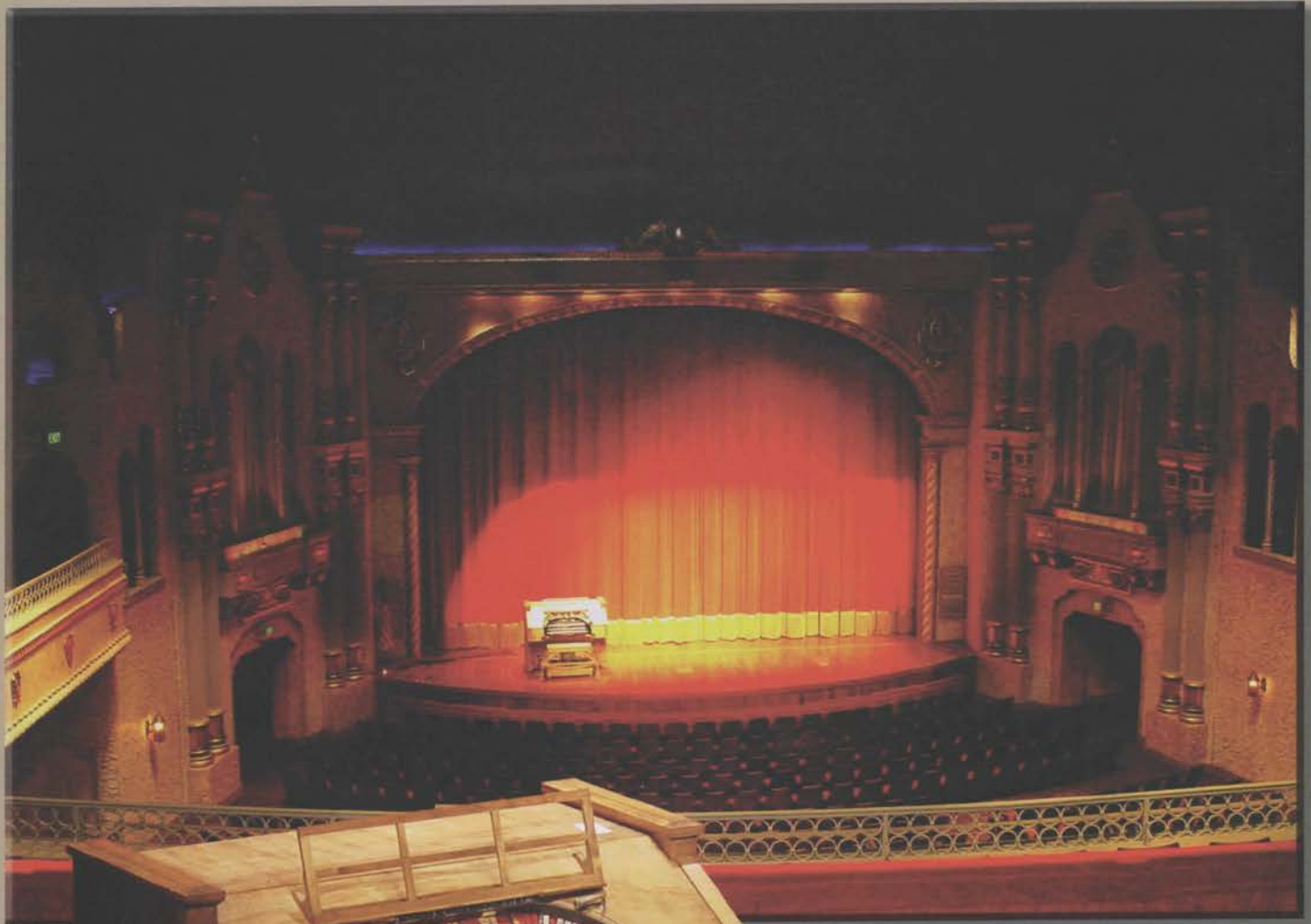


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March/April 2004 • Volume 46, Number 2

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The Sheboygan Theatre is the venue for one of the Preglow events of the 2004 ATOS Convention. Please see additional information, and a clarification about the registration for the Preglow events, in the General Information section of this issue.

