual ownership of the building was secured in the spring of 1935 by Mosque, Inc. . . . reflecting the three-way partnership of Arthur Lucas, William Jenkins, and Paramount Pictures. Under the stipulations of Mosque Incorporated's lease to Lucas and Jenkins, the City of Atlanta would get continued use of the theatre as a municipal auditorium, for any event announced 45 days prior.

Arthur M. Lucas and William K. Jenkins managed to bring the first stability to the Fox since its opening day. Possibly not through talent but through shrewd cost cutting, the Fox survived under the Lucas and Jenkins banner, (with generally an all-screen policy). In 1946, the company also commissioned plans for the remodeling of the entrance loggia, foyer and shop frontages by Hal Pereira, a prominent theatre architect. Pereira's plans were never undertaken, however.

Due to the "consent agreement" reached by Paramount/Publix Theatres, from charges filed in 1940, policy dictated that a theatre owner could not represent a film distributor as operator of a theatre. The Lucas and Jenkins operation (Atlanta Enterprises, Georgia Theatre Company), allied with Paramount/Publix, was finally forced to divest itself of the Fox.

On January 1, 1951, management of the theatre returned to the Wilby interests, in partnership with Herbert F. Kinsey, and became known as the Wilby-Kinsey Service Corporation. The Wilby organization had grown and prospered, in the years following its initial and futile efforts with the Fox in 1933. City manager Noble K. Arnold was brought from its Durham, North Carolina circuit to take the Fox helm, and also to preside as Atlanta city manager over the Roxy and Paramount Theatres.

Under the iron hand of the new Fox potentate, the theatre experienced its most prosperous years as a motion picture theatre, despite the fact that Arnold's arrival at the Fox coincided with the final gasp of deluxe movie house entertainment. As Terry Kay put it, writing for *The Atlanta Journal and Constitution Magazine*, "By the time he (Arnold) moved to the Fox Theatre . . . movies dominated, vaudeville was a word that tricked kids in spelling matches, touring companies had slowed to an occasional booking, World War II had taken a deep breath and was about to become the Korean Conflict, and the second half of the century was beginning."

Though the Atlanta Fox would swallow previous theatres Arnold managed, this dictator was an experienced veteran, beginning in 1927 as an assistant at Macon, Georgia's Loew's Grand, (built in 1884 as the Academy of Music).

Arnold's wife, Elizabeth, who was once organist in a Wilby-Kinsey theatre in Selma, Alabama, made for a good introduction for Arnold to Robert Wilby. Arnold arranged an appointment at Wilby's home in Atlanta's fashionable Druid Hills, and

Lee Irwin, September 1973.

TOMMY FORD PHOTO



left with a job. Professing to know little about show business, Arnold's candor had won him a position in a Wilby-Kinsey house in Raleigh, North Carolina in December 1927. Quite a number of live acts and musicians trod the stages of Noble's theatres, and he invested in each experience.

Upon coming to the Fox in 1951, Arnold turned immediately to the Fox's 4/42 Möller languishing in the pit. A hasty restoration was made, and organist Eddie Ford was signed as staff artist. No systematic upkeep was employed for the instrument however, and as Arli Southerland relates, "by 1954 . . . the organ was again in drastic need of repair . . . it was becoming increasingly taxing upon the organist's resources to find a selection, a key, and a registration in which he could get through a number without a series of awkward silent periods."

Southerland states that the organ was last heard publicly in 1954. The period immediately following was indeed a lean one for all theatre organs on the continent, and it would be nearly ten years before the instrument would be heard again on a scheduled basis.

But Noble Arnold had other responsibilities. One was seeing that New York's Metropolitan Opera Company was accommodated in its annual spring season in Atlanta. Staging opera at the Fox was begun in 1947, with Lucas and Jenkins' cooperation. With the advent of Arnold, a precise and efficient relationship with the Met, its stars, its trucks of scenery and costumes, and its musicians continued until 1968, after which Atlanta's ponderous acoustical and aesthetic disappointment, the Civic Center, swallowed up the city's opera-goers with a boast of more seats, (shades of the San Francisco Fox scenario?).

The Fox's catacomb-like understage areas bewildered many a contralto and mezzo, necessitating the names of New York City streets, oriented with the Metropolitan Opera House, to be scrawled on walls at appropriate points in the building. Traces of these signs existed long after the Met departed . . . reminders



Atlanta's Fabulous Fox Theatre proclaims Lee Erwin, the Mighty 4/42 Möller, and the silent epic "Wings" to Peachtree Street traffic.

EDGAR ORR PHOTO



The Fox Möller organ's greatest asset, technician Joe Patten, pictured inside the organ's "A" chamber.



of the Opera's glittering triumphs in the house, and a few productions that even featured the Möller. One of the more unique performances at the Fox was *Carmen*, in which the entire Metropolitan unit appeared in street clothes due to a complication in the delivery of costumes and scenery.

Ben Hall summed up Grand Opera at the Fox, and the feeling of most of Atlanta's operagoers and the opera stars themselves, when he proclaimed, "until you have heard *Aida* . . . and seen it . . . amidst the Oriental splendor of the Fox, you ain't heard nothing."

The Fox welcomed Fritz Kreisler, and later the National Symphony under Hans Kindler, both in 1935. Ruth Slenczynski, pianist; Nelson Eddy and Helen Jepson, Grace Moore, Leopold Stokowski and the Philadelphia Symphony, and a production of *The Great Waltz* (staged by Max Gordon and written by Moss Hart direct from its engagement at New York City's Center Theatre) . . . all appearing in 1936; Rosa Ponselle, Yehudi Menuhin, and Sergei Rachmaninoff in 1937; and in 1938, Nelson Eddy followed by Kirsten Flagstad. In later years, the Fox featured Jerry Lewis (whose behavior over a demand for a certain stage prop gave Arnold cause to forbid booking Lewis at the Fox ever again), Jack Benny in a benefit for the Atlanta Symphony Orchestra in 1965, the Atlanta Pops Orchestra, and Ben Hall

listed appearances by Lawrence Tibbet, Paderewski, Doctor I.Q., and Elvis Presley.

Then there were the big movies: *The Robe*, (one of the Fox's biggest grossers) *Gypsy*, *Giant*, *Guns of Navarone*, *Auntie Mame*, *Peyton Place*, and *Shane*, (one of the first releases to demonstrate the Fox's then state-of-the-art 26-stereophonic loudspeaker complement).

In addition to sound movies, Arnold's regime saw the first silent movie to ever be shown in the theatre, *The Eagle*, with Lee Erwin at the organ, in 1969. Ben Hall hosted the show

CONTINUED ON PAGE 52

"Mighty Mo's" master control.

HENRY GROSINSKY FOR LIFE MAGAZINE



With this first issue of the New Year, we are pleased to introduce a new member of the Journal team... Mr. Bill Irwin.

Bill will now write the keyboard column for THEATRE ORGAN. He will also be working with me on some upcoming special projects for the magazine.

Bill is no stranger to this position, as many of you already know him through his prolific writing. Bill has been, and still is, a very busy guy. He has written for every major music publication in the U.S., numerous respected music and trade magazines internationally, and the major music publishers, including two of the largest... Hal Leonard, and Warner Bros. He has written over 1,000 arrangements, two series of recorded instructional tapes for blind and physically handicapped, (commissioned by Library of Congress) and three major series of study books for piano and organ.

Still a "youngster at heart", Bill is always working on a project, driven by tremendous energy and enthusiasm. As a Phoenix resident, he plays tennis daily, in addition to his work and other activities. (Yes, in 100+ degree Phoenix! How many of us could survive that?) As an accomplished artist, entertainer, teacher, and an effective communicator/writer, he enthusiastically brings a rare combination of talents to our publications.

To sum up Bill's musical career, "He plays pretty good, and writes a lot!" Welcome Bill!

Dale

Adopt, Adapt, & Adept

A Musical Philosophy

By Bill Irwin

First impressions are very important. That's why I want to introduce myself, and discuss my plans for our future sessions together in the coming Bill Irwin Pop Organ Workshop Series.

Originally from "The Big Apple" (New York), I started piano music lessons at ten, made my first quarter in a kid band in 1939, and even bad arithmetic will tell you I've had more than 60 years of piano, electronic organ, and then on to "the mighty" theatre pipes. I've worked for several electronic organ manufacturers, performed in several countries, have had lots of organ arrangements published, some radio and TV work... but that's enough of that.

It's YOU, the reader and player, who is important to me. Since this issue contains the premier of Pop Organ Workshop, I'm honored and pleased to be able to reach out to you in these pages.



Two Divisions & Three Levels

There are two basic "Divisions" in pop organ music...

1. The "traditional" readers of both treble and bass clef on two or three staves.
2. The "Chord System" players, who use single note melodies with chord symbols for the accompaniment, found in "Fake" books. (In England, they are called "Busker" books.)

Basically, there are three player Levels or Categories of THEATRE ORGAN readers and players...

1. There are the traditional players who can read the treble and bass clefs in two or three stave arrangements. As long as the music is written correctly, they can perform a complete interesting arrangement, written by a professional arranger.
2. There are also the Chord System players who have more than a beginning knowledge of Chord Construction, Rhythm Accompaniments, Melody Styling, Bass Pedal Patterns, Fills,

Chord Progressions, etc. (All of these Modern Keyboard Harmony techniques can be found in my ten volume Magic Study Series for the Popular Organist, seen on my Web Site.)

3. Both Beginning traditional readers and Chord System players, who want simple music and education at their level, for pleasure and personal accomplishment.

It is my aim to eventually reach out to all the different divisions, categories, and playing levels with appropriate music and education in each article.

Let me ask YOU a few questions...

1. Do you tire easily, or get leg cramps when you practice?
2. Do you wear bifocals at the organ?
3. Do you have a problem memorizing music?
4. Can you play "Accents" on the organ?

You'll find answers to these and other questions in future sessions. Remember, there are no stupid questions or requests. I'm waiting to read your thoughts. When you're ready to send me your questions, comments, opinions and requests, here's how to contact me:

- E-Mail Address: irwin@atos.org
- Postal Mail Address:
THEATRE ORGAN Editor
P.O. Box 51450
Indianapolis, IN 46251-0450, USA
(Mark the envelope Attention: BILL IRWIN)
- My Website address is:
<http://theatreorgans.com/uk/irwin/>

"Adopt, Adapt, and Adept"

To the best of my knowledge, I believe I created that statement. It is a summation of my musical philosophy in teaching.

- **ADOPT...** Take music education, performance tips, etc. from any source... teachers, fellow musicians, live and recorded performances, anywhere, anytime. Learn to really LISTEN to what is being played. Try to visualize it on the manuals. Develop relative pitch. YOU can do that!
- **ADAPT...** Change the form and substance of what you've "taken" to fit YOUR musical ideas and taste. Nothing is set in stone when you are being creative in music.
- **ADEPT...** The word is PRACTICE! Become adept at performing what you have taken and adapted for your own use.

A Musical Preview

Let me give you a quick preview, of what you can expect in the Pop Organ Workshop during the first half of 2004.

- *Jan/Feb...* "The Magic of Caribbean Moonlight" An analysis of an Intermediate traditional arrangement, with chord symbols for chord players, played without a steady beat.
- *Mar/Apr...* "Dark Eyes" A concert arrangement for Chord System Players! Imagine that!
- *May/June...* "The Chase" A "finger-buster" traditional arrangement of a fast novelty, from my Silent Screen Suite. I'll offer it as a challenge to advanced amateurs and professional performers.

Included in each session, will be education, advice, playing tips, and answers to questions for all three levels of players, traditional, and chord.

Here are two pieces of advice before I close. . .

1. If you don't have a teacher, ask around and find one. (If you have a choice of teachers in your area, do you know how to choose the one best suited for you? If not, ask me about this.)
2. Practice strength, independence, and coordination exercises. Your hands, fingers, and feet won't do what your brain tells them to do, if you don't take the time to practice exercises.



And now . . . (Drum-roll) . . .
Please join me in the

Pop Organ Workshop

Bill



The Magic of Caribbean Moonlight

Written by Carl Dengler

Arranged by Bill Irwin

Welcome to the first Session of the Bill Irwin Pop Organ Workshop. It's my aim to make every Session a learning experience.

In each Session, I want you to have an arrangement of an original, or PD (Public Domain), tune for your musical pleasure. It will act as a catalyst for a new experience in reading and counting. An Analysis of the techniques used, and the harmonic structure will be included... information that you can use in constructing your own arrangements.

■ Carl Dengler . . . Musician, Teacher, Composer

Before we start dissecting the arrangement and disseminating the knowledge, (do the big words impress you?) I'd like to tell a little bit about the composer, Carl Dengler.



Carl was born in Rochester, New York, the son of a local tailor and custom clothes designer, who catered to show business, sports and political personalities. He began his musical career with drum and marimba lessons, at age seven, graduating to the study of modern dance drumming by age ten. Soon after, he started to lose his eyesight, due to Retinitis Pigmentosa. Around 1929, he made his public debut at age 14, with a high school dance orchestra on Radio Station WHEC. In 1935, he formed the Rhythm Rainbow Orchestra, playing for country clubs, colleges, hotels, ballrooms, and cruise ships. For more than 50 years, Carl's orchestra was featured in prominent social events in New York and Pennsylvania. He has taught percussion instruments, piano, and vocal coaching for more than 60 years. Frankie Carle and Roger Williams have recorded his original tunes. In the past few years, Carl has been honored for his work with the Association for the Blind. Carl is now approaching 90. He is blind and living alone. He lost his wife a few years ago. After playing his beautiful song, you may want to send him a complimentary 'fan' letter. You'll brighten his day, and you'll be doing a good deed. His address is: Carl Dengler, 53 Alberta St., Rochester, NY 14619.

■ Organ Registration

Registration is a personal thing, and will depend on your ear, the acoustics of the room, the "liveness" of the room, i.e.,

reverberation determined by the presence or lack of drapes, carpeting, hard floors, windows, furniture, human bodies, etc.

I could suggest a 16' Full-Organ setting, to make the single note melody sound full and rich, but you might prefer a solo instrument, an 8' brass or 8' reed, played against 8', 4' Flutes and 8' String, with a 16' and 8' setting in the Bass Pedals. I did suggest Flutes/Tibias 8', 4', with an 8' String, as being a romantic setting.

The important thing in Registration is Balance. With a lot of movement in the Left Hand, you'll want the Lower Manual registration to be loud enough, with enough contrast to be heard easily. Don't waste all the work in the L.H. with a too-soft or too-"round" registration.

■ Playing Rubato And Other Techniques

Besides the title, the "magic" word is the Tempo term Rubato, (pronounced Roo-BAH-toh), which means "without a steady beat". This gives you a chance to express yourself in phrasing the melody, and although I hope you will be able to read and count correctly, playing Rubato is "user friendly", easing the stress of a lower level player playing rhythmically. Rubato playing tends to conceal small errors in counting. You can always check your understanding of note values, by rhythmically pedaling four quarter notes in every measure.

The semi-circle over a dot, called a Fermata (Fur-MAH-ta), or "indefinite hold", shown over the "pick-up notes" (incomplete measure) indicates that you are to hold the notes as long as you feel it is appropriate. (Note: The term "A Tempo" is shown in Measure 1, following the Ritard (slow down the Tempo/speed) at the end of the 1st Ending in Measure 32. In this context, it means to resume the original Rubato Tempo.

■ Counting Makes New Music "Old Hat" (Easy)

The only counting challenges in the first 16 measures, are the Quarter Note Triplets, found in measures 2, 6, 10, 14 and the 1/16 note "Slide" (grace notes) into the melody note D \flat in measure 3. In a quarter note triplet, there are three melody notes played EVENLY against two beats. (Want more information about Triplets? Please ask for it.)

Look at the Triplets Illustrations.

(1) Shows the way I teach them, with the phrase "Together, Right-Left-Right".

- (2) The way they are taught in some high school band classes, using tied eighth notes,
- (3) How the two quarter notes and two eighth notes are played in the $\frac{1}{4}$ note Triplet. (Note: If you can count the simple $\frac{1}{4}$ note Triplet, you are probably playing incorrectly!)

In measure (3), the grace notes have no value of their own. They rob the preceding note of its' value. Start the Slide immediately after playing the note "F" at the end of measure (2), and arrive at the $D\flat$ note on the count of "One" in measure (3).

■ Left Hand Movement In Theatre Style Arrangements

As in many theatre organ style arrangements, there is a fair amount of movement in the L.H. If you wonder where the moving notes come from, they are from the steps of the scale built on the Root of the indicated chord, with the movement either up or down. In measures 2, 6, and 14, the L.H. notes create a 6th interval harmony with the melody, and in measure 5, I've used chromatic movement.

When notes move in the accompaniment, it not only creates more interest for the listener, the notes actually change the name of the chord with every move. Example: In measure 1, the chord symbol shown over the measure, is a simple F major. If you analyze how the moving quarter notes change the name of each chord, you have F major (9) ... (add the 9th step, omit the Root in the same hand), F major, F major 7, and finally, F major 6. Examine measure 5, L.H., and if you spell the chords, including the G melody notes, they are (L to R) F maj9, F9, F6(9), Fmaj9(#5). All created by chromatic movement. (Note: Add the numbered steps shown in parenthesis.)

■ Miscellaneous Meanderings

In case you were wondering why the 16-measure theme wasn't repeated, a slight change in the melody (probably to fit the lyrics, not shown) does not allow a repeat of the entire theme. ... To add variety, notice the long Slide in measure 19. All seven grace notes rob the preceding note "A" of its value. That is not a problem with the Rubato style. Play the Slide quickly, in a clean manner, and don't be concerned about time restrictions. ... CHORD SUBSTITUTION: In both measure 4 and measure 20, $E\flat 9$ is substituted for $B\flat$ minor and between

the $E\flat 9$ and the F chords, I added $G\flat 9$ (containing the melody note "A \flat "), which is the 9th chord a half tone above the following Root (F). (Note: If you're interested in adding these and other chord substitutions to your arrangements, contact me and request a Session about Chord Substitution.) ... LIFT: In measure 30, just before the 1st Ending ... notice the // signs. // indicates you are to completely lift the R.H., L.H. and Left Foot ("take a breath") before continuing on. Also, lift your R.H. for the $\frac{1}{8}$ rest in the R.H. on the 1st half of the 4th beat, to avoid conflict with the chord change in the L.H.

■ Playing Hints

In the 1st Ending, when the R.H. moves to the Lower Manual, the note "D" is in parenthesis. Do NOT play the "D" with the R.H. as the L.H. is playing the same note. In measure 32, play slower (Ritard). When you lift (//) following the note "C" on the Staff, change the Upper registration before returning to repeat the arrangement. After repeating the Chorus, skip the 1st ending. Take your time playing the L.H. chord changes. Cling to the keys, and play Legato (smooth and connected). Use the fingering shown first. Hold keys down for full value, and move quickly between chords. Hold final notes indefinitely while getting softer.

■ An Independence Exercise For Beginners

When you have, "Time On Your Hands" away from the organ, make a fist (hands separately), open slowly, keep fingers rounded as though holding a small ball, place hands, one at a time, on a table top or your thighs, five fingertips touching the surface. Slowly raise the thumb, keeping all other fingers down and rounded. Raise high and smash down, five times. Repeat the procedure with all five fingers of each hand. It will build strength and independence.

ATTENTION: Students of theatre pipe organ. If your teacher specializes in teaching the Theatre Pipe Organ, privately or in a school, please send me his or her Name, Address, Phone Number, and E-Mail address. Thank you.

Join me for our next Session, featuring a Chord System approach to a "concert arrangement" of Dark Eyes. A very special *Thank You* to Pat Stacy of, Dorset, England, who engraved *The Magic of Caribbean Moonlight*. She's a wonderful lady!

'Bye now,

—Bill

The Magic of Caribbean Moonlight

By Carl Dengler

Electronic and Pipe Organs
Upper: Flutes 8' 4', Strings 8'
Lower: Flute 8', Vox 8'
Pedal: 16' 8'
Trem: On, Full

Drawbar Organs
Upper: 00 8080 000 Add Strings
Lower: 00 8654 220 Add 8' String
Pedal: 6 - 4
Trem: On, Full

Arr. by Bill Irwin

Mod. Rubato

The musical score is written for a pipe organ and consists of four systems of music. Each system includes a treble clef staff and a bass clef staff. The key signature is one flat (B-flat major). The score begins with a *Mod. Rubato* tempo marking and a dynamic marking of *mf*. The first system (measures 1-4) features a melodic line in the treble with triplets and a bass line with chords and triplets. Chords are labeled as G^b7 (♯5), F, B^bm, E^b9 (#11), and G^b9. The second system (measures 5-8) continues the melodic and bass lines. Chords are labeled as F, Am⁷, D⁹, F[#]dim, and Gm. The third system (measures 10-14) includes an *Enharmonic* section. Chords are labeled as Gm⁷, Gm⁶, B^bm, E^b9 (#11), D^bm⁶, Dm, Dm⁷, and G⁷. The fourth system (measures 15-18) starts with a *poco rit.* marking and ends with a *a tempo* marking. The final measure includes the instruction *Both hands Lower Manual*. Chords are labeled as C¹¹, C⁷, C^{aug}, and F^{8va}. The score includes various musical notations such as triplets, slurs, and dynamic markings.

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19 $B^b m$ $E^b 9(\#11)$ $G^b 9$ F

23 Cm/A D^9 $A^b dim$ Gm^7 C^9 $E^b 7(\#9, \#11)$

Loco

R.H. to Upper

27 D $Dmaj^7$ D^7 $F\# dim$ Gm C^9 $C\#^9$ C^9 $C7(\#9)$

Slower

31

1. F Dm Gm^7/C C^7 Upper) Add 16', 2 2/3' 60 8088 000

2. $D^b maj^7$ $E^b maj^7$ $A^b 6$ $G^b maj^7$ F

Lower 3

rit.

R.H. to Upper

rit.



ATOS

2004 Hobbyist Competition

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

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

Dan Bellomy, Chairman
ATOS Hobbyist Competition

Phone: 781/266-6874 • E-Mail: bellomy@atos.org

ALL ENTRIES MUST BE PLAYED ON A THEATRE PIPE ORGAN!! Sorry, no electronic instruments please. Your entry

will consist of TWO arrangements, submitted on one cassette tape. If you have been a first place winner, you are ineligible for further prize positions. We do, however, encourage you to enter in a non-scoring capacity.

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

Send your entry, for the competition ATOS-Hobbyist Division, by April 15, 2004 to:

DAN BELLAMY
247 Washington Street #16
Winchester, MA 01890 U.S.A.

The winners will be presented with plaques, awarded at the 2004 Annual Convention.

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FOR THE RECORDS

CONTINUED FROM PAGE 22

one of the finest remaining original theatre organs in the world! More recently ATOS members had a chance to hear this organ live, when Ron Rhode, Walt Strony, and the late John Seng all presented concerts here during the 1998 ATOS Regional Convention, hosted by CRATOS, the Cedar Rapids Chapter.

Certainly a great organ like this one is of little value without a talented musician to put it through its paces. Scott Foppiano has matured from a rising talent into a seasoned veteran, who is equally at home at the theatre organ or the classical organ. Scott plays with verve and pizzazz, qualities that are perfectly suited to this assertive and colorful instrument. The result is a musical, exciting, and entertaining recording, certainly his best work to date. And, since the organ is still operating on its original pneumatic combination and relay, no "internal" editing was possible—hence this recording is a real testament to Scott's technical prowess, and control of the instrument. Scott's "curtain raiser" is "All's Fair in Love and War," a production number from the Warner Brothers' film *Gold Diggers of 1937*. It receives a bold and brassy treatment, typical of the Busby Berkeley showstoppers of the 1930s. Listen for Scott's not-so-subtle use of the Barton's English Horn!

Next comes a mellower ballad, "Our Love Affair" which was sung by none other than Mickey Rooney and Judy Garland, in the MGM musical *Strike Up the Band*, and became one of the top billboard songs of 1941. "Our Love Affair" is played on a lush combination of Tibia, Sax, and Vox, and demonstrates some of the organ's small combination registrations, as well as Scott's ability to craft and shape a phrase. Next, the CD takes a turn for the theatrical, as Scott tackles E.T. Paul's "The Ben Hur Chariot Race March." One can easily visualize the action in the Roman Coliseum, as Scott provides an energetic treatment of this bombastic score. After this athletic romp, the mood changes again with a jazzy rendition of "Whistling in the Dark," a classic swing tune from 1931, done very much in the style of Guy Lombardo and his Royal Canadians. We are treated to the other side of Scott's musical personality next, as he demonstrates his skills with the orchestral transcription of the well-known "Mediation" from Jules Massenet's 1894 opera *Thais*. This lovely melody receives a lush, symphonic treatment, featuring the Barton's celebrated Solo String (referred to by some as a "baby Posthorn") standing in for a singing solo violin. Also noteworthy is a chorus using the three big Strings with Vox—on this organ it sounds like a whole orchestra!

From the sublime to the ridiculous? Not really, but the next number, Harold

Arlen's "I've Got the World on a String," is given a down-and-dirty treatment, that is both enticing and sleazy at the same time. Scott dedicates this tune to one of your humble reviewers. I won't say which one, but I will say that he has learned this fun style admirably, and can make even us blush! One of the all-time great tunes follows—George and Ira Gershwin's lovely 1926 hit "Someone to Watch Over Me." Scott's lush, romantic treatment of this unforgettable melody features string combinations, set off with accents on the newly rebuilt Chrysoglott. Ray Henderson's "My Sin," once recorded and popularized by Jesse Crawford, follows this. Scott has chosen not to parrot Jesse's arrangement, opting instead for a brassy march-like treatment that is perfectly suited to this organ's bold reeds and strings. Next, Scott's rendition of "My Hero" from Oscar Straus' *The Chocolate Solider* of 1909 provides a nod to the world of operetta. Starting with quiet combinations of Vox, Sax, and strings in the recitatives, Scott ultimately uses every rank in the organ, in solo and ensemble combinations, in this classic masterpiece.

Many will recall the lovable Disney animated character Jimminy Cricket from their childhoods. Cliff Edwards was the voice behind the bug, and our next selection, introduced in the animated musical film *Pinocchio*, that went on to win the Academy Award for Best New Song in a Motion Picture in 1940. That



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

tune was Leigh Harlines's "When You Wish Upon a Star," and Scott's performance soars with heart-warming emotion. Next we are treated to a veritable musical kaleidoscope, as Scott treats us to a marvelous medley of almost 20 minutes of music from what may be the most enduring musical score of all time, Rodgers and Hammerstein's beloved *Sound of Music*. All of the great melodies are here, including sweet character pieces such as "Do, Re, Mi," "Edelweiss," "The Lonely Goatherd," and "16 Going on 17," and the powerful show-stoppers, including the well-known title tune, "The Wedding Processional/How Do You Solve a Problem Like Maria?" "My

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Favorite Things," "Something Good," (one of two new tunes Rodgers and Hammerstein wrote for the film version) and the emotionally moving "Climb Every Mountain." This medley is truly a remarkable accomplishment, exploiting every rank in almost every usable combination, and spanning the whole gamut of human emotion. If you love this music, (and who doesn't?) this track alone will be worth the price of the CD.

Another great classic tune is heard next: Irving Berlin's popular "Cheek to Cheek." Here it is performed in an elegant ballroom dance style, evocative of Fred Astaire and Ginger Rogers—certainly appropriate, as they originally danced to this melody on the big screen in the 1935 film *Top Hat*. This arrangement demonstrates Scott's great sense of rhythm, and if he doesn't have you dancing by the end of the track, you'd better check your pulse. For contrast, we are next treated to one of those delightful '20s piano pieces arranged for the organ. The "quacky" Kinura, English Horn, and percussions, are all featured in this very jazzy arrangement of "Turkish Towel," and Scott obviously has a great deal of fun with some of the Rhinestone Barton's more exotic and novel registration possibilities.

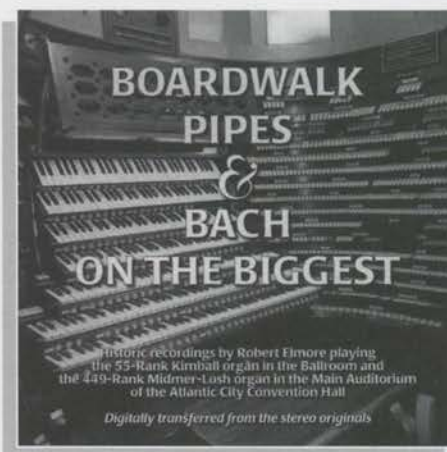
Leroy Shield's melody "Beyond the Rainbow" was used both in Laurel & Hardy and *The Little Rascal* films in the 1930s. One would think it would have a certain comedic character; but rather it is a lovely ballad. For some reason, it quickly fell into obscurity and was almost unheard for the next 60 years. It was resurrected in the 1990s by the Beau Hunks Orchestra of Amsterdam, who meticulously transcribed it, but its charms are equally evident in the orchestral colors of the Barton. *Back in the Black* ends with a spectacular piece of musical magic, that has become a staple of the theatre organist's repertoire in recent years, Max Steiner's "King Kong March." It is particularly impressive in Scott's big and bold treatment, reminiscent of the style of the late Jim Rosseveare. It is also most appropriate that this march is performed on the Iowa Theatre's Barton, since it was written for the 1933 RKO Radio Pictures film *King Kong*, and at that time the Iowa Theatre was an RKO house! In all probability *King Kong* played here in its initial

run, and most likely the interludes were performed on the Rhinestone Barton between showings!

A word must be said about the sound of this CD. It is AMAZING! It has captured the unique sound of this instrument in this house better than any previous recording. The producers strove for a vivid sense of realism, and succeeded. The organ does not sound anything like a Wurlitzer, (or even like any other Barton) and this recording clearly demonstrates the difference. The performances and arrangements are first rate, the instrument is simply spectacular, and the recording captures the Rhinestone Barton's unique sound, and the marvelous artistry of Scott Foppiano. Congratulations to Scott, CRATOS, the recording crew, and the organ crew of the Iowa Theatre for creating a recording that gets our Very Highest Recommendation. Compact disc only, for \$20.00 (postpaid in the U.S.—please add \$5.00 for non-U.S. orders) from CRATOS, 3702 Antelope Ct. NE, Cedar Rapids, Iowa 52402.

BOARDWALK PIPES

Robert Elmore



In the May, 1999 *Journal*, world renown organist Carlo Curley wrote the following: "I was fortunate to know and study with Robert Elmore . . . when I knew him in the early 1970's I will never forget his comment about this mega-organ. He, of course, knew it well when all was operational. He said it could move men's souls as no other organ anywhere! He was a quiet, reflective gentleman, not given to overstatement in the slightest who was an immensely talented performer of the highest caliber." Robert Elmore, (1913–1985) in addition to

being one of the finest organists of his time, was also a composer who had a delightful sense of humor as well as a wonderful rhythmic virtuosity. Some of his best known compositions—"Pavanne," "Rhumba," and "Donkey Dance"—are frequently featured in theatre organ concerts. In the July, 1994 Journal, we reviewed the CD *Plimpton Plays Elmore* which featured one of his students, the then San Diego Civic Organist Robert Plimpton, playing an entire Elmore recital on the famous Spreckles 4/72 Austin organ in Balboa Park.

In the mid-1950s—and coinciding with the formation of the American Theatre Organ Society—all the major record labels were releasing best selling albums of both classical and theatre organ music. Some of the RCA-Victor LPs featured Ray Bohr and Leonard Leigh, while Columbia had E. Power Biggs and Buddy Cole, Westminster had Dick Leibert, Decca had Jesse Crawford, M-G-M had Richard Ellsaser, and Don Baker recorded for Capitol. (And these are just a few of the labels and organists to be found in the record bins in your local record stores back in the glorious first days of theatre organ's revival!) Not one to be left behind, Mercury Records issued Shay Torrent at Chicago's Aragon Ballroom Wurlitzer—and Robert Elmore playing both the massive 7/455 Midmer-Losh organ in Atlantic City's 40,000 seat Convention Hall, AND the 4/55 Kimball organ in the adjacent 3,000 seat Ballroom!

These recordings were made on November 23 and 24, 1956, when, as Carlo has indicated above, the organs were fully operational! The discs were originally issued as monaural LPs. Later, since both albums had been recorded on three-track stereo tape, using state of the art equipment, they became available in magnificent full-stereo sound. *Boardwalk Pipes*, featuring the 4/55 Kimball, was reviewed in the ATOE Tibia (Predecessor of the ATOS Journal) for Spring, 1957 with the comment, "Mr. Elmore does a fine job of contrasting the powerful voices of full organ with many soft and placid passages, and Mercury does a fine job of recording." The Mercury disc *Bach on the Biggest* featured Elmore at the console of the massive Midmer-Losh. The Atlantic City Convention Hall Organ Society has just released both of

these historic, landmark recordings, on this one 68-minute CD. Because of the superior quality of the original stereo tapes, (which were expertly remastered to digital in 24 bit technology in 2003) the organs sound as if they were quite recently recorded!

Coming first on this CD are the ten light classical selections, totaling 38 minutes, from the *Boardwalk Pipes* LP. These are played on the 1930 Kimball organ,

(Opus 23635) which has 32 straight ranks, (including several mixtures) 23 unit ranks, and a number of tuned and untuned percussions. The complete specifications of this unusual organ, and color photos of the console and ballroom, are found in this CD's 12 pages of liner notes. A rousing start for this wonderful disc is Sousa's "Stars and Stripes Forever," taken at an astonishing brisk tempo. It's a big organ in a big room,

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with a spacious reverberation, yet there is an astonishing clarity, and a remarkable range of voices, from soft to loud without a hint of any type of distortion!

Elmore next plays four of violinist/composer Fritz Kreisler's best loved melodies, which shows off both the artist's sensitive interpretations of the composer's music, and this organ's wide variety of rich, lush voices, including, of course, it's compliment of glorious Kimball strings. In the order played, they are "Stars In My Eyes," "Old Refrain," "Caprice Viennois," (which was Kreisler's "signature theme") and "Liebesfreud." Accidentally the liner notes transpose the first and last selections on the tune list. (Those who might enjoy hearing Kreisler play 23 of his own compositions are referred to a recently released CD *Kreisler Plays Kreisler*. These tracks were recorded between 1910 and 1946, with piano accompaniment on about half of the selections, while the balance feature various well-known orchestras of the day. All were masterfully cleaned-up from original 78rpm discs, and converted to digital in 1995. It's BMG-RCA Victor #090226-61649-2.)

One of Elmore's most played compositions is next; it's his enchanting "Fantasy on Nursery Themes" and you'll surely recognize, among others, "Three Blind Mice," "London Bridge Is Falling Down," and "Pop Goes the Weasel." Walter Kramer's delicate "Eklog" is followed by Paul Weaver's "Squirrel," which musically describes that playful little critter. "Marche Champêtre" isn't quite what you might expect as it's light and rhythmic, with a touch of a "Highland Fling" in it! Closing the Kimball selections is Jeremia Clark's familiar "Trumpet Voluntary." Then it's on to *Bach On the Biggest*. . . and that title says it all! With 455 ranks spread out in chambers around the massive Convention Hall, you might expect sonic chaos. Wrong! And it's not a tight, close-up sound, either. Once again, we must state that the Mercury recording engineers have successfully

captured every nuance, from the softest voices to the incredibly thunderous full organ, with a remarkable clarity! Also we must add that it's also a testimonial to Elmore's brilliant choice of solo stops and ensembles.

While you may have heard Bach's "Tocatta and Fugue in D minor" many times before—you haven't really fully experienced it's emotional impact, until you've heard Elmore play it on the *magnus opus* Midmer-Losh! "Wachet Auf!" is one of Bach's beautiful chorale-preludes, and Elmore features the, "world's loudest organ stop." (according to the *Guinness Book of Records*) playing the main theme. It's the Grand Ophicleide on 100" of wind—and, yes, it does "cut through" the near full-organ ensemble! "In Dulci Jubilo" is a warmer chorale-prelude, and then comes the magnificent 16-minute finale. It's the "Tocatta, Adagio and Fugue in C." The entire organ, from the softest and sweetest solo ranks to the unbelievable sonic power of full-organ at the finale, is virtually mind-boggling, and will leave you breathless. Truly, this CD is more an experience than a concert—and, surely will be experienced and enjoyed by organ buffs around the world, both now and in the years to come!

This compact disc is available from the Organ Historical Society, or it can be ordered online by credit card at www.acchos.org in the "Store," or by calling 804/353-9226, or by fax at 804/353-9266. The CD sells for \$15 plus \$3.50 (postage in the U.S.—overseas postage is higher.) Information by email: info@acchos.org The ACCHOS also sells two books which give the complete story of the Convention Hall's organs—see our review of these volumes in the September, 2002 Journal. These books are still available at \$25 apiece. Also, please note that proceeds from the sale of the books and CDs will benefit the restoration of these celebrated organs, in what is now named Boardwalk Hall, in Atlantic City, New Jersey.

CORRECTIONS & ADDITIONS

In our review of the Seng/Mendelson *Music 'til Dawn* CD, (Journal, July 2003) we referred to Earl Garner as the composer of "Misty." Thanks to reader George Heflin IV, for pointing out this famous jazz pianist's name is Erroll Louis Garner. Garner was born in Pittsburgh in 1921, and many jazz enthusiasts considered him the most technically skilled of all jazz pianists despite the fact he never learned to read music! Some said, "His playing style was unique—primarily because he wasn't bound by the notes on a page." He passed away in 1977.

In our review of Don Thompson's *The Big Sound* CD, (Journal, September 2003) we listed the five "Fox Special" Wurlitzers, and indicated that the only one broken up for parts was the Brooklyn Paramount. WRONG! It was, of course, the Brooklyn Fox organ, as the Brooklyn Paramount (now a part of Long Island University) Theatre's Publix #4, a 4/26, is the organ on the last portion of Don's album. Thanks to Jack Gustafson and Don Thompson for pointing out this unfortunate boo-boo.

In our review of *The Golden Age of Cinema Organs*, (Journal, July 2003) we had to guess at the make and size of most of the organs heard on that disc. Thanks to Geoff Day of the U.K., we can now give our readers the correct information (and, where known, the installation date) for each of the organs featured on that album: NEW VICTORIA, London, a Compton 3/15 (1930)

NEW GALLERY, Regent Street London, a Wurlitzer 2/8 (1925)

EMPIRE, Leicester Sq., London, a 4/20 Wurlitzer (1928)

GRANADA, Tooting, London, a 4/14 Wurlitzer (1932)

REGAL, Marble Arch, London, a 4/36 Christie (1928)

DOMINION, Walthamstow, a 3/10 Wurlitzer (1930)

ORPHEUM, Golders Green, a 3/8 Compton

RITZ, Edgware, London, a 3/7 (originally a 2/6) Compton (1932)

REGENT, Brighton, Sussex, a 2/9 Wurlitzer (1929)

BEAUFORT, Birmingham, a 3/8 Compton

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International ATOS NEWS

THE NEWSLETTER OF THE
AMERICAN THEATRE
ORGAN SOCIETY

MARK YOUR CALENDAR

January 16 - January 18, 2004, Wurlitzer Weekend, 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 ATOS Convention, Milwaukee, WI, Friday, July 2 - Monday, July 8

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

2005 Annual Convention, 50th Anniversary of ATOE / ATOS, 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.

COMPETITIONS

OK, so the holidays are over. The January slump is the ideal time to prepare and complete your tape entries for the ATOS Competitions.

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

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

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

Now, if you wait until the last minute, your tape will not reflect your ability at the organ because you will be rushing to beat the deadline.

Be certain that you get with your Chapter President to insure that you are in compliance with all the rules and regulations.

If you are not a member of a Chapter, please contact the Chapter nearest your home base of operation or the Chair of the competition you are preparing to enter.

Yes, entering a competition can be fun, but it

also can be a wonderful experience. The judges are asked to give constructive criticisms which are invaluable in perfecting your technique.

MEMBERSHIP

Each Chapter President should check to be sure that all members of the Chapter are also members of ATOS, as stipulated by your charter.

ATTENDING A CONVENTION

Not every member of ATOS can attend the annual and regional conventions. But those who do will return home with many fond memories, not only of the concerts, but also of the contact with organ lovers from all over the world. You should make every effort to attend a convention. It is a wonderful experience.