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President's Message



It's amazing! Every time the ATOS Board meets, I find myself very gratified by the various reports reflecting the significant amount of ongoing work being accomplished by our elected Directors, Officers, and Staff. I write this after just returning from our midyear—i.e., somewhat in the middle of that period between two consecutive Annual ATOS Conventions—Board meeting. The purpose of this gathering is to determine if all programs and projects are progressing well, and on a timely basis. It's rather like a checkup to see that nothing is overlooked; that there are no loose ends, and that everything is on schedule. I am most pleased to report that we passed with flying colors. In addition to our regular activities, two new award programs were established. There is to be a Volunteer Technician Award, and a Member of the Year Award; details of these will be announced when available. A revised and streamlined version of the previously released Chapter Handbook, likely to be made available in electronic format, is in the offing. The Marketplace may soon have several new items available, and will likely have a bargain sale to help make the excessive journal inventory more manageable, as well as a sale of other items in conjunction with our Archives. An ATOS 50th Anniversary Commemorative Publication is in process. The Wurlitzer Book project is nearing completion, and has been funded with upfront costs. It will be monumental in scope, and yet affordable. You should soon be able to place your prepublication order for this hardcover 800-page high quality book at a cost of, we hope, less than \$100 (plus shipping and handling).

My current issue of our journal Theatre Organ is on my desk in front of me. I am indeed most pleased with Dale Baker's first issue and, obviously, trust that you are. There is more than ample evidence that he is continuing to build on the foundation that our previous Editor, Vern Bickel, established and that, in collaboration with our Publisher and Publications Manager, he is clearly maintaining the high quality of the publication that we have come to expect. Also, I trust that you are visiting our Web Site regularly. Several pages are being updated quite frequently, particularly the Web Journal and the Calendar, and sometimes with information not otherwise readily available. Additionally, if you explore the various nooks and crannies of the site, you are likely to be amazed at the extent of the valuable information that is available there. Simply point your browser to www.atos.org for a real treat.

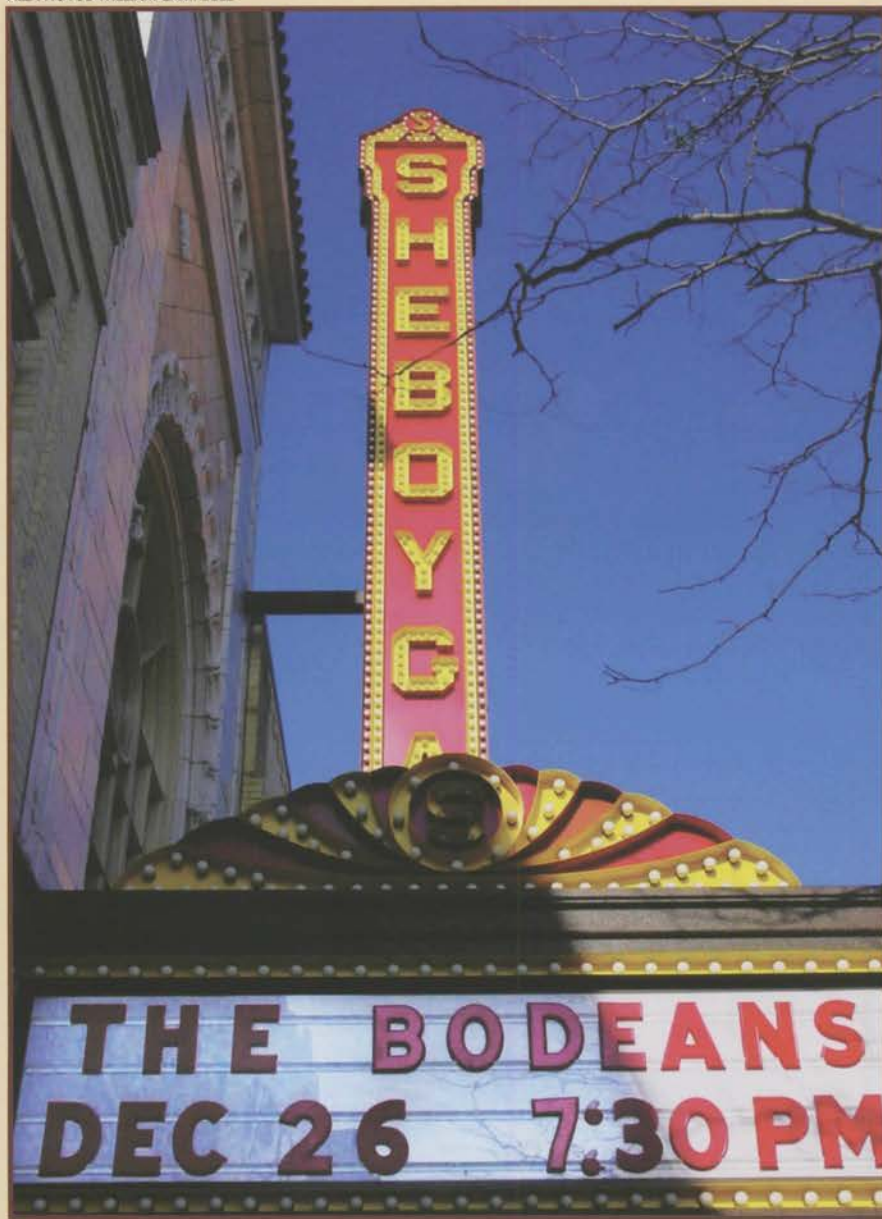
We were all deeply saddened by the news of the death of Ron Musselman, our wonderful Convention Reviewer and Photographer. You'll find more about this in the following pages of this issue of the journal. Additionally, we were not pleased to learn that our fine Treasurer, Bob Maney, is retiring from that position for personal and job-related reasons. We will not find replacements for these men; we will, however, find successors for them in those respective positions. While we recently gained two more Life Members, our membership numbers are anything but thrilling. However, some plans for incentives to join, re-join, and to locate new members are currently being made. In the meantime, I need to emphasize repeatedly that not everyone who should be a member of ATOS already is. Almost every current member can likely, and without too much effort, identify a friend, neighbor, colleague, or acquaintance that would welcome and enjoy the benefits of ATOS membership. Can you? Will you? Yes, it's an exciting and a challenging time for ATOS, i.e., for you and for me!