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, Feb 15, 2:00pm, Rick Norton; Sun, Mar 28, 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, Feb 8, 2:30pm, Ron Rhode, *Hunchback of Notre Dame*; Sun, Apr 4, 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, Jelani Eddington; Mar 14, Chris Gorsuch; May 9, 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

Harmony Wynelands, 9291 East Harney Ln, Lodi, California, (209)369-4184, (3/15 RM); Tasting Room open Fri, Sat, Sun 11:00am - 5:00pm or by appointment; Bob Hartzell live and recorded performances; <www.harmonywynelands.com>

Johnson's Alexander Valley Winery, 8333 Hwy 128, Healdsburg, CA, (707)433-2319, (3/10RM); Daily in tasting room from 10:00am to 5:00pm

Kautz Vineyards and Winery, 1894 Six Mile Rd, Murphys, CA, (209)728-1251, (3/15RM); Winery tours, theatre pipe organ; <<http://www.ironstonevineyards.com/main.html>>

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

Stanford Theatre, 221 University Ave, Palo Alto, CA, (650)324-3700, (3/21W); Organ played before and after the 7:30 movie; David Hegarty, Jerry Nagano, or Bill Taylor; Call to verify the theatre is open for the evening

Towe Auto Museum, 2200 Front St, Sacramento, CA, (916)442-6802, (3/16W); Sun concerts, 2:00pm free with museum admission; <ds3@att.net>

Towne Theatre, 1433 The Alameda, San Jose, CA, (408)287-1433, (3/16W); Occasional use for special events, Warren Lubich, Jack Gustafson

YE Olde Pizza Joyn, 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, Sunday afternoons at 2:00pm unless otherwise noted; Carol Williams and guests; <http://www.serve.com/sosorgan/>

Bay Theatre, 340 Main St, Seal Beach, CA, (562)598-4489, (4/54W); Sun, Jan 18, 9:30am, Tom Hazleton; <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, Jan 17, 2:30pm, Jonas Nordwall; Fri, Jan 30, 8:00pm, Tony Fenelon; Sat, Jan 31, 2:00pm & 8:00pm, Tony Fenelon; Fri, Apr 23, 8:00pm, Jonas Nordwall; Sat, Apr 24, 2:00pm & 8:00pm, Jonas Nordwall; Fri, Jun 18, 8:00pm, Jelani Eddington; Sat, Jun 19, 2:00pm & 8:00pm, Jelani Eddington

Old Town Music Hall, 140 Richmond St, El Segundo, CA, (310)322-2592, (4/26W); Bill Fields at the Wurlitzer; Fri & Sat 8:15pm, Sat & Sun 2:30 pm; Fri, Jan 9, 8:15pm, Sat, Jan 10, 2:30pm & 8:15pm, Sun, Jan 11, 2:30pm, Bill Fields & *The Black Pirate*; Sun, Jan 18, 7:00pm, Ron Rhode; Fri, Jan 23, 8:15pm, Sat, Jan 24, 2:30pm & 8:15pm, Sun, Jan 25, 2:30pm, Bill Fields and Comedy Shorts; Fri, Feb 6, 8:15pm, Sat, Feb 7, 2:30pm & 8:15pm, Sun, Feb 2:30pm, Bill Fields, *The Tong Man*; Fri, Feb 27, 8:15pm, Sat, Feb 28, 2:30pm & 8:15pm, Sun, Feb 29, 2:30pm, Bill Fields & Buster Keaton Shorts; Fri, Mar 19, 8:15pm, Sat, Mar 20, 2:30pm & 8:15pm, Sun, Mar 21, 2:30pm, Bill Fields & Laurel and Hardy; <http://www.otmh.org>

Orpheum Theatre, 842 S Broadway, Los Angeles, CA, (310)329-1455, (3/14W); Sat, 11:30am, organ is featured as part of the guided tour of the theatre; Fri, Jan 16, 8:00pm, Chris Elliott & *The General*; <http://www.laorpheum.com>

Plummer Auditorium, 201 E Chapman, Fullerton, CA, (714)671-1300, (4/36W); Sun, Jan 18, 2:30pm, Dan Bellomy; Sun, Apr 4, 2:30pm, Chris Gorsuch & Russ Peck, Silent Films; Sun, Jun 20,

2:30pm, Chris Elliott, *The Navigator*; <http://www.octos.org>

San Gabriel Auditorium, 320 S Mission Dr, San Gabriel, CA, (888)LATOS22, (3/17W); Sat, Jan 17, 8:00pm, Dave Wickerham; <http://www.latos.org>

Trinity Presbyterian Church, 3092 Kenwood, Spring Valley (San Diego), CA. (619)286-9979, (4/24W); Sun, Feb 8, 3:00pm, Tom Hazleton; Sat, Mar 13, 7:00pm, Chris Elliott, Silent movie nite; Sat, Apr 17, 7:00pm, Greg Breed, Silent movie nite; Sun, May 16, 3:00pm, Ron Rhode; Sun, Jun 13, 3:00pm, Jelani Eddington; Sat, Oct 9, 7:00pm, Russ Peck, Laurel & Hardy movie nite; Sun, Nov 14, 3:00pm, Rob Richards; <http://theatreorgans.com/ca/tossd/>

■ CONNECTICUT

Thomaston Opera House, 158 Main St, Thomaston, CT, (203) 426-2443, (3/15MC); <http://ThomastonOperaHouse.org>

■ DELAWARE

Dickinson High School, 1801 Milltown Rd, Wilmington, DE, (302)995-2603, (3/66K); All concerts Sat, 8:00pm; Jan 10, Jelani Eddington; Feb 21, Dick Smith; Sat, Apr 27, Paul Roberts; Sat, May 22, Tony Fenelon; Sat, Jul 10, Tom Hazleton; <http://www.geocities.com/dtoskimball>

■ FLORIDA

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

The Kirk Of Dunedin, 2686 Bayshore Blvd, Dunedin, FL 34698, (813)733-5475, (4/100H); Thu, Jan 15, 8:00pm, Terry Charles; Fri, Jan 16, 8:00pm, Terry Charles; Sat, Jan 17, 2:00pm, Terry Charles; Wed, Feb 11, 2:00pm, Nicholas Martin; Thu, Feb 12, 8:00pm, Nicholas Martin; Fri, Feb 13, 8:00pm, Nicholas Martin; Sat, Feb 14, 2:00pm, Nicholas Martin; Thu, Mar 11, 8:00pm, Terry Charles; Fri, Mar 12, 8:00pm, Terry Charles; Sat, Mar 13, 2:00pm, Terry Charles; Thu, Apr 15, 8:00pm, George Wesner & Fred Davies; Fri, Apr 16, 8:00pm, George Wesner & Fred Davies; Sat, Apr 17, 2:00pm, George Wesner & Fred Davies; Thu, May 13, 8:00pm, Terry Charles; Fri, May 14, 8:00pm, Terry Charles; Sat, May 15, 2:00pm, Terry Charles; Fri, June 25, 8:00pm, Terry Charles; Sat, Jun 26, 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, (3/14W); Movie Overtures, Bob

Baker, Stephen Brittain, Bill Brusick, June Carter, Bob Courtney, and Sandy Hobbs; <http://www.tampatheatre.org>

■ ILLINOIS

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

Beggar's Pizza, 3524 Ridge Rd, Lansing, IL, (708)418-3500, (3/17B); Tue 5:30pm - 8:30pm, Tim Tallar; Wed, 6:00pm - 9:00pm, Glenn Tallar

Coronado Theatre, 314 N Main St, Rockford, IL, (815)547-8544, (4/17B); Sun, Mar 7, 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, 8:00pm, Stan Kann & Marty Bronson; <http://www.lincoltheatre-belleville.com>

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

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

■ INDIANA

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

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

Manual High School, 2405 Madison Ave, Indianapolis, IN, (317)356-3561, (3/26W); Sun, Mar 14, 2:30pm, Rob Richards; Sun, Oct 10, 2:30pm, Brett Valliant; <http://www.theatreorgans.com/cicatos>

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

Warren Center, 9450 E 18th St, Indianapolis, IN, (317)356-3561, (3/18B); Sun, Jun 13, 2:30pm, Ron Rhode; Sun, Sep 12, 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, Clark Wilson

■ KANSAS

Century II Civic Center, 225 W. Douglas, Wichita KS, (316)838 3127, (4/38W); Sat, Mar. 20, 7:00pm, Jonas Nordwall; Sat, May 22, 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, 1:00pm, Patti Simon & Dick Kroeckel; Sun, May

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Crystal Theatre, 304 Superior Ave, Crystal Falls, MI. (906)875-6052, (3/21M); 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, Apr 18, 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 South Broadway St, Pit-

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); Sun, Feb. 15, 2:30pm, Justin Nimmo; Sat, Apr. 10, 8:00pm, Paul Roberts; <<http://theatreorgans.com/rochester/>>

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

Capitol Theatre, 220 W Dominick St, Rome, NY, (315)337-2576, (3/7M); <<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 unless stated otherwise; Jan 25, Don Thompson; Apr 18, Paul Roberts; May 30, Don Malcol; August 26, - September 6, NY State Fair, Wurlitzer is played several times daily by area artists. Times to be posted on our website when available; Sep 12, Byron Jones; Oct 24, John Ledwon; Dec 19, Lance Luce; <www.jrjunction.com/estmim>

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; Jan, 20, Dr. Jim Brockway & William Hubert; Feb 24, Gene Zilka; Mar 16, David Lester; Apr 20, Robert Lent; May 18, Al Moser; Jun 22, Robert Frederick; <www.proctors.org>

Shea's Buffalo Theatre, 646 Main St, Buffalo, NY, (716)684-8414, (4/28W); Sun, Aug 29

n, Byron Jones; <<http://www.theatreorgans.com/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

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

■ OHIO

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

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.cinematolovers.com/>>

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

■ PENNSYLVANIA

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

Keystone Oaks High School, 1000 Kelton Ave, Pittsburgh, PA; (412)921-8558, (3/19W); All concerts on Saturday at 7:30pm; <<http://www.aol.com/wurliz2/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

ATOS NEWS

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

HARRY HETH, EDITOR

Please address all news correspondence to:
1247 Peden, Houston, TX 77006-1130
Phone: 713/527-8096; FAX 713/527-9182;
E-mail: tibvox@aol.com.

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

■ TENNESSEE

The Paramount Center for the Arts, 518 State St, Bristol, TN, (423)968-7456, (3/11+W); <www.theparamountcenter.com>

Tennessee Theatre, 604 S Gay St, Knoxville, TN, (770)428-4809, (3/16W); Concerts 12:00 noon on the first Monday of each month; <http://www.tennesseetheatre.com>

■ TEXAS

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

■ UTAH

The Organ Loft, 3331 S. Edison St, Salt Lake City, Utah, (801)485-9265, (5/36W); <http://www.organloftslc.com>

■ VIRGINIA

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

■ WASHINGTON

Everett Theatre, 2911 Colby, Everett, WA, (425) 258-6766, (3/16K); <http://www.everetttheatre.org>

Hokum Hall, 7904 35th Ave SW, Seattle, WA, (206)937-3613, (2/10W); Saturday and Sunday, 2:00pm, silent movie. Call to verify schedule.

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

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

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

■ WISCONSIN

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

Oriental Theatre, 2230 N Farwell Ave, Milwaukee, WI, (414) 276-8711, (3/39K); Sat, Jan 10, 1:00pm, Dennis Scott, *Sadie Thompson*; Sat, Feb 14, 1:00pm, Dennis Scott, *Broken Blossoms*; Sat, Mar 13, 1:00pm, Dennis Scott, *The Freshman*; Sat, Apr 10, 1:00pm, Dennis Scott, *The Last Laugh*; Sat, May 8, 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, 2:00pm, Walt Strony; Sat, May 8, 8:00pm, Charlie Balogh; Sat, Jun, 12, 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

Coburg City Centre, 90 Bell St, Coburg, VIC, (03) 9781 5349 (2/9 Blackett & Howden); Sun, Jun 20, 2:00pm, John & Terezia Kalkbrenner

Dendy Cinema, 26 Church St, Brighton, VIC, (03) 9781 5349, (3/15W); Organ before films, Saturday evening; Sun, Jul 18, 1:30pm, Jim Riggs

Malvern Town Hall, Glenferrie Rd & High St, Malvern VIC, (03) 9781 5349, (3/16C); Sun, Mar 14, 2:00pm, Jelani Eddington; Sun, Apr 25, 2:00pm, Thomas Heywood; Sun, Aug 15, 2:00pm, Tony Fenelon

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, Feb 8, 2:00pm, Ryan Heggie & Michelle Nicolle <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, Mar 27, 8:00pm, Regional Artists; Wed, Apr 28, 8:00pm, Simon Gledhill; Fri, May 28, 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.freeserve.com/civic_compton

Fentham Hall, Marsh Lane, Hampton-in-Arden, Solihull, +44 1564 794778, (3/11C); All Concerts Sunday at 3:00pm; Feb 1, Eddie Ruhier; Mar 7, Len Rawle; Apr 4, Dr Arnold Loxam; May 2, Chris Powell; Jun 6, Michael Wooldridge; Jul 4, John Barnett; Aug 1, Catherine Drummond; Aug 22, Ken Double; Sep 5, Nicholas Martin; Oct 3, Paul Roberts; <<http://www.cinema-organs.org.uk/cos-distr/midlands.html>>

Kilburn State Theatre, 197 - 199 Kilburn, High Rd, Kilburn, London, (4/16W); <www.atos-london.co.uk>

Peterborough Regional College, Eastfield Rd, Peterborough, Cambridgeshire, UK, (44(0)1733 262800, (2/11W); Sun, Jan 11, 2:30pm, Simon Gledhill; Sun, Feb 8, 2:30pm, Nicholas Martin; Sun, Mar 7, 2:30pm, Phil Kelsall; Sun, Apr 11, 2:30pm, John Mann; <www.ptops.ptops-wurlitzer.co.uk>

Portslade Town Hall, Victoria Rd, Portslade, Sussex, (0)1293 844788, (3/18C)

The Ritz Ballroom, Bradford Road, Brighouse, W Yorkshire, 44 (0)1484 513879, (3/10W); All concerts, Sun, 2:30pm; Jan 11, Dr. Arnold Loxam; Feb 8, Phil Kelsall; Mar 14, Iain Flitcroft; Apr 11, Trevor Bolshaw; May 9, Youth Weekend; Jun 13, Michael Wooldridge; Jul 11, Russell Holmes; Aug 8, Ken Double; Oct 10, Donald Mackenzie; Nov 14, Simon Gledhill; Dec 12, Robert Wolfe; <http://www.cinema-rgans.org.uk/ukinstal/ritzbball.html>

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

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

South Bank University, 103 Borough Road, London, 44 (0)1525 872356, (4/24W); <www.cinema-organs.org.uk>

Stockport Town Hall, On A6, Main Road Thru Stockport, UK, 44 (0) 161 764 3979, (4/20W); Mon, Feb 2, 12:00noon, Doreen Chadwick; Fri, Feb 27, 7:30pm, Phil Kelsall; Mon, Mar 1, 12:00 noon, Andrew Nix; Mon, Apr 5, 12:00noon, Arnold Loxam; Fri, Apr 23, 7:30pm, Tony Fenelon; Mon, May 10, 12:00noon, Nigel Ogden; Mon, Jun 21, 12:00noon, Paul Kirner; Mon, Jul 5, 12:00noon, Carolyn Hawkins; Mon, Sep 6, 12:00noon, Len Rawle; Mon, Oct 4, 12:00noon, Paul Roberts; Mon, Nov 1, 12:00, Kevin Grunill; Sun, Nov 28, 2:30pm, Nigel Ogden; Mon, Dec 6, 12:00noon, Joyce Alldred

Thomas Peacocke Community College, The Grove, Rye, East Sussex, 01424 444058, (2/6W)

Woking Leisure Centre, Woking Park, Kingfield Rd, Woking, Surrey, (3/17W); <www.atos-london.co.uk>

Wolverhampton Civic Hall, North Street, Wolverhampton, W Mids, (0)1543 425 214, (4/44C) and other nearby venues; Sat & Sun, Jan 10 & 11, Trevor Bolshaw, The Gough Duo, Peter Jebson, Byron Jones, Peter Langford, Cameron Lloyd, Dr. Roy Massey, Donald Mackenzie, Nicholas Martin, Dr. David Rendell & Peter Morris, Brian Sharp, Penny Weedon



ANNOUNCING THE TENTH ANNUAL THE DAVID L. JUNCHEN TECHNICAL SCHOLARSHIP

The American Theatre Organ Society is pleased to again offer an important scholarship to its members. The David L. Junchen Technical Scholarship, created in 1994, annually offers reimbursements of up to \$1000 to a single winner, for the express purpose of attending the annual convention of the American Institute of Organbuilders. There, he or she is recognized as the ATOS Technical Scholarship recipient, attends lectures, workshops, and has the opportunity to meet fine organbuilders and pipe organ technicians from around the world, as well as the major suppliers to the profession. The 2004 AIO convention will be held in New York City, September 28 through October 24.

The highest standards of professional organbuilding must be applied to any work done to pipe organs in our care. All too often, well-intentioned but casual attempts at tuning, maintenance, and restoration have compromised or destroyed valuable, historic instruments. The David L. Junchen Technical Scholarship is one means by which we

can help assure the safe future of the theatre pipe organ, by providing access to information and to respected professional authorities.

The winner of the 2003 scholarship was Stephen Warner of Ann Arbor, Michigan. Watch for his report of the 2003 convention of the American Institute of Organbuilders, held in Atlanta, in the March/April issue of THEATRE ORGAN.

To qualify, applicants must simply be an ATOS member in good standing, be between the ages of 18 and 60, and have demonstrated an aptitude for pipe organ work, and a commitment to excellence.

For complete information, and an application, write to:

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ATOS Education Committee
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A poor wail suffers horrific abuse at the hands of her boxer father.
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Asian shopkeeper in London's Limehouse District, a strange
and beautiful love blossoms, a love far too fragile
to survive their brutal environment. 1919

plus... LIVE STAGE SHOW! TBA.

Saturday, March 13 • 1:00pm

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Reminder

ATOS ENDOWMENT FUND GRANT MONEY IS AVAILABLE

Is your Chapter planning a project or program that . . .

- **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

- **is a project or program of particular historical or scholarly merit?**
-

Grant money, derived from the interest earned by the ATOS Endowment Fund, is available to assist Chapters with such projects or programs. Chapters are encouraged to submit an application for a grant to the Endowment Fund Board of Trustees. Now is the time for your Chapter representative to request a grant application form, so your completed application may be returned and postmarked by or before the April 1, 2004 deadline.

The Endowment Fund Board of Trustees will review all properly completed and returned applications. Your ATOS Board will then review the recommendations of the Trustees, and make the final decision.

Please request your Grant Application Form from the Chair of the Endowment Fund Board of Trustees, Robert D. Davidson. (Vice President of ATOS) Make your request now for an application.

Mail **Robert D. Davidson**
9448 117th Street N.
Seminole, Florida 33772-2715

E-mail **davidson@atos.org**

Phone **727-392-7518**

The ATOS Marketplace

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



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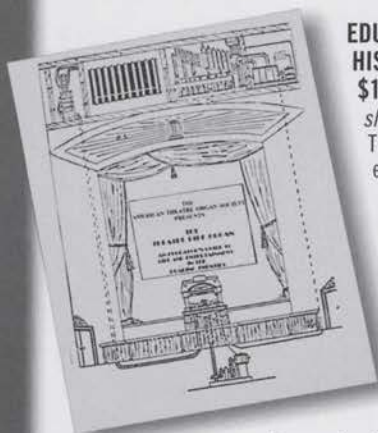
This publication is a must for anyone interested in the history of the theatre pipe organ—the manufacturers, the organists, the technicians, the venues, etc. The index is available in printed form or on computer disk.

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

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



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

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



ATOS SHOP NOTES—\$75.00 EACH

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

If you have any questions, please contact John Ledwon, ATOS Marketplace Manager at ledwon@atos.org, or 818/889-8894.

Chapter News

ATTENTION ALL CHAPTER CORRESPONDENTS: The deadline for receiving Chapter News items for the May/June issue is March 5, 2004. Send All Chapter News Items and Photographs to: DALE BAKER, EDITOR, P.O. BOX 51450, INDIANAPOLIS, IN 46251-0450...or... If possible, send all text via E-mail attachment, to: baker@atos.org

Photos may also 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. Also, please include the captions and credits for your photographs.

Be sure to include the name, telephone number, and e-mail address of your chapter president, the name of the principal city of operation for your chapter, and the name of your chapter correspondent.

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.

CENTRAL FLORIDA

Bill Shrive, President, 727/546-0564

Tampa, Florida. In September we opened the fall season with an open house at the Tampa Theatre. Volunteer organists provided the entertainment for the open console program at the Tampa Wurlitzer. Member organists who played were George Losinger, Bill Van Twistern, Johnnie June Carter, Bob Courtney, Cliff Shaffer, Tom Hoehn, Bob Baker, and new member Bob Logan. Former member Tom Wooliscroft also took a turn at

from people concerning the program. At the end of the program, there was a demonstration of the theatre organ, which was well liked. Also included, was a tour of the chambers conducted by Richard Gleason and Bob Baker.

Our monthly concert at Pinellas Park Auditorium, in September with Bill and Linda Van Twistern, was also a success. Bill played a nice medley of standards on our Wurlitzer. Linda also sang, with Bill accompanying her at the console. There were pretty Latin tunes, Hawaiian music, and a nice variety of music making for an enjoyable afternoon.

In October, members and the public were treated to an outstanding concert of theatre organ music, at the Cornerstone Center in Plant City. The featured organists at the Rodgers 360 were Tom Hoehn, George Losinger, and Dr. John Landon.

Tom Hoehn is one of the organists at the Roaring 20's Pizza Parlor in Ellenton, and is also the organist at the

First United Methodist Church in Clearwater. He performs for organ clubs in Florida, and for theatres outside the state. Tom played a delightful variety of show tunes.

George Losinger plays for the CFTOS

programs in Pinellas Park, and has played in the New York State area for years, in various venues. George recently retired to Florida five years ago, from a 50-year career in music. George played a great program of hits from the 30's, 40's, and 50's.

Dr. John Landon recently moved to the area, and is known in the north for his fine organ technique. He recently retired, after serving for 30 years as a faculty member of the University of Kentucky. John also played a fine program of hits from the 20's. It was interesting to hear the Jesse Crawford styling in his music.

Our October concert at Pinellas Park Auditorium featured George Losinger and Dr. John Landon. George played a variety of songs, and included requests from the audience. We always enjoy hearing George's unique styling, and how he is able to get the many sounds from the organ.

Dr. John Landon was our artist for the second portion of the program. John's music featured many old tunes from 1912, as well as Indian songs from 1908 and 1909. There were also songs by Irving Berlin and Rudolph Friml. John closed with a well know hymn. The afternoon concluded with a lively duet, with George Losinger and Johnnie June Carter on Wurlitzer and piano. Our thanks go to our artists, for a fine program.

Work continues on the final restoration of the Robert Morton, at the Polk Theatre in Lakeland. Our volunteer organists are playing pre-show music on



From left: Bill Van Twistern, George Losinger, Linda Van Twistern, Johnnie June Carter, Cliff Shaffer, Tom Hoehn, and Tom Wooliscroft—at Tampa Theatre.

the console. Linda Van Twistern sang, with husband Bill providing the accompaniment. It was a great afternoon of organ music, which was very well received by the public. Our President Bill Shrive was delighted to receive e-mail and mail

Friday, Saturday, and Sunday. We hope to have future meetings at the Polk Theatre.

Sandy Hobbis

CENTRAL INDIANA

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

Indianapolis, Indiana. The Central Indiana Chapter has had to consider adding a travel agent to the Board of Directors over the past two months. It seems the highways and skies have seen quite a bit of activity from CIC members, with meetings, concerts, and organ moving keeping us on the go. Travels began on September 14, with our general membership meeting held at the Long Center for the Performing Arts in Lafayette. The members were not the only traveling ones, as our artist for the concert portion covered a few miles of his own to reach the Long Center. Peter Hansen journeyed from Toronto, Canada, to present a most fine afternoon of music at the 3/21 Wurlitzer.

CLETUS GOENS



Peter Hansen at the Long Center Wurlitzer.

One week later found another artist making quite a trek for an appearance. Taking to the skies, and traveling from London, England was Simon Gledhill,

appearing in concert at the Warren Performing Arts Center with the 3/18 Grande Barton. Simon proved that he is at home both in Indiana, and at the Barton Console to which he is no stranger. Although CIC members remained close to home for the day, not all members of the audience were in familiar territory. A group of theatre organ enthusiasts from the Cincinnati area hopped aboard a bus, and found their way to the Circle City for the concert.

Not wanting the tires on the car to cool off, in October it was time once again to hit the highways for our membership meeting. The second Sunday found the Central Indiana Chapter convening at the dazzling Paramount Theatre Center in Anderson; and, keeping with the trend, the concert artist for the day covered a bit of asphalt himself. Following the business meeting, audience members were entertained by the musicianship of Columbus, Ohio's Rich Lewis. The 3/12 Page sang with great beauty through Rich's talented fingers.

It seemed that just as the console for the Page was wheeled into the storage room at the Paramount, it was time to pull it out again. And yes, time for CIC members to jump back in the car for a road trip to Anderson. On October 19, CIC's own Kurt Von Schakel was featured in concert at the 3/12 Page. Kurt presented a diverse mixture of musical styles, while doing some traveling during the performance between the Page console and the Yamaha concert grand piano. It has been said that, "on the seventh day HE rested." The statement did

MICHAEL FELLENER



Program emcee Michael Fellenzer with Simon Gledhill at Barton console.

not apply to Kurt this particular Sabbath however, as he featured many duet performances with himself at piano and organ, through the hands of modern technology as well as his own—all four of them.

Just when the engine is cooling off, it is once again time to fuel up the automobiles, this time heading for Fairfield, Ohio. The Central Indiana Chapter has accepted the donation of a Wurlitzer Style 240 from Mr. Harold Huffman, and over a couple of weekends in November, the CIC work crew will pack the instrument, and transport it to Indianapolis for safe storage. Following restoration and installation of the Walker Theatre Wurlitzer—for which the work has already commenced—we will tackle this larger instrument, for restoration and installation in a local venue. That is, of course, unless we find a home for the other Wurlitzer, (that makes three, if you are counting) we acquired two years ago at Thanksgiving time. Carve the turkey, crate the pipes, prepare the stuffing, and lug out the blower—ahh, the Holidays in Central Indiana!

Shawn Chase

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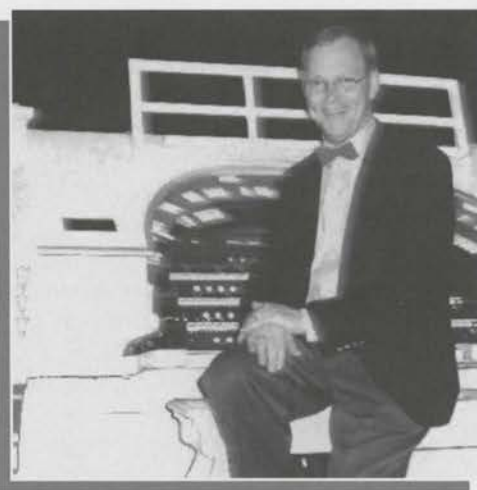
CONNECTICUT VALLEY

Beth Boda, President
beboda@optonline.net

Thomaston, Connecticut. Fall came swinging into Shelton, Connecticut the evening of September 27, when Andy Kasparian kicked off the concert season at Shelton High School. Andy's mellow stylings, amusing sing-a-longs (where did he get those lyrics??), and friendly personality, kept the audience entertained throughout a very warm evening at the school. Many friends from his Groton



Andy Kasparian at Shelton High School.



Lyn Larsen at Marr & Colton console — Thomaston Opera House.

pizza days made the trip to Shelton, and were rewarded with a fine show.

Lyn Larsen was the star attraction at Thomaston Opera House on November 1 and 2. It has been some time since we've had a Saturday evening concert at Thomaston, but the turnout was good, and the audience was more than pleased with the music. A pre-concert reception had to be scratched because voting machines had been set up in the recep-

tion hall, but the concertgoers did not seem to mind.

Sunday afternoon's performance was equally well attended. Lyn's program contained something to please everyone, and every piece was performed to perfection. It was wonderful to have Lyn back at Thomaston! Thanks to many weekday evenings of hard work by several devoted CVTOS members, the organ performed beautifully—with the incredible sound that makes Thomaston a much sought-after venue.

Mary Jane Bates

DAIRYLAND

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

Racine/Milwaukee, Wisconsin. Our annual summer picnic at Jack Moelmann's summer home on Lake Geneva is always a special event, and this year was no exception. The date was August 17 and, as an added treat, the New South Rampart Street Paraders Dixieland Band, with Lisa Edgar and her banjo, was present to entertain us on Jack's large deck. The band was there compliments of Organ Piper Pizza Restaurant, where the band performs every Wednesday night. Also included in the afternoon were boat rides, open console on the Hammond, and the potluck meal.

We are proud to announce that our DTOS President Gary Hanson was awarded the ATOS Honorary Member of the Year Award, at the Annual Convention in Oakland this year. Since Gary was unable to attend the convention, ATOS President Gus Franklin presented the award to Gary at our picnic. The award is given annually, to an ATOS member who has made significant contributions to the theatre organ world. Congratulations, Gary!

Dairyland Chapter has lost another member through an untimely death. Fred Gollnick, 52, died of stomach cancer in June. His father, Walter Gollnick, was President of the Barton Organ Company, and headed the installation of the famous 6/51 Barton organ installed in the Chicago Stadium in 1929. He maintained the organ for 30 years, and spent so much time there that Fred actually took his first steps in Al Melgard's dressing room! Even though Fred never played the organ, he loved its' music, and installed a 2/13 Barton in his home.

He shared it with anyone who was interested, with an open house the third Sunday of every month. Just a few of the well-known organs that Fred has worked on include the Rialto Square Theatre's Barton in Joliet, Illinois, Jasper Sanfilippo's Wurlitzer in Barrington, Illinois, Paul Van Der Molen's Wonder Morton in Wheaton, Illinois, and many others. A celebration of his life, which Fred helped plan, was held at the Organ Piper Restaurant.

We began the new fall season with a social on September 21, at the Racine home of Bob and Gene Leutner. The organ is a three manual Rodgers, with all the bells and whistles. The organist was Larry Roou, who is also an active member of the American Guild of Organists—Milwaukee Chapter. Since Larry was the featured organist at a restaurant in Illinois in the 1960's, he is equally at home playing both secular and classical music. On this day, the Leutners also celebrated their 61st wedding anniversary, and we were privileged to be a part of the festivities.

DTOS observed Halloween with a social on October 25, at the home of Fred and Veryl Hermes of Racine. The guest organist was Dennis Scott, who played the five manual Wurlitzer. The silent movies were the much-loved *Phantom of the Opera*, and Harold Lloyd's *Haunted Spooks*.

Sandy Knuth

DELAWARE VALLEY

Vincent Kling, President, 610/935-9419

Chester Springs, Pennsylvania. On September 13, 2003, we met at the Keswick Theatre in Glenside, Pennsylvania, to hear our 3/19 Mighty Möller

DICK AUCHINCLOSS



Bernie McGorrey after his concert at the 3/19 Möller.

theatre pipe organ at the hands of member Bernie McGorrey. Open console followed. Prior to this event, Tom Smerke, and his hard working crew had made many improvements to this instrument. The organ sounded tremendous, in Bernie's very capable hands. He is also part of the crew, and has a thorough knowledge of this instrument. Other members took a stab at the console, including your truly, with Bernie's help. Playing a theatre pipe organ is certainly different from playing an electronic in one's living room. The theatre was built in the late 1920s and housed at one time one of the few theatre pipe organs built by the Aeolian Company. Refreshments were also available to round out a very fine afternoon.

Dick Auchincloss

EASTERN MASSACHUSETTS

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

Wellesley, Massachusetts. EMCATOS' first fall social was held on September 7, at our Babson College "Home." "Home grown" member talent played our Wurlitzer. Vice President, Leonard Byersdorfer opened, followed by Robert Legon (playing numbers involving man's best friend . . . dogs), James Duncan, and others in open console style.

Twenty days later on September 27,

was our first paid public affair, called "Silents in the House," with seven silent movies ably accompanied by Connecticut Valley Chapter's Juan Cardona, Jr. This "Festival of Shorts" included Mary Pickford, Lionel Barrymore, Lillian Gish, Dorothy Gish, Charlie Chaplin, Buster Keaton, William S. Hart, Stan Laurel, Oliver Hardy and others. Juan always gives us good measure, and he played several selections in concert format. For anyone not old enough to remember why the theatre organ was created, this was an excellent demonstration of its' original purpose. Good applause, and a standing "O" with shouting for more, was earned by our artist for his console ability in closely following the action on the screen. It was a fun evening, and relief from daily cares.

On October 5, a program by members Linda and James Duncan, titled "Pipe Dreams" was presented. Their offering was comprised of 12 numbers, two medleys, and a hearty sing-along, as they alternated between the console and the Kawai upright piano, with some solo work. They presented some music with themes, such as moonlight, dreams, Broadway hits, and patriotic—a good cross-section of types. This couple gave a very well planned program, including a printed list of selections, including words, and topped it off with unusually good refreshments.

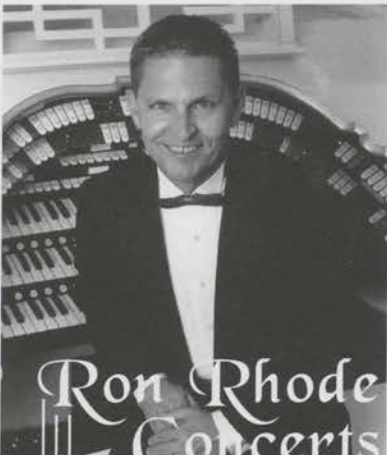
Stanley C. Garniss

GARDEN STATE

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

Trenton, New Jersey. At noon on Saturday October 18, President Hansen held a business meeting and open console, at his lovely home on Staten Island, New York. The business meeting was short, and the open console was fun and very successful. Enjoyable music was played all afternoon and evening. Our well-known organists, Ralph Ringstad Jr., Bernie Anderson, and Don entertained. Other members, with their music books, waited patiently for their turn to play Don's new 3/15 MDS Theatre 111 electronic, and his Conn Theatre electronic. Good friends enjoyed refreshments, and PARTY was the name of the game. Thank you Don for your invitation.

The month of September always brings new energy, and vacations are soon forgotten. Interesting concerts are planned, and usually every Saturday and Sunday filled with events. On Sunday September 28, members had an important business meeting, held at the Rahway Senior Center in Rahway, New Jersey. The 3/10 Wurlitzer, from the famous Rainbow Room in New York City, is now being restored there. The organ will be in two chambers on the second floor. Before the meeting began, eager members climbed the stairs, to see crew chief Mike Fox and Bill Londell, and to view the progress to date.



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*Moving Wonder Morton to Main Chamber.
From left: Helpers Bill Combs, Ralph Ringstad Sr.,
Mike Ford, and Mike Fox on ladder.*

*Our wonderful members who moved the pipes &
chests. Crew Chief Bob Martin resting on the ladder.*



The meeting began with President Don Hansen announcing the important details to be taken care of. It was a very successful meeting, with future plans including our four ongoing theatre organ restorations being reviewed.

In October, Loew's Jersey Theatre crew chief Bob Martin called for help in moving organ parts. An exciting day occurred on October 25, 2003, when the main chamber of our famous Wonder Morton was filled to the walls with completely rebuilt chests, regulators, and pipes in preparation for installation. Crew Chief Bob Martin was assisted by 25 enthusiastic members, who had answered his call for help, to move the various parts from a deep basement, and up three long stairways to the outdoors, then up an arranged inclined ladder that leaned against the outer wall of the Main chamber, and reached up to the door of the chamber. Members up in the chamber, pulled all the equipment up into the chamber, and stored it wherever possible. Our members were tired, but still had fun. A great day, with much having been accomplished, ended with pizza.

The immense Loew's Jersey Theatre, at Journal Square in Jersey City, is very active with their restoration. Small shows are using stage, and production companies are making films. But, the most important thing to our chapter is the great progress being made on the famous Wonder Morton. The solo chamber is complete, and now the main chamber chests are being set up, and progress will continue quickly.

An announcement that legal papers were signed, and that The Brook Arts Center now owns the Brook Theatre, was happy news to our Garden State Chapter. The solo chamber in the Brook is complete, and we are rapidly approaching installation of the main chamber.

Trenton War Memorial 3/16 Möller, Jay Taylor—Since August, the Trenton War Memorial Möller has been undergoing major reconstruction. All the situations that have caused problems in the

past have been addressed and corrected. Brant Duddy, a recognized expert in pipe voicing, has been retained by GSTOS to go through every rank to revoice, regulate, and tonally finish the organ. Depending on the building schedule, this work should be complete in November. We expect that the organ will be fully functioning and ready to begin a successful concert season by December.

Jinny Vanore

HUDSON-MOHAWK

Frank Hackert, President, 518/355-4523

Schenectady, New York. The lazy days of summer generally see a slowdown in chapter activities. However, our club members kept busy with artistic events. Avery Tunningley continued his popular silent movie accompaniment and organ stylizing at the New York State Fair in Syracuse, and the Capitol Theatre in Rome, New York. William Hubert performed at the Round Lake Auditorium

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John VanLaak, host of Chapter Halloween Party.



From left: Dick Calderwood, Ned Spain, Frank Hackert at Proctor's Theatre Volunteer Recognition Party.

in a dual organ performance, featuring an electronic organ and the Auditorium's historic Ferris Tracker Organ. On September 10, two of the club's members were honored by Proctor's Theatre, at its annual Volunteer Recognition Event.

Ned Spain received the Theatre Tour Guides' "Volunteer of the Year" award, for his many years of playing and demonstrating "Goldie," the fabulous 3/18 Wurlitzer, during theatre tours. His artistic contribution has introduced many people to the music of the theatre organ, and recruited members for the club. Richard Calderwood received the "Organ Club Volunteer of the Year" award for

his many contributions to the club; most notably his tremendous efforts in the organ enhancement project. He is also serving as the 2003-04 season Program Chair.

The Hudson-Mohawk Chapter and Proctor's Theatre have, for the past several years, sponsored monthly free theatre organ concerts. The 2003-04 season commenced with Ned Spain's concert on September 23, and continued with Carl Hackert on October 20. Both are audience favorites, and gave wonderful performances. Chapter member Avery Tunningley, and chanteuse Bubbles LaRue, performed a special Halloween show at the Saratoga Springs United Methodist Church on October 25. The program included a Halloween themed silent movie, vocals by the bewitching Ms. LaRue, (AKA Jean Foster) and organ and piano selections from Mr. Tunningley.

The fall high point was, of course, the return to Proctor's of native son, and former "Artist In Residence," Allen Mills. Mr. Mills delighted his concert audience on October 19, with a rededication concert celebrating the completion of the two-year organ enhancement project, undertaken by club volunteers. His program included a sing-a-long session, beautiful theatre organ music, and was highlighted by a piano/organ duet utilizing the organ's new MIDI capability.

The formal kick-off to the 2003-04 season was held on the stage of Proctor's Theatre on September 22, in the form of the club's annual banquet. The program included the installation of new officers, door prize give-a-way, and plenty of wonderful music from "Goldie" and

chapter artists. The 2003-04 chapter officers include: Chair: Frank Hackert; Vice Chair: Lucy DelGrosso; Secretary: Maude Dunlap; and Treasurer; Marion Hackert. Stan Jones continues as Newsletter Editor, Bill Revel as Membership Chair, and Dick Calderwood as Program Chair and in Organ Maintenance with Harold Russell.

On October 27, John Van Laak hosted a great Halloween party at his Schenectady residence, for chapter members and quests. John shared his reminiscences of the acquisition and installation of "Goldie" in the 80's. The entire evening, despite the gloomy rainy night, resounded with good music from John's two pianos and organ, and the good fellowship of his guests.

Norene Grose

JATOE

Jim Patak, President, Chairman
708/562-8538

Joliet, Illinois. We've been absent from these pages, but it hasn't been intentional. We've had no theatre organ activity since the JATOE Fest in April. However, on Sunday, July 13, a special nomination and election of officers and business meeting took place. New officers and directors were elected to the majority and satisfaction of our members.

On Sunday afternoon, August 24, JATOE Members were treated with a social featuring local talent at the Rialto Theatre. Newly-elected Vice President Don Walker kicked off the festivities. His experience around the ornate console was evident in his performance. As he shared his favorites with us, we could see why. They soon became our favorites, too.

Next on the program featured newly-elected Director Mike Cierski. Under very capable young hands, Mike delighted his audience with his prowess of show tunes. After listening to Mike's mini-concert, we can say that a sense of pride exists. Young organists are a treasure; let us continue to encourage their talent.

Lastly, Rialto staff organist and newly-elected President Jim Patak positioned himself on the bench. Jim shared his love of Jerry Herman compositions along with some seldom heard selections as well.

Plenty of refreshments were served on stage "pot luck" style. Open console with

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a list of a dozen or so names on the list tried the Barton. Equal amounts of nutrition satisfied our appetites as equal amounts of music satisfied our hearts and souls. A fine afternoon was had by all!

Our next get-together was held Friday evening, September 12. We welcomed by JATOE Member Lee Maloney, our congenial host. Lee is employed at *The Beautiful Sound* (a local Allen Organ dealer). President Jim Patak digressed briefly about an incident that happened at the Rialto Theatre. "Yesterday, I played a tour for five busloads of people. Realizing what day it was, I started with Irving Berlin's "God Bless America!". Upon completion, I turned around to acknowledge their applause, I found myself with tears in my eyes. All of those people were standing with their hands over their hearts and singing. Wow! Next week, an expected seven busloads of tourists will visit the theatre in one day."

After Jim composed himself, he then introduced our artist for the evening, Warren York. Warren is no stranger to our group. His easy-going style is enjoyed by all those who hear him. He made good use of the GW IV that was availed to him. Standards and toe-tappers were on his tune list to play. Cookies and punch were served afterward, compliments of *The Beautiful Sound*. Many thanks to Lee Maloney and Joy Collins for making our evening historically significant.

Jim Koller

KINGSTON

Dr. W.G.G. Fisher, President
613/634-1242

Kingston, Ontario, Canada. Jelani Eddington's much-anticipated first concert, on the Kingston 3/28 Kimball in October, exceeded all expectations as the tall young Wisconsin virtuoso's musicianship, choice of program, and engaging microphone manner, captivated a near-full house. His spirited renditions of familiar music, much of it from his current "Face the Music" CD, won everyone over. The success of this event was, of course, due in part by the volume of advance publicity made possible by a

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FRANK PRATT



Jelani Eddington at the Kingston 3/28 Kimball in October.

City grant, a knowledgeable consultant, and the abundance of worthwhile ideas published in recent editions of THEATRE ORGAN by the likes of Ken Double, Ron Musselman, and Scott Smith, for which we are most grateful. Jelani, plainly invigorated by his reception, lingered long after the last encore to chat unhurriedly with his new admirers.

Our benevolent City's approval of an additional grant in November was great news. This is earmarked for improvements in concert presentation such as a wireless microphone system at the console, artist control over the console lift, a glitch-prevention intercom system for smoother presentations and a Videotron system to give our audiences a close-up on screen view of the action on the manuals, as they listen to the results.

We have indeed been fortunate in recent years to have professional pipe organ technicians Gilles Bruyere on our Board of Directors, and as a perennial favorite performer at our Regional Artist concerts, commuting over a hundred miles. Gilles has, however, found that he is unable to continue with us, to our profound regret.

With some welcome new blood injected into the Board at our AGM, local attention is now focused on the forthcoming return of Dave Wickerham, for his *fourth* consecutive visit, on November 29.

Frank Pratt

LATOS

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

Los Angeles, California. On Sunday, Oct. 28, our chapter's "Oktoberfest" celebration was held, for the second con-

secutive year, at the San Gabriel Civic Auditorium. As in the past, we served a catered German dinner, with German beer along with wine and soda, in the auditorium's patio area. It was well attended, and the food was delicious. The weather cooperated, with sunshine and a very pleasant temperature that was just perfect for our outdoor dinner.

This year, we again enjoyed an outstanding performance before and during dinner by the "Bavarian Wunderband," a five-piece group of top-notch musicians playing "oom-pah" music, and wearing

DICK STONEY



Oktoberfest

DICK STONEY



Oktoberfest

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Rekanui Collins, LATOS member

CONTINUED ON PAGE 60

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"Bob Ralston worked his tail off for us, was fun to work with, rolled with the organ's deficiencies and presented a delightful, family oriented musical show [at the Seattle Paramount on 3/16/03]. Bob kept us spellbound for over two hours. It was a wunnerful, wunnerful show... a real crowd pleaser."
—Clint Meadway, Puget Sound Theatre Organ Society

A THRILLING PROGRAM—A NEARLY FULL HOUSE
"At the Paramount Theatre, downtown Denver, on March 30, 2003, we featured one of the most talented showmen on the artistic scene, Mr. Bob Ralston. Bob treated a nearly full house [more than 1,000] to a delightful and thrilling program; he left them humming and singing as they left their seats after the patriotic finale."
—Priscilla Arthur, Rocky Mountain Chapter, ATOS

THE CONSUMMATE MUSICIAN
"Bob Ralston enthralled our audience [playing our big Möller at the Capitol Theatre, Chambersburg, PA, on 7/18/03]. He is the consummate musician and entertainer—professional, charming and a complete perfectionist! We can't wait to have him back!"
—Theresa Bachman-Myers, Executive Director, Council for the Arts



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DRAWING BY THE AUTHOR



Composite drawing of Iris Vining Wilkins, as she might have appeared, at the Fox Möller console in 1929.



from the Fox stage, a source of wonderment since his childhood days at the matinee. Erwin silent film engagements continued after Arnold's retirement: *Wings*, May 6, 1971; *Phantom of the Opera*, May 18, 1972; *The Son of the Sheik* (for the Sixth Annual Atlanta Film Festival), September 13, 1973; and *The General*, October 4, 1973. Lee's brilliantly conceived presentations paved the way for other artists in later years, including Dennis James, and the man-of-the-hour to wrap up the Fox Festivities May 30, 2004, the talented Clark Wilson.

The restoration of the Fox Möller organ began after a meeting with the American Theatre Organ Enthusiasts' president, "Tiny" James and regional vice-president Erwin Young, with Noble Arnold in December 1962. In 1963, a small group of Southeastern Chapter (now Atlanta Chapter) ATOE (now ATOS) volunteers, under the direction of Joe G. Patten, began a thorough cleaning and restoration program on the instrument. (Since that time the organ has received attention from some of the finest pipe organ technicians... but none more dedicated, able, or caring than ATOS Lifetime Member, Joe Patten.)

On November 22, 1963, the organ was set for its rise to glory, with staff organist and ATOS member Bob Van Camp to do the honors. The newspaper ads proclaimed, "The Mighty Fox Organ Speaks Again," but the event was hastily cancelled when the news of President John F. Kennedy's assassination in Dallas broke. On Thanksgiving Day, November 28, the Fox Möller did rise to glory, with Bob Van Camp playing "Georgia On My

Mind," and the organ has been featured in the Fox ever since that time.

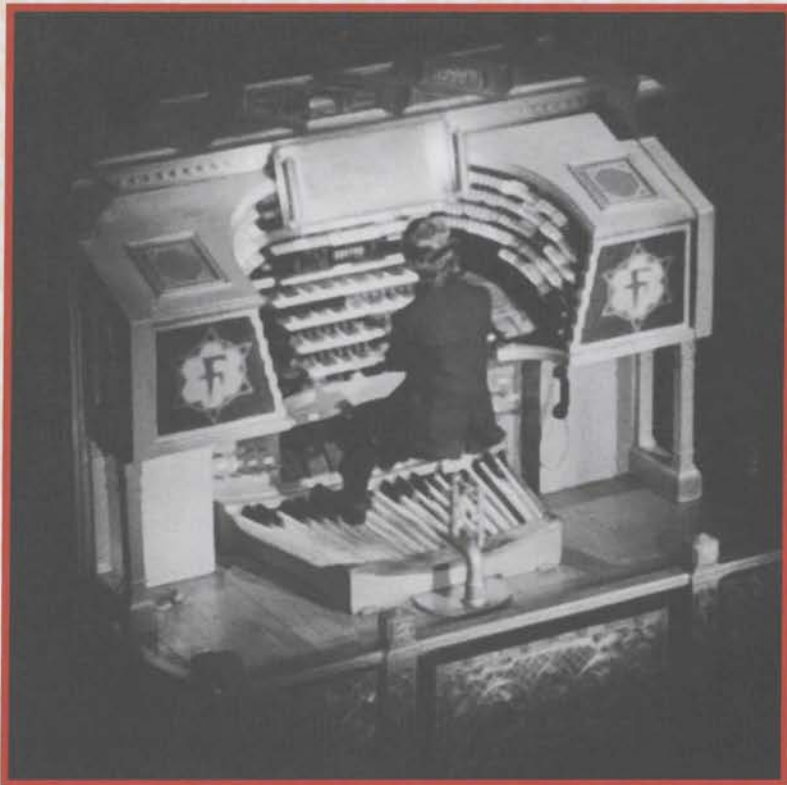
During Noble Arnold's last years, the Fox had made a gradual changeover to family fare movies as a rule, paralleling the policy of New York City's Radio City Music Hall... and hoping these films, with their special appeal to families, would fill the theatre. In many instances, the plan worked. This policy continued under a host of managers, none of which could settle themselves before ABC Theatres, (the parent corporation that absorbed Wilby-Kinney) would transfer them elsewhere.

"Rocking the boat" raised an ogre, and the old "Arnold

4/42 Möller.

RAY BRUBACHER PHOTO





In the concert spotlight.



gleam” soon became a lackluster indifference . . . seemingly the admission of a losing battle, reflected by each successive management.

The real break in Fox policy came in 1973, when the theatre adopted a policy of exhibiting mainly low-budget exploitation films. The Fox’s clientele changed, and moreover, attendance continued to decline . . . and the writing was on every plaster wall.

There were a few premieres, a film festival, and some rock venues that almost destroyed some of the Fox’s finest interior fittings . . . but through it all the Möller held sway.

The great Möller organ, even in the eyes of the general public, remained unchallenged as the Fox’s single greatest asset. Ralph T. Jones, writing in the *Atlanta Constitution*, related how Iris Wilkins got a first shot at the Fox’s patrons, as she put the giant Möller through its paces before the first show. He added, “. . . as the console rose out of the depths of the orchestra pit, with Iris working arms and legs and shoulders, she made the organ do tricks that amazed. At one moment it chirruped like a lazy canary, and a couple of seconds later it boomed out diapasons that stunned the eardrums and rolled their reverberations down into your being until your entire system quivered.”

. . . And the Fox organ still does it. With four manuals and 42 ranks of pipes in five chambers, it reigned for three years (1929-1932), as the largest theatre organ in the world. The Wurlitzer in New York City’s Radio City Music Hall received the cup after opening its doors on December 27, 1932. (Today, we have set new records for the size of theatre organs if the universe includes installations not in public theatres!)

Excepting a few mechanical modifications, new console coachwork (that now replicates the original console design in

all its gold-leafed splendor), the addition of the grand piano from Chicago’s Picadilly Theatre’s Kilgen installation, and adding a 32’ pedal complement to the specifications, the Fox organ remains as one of the most original installations in the world. In a fitting tribute, ATOS has named it to the National Registry of Significant Instruments.

Fox organists of the “golden era” included Iris Vining Wilkins (1929), Jimmy Beers (1931-33), Eddie Ford (1951), Cliff Cameron (1941), “Smilin” Al Evans (1930-32), Arthur Goebel, Don Mathis (1944), “organace” Dwight Brown, Homer Knowles (1943), Stanleigh Malotte, and Graham Jackson. The “Renaissance” for theatre organ in the early sixties brought us Bob Van Camp, Lee Erwin, Billy Nalle, and paved the way for later impresarios like Lyn Larsen, Hector Olivera, and Virgil Fox. And, joyfully, in 2004 . . . the talents of Simon Gledhill, Richard Hills, Lyn Larsen, Walt Strony, and Clark Wilson will grace the great Fox.

On January 2, 1975, the Atlanta Fox Theatre formally ended its career as a motion picture house. After the 9:25 showing of *The Klansman*, the Fox’s last movie patrons listened to a brief narrative from manager Mike Spirtous, and took the last public tours to be conducted in the house before the padlocks were placed on the doors.

But that event is for the history books as well, for the Fox was not to die, and to tell the story of what transpired after that cold January day requires another fascinating story. ♪

Part Two in March/April issue.

The Dairyland Chapter of the American Theatre Organ Society
presents the 49th Annual Convention in 2004:

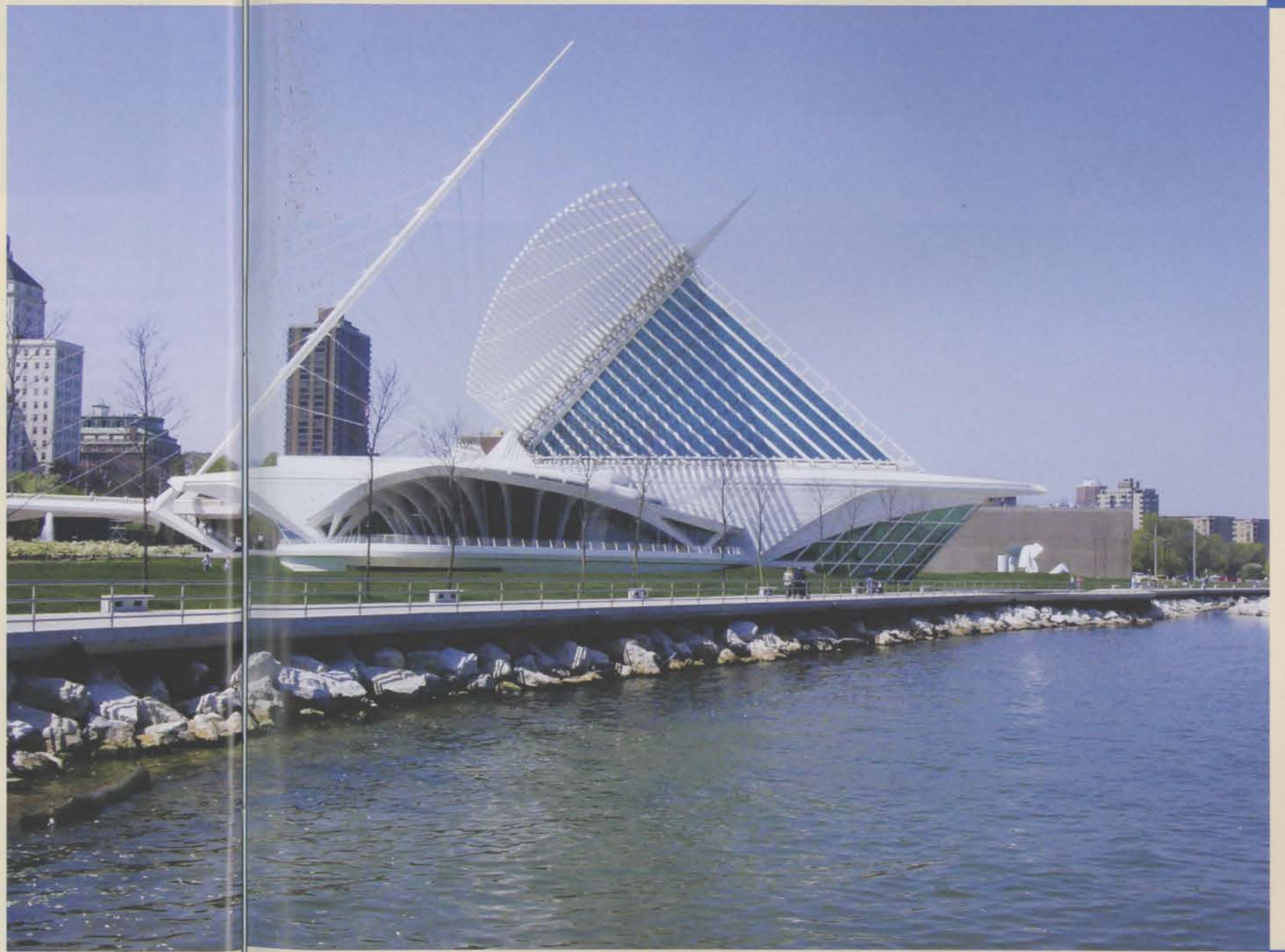
“Milwaukee and More in 2004”

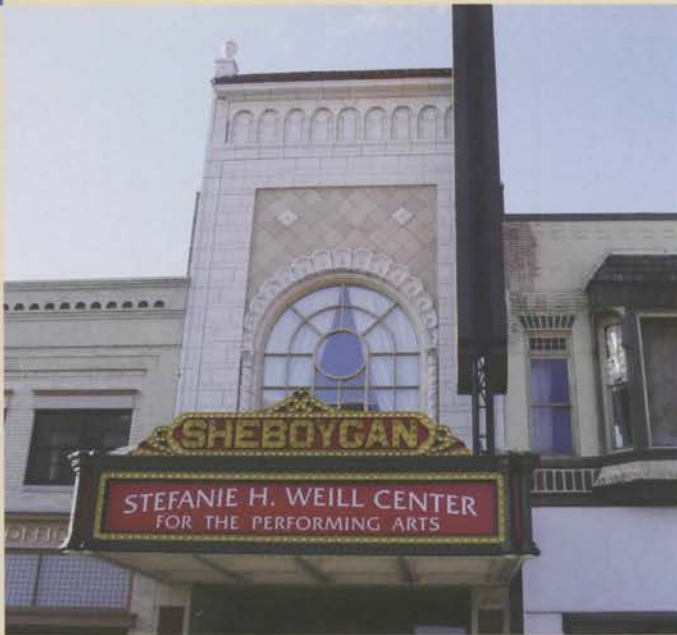
Thursday, July 1–Wednesday, July 7

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Milwaukee is proud to host the 49th annual convention of the American Theatre Organ Society, July 1 to July 7, 2004. Sometimes noted for being the home of Laverne and Shirley, and the “Fonz,” Milwaukee also has great facilities for theatre organ enthusiasts. Fully restored theatres like the Riverside and Sheboygan, have had more than \$11 million of restoration applied to them. Step into these theatres and go back 75 years, as when the theatres were just built, and their organs newly installed. See the fabulous architecture of the Oriental Theatre in Milwaukee, with one of the largest Kimball organs in the country. Add to that, concerts scheduled on two different 5-manual theatre organs, and you have “Milwaukee and More in 2004.” So come and join us, for the 49th annual meeting of the American Theatre Organ Society.





Sheboygan Theatre — Weill PAC

THURSDAY, JULY 1ST

Thursday morning starts bright and early, as our luxury motor coaches take you to one of two pre-glow events that you have chosen for your entertainment. For those of you who have chosen tour number one, the Sheboygan Theatre and home installation of Gary Bieck, you will be traveling approximately one hour north of Milwaukee, through the beautiful rolling hillside of Wisconsin. Sheboygan, Wisconsin, home to the Sheboygan Sausage Company, and famous from the old song, "Mention my name in Sheboygan" now has one of the best-restored 1920's atmospheric theatres in Wisconsin.

Sheboygan Theatre



Gary Bieck's
3/14 Wurlitzer



The Sheboygan Theatre, now known as the Weill Center for the Performing Arts, has gone through a \$9 million renovation, and now houses a 3/12 Kimball originally from the Orpheum Theatre in Madison, Wisconsin. You will marvel at the Spanish Courtyard interior of the theatre, complete with the evening sky overhead, as we present organist Brett Valliant.

From the Sheboygan Theatre, we then travel a short distance to the country home of Mr. Gary Bieck and his 3/14 Wurlitzer. There, local Wisconsin artist Dave Wickerham will entertain you. Dave has toured the United States, Australia, and New Zealand. He is currently one of the staff organists at the Organ Piper Music Palace in Milwaukee.

Your tour will also include a sumptuous buffet meal, at the Milhome Supper Club, located in nearby Keil, Wisconsin.

Total capacity for the Preglow #1 on Thursday is 200 people.

For those of you choosing the second preglow, your tour will start in the late morning on Thursday. Your motor coaches will transport you to the Organ Piper Music Palace.

There, Ron Reseigh will be your featured artist. Ron has been touring the United States, playing concerts at many well-known venues, and appeared at the Grand Lake Theatre at the 2003 ATOS National Convention. Your visit to the Piper will include a traditional pizza parlor meal.



Organ Piper Music Palace



Fred Hermes Residence



From the Organ Piper, you will then travel south to the home of Fred Hermes, and the five manual Wurlitzer, originally installed in the Michigan Theatre in Detroit. Fred has spent the better part of 47 years working on his in-home theatre. His home was featured in the 2000 ATOS National Convention, and we will be using it again this year. He has also made several changes to his theatre, now actually looking like it really is complete. Kay McAbee will be your featured artist at the Hermes Residence.

Total Capacity for the Preglow #2 is 200 people.

On both tours, your motor coach will return you to the hotel in time for dinner.

CONTINUED ON PAGE 75

ATOS MENTOR PROGRAM

The ATOS Mentor Program gives the selected qualifying member of ATOS the opportunity to experience a personal, private coaching session with an internationally known theatre organ concert artist/educator!!

To qualify for the opportunity to be selected, for this very special coaching session, you must be a member in good standing of ATOS. You must submit a letter or E-mail to the Mentor Program, as described below, and you must be planning to attend the 2004 Annual ATOS Convention, if selected to receive a coaching session.

The submitted letter or E-mail should include a few details about yourself, and your present abilities at the organ. It is preferred that you are presently taking organ instruction in some form, or have done so within the past few years. Tell us why you would like to be selected for this coaching session, and what you would expect to gain from it. Please include your age, type of instrument you normally play, the number of years you have studied, and the number of years you have been playing the organ. Basically, let

us know about your musical activities, and any other information about yourself that you would like to have considered.

If you are selected for this opportunity, you will be paired with an internationally known theatre organ artist/educator for the coaching session, to be held during the 2004 ATOS Annual Convention.

To be considered for 2004, please send your application letter or e-mail so that it is received no later than **April 15, 2004**. If you are selected, you will be notified by no later than **June 15, 2004**. The preferred method for application transmittal is E-mail. If this is not available, regular mail is acceptable.

E-Mail: bellomy@atos.org

Regular Mail: Dan Bellomy
ATOS Mentor Program
P.O. Box 1326
Burlington, MA 01803 USA

If you have any questions, feel free to E-mail them to: bellomy@atos.org

WE LOOK FORWARD TO YOUR PARTICIPATION!

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CHAPTER NEWS

CONTINUED FROM PAGE 50

RANDY BERGUM



Karen & Don Near work the food tables at Oktoberfest.

RANDY BERGUM



The Bavarian Wunderband

their authentic lederhosen and full Bavarian costumes.

Following our dinner, we moved into the auditorium for the evening's concert by Lyn Larsen, at the console of the

Mighty Wurlitzer. The "Bavarian Wunderband" also played several numbers with accompaniment by Lyn. As usual, Lyn played an outstanding concert for us, with a tune or two for everyone's taste. All in all, a most enjoyable evening.

Char Hopwood

On Sunday, November 2, the Los Angeles Conservancy, comprised of prominent downtown Los Angeles business organizations and people interested in preserving the best of Downtown LA, sponsored a very impressive, (and sold-out) tour of historic theatres and buildings on Broadway. Included in the tour were the Orpheum Theatre, and several lofts under construction in the seven-story building above the theatre.

Tour participation was limited to 1,000 people, to avoid overcrowding, and the tour was self-guiding. The Los Angeles Theatre Organ Society was asked to provide volunteers to play the Orpheum's original installation 3/13 Wurlitzer, to entertain guests throughout the day as they walked through the theatre. Several LATOS

members also manned an information table in the lobby. The day was quite enjoyable for all of us, and we generated a great deal of interest among the Conservancy guests. We also sold a large

number of tickets for our upcoming Wurlitzer Weekend event in January, when Chris Elliott will accompany Buster Keaton's masterpiece *The General*, at the Orpheum. The Conservancy generously allowed the LATOS volunteers to participate in the tours, and we toured the Palace, the Los Angeles and the Tower theatres, and two of the lofts above the Orpheum, in addition to the pleasure of playing the wonderful Wurlitzer, which is maintained by a LATOS crew.

Steve Asimow

LONDON & SOUTH OF ENGLAND

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

London, England.

Kilburn State Theatre

September 7, 2003 at 2:30 p.m.

Organist: Janet Dowsett

Janet travels extensively both at home and abroad, as a performer on both electronics and theatre pipe organs, and is well known on the theatre organ scene. She combines her career as a performer with that of a teacher, adjudicator and examiner for the London College of Music, and as you might expect, holds many prestigious qualifications in music herself.

We were treated to an afternoon of wonderful music. Janet started in lively style, getting our feet tapping with music from Spain, and then bringing back

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.



Janet Dowsett at Kilburn.

memories to most of the audience with a comprehensive selection of British Radio Programme Signature tunes, from over the years. This created quite a lot of interest with the audience, as you could detect them trying to remember the name of the radio programme that went with the music. We continued the first half with music by Ronald Keeting, then to John Williams with music from the film *Schindler's List*, and concluded with a lively American March.

After the interval, which Janet spent chatting to members of the audience, and a quick change, we were off once more with a wide range of music which included Latin American, a wonderful selection of music from the film *Chitty Chitty Bang Bang*, Irish tunes, some classical music, and then jazz by Count Basie. It was such a wonderful way to spend a Sunday afternoon. What more could we ask?



Len Rawle at Barry.

Barry Memorial Hall, South Wales
September 28, 2003 at 2:30 p.m.
Organist: Len Rawle

Since Len was intimately involved in the installation of our Christie at this venue, there is no one who knows the instrument better. He was soon into his stride, and it was obvious he was enjoying himself. Since we refurbished the Christie over two years ago now, it is all working and in prime condition, which enabled him to bring to the fore the many special sounds that he knows lurk inside the instrument. Due to his—shall we say—'special relationship and experience' with this organ, these sounds are often 'untapped' by other organists. Many of the local people, who largely make up the audiences at Barry, love to hear Len play this instrument because they know they are going to hear some beautiful and unusual registrations, and of course he is almost a local boy, hav-

ing been born in the Welsh valleys not far away.

As usual, in the interval Len was to be found chatting with the audience and signing CDs. This was another one of Len's brilliant theatre organ performances, which again demonstrated his great musicianship. We had a wonderful wide ranging programme of music, with something for everyone's taste, and after the demanded encore, the concert was brought to a close by our MC, Steven Dutfield.

Windsor Memorial Hall
October 4, 2003 at 7:30 p.m.
Annual Windsor Supper Dance
Organist: Len Rawle

This long-standing annual event was again a big success. Fifty plus people had a very enjoyable evening dancing to the fine Compton Organ installation, which is looked after and maintained by our very good friends 'The Windsor Theatre Organ Trust.' The instrument, which was in fine voice, was once again in the safe hands of our chapter's musical director Len Rawle, who provided us with a wonderful evening of music and dancing.

The ladies of our chapter again did us proud, by providing our usual sumptuous supper for the all-in-cost of the ticket. Wine was also available, at extra cost, for those who wanted it.

This is one of our major social events of the year, and everyone had a really



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good time. I feel that this sort of event, where chapter members can 'let the hair down' so to speak, is a very important part of our yearly calendar.

Woking Leisure Centre
October 5, 2003 at noon
Wurlitzer Workshop & Open Console
"Len Reveals More"

This event, the second this year, was again a great success. After Len's talk and demonstration, 12 people were registered to play, and many more had just come to learn about the Theatre Organ. They were not disappointed.

Len recapped some of the essentials of his last workshop in March, and went deeper into the subject of registration, and how to produce the best sounds for different types of music. This time Len asked each person attending what they would, "specifically like to know regarding the theatre organ?" and made a note of it. He then went through all the questions, using demonstrations where required, in order to answer them. The number of topics he covered, in the time available, was a feat in itself, considering how large we all know the subject is!

After a short break for refreshment, what had just been learned was put to good use, in the second part of our event—'Open Console.' Having 12 people to play in the time available meant we had to stick strictly to time limits, but it all worked well, and everyone had a fair share of time. Len was on hand throughout, with advice and suggestions. The ladies of our committee did sterling work, and provided light refreshments, which were included in the cost. This was very much appreciated by the participants.

It was a very enjoyable day for us all, and is proving very popular. So much so, that the committee is all geared up to make these workshops a regular part of our yearly events.

Woking Leisure Centre
October 19, 2003 at 2:30 p.m.
Young Theatre Organist of the Year
Competition

This year we were very pleased to have five contestants for our competition. These were:

Thomas Atkinson: from Crook, County Durham, age 14 years on the day! Free choice—Selection from *The King and I* / "Mr. Sandman"

London Chapter Young Theatre Organist of the Year Competitors, 2003



Ryan Jones: from Norwich, Norfolk, age 14 years. Free choice—"The Man I love" / "S'Wonderfull" / "Summertime"

Hannah Jade Murphy: from Horsell, Woking, age 13 years. Free choice—Radetzky March.

Angie Louise Diggins: Colchester, Essex, age 15 years. Free choice—"Five Foot Two, Eyes Of Blue"

Ian House: from Downend, Bristol, age 14 years. Free Choice—British TV theme from *It ain't half hot mum* / "If," / "Helena Polka"

This year, the set piece for which the music is supplied, and must be played exactly as written was, "The High School Cadets March".

The Judges this year were:

Len Rawle (Chairman), Richard Cole, and **Michael Wooldridge,** and the Compere was our president, **Ian Ridley.**

A draw was made for the order of play, and contestants first performed their free choice items, and then played the set piece in reverse order. The judges retired to consider their verdict, while the rest of us had a break for refreshment. After the interval, the previous years contest winner Mark Thompson played an excellent half-hour concert, which was very much appreciated by the audience. The chairman of the judges, Len Rawle, then took the stage to comment on the general standard, and give some brief advice to the contestants. He then went on to announce the winners.

The winners were announced in reverse order:

Bronze medal winner Ryan Jones from Norwich.

Silver medal winner Thomas Atkinson from Crook in County Durham.

Gold medal winner Ian House from Downend, Bristol.



Ian House—London Chapter Young Theatre Organist of the Year winner, 2003



Workshop group



Workshop—Len Rawle and student

Len congratulated the winners, and the medals were presented. Mark handed over the Chain Of Office to Ian, which the winner keeps and wears at all concerts for one year.

The Christie cup, which is awarded to the contestant who in the opinion of the judges shows the most tenacity and potential, went to Hannah Jade Murphy.

The Dean Herrick Cup, which is awarded by the chapter committee to a previous contestant who in their opinion has shown progress in theatre organ playing during the past year, and most important, has also worked hardest to further the cause of the theatre organ generally, was awarded to Ryan Jones.

We congratulate and thank all the competitors for their determination and hard work, and hope that those not successful this time, will continue to practice and enter again next year, in order to make yet another successful Young Theatre Organist of the Year competition.

Ian Ridley

MANASOTA

Charles Pierson, President
941/924-0674

Sarasota, Florida. At this writing, the chapter is nearing its annual "Birthday" meeting at the Charles Ringling Mansion. There, we will be enjoying the historic Aeolian Duo Art pipe organ that the Chapter restored, as its first volunteer project in 1991.

Our Winter Concert Series will get off to a flying start on December 7, 2003, with performance by Tom Hoehn, who played such a good concert here last February. Tom has studied classical and popular organ since he was 12; he was the Charter-signing secretary for the Central Florida Chapter, and is a member of five ATOS chapters. He has a website at: <http://theatreorgans.com/tomhoehn/>

Starting out the New Year, a January 18, 2004, program will be performed by John McCall, from the Atlanta Chapter. John was a winner of the ATOS "Hobbyists" category, and has been called a "theatre organ evangelist." He played a key role in facilitating the return of pipe organ music to the newly restored Rylander Theatre in Americus Georgia. For more on this project, see the Atlanta Chapter website: <http://theatreorgans.com/georgia/atlanta/>

Later in 2004 will be a February 15

concert by Jelani Eddington, with David Harris on piano, and a concert by Walt Strony on March 28. Many more wonderful events are already scheduled for 2004; more information is available on our chapter's website at: www.mtos.us

George Milburn

NEW YORK

Bernard Anderson, Chairman
732/634-2320, roxymusic@comcast.net

New York, New York. Autumn in New York was busy for the New York Chapter, starting with a superb concert by Scott Foppiano at the Long Island University/Brooklyn Paramount 4/26 Mighty Wurlitzer on September 21. Scott's selection of music, his artistic talent, and his obvious ability to select registrations that presented this magnificent original Wurlitzer and its unique acoustic setting at its best, made for a delightful and memorable afternoon of theatre organ music. There was something for everyone, from favorites of the 1920's and 30's by such composers as Harry Warren and the Gershwins, to movie themes by Max Steiner, and the sounds of Broadway by Rodgers and Hammerstein. Scott's arrangements drew upon both the grand ensemble, as well as the beautiful solo voices of the organ. It was evident from their enthusiastic and sustained applause, and standing ovation, that the audience appreciated the performance; they brought Scott back for two encores. Thanks to the dedicated efforts of LIU crew chief Warren Laliberte, assisted by Jesse Kohl, Tom Stehle, and Joe Amato, the Mighty Wurlitzer was concert ready. Thanks also to Phil Yankoschuk, Bob Welch, and Mike O'Brien, for their production assistance.

On Sunday, October 5, the Connecticut Valley Chapter hosted a joint open console and membership meeting with the New York Chapter, at the Thomaston Opera House in Thomaston, Connecticut. Our CVTOS friends were truly gracious hosts, and we had a fine turnout of talented members, who took turns at the 3/16 Marr & Colton Theatre Organ. The instrument is really a joy to play, and to listen to. Highlights of the afternoon included a great mini-concert by NYTOS Chairman, Bernie Anderson, and the chance to enjoy the company of our Connecticut friends, over refreshments and the beautiful sounds of the



Organist Scott Foppiano at the Long Island University/Brooklyn Paramount 4/26 Mighty Wurlitzer, where he performed in concert for the New York Chapter in September.

theatre organ. Thanks to Donald McCormack, Beth Boda, Juan Cardona, and John Angevine, and to the other CVTOS officers and member for arranging this delightful afternoon and making us feel so welcome.

Organist Bernie Anderson put our 3/12 Mighty Wurlitzer at the Middletown Paramount Theatre, in Middletown, New York through its paces on Thursday, October 30, accompanying a pre-Halloween show that included two screenings of the 1925 movie classic, *Phantom of the Opera* starring Lon Chaney. Two hundred high school seniors, from the countywide Gifted Student Enrichment Program, made up much of the audience of a 10:00 am matinee. The students paid close attention as a brief pictorial slide tour of the organ, including an overview of the history and the technology of the theatre pipe organ, was presented before the movie got under way. Both Bernie and the Wurlitzer performed splendidly during the silent feature, and many students gathered around the console following the show to learn more about the instrument, and the art of film accompaniment. The evening performance was also well attended, thanks in part to great coverage by the local cable channel, and to the enthusiasm of the high school students who returned to their schools and promoted the show to teachers and friends. And, thanks to the Paramount organ crew, Tom Stehle, Lowell Sanders, and Jack Stone, the Mighty Wurlitzer was in fine tune, and ready for its prime time performances.

Tom Stehle

NORTH TEXAS

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

Dallas/Ft. Worth. North Texas again took advantage of the generosity of Bill and Jean Hanson, to hold our October meeting in their home. In addition to being consummate hosts, they have an Allen 319 George Wright Signature organ installed in their home, which is an added inducement for us to be in their home and to stay as long as possible, to enjoy the very authentic theatre organ sound and presence.

The musical program centered on a 1920 Harold Lloyd movie, *Haunted Spooks* with organ accompaniment supplied by chapter organist Rick Mathews. As a prelude to the silent film showing, our host Bill Hanson played a short program.

The Harold Lloyd film was thoroughly enjoyed by this select audience of NT Chapter members and guests. Rick Mathews' accompaniment was splendid, and certainly enhanced the action on the screen and our enjoyment of the fun.

Following the movie, and while we enjoyed refreshments, Program Chairman Bill Hanson invited Glenn Swope to play for us. Our program chairman then had a final surprise in store, when he brought Danny Ray to the console to wrap up this afternoon's musical feast. Danny began by playing, and then he had a surprise of his own. Danny had



Organists played for North Texas in October. From left: Glenn Swope, Danny Ray, Rick Mathews, Bill Hanson.



Bassist Jamie Rawson played duet with organist Danny Ray.

invited a friend, Jamie Rawson, to bring his tuba horn and join Danny in a duet. Mr. Rawson is an accomplished horn player, and his playing in duet with the organ was most exceptional and delightful. Danny tells us that we now have Jamie as a new member.

The Chapter had been anticipating using the Criswell College auditorium, and the 5/38 Wicks organ, for a public silent movie presentation. Unfortunately, the organ crew found that some important enhancements to the organ had to be done before it was feasible to use it for this purpose, primarily to the capture action mechanism. Because of this, and the short time before the anticipated planned date, it was decided to postpone this venture for several months. This would allow for the necessary work on the organ, and give sufficient time for publicity to be put in place preceding the show. It was also decided to announce a series of silent film presentations, when we kicked off the first one, in hope of securing a following.

With this urgency gone, the "breakfast club" of organ technicians was able to turn its attention back on the nearly completed restoration of the E.M. John-

son residence Wurlitzer, which had been neglected for the moment. While the crew was away, E.M. and son Bryan continued to find problems that they could handle on their own, (including rebuilding parts that had suffered over the years) and were ready for the crew to return, and begin the final work on the restoration. It is expected that this should be accomplished in the next several Saturday "breakfast club" sessions. The sound now coming out of the chambers sounds great, and really whets our appetite to get it completely playable for an eagerly waiting Chapter.


Irving Light

ORLANDO AREA

Warren Thomas, President
386/761-0592

Orlando, Florida. Much to our dismay, our October meeting featuring Tom Hoehn had to be cancelled due to problems with our Artisan relay system. We are still working to correct the problem with the help of Artisan.

We relocated our November meeting to the home of Chapter Vice-President Susan Shaw in Mt. Dora, Florida. Our featured artist was John McCall. About



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40 members and guests made the long trek to Susan's home, and were delighted by the talents of Mr. McCall. He had a couple of rousing openers, and then gave us a medley from *Singing in the Rain*, followed by a very complete rendering of music from *Showboat*. We look forward to hearing more from this very talented and capable artist. Susan's new Allen 319 EX, nicknamed "Ruby," performed flawlessly. Our thanks go to Susan and her husband Clayton, for inviting us into their lovely home.

Our next meeting will be a Christmas Party at the home of board member Chris Walsh.

Warren Thomas

PIEDMONT CHAPTER

Ernest Boyd Jr., President, 931/542-9148
tarfun@charter.net

Lumberton, North Carolina. The historic Carolina Theatre's 2/8 "Wonder Morton" was featured along with the variety band "The Hay Street Ramblers" in a program of ragtime, standards, jazz, and "swell to pull chain" tunes that delighted the full house. The band's lineup includes (left to right in the picture) Shirley DeMay (Upright bass), Janet Hales (Yamaha synthesizer), Doris Hawley (vocalist), Richard Perry (Saxophone), Lee Vasser (drums), Alan Porter (vocalist), Lea Condrey (vocalist), and Terry Jordan at the organ.

Following the show, the audience was



Piedmont "Hay Street Ramblers"

treated to an ice cream social, compliments of radio station WKKE who broadcast the program via digital delay over their 5,000 watt AM station. Many youngsters came up to see and "touch" the Morton . . . and, several expressed interest in learning more about the history of the instruments. Many of the "older boys and girls" in the audience enjoyed open console, and the literature about ATOS that was available in the lobby.

The Carolina Theatre was built in 1927, and originally featured a Page 2/6. That organ was removed in the 1960s, and the Robert Morton was installed in the late 1980s, having served as the orig-

inal installation in the 20s, of a theatre in Durham, North Carolina. Mac Abernethy, who learned a lot from his father Paul . . . a longtime member of ATOS, maintains the organ. Many radio broadcasts have originated from the theatre over WFNC AM/FM in Fayetteville.

Ernie Skinner

PUGET SOUND

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

Seattle, Washington. Social events and Home Parties dominated the Puget Sound Chapter activity lineup throughout much of 2003.

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event featured a beautiful buffet lunch followed by member cameos on Father Terence's 3/16 Robert Morton in St. Columban Church Social Hall in Yelm, Washington. Members then drove to the nearby home of Bill and Carol Keller, to enjoy their custom Allen beautifully installed in their lovely living room.

Don Wallin was the featured artist for a Summer Social, held at the Kent home of Jack and Mary Lou Becvar. A number of members participated in Open Console, on the 3/16 Wurlitzer, following Don's presentation. The Becvars announced plans to put their home and the organ on the market in the near future.

Later in the year, members gathered the home of Ray and Muriel Whelpley in Bellevue for yet another Saturday afternoon social, to enjoy their three manual Wurlitzer and working player piano. Members arrived carrying food and music, ready to munch and to play!

PSTOS is pleased that the young recipient of a Chapter Scholarship is getting high marks. Daniel Goltz recently had a chance to try out several home pipe organs in the Seattle area and, although his studies are classical in nature, his first experience at the console of a theatre organ brought an enthusiastic, "COOL!" It is apparent Daniel is quickly developing into a broad-based musician, unafraid of any new challenge, and one who will be equally at home with both classical and theatre music as he develops.

An October "Pipes With Pizza" event at Haller Lake Community Club was enjoyed, and attended by about a hundred members and friends. After the food and beverages were served, Andy Crow did an outstanding job of accompanying a 1920s silent movie.

Jo Ann Evans

RIVER CITY

Bob Markworth, President
402/573-9071

Omaha, Nebraska. Greg and Stacia Johnson hosted our September 21 meeting in their Fremont, Nebraska home. President Bob Markworth conducted a short business meeting, with a report from our Secretary-Treasurer Paul Kanka. Markworth noted that River City Chap-

TOM JEFFERY



Naomi Emmack at console of Rose Theatre Wurlitzer.

NORMAN EMMACK



Jeanne Mehuron & Greg Johnson team-up for Vaudeville Music.

ter has held 220 meetings since our founding in 1985. Then Bob turned the meeting over to our Program Chairman, Vice President, Jeanne Mehuron. Our guest artist for the afternoon was Greg Johnson, who took us back to the "Good Old Days of Vaudeville." Greg had downloaded and printed sheet music from 1900-1910, including the color covers, from two sheet music archives on the Internet. A "Name That Tune" competition followed. First, Greg played the verse on his Rogers Trio Organ, and the audience then tried to guess the song. Those with the correct answer received a candy treat, a gold foil-covered chocolate coin. Then, Jeanne Mehuron, at the Thomas Organ would play the chorus, and of course, everyone would recognize the song. The term vaudeville is an American contribution to the variety stage, and it dates back to about 1840. With the popularity of "Talking Pictures," the live acts of vaudeville were quietly replaced with movies in the early 1930's. Fortunately, some of our old

timers remember Orpheum Circuit Vaudeville, playing at our beautiful new 1927 Orpheum Theatre in Omaha, now a thriving performing arts center. The famous vaudeville impresario, Edward Albee, writing in *Variety* said, "In vaudeville, there is always something for everybody. . .," and Greg and Jeanne carried on that tradition!

It was a very special treat to hold our October 12 chapter meeting in Omaha's beautiful Rose Theatre, a 1927 John Ebersson "atmospheric." The Rose's Wurlitzer theatre pipe organ is computer controlled, and can play from various locations in the auditorium. For this occasion our hard-working organ crew moved the console down the center aisle, to a spot in front of the orchestra pit. President Bob Markworth chaired a short business meeting, with a report from Treasurer Paul Kanka. We had 60 people in attendance for this meeting, including many newcomers. Markworth talked briefly about movie palaces, and the role of the theatre organ over the years. Then Jeanne Mehuron introduced our slate of performers for the afternoon, all chapter members. Guest artists included Naomi Emmack, Warner Moss, Doug Kroger, Jerry Pawlak, and our own inimitable Jeanne Mehuron. During open console, tours of the solo chamber were conducted. In the main lobby members Shirley Kanka, Joyce Markworth, Mary Kenney, and Shirley Shainholtz manned a very busy information

and membership table. The program was well received, and Norman and Naomi Emmack even brought their six grandchildren to enjoy the organ concert. Paul Kanka, Greg Johnson and Norman Emmack contributed to this chapter report.

Tom Jeffery

SIERRA

Tom Norvell, Chairman, 916/947-0673

Sacramento, California. In September, Jim Riggs returned to the Dale Mendenhall 3/16 Memorial Wurlitzer at the Towe Auto Museum, to score two Buster Keaton films, *The Blacksmith* and *Sherlock Jr.* Jim opened with several selections for the organ alone. Then, after intermission, Jim discovered that most of the audience had not seen a silent film with organ accompaniment before. So, he gave a display of the organ and its capabilities, with lights on in the chambers. Both the tour and film were well received by the audience. Special thanks go to chapter member Nick Langdon, for obtaining permission to show these films.

We were at the Towe Auto Museum for a film again in October. Paul Quarino made his annual journey from Portland,

Oregon, for our Halloween event. This year, it was for the 1920 classic *Dr. Jekyll and Mr. Hyde*, starring John Barrymore. Before the film, Paul played several selections, including a brief medley of gospel songs from his "The Gospel According to Paul," on Sunday afternoons at the Portland Organ Grinder. The rather slow moving film gave Paul the opportunity to weave-in many different phrases of music, including an occasional fragment of a gospel tune. The audience enthusiastically responded to Paul's playing.

Pete McCluer

SOONER STATE

Vernon Jackson, President
918/493-2365

Tulsa, Oklahoma. Sooner State's September meeting was absolutely wonderful! Wally Brown, former organist for Tulsa's Oral Roberts University, certainly showed us his mastery of the Theatre Organ with his fabulous program on our 3/13 Robert-Morton, at the Broken Arrow Campus of Tulsa Technology Center. He opened his program with a rousing rendition of our National Anthem (which we all stood up to sing to), and then continued with two more

patriotic selections. He paused to tell us some of his personal history, including that he had actually played this organ when it was installed in Billy James Hargis' Christian Crusade Auditorium, back in the 1960s. He continued his program with some "blues" songs, and then told us a little more of his history. He'd heard a couple of gospel songs on his grandmother's piano, when he was five years old, and was soon picking them out by ear and playing them himself! When he was ten, he surprised his parents by playing some piano music at a PTA meeting—they hadn't known he could do it!

We heard lots more music, some of it upbeat, some a little slower, some pretty wild (with lots of toe-tapping). We also heard some Irish songs, some from the musical *South Pacific*, and several gospel numbers. He closed by asking for "requests", which he played, and then finished off with a full-organ rousing rendition of our State Song, from the musical *Oklahoma!*—which we also stood up to sing to!

Our meeting in October was another one that was, "absolutely wonderful!" We had a, "change of pace", due to the fact that the Tulsa Rotary Club's men's chorus, "Rotary Men of Note," presented it. They are directed by Cory Nickerson,



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and accompanied (on an electronic keyboard) by Mike Crosslin, but for our program we also had some organ accompaniment on our 3/13 Robert-Morton, played by our Carolyn Craft. They began by singing our National Anthem (which we joined them in singing), and then continued with some more rousing patriotic "Yankee" songs. We even saw a couple of little American Flags waving during the singing!

Next we heard some "fun music," a movie theme, an Elvin Presley song (with Carolyn on the organ, which sounded perfectly GRAND!), several "Hymn Arrangements", and another arrangement written especially for this group. They closed with two more patriotic selections, dedicated to all our "service people." It was truly magnificent music! At open console, we heard three players: Carolyn Craft, Joyce Hatchett, and Dick Deaver.

We are excited to have been asked to play some Christmas music, on the pipe organ at Tulsa's Philbrook Art Center, three Sundays in December. There used to be regular organ programs there on Sunday afternoons many years ago, and we hope that this will introduce people to organ music once again!

At the end of September, some of our members also attended a silent movie at the Miami, Oklahoma Coleman Theatre. Bill Flynt of Dallas accompanied *Steamboat Bill Jr.*, on their Wurlitzer Theatre Organ. He also played an old-fashioned Sing-Along, with slides for the words. He has a wonderful talent, as we well know!

And the Dorothy-and-Lee Smith mostly-Wurlitzer home installation is progressing beautifully! Most of the Trumpet rank is now installed and playing, and an update to the relay system is being considered.

Dorothy Smith

SOUTH MISSISSIPPI GOLD COAST

John G. DeMajo, President
504/288-2468, jdem@stirlingprop.com

Gulfport, Mississippi. Greetings from South Louisiana and Mississippi! The South Mississippi Gold Coast Chapter held the first of its two-part Fall Concert Series on October 24. Tom Hoehn entertained a record crowd in Jackson, Louisiana, on the Republic of



A ticket line at a silent movie showing?



... And then, the Phantom appeared!

West Florida Museum's 2/10 Wurlitzer. The event was a sellout, and was attended by local citizens, and by students from Louisiana State University and county high schools, which has given us great encouragement for our plans for the future. A second concert will be held on November 16, in Ponchatoula, Louisiana. Dolton McAlpin will play the recently refurbished Wicks theatre organ, originally built for the Ideal Theatre in Ponchatoula. The organ is now housed in St. Joseph Catholic Church, in the same town. The pastor sought the assistance of ATOS, when he learned that the church's organ was actually a theatre organ that had been transplanted in the 1930's.

Our chapter also recently assisted a New Orleans Lutheran church by, providing a theatre organist for a fund raiser CD, showing how theatre organ music could be played on the church's historic Baroque pipe organ. The first pressing of the recording, entitled "You Can't Play That In Church!" was sold out in 48 hours, and sales are reported to be brisk for the second pressing. Anyone inter-

ested can obtain a copy of the recording through our chapter website: <http://atos.stirlingprop.com>

John DeMajo

SUSQUEHANNA VALLEY

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

York, Pennsylvania. On Saturday August 16, the SVTOS Annual Picnic was held at the beautiful home of Sam and Joyce Groh in Hershey, Pennsylvania. The home is surrounded by some of the loveliest gardens that I have seen. The host and hostess did a super job of opening their home to our members and friends. Their three manual Allen digital theatre organ sounded great, and many members gave it a workout. Don Kinrier, (our own professional theatre organ artist) and his talented singing wife Judy, gave a mini-concert of lovely ballads, golden oldies, and even some novelty tunes that brought a smile to everyone's face. At the close, yours truly played while Don, Judy, and the group sang their hearts out! The food, drink, music,



Don Kinnier and wife, Judy Townsend, at the SVTOS picnic, August, 2003.



SVTOS picnic hosts, Sam and Joyce Groh of Hershey, Pennsylvania.

and fellowship made for a wonderful summer picnic.

On October 1, the SVTOS returned to the Masonic Home in Elizabethtown, Pennsylvania for a meeting and open console, to which the residents were invited. (Members had played a Christmas concert there last December.) Some 50 or so came out to hear our members play the Home's Allen digital theatre organ. All seemed to enjoy the informal concert.

Bob Lilarose

WESTERN RESERVE

James Stanton, President
440/232-4377
JLSTAN22@ameritech.net

Cleveland, Ohio. The Western Reserve Chapter continues with its tradition of sponsoring concerts on the 3/15 Wurl-

itzer that we maintain, located at the Historic Grays Armory (built in 1893) in downtown Cleveland. We followed up our Clark Wilson concert, by presenting Jelani Eddington on October 18. The weatherman cooperated with a glorious Fall evening, to encourage a capacity crowd to attend. Jelani proceeded to show why he is always mentioned, in that handful of names of those that are considered to be the best in the business. His program ranged from the traditional Broadway Show tunes, to classical orchestral suites. The lighting crew again made good use of our expanded lighting equipment. Many thanks go to Concert Director Carolyn Carson and her volunteer crew, for making the evening a huge success, with particular thanks to the organ tuning & maintenance crew.

The club has been active every month with organ oriented social events. Social directors Harold Wright and George Cooper continue to arrange varied locales for us. June found us at the home of Harold Wright, for our annual potluck picnic. Lots of food and socializing, and everybody who wanted had a turn at Harold's impeccable Wurlitzer. We even had two "monkey organs" going outside, to maintain the festive air. As in the past, this turned out to be our biggest club social event of the year. In July we met at the home of Don & Carol Frerichs, for a well-attended afternoon of fun, food, and console time at the Rodgers 340. In October, we met at the home of Vito & Maggie Falcone, to enjoy their hospitality and three Hammond & Kawai organs.



Jelani Eddington

In August, our club continued the tradition of supplying organists for the Cleveland Playhouse Square Summer Film Festival at the Palace Theatre. This year club members Maggie Falcone, Charlie Merhar, Dick Niskala, Doug Powers, Tim Rasper, Jim Cutler, and Bob White performed on the Palace 3/15 Kimball before the various showings. The films included such classics as *Breakfast At Tiffany's*, *Mary Poppins*, and *Giant* to name just a few.

In September, we met at the Music Palace of Bob & Lois Hamilton in Shiloh, Ohio. It has been expanded to include a Robert-Morton organ, in addition to Wurlitzer Opus 1326, a 2/7 mahogany Style E. The RM started its life at the LaSalle Theatre in Chicago, Illinois (theatre demolished in 1940) as a 2/4 instrument. Now it is a 3/5, with plans to become a 3/8. Additionally, through the miracles of computer technology, all seven Wurlitzer ranks can be accessed from the RM console, so it really will be a 3/15 instrument soon. About 100 people journeyed to hear Dr. Earl Reisdorff of Lansing, Michigan give his second concert at this venue. Then Bob coerced Maggie Falcone and Bob White to perform a piano & organ duet. Finally, George Steffy thrilled us with a few numbers that brought a standing ovation. Afterwards, many took their turn in open console session to try out this superb installation.

We have a full schedule of events planned for the next six months, and our next concert will take place in early April 2004.

Don Frerichs 🎵

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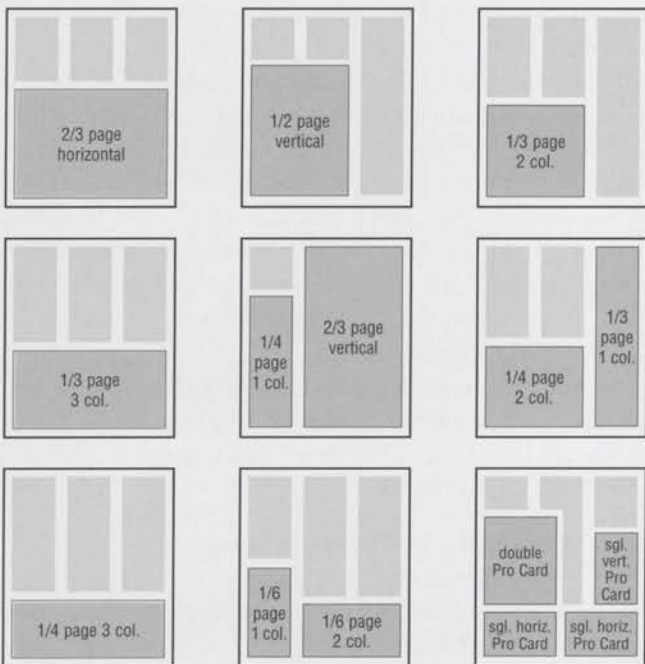
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2003 ANNUAL MEMBERSHIP MEETING of the AMERICAN THEATRE ORGAN SOCIETY (ATOS)

(Held during the Oakland Annual Convention)

Oakland Marriott City Center Hotel, Oakland, California • July 6, 2003, 9:00 A.M.

The Annual Meeting of the ATOS Membership was called to order by President Nelson Page. He noted that the Meeting would be conducted in accordance with Robert's Rules of Order, and that Joy Stephens would serve as the Parliamentarian. The meeting would be recorded for purposes of producing the minutes of the meeting and not available to anyone for any other purpose. A quorum was present to conduct the business given in the notice of the Meeting.

The President made some introductory comments. He thanked the Northern California Chapter for hosting this year's Convention and hoped everyone was enjoying the Convention so far. He noted that the meeting is open to any member of ATOS whether attending the Convention or not. Voting, should it be needed, will be by a member or only one person of a family membership.

The Officers, Directors, and Staff were introduced (not necessarily in this order) and present for the meeting: Officers: Nelson Page, President; Gus Franklin, Vice President and new President-elect; Jack Moelmann, Secretary; Bob Maney, Treasurer. Directors: John Apple, Dan Bellomy, Don Bickel, Harry Heth, Ed Mullins, Carlton Smith, and Jeff Weiler. Staff Members/Committee Chairs: Mike Kinerk, Joy Stephens, Michael Fellenzer, Tom DeLay, Ivan de la Garza, and the Youth Representative to the Board Mike Cierski. Bob Davidson was introduced as the new Vice President-elect and Dale Baker as the new Journal Editor. Not Present Director: Jim Stemke; Staff Members: Vern Bickel and Jim Patak

A motion was made by Bob Acker with a second by Tom Hoehn to approve the minutes of the last meeting as published in the January/February 2003 issue of *THEATRE ORGAN*—Unanimous.

Bob Maney gave his Treasurer's report.

He reported that for the period 7/1/02–6/30/03 there was income of \$251,720.15, expenses of \$244,563.64, leaving a balance of \$7,156.51. As of 5/31/03, the Investment Fund had \$306,390.89, the Endowment Fund \$149,006.74, the Smithsonian Fund \$125,858.65, and the George Wright Memorial Fellowship Fund \$26,470.20.

A motion to approve the report was made by Bob Acker and a second by Bonnie Duncan—Unanimous.

The Secretary gave a report of actions during the past year.

The ATOS Board of Directors met in St. Louis on April 5, 2003. The following actions were taken:

- a. A new contract was issued for the Executive Secretary for the next three years (2003–2006) with pay increases of three (3) percent for the first year, four (4) percent for the second year, and four (4) percent for the third year. These increases would be based on the current amount of \$31,461.
- b. Changes to the Executive Secretary contract included:
 - a. Add that membership cards will be sent out bi-monthly.
 - b. Delete the requirement for a monthly report to the President and Treasurer as there is close coordination between the Executive Secretary, the President and the Treasurer on an ongoing basis.
 - c. Change terminology concerning maintaining a "membership data base" to "maintaining membership data".
- c. Expired memberships would continue to receive publications for two publication cycles in hopes that they would renew. This process will be monitored for a year to see how many renewals were actually received from "continued members".
- d. The Advertising Manager's Contract was renewed with no changes.
- e. The Journal Advertising Rates were rolled back to the pre-January 1, 2003, figures.
- f. Convention Planning: Gary Hanson of the Dairyland Chapter was approved as the Convention Co-Chair of the 2004 Milwaukee Convention.
- g. An Atlanta Chapter Organ Weekend for 2004 (May 29, 2004) was approved with John Clark McCall and Mike Kinerk serving as Convention Co-Chairs.
- h. An Eastern Massachusetts Regional Convention for 2006 (Nov. 3–6, 2006) was approved with Bob Evans serving as the Convention Chairman.
- j. ATOS will pay the registration cost of the Convention, in addition to other expenses already approved, for the Youth Representative to the Board.
- k. If no qualified individual applies, the current Youth Representative may be re-appointed by the Youth Representative Committee. A written report from the current Youth Representative listing his/her accomplishments as the Youth Representative, and what he/she hopes to accomplish by this re-appoint-

ment shall be sent to the Youth Representative Committee Chairman for evaluation. The decision to re-appoint the incumbent in the position will be based on a good performance evaluation and this report.

- l. George Wright Fellowship: The hotel expenses for the nights the Convention is in session will be reimbursed with other reimbursements rather than being paid in advance.
- n. The current age limitation for the Youth Representative to the Board position is 16–21 years old. In order to attract other members, the age limits were changed to 16–25 years old.
- o. A new printer for the *Theatre Organ* Journal, Jostens Printing and Publishing in State College, Pennsylvania, bid to do the job at less than half of what we are currently paying for it. They are well known in educational circles for their yearbook business and have a tremendous reputation. They will become the printer effective with the May/June 2003 issue of *Theatre Organ*.

The following actions were taken during the Board of Directors' Meeting on July 3, 2003, in Oakland, California as part of the 2003 Annual Convention:

- p. Dale Baker of Indianapolis, Indiana, was appointed as the Journal Editor at the rate of \$1,250 per issue for the first year, and renewable for the next two years at the rate of \$1,500 per issue.
- q. The current Editor's contract for Vern Bickel will be extended from September 1 to October 31, 2003 in order to produce the November–December issue at the rate of \$1,500. Dale Baker's contract as Editor will be September 1, 2003 to August 31, 2004 at the rate of \$1,250 per issue with his first issue being the January–February 2004 issue.
- r. \$1,000 was budgeted for the new Editor to visit Vern Bickel and effect the transition between Editors.
- s. \$500 was budgeted to move the Journal materials to the new Editor's location.
- t. Officers appointed for 2003–2004:
President—Fr. Gus Franklin of Illinois
Vice President—Bob Davidson of Florida
Secretary—Jack Moelmann of Illinois
Treasurer—Bob Maney of Pennsylvania
Nelson Page will serve as Immediate Past President
- u. Bob Miloche was appointed as the Chairman of the Nominating Committee with Fern Siemens serving as the election teller.
- v. \$200 was approved for the rights to a published listing of electronic organs built over the years. The list of some 60+ pages will be made available to ATOS members through the ETONES in electronic form.

- w. An Electronic Theatre Organ Competition was approved by the Board and to be administered through the ETONES. A chairman for the competition needs to be found and the rules established.
- x. The Executive Committee was appointed for 2003–2004. It would consist of the four Officers and Carlton Smith and John Apple.
- y. Committees and activities and their chairpersons were appointed for 2003–2004:
AGO Liaison—John Apple
Archives/Library—Jim Patak
Awards & Recognition—Dan Bellomy
Chapter Relations—Ed Mullins
Convention Planning—Mike Kinerk
Education—Jeff Weiler
Endowment Fund—Bob Davidson
Financial Review—Jeff Weiler
George Wright Fellowship Program—Don Bickel
Inner-City Youth Program—Ed Mullins
ATOS Marketplace—John Ledwon
Nominations—Bob Miloche
Organist Scholarships—Carlton Smith
Young Theatre Organist Competition—Harry Heth
Hobbyist Organist Competition—Dan Bellomy
Mentor Program—Dan Bellomy
Public Relations—John Apple
Publications Review—Nelson Page
ATOS International News—Harry Heth
ATOS Web Site—Ivan de la Garza
Restoration & Preservation—Allen Miller

**Have You
Remembered
the
ATOS
Endowment fund
in Your
Will or Trust?**

Special Interest Groups

Electronic Organ Owners Group (ETONES)—

Jack Moelmann

Pipe Organ Owners Group (POOG)—

John Ledwon

Smithsonian Project—Nelson Page

Technical—Jim Stemke

Youth Representative to the Board Committee—

Don Bickel

- z. Endowment Fund Board of Trustees for 2003–2004:
Bob Davidson—*Chairman*
Don Bickel—*Board Member and Recording Secretary*
Bob Maney—*Financial Secretary (Treasurer)*
Alden Stockebrand—*Member*
Dick Kline—*Member*
- aa. The management of the ATOS Marketplace was transferred from Vern Bickel to John Ledwon effective July 1, 2003.
- bb. The Budget for 2003–2004 was approved.
- cc. A mid-year Board of Directors' Meeting will be held at the end of January 2004.
- dd. \$5,000 was budgeted for the continued activity on the Wurlitzer Book.

Gus Franklin, Chairman of the Endowment Fund Board of Trustees, provided some comments. He noted that, including the recommendations for this year, \$48,525.06 had been paid of the \$72,978.93 awarded in 33 grants to 21 Chapters, 2 other groups, and 1 individual.

[For information, the following grants were made this year:

- a. Awarded a \$1400 grant to Ironwood Theatre, Inc., Ironwood, Michigan, to assist with the restoration of

the console of their 2/7 Barton (ATOS "Significant Instrument" #42).

- b. Awarded a \$1500 grant to the Pikes Peak Chapter (Colorado Springs, Colorado) to help defray the cost of an Emutek relay and a console purchased for their 3/20 Wurlitzer hybrid.
- c. Awarded a \$1500 grant to the Rocky Mountain Chapter (Denver, Colorado) to assist them in upgrading the Uniflex relay for the 4/20 Wurlitzer they maintain to a Uniflex 2000 relay.
- d. Awarded a \$1600 grant to the Central Ohio Chapter (Columbus, Ohio) to assist with their purchase and installation of a Z-tronics relay for their 3/15 Wurlitzer.
- e. Awarded the Sooner State Chapter (Tulsa, Oklahoma) an \$800 grant to repair the tuba rank in their 3/13 Robert Morton.
- f. Awarded the Joliet Area Chapter (JATOE, Joliet, Illinois) a \$400 grant to assist with the purchase of materials needed to rebuild tuned percussions in the Rialto Square Theatre's 4/27 Barton.
- g. Awarded a \$300 grant to the Valley of the Sun Chapter (Phoenix, Arizona) to assist with the organist's fee and film rental for their 2003–2004 classic silent film series.]

Nelson Page gave an update of the Smithsonian Institution Organ Project and noted that a new Director had been appointed at the Institution and was very interested in getting the organ in place.

Mike Kinerk, Convention Planning Coordinator, gave an update of the conventions and other ATOS sponsored events scheduled or in planning.

Mike Cierski, Youth Representative to the Board, gave some comments from his perspective.

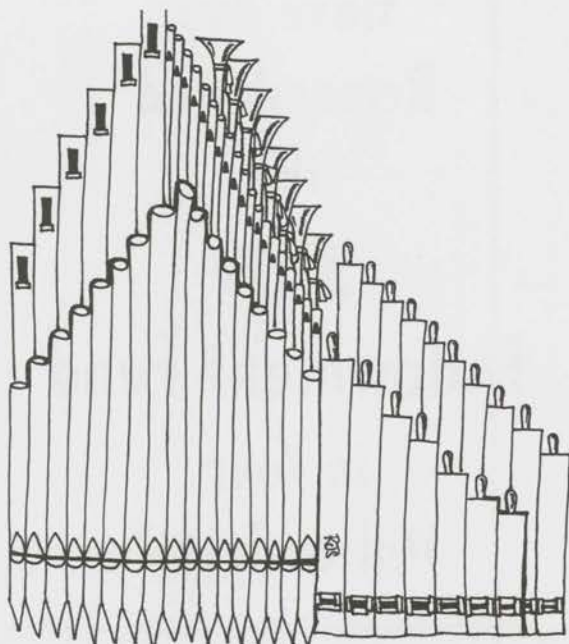
NEW BUSINESS:

Comments from members included:

- a. Put some pressure on the Smithsonian Institution to get the organ project completed.
- b. The use of electronic organs in ATOS competitions.
- c. Add the requirement to have contemporary music (since 1970) played by competition entrants.
- d. Get more young people involved, let them help out.
- e. Challenges and concerns about the future.
- f. Recognized Nelson Page as the retiring President of ATOS.

There being no further business, the meeting was adjourned with a motion from Dick Wilson and a second from Dianne Davis at 10:15 A.M.—Unanimous.

Respectfully submitted,
JACK MOELMANN, *Secretary*



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Milwaukee and More in 2004

CONTINUED FROM PAGE 58

FRIDAY, JULY 2ND

On Friday July 2, we will continue the preglow activities from Thursday. When registering for the preglows, please pay particular attention to the time and date of your tickets. Because of capacity limitations, the convention registrar will assign all available seats to preglows #1 and #2 on Thursday, July 1, before assigning seats on Friday, July 2. If you are one of the first 200 to register for the convention, your preglow events will be on Thursday. If you are in the second group of 200, then your preglow events will be on Friday. Preglow events will again start in the early morning, and return to the hotel in time for dinner.

The headquarters hotel, the Milwaukee Hilton City Center, will be the location of our early evening no-host cocktail party. The Hilton was originally built in the 1920's, and originally known as the Schroeder Hotel. In 1994, The Marcus Corporation announced that it would shut down the operation of the hotel for six months of extensive multi-million dollar renovation/restoration. The ambitious project, which commenced late that year, restored the entire hotel to its original 1920s classic grandeur, while its infrastructure was enhanced to include state-of-the-art communications and amenities.

The advantage to staying at the Hilton is that all concert venues for the convention are relatively close-by.

Friday night's opening concert features Ron Rhode at the 3/14 DTOS owned Wurlitzer, at Milwaukee's Riverside Theatre. The Riverside Theatre was lovingly restored during the 1980's renaissance of Milwaukee's downtown area. The Riverside is as it was on opening night, with its hues of reds and pinks, marble lobby, great acoustics, and mighty Wurlitzer.

As an extra-added event, those of you signing up for the late night jam session, at the Organ Piper Music Palace, will board your busses at the Riverside Theatre, and be transported across town to enjoy the many performers, meals, and drinks available at the Organ Piper. The event will run both Friday night, and again on Saturday night, with a limit of 200 people per evening. Busses will return to the hotel past midnight.



Milwaukee Hilton City Center



Riverside DTOS-owned 3/14 Wurlitzer





Oriental Theatre

SATURDAY, JULY 3RD

Saturday morning finds us on a short bus ride to the Oriental Theatre, and its 3/40 Kimball organ. Originally installed in the Warner Theatre in downtown Milwaukee in the 1930's, the organ was removed around 1973, when the theatre was 'twinned'. The organ was donated to Milwaukee Public Schools, with hopes of installing the organ at Milwaukee Technical High School. However, a shortage of funds prevented that from happening. Malcolm Creighton, working at the school at the time, formed the Kimball Theatre Organ Society, and successfully negotiated an agreement with the owners of the Oriental Theatre for the organ's installation.

Since 1991, the Kimball has been used on a regular basis, for concerts by top artists from around the country, as well as a recent silent film series. Here we present nationally known artist Clark Wilson.

After Clark's morning concert, we travel down the block for an afternoon concert at the 1451 Renaissance Place. Formerly the First Church of Christ Sci-

entist, and home to a 50-rank Austin classical organ, this afternoon's program will be on the George Wright 4-manual Allen organ with Dwight Beacham. This event will include a box lunch, and be followed by the ATOS Annual Meeting.

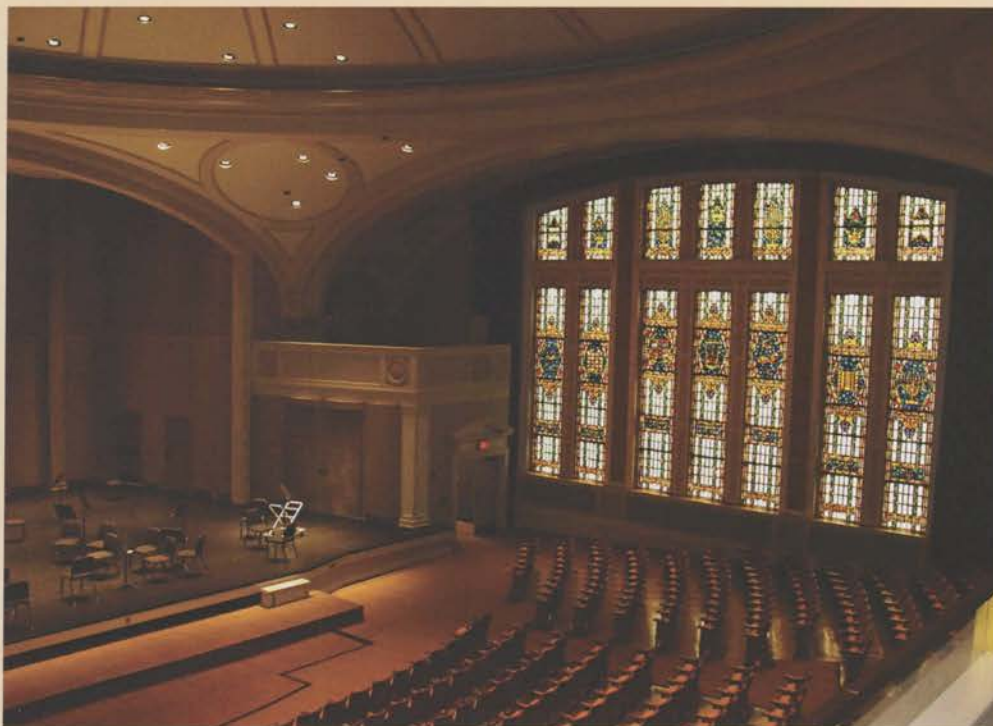
Saturday evening has been left open for your enjoyment. Gather with friends for a relaxing, long dinner at some of Milwaukee's finest restaurants located close to the Hilton. Famous everywhere for authentic German cuisine, both Maders and Karl Ratzsch's restaurants are excellent choices. The rest of your evening may be spent visiting the Walker and Allen Organ showrooms at the hotel, where both organ manufacturers will have a planned demonstration of their products, plus time for you to show off your own talents. Stroll down to Milwaukee's lakefront, where one of the largest fireworks shows in the country is given each 4th of July weekend. Book a dinner cruise at the Third Street Pier Weissgerber Restaurant.

SUNDAY, JULY 4TH

Sunday morning starts out at the Hilton hotel, with the Membership Forum meeting, followed by three technical seminars. Following lunch, on your own, busses depart for the Peck Center for the Performing Arts, on the campus of the University of Wisconsin-Milwaukee.

Here for the first time, Bob Walker and Rob Richards will premiere the 5-manual Walker organ. Following Rob's concert, busses will take you back to the hotel for the ETONES meeting. Time will be allowed for dinner

on your own, to be followed by the annual Awards Ceremony. The Awards Ceremony cost is included in your registration fee. We will be serving a variety



Peck Auditorium

of deserts and coffee, along with a cash bar. The North Rampart Street Paraders Band will provide entertainment.

MONDAY, JULY 5TH

Monday morning we travel back at the Oriental Theatre, and Simon Gledhill. Simon has performed many times at the Oriental, and released his "Songs in my Heart" CD there in 2000.

Following Simon's concert, we travel a short distance to Milwaukee's Renaissance Place. Today's artist is none other than Walt Strony.

Walt's concert will be preceded by a catered box lunch, served at the Renaissance Center. Busses will then take us back to the Hilton for the

Pipe Organ Owner's meeting. Time is provided in the schedule so that you may have dinner on your own, before the busses leave the hotel again for the evening. Tonight is the Young Organist Competition, to be held at the Avalon Theatre.



Avalon Theatre Console and the Oriental 3/40 Kimball, far right.

TUESDAY, JULY 6TH

Tuesday morning we travel a short distance to the north, and the campus of the University of Wisconsin Milwaukee, and the Peck Center for the Performing Arts. Here, for the first time, we will be entertained by Jelani Eddington on the 5-manual Walker Custom Theatre Organ. Following our morning concert, we will travel back to the hotel for lunch. Following lunch, busses will depart for the Oriental Theatre. This afternoon's artist is to be arranged. To close out the day and the convention, this evening's program will feature Richard Hills, organist at Westminster Abbey, London, at the Riverside Theatre.



Riverside Theatre

AFTERGLOW WEDNESDAY, JULY 7TH

After a week of musical entertainment, we would like to take you to one of Wisconsin's top travel attractions, the Wisconsin Dells. The Wisconsin Dells is noted for the towering sandstone cliffs along the Wisconsin River, and great entertainment and

dining options. Our afterglow activities include a tour of the area, via the Original Wisconsin Ducks. These vehicles were originally designed for combat in World War II. However, for more than 40 years, the Ducks have been climbing the trails and gorges around the Dells, and then splashing into the Wisconsin River to give visitors and exciting tour of this scenic area. A meal will be provided at Paul Bunyan's Northwoods Cook Shanty. The family style meal features all you can eat. To close out our afterglow, we will be attending the world famous Tommy Bartlett Show. Each year, over 300,000 people are attracted to the Ski, Sky, and Stage Show. It is the longest running show of its type in the world, and sure to please everyone.




Some other highlights available for exploration during your visit include:

The **Frederick Pabst Mansion** located about 1.5 miles west of the Hilton Hotel. It was built in a Flemish Renaissance style in the late 19th-Century for the man who had the beer that made Milwaukee famous. The **Calatrava** addition to the Milwaukee Art Museum. Recently opened, the addition was designed by world-famous architect, Santiago Calatrava. Overlooking Milwaukee's lakefront, the Calatrava is a stunning addition to the Milwaukee skyline. The **Milwaukee Public Museum**, which is the fourth largest natural history museum in the country. During the summer of 2004, the museum will feature "The Quest for Immortality: Treasures of Ancient Egypt," presented by Northwestern Mutual Foundation. Tickets are available in advance, through the museum's website at www.mpu.edu **Summerfest**, the world's largest outdoor music festival, features top names in entertainment at reasonable prices. Also, try **Potawatomi Bingo**, located a short distance from the hotel. Potawatomi features Las Vegas style blackjack and slots, along with entertainment at the Northern Lights Theatre, and all you can eat buffet. In addition to these attractions, you can also visit the International Clown Hall of Fame, located just a few blocks from the hotel. With over 100 shows originating in Wisconsin, the museum has an extensive collection of memorabilia available for viewing.

For those of you who would like to see the city by water, try the **Weissgerber Boat Tours**, conducted on Amsterdam type canal boats through the Milwaukee Harbor, or the **Iroquois Boat Tours** held several times each day during the summer season.

Finally, for a relaxing walk and meal, try the **Milwaukee Riverwalk**. The Riverwalk starts just south of the Riverside Theatre, and goes north to the Performing Arts Center. Try a local microbrew, at the **Rock Bottom Brewery** or the **Water Street Brewery**.



So come to Milwaukee. If your schedule can allow it, spend an extra day sightseeing, viewing the spectacular lakefront fireworks, or enjoying the city. It's a time when all theatre organ enthusiasts can renew old friendships, or forge new ones, with the good people that make up ATOS. 





“Milwaukee and More in 2004”



Convention 2004 Time Table



	Tuesday, June 29	Wednesday, June 30	Thursday, July 1	Friday, July 2	Saturday, July 3	Sunday, July 4	Monday, July 5	Tuesday, July 6	Wednesday, July 7
Morning	Annual ATOS Board Meeting All Day Hilton Hotel, Mitchell Room	Annual ATOS Board Meeting All Day Hilton Hotel, Mitchell Room	Registration 8:00 a.m.—9:00 p.m. Hilton Hotel Registration Preglow #1: Sheboygan Theatre Gary Bieck Residence ARTISTS: BRETT VALLIANT— Sheboygan Theatre DAVE WICKERHAM— Bieck Residence	Registration 8:00 a.m.—9:00 p.m. Hilton Hotel Registration Continue Preglows from Thursday	Concert, 10:00 a.m. Oriental Theatre ARTIST: CLARK WILSON	Membership Forum 9:00 a.m.—10:00 a.m. Hilton Hotel Choose One to Attend: Technical Seminar #1, #2, #3 10:15 a.m.—11:30 a.m. Hilton Hotel	Concert, 10:00 a.m. Oriental Theatre ARTIST: SIMON GLEDHILL	Concert, 9:00 a.m. Peck Center ARTIST: JELANI EDDINGTON	Afterglow Morning Departure, Evening Return Wisconsin Dells Duck Ride, Paul Bunyan Meal, Tommy Bartlett Show
Afternoon		Registration, 4:00 p.m.—9:00 p.m. Hilton Hotel Registration Desk	Preglow #2: Organ Piper & Hermes Residence ARTISTS: RON RESEIGH— at Organ Piper KAY McABEE— at Fred Hermes Residence	Continue Preglows from Thursday	ATOS Annual Meeting 2:00 p.m., Renaissance Center Concert, 3:30 p.m. Renaissance Center ARTIST: DWIGHT BEACHAM Busses Return to Hotel, 5:00 p.m.	Concert & Los Angeles Preview 1:30 p.m., Peck Center ARTIST: ROB RICHARDS ETONES Meeting 4:30 p.m.—5:30 p.m. Hilton Hotel	Concert, 1:30 p.m. Renaissance Center ARTIST: WALTER STRONGY	Concert, 1:30 p.m. Oriental Theatre ARTIST: To Be Announced	
Evening		Registration, 4:00 p.m.—9:00 p.m. Hilton Hotel Registration Desk		No-Host Cocktail Party 5:00 p.m.—7:00 p.m. Concert, 8:00 p.m. Riverside Theatre ARTIST: RON RHODE Following Riverside— Late Night Jam Session Organ Piper Music Palace 11:00 p.m.—1:00 a.m. (Limit—200 People)	Night Jam Session 9:00 p.m.—11:30 p.m. Organ Piper Music Palace	Awards Ceremony 8:00 p.m., Hilton Hotel With Dessert Bar and North Rampart St. Paraders Dixieland Band	Young Organist Competition or Concert; Number of Entries Dependent 8:00 p.m., Avalon Theatre	Closing Concert, 8:00 p.m. Riverside Theatre ARTIST: RICHARD HILLS	

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