Gus

THE SHEBOYGAN THEATRE

By William Campbell

ALL PHOTOS WILLIAM CAMPBELL



Sheboygan Theatre Marquee

Historical Perspective

The Sheboygan Theatre was built in 1928, for the Milwaukee Theatre Circuit of Universal Pictures Corporation, for \$600,000. Architects at United Studios of Chicago, Illinois built it as Spanish Colonial Revival design. It was an 'atmospheric' style theatre, where the feeling of sitting under the twinkling stars was created for patrons attending events at the theatre. The theatre originally sat 1600 people, and opened on February 28, 1928. The opening acts were orchestral and organ concerts, and a new Universal Pictures film called *Finders Keepers*, starring Laura La Plante.

Original Organ

The original organ was a 2/7 Wurlitzer Style E, Opus 1828. It had a Flute, Salicional, Salicional Celeste, Diapason, Vox, Tibia, and a Style-D Trumpet. It had minimal unification. The organ was installed in only one of the two original chambers.

The Sheboygan Theatre operated from its opening in 1928 to 1980. By that time, the Marcus Corporation had purchased the property. They decided to 'twin' the theatre, and close off the balcony. They constructed a wall down the middle of the theatre, and installed



"Courtyard"

a dropped acoustical ceiling, effectively cutting off the midnight blue ceiling and the courtyard effect.

At about the same time, around 1978, the original Wurlitzer was put up for sale, and purchased by Jimmy DeLuca, who owned and operated the Pipe Organ Pizza Restaurant, on 6th and Oklahoma in Milwaukee. His first restaurant was doing well, and Jimmy was planning a second location. Originally, Jimmy opened up a second restaurant on the north side of Chicago using the Sheboygan Wurlitzer. According to Gary Hanson, current DTOS President, the organ was installed in Chicago using a lot of the original materials, including the original floorboards and windlines. A four-rank chest was added to the original specification, making the instrument a 2/11. The additional four ranks were the Flute Celeste, Clarinet, Post Horn and Kinura. However, that location proved to be unsuccessful. Jimmy then relocated the organ to Pipe Organ Pizza North, on 72nd and Capitol Drive in Milwaukee. When it was moved to the Milwaukee location, it was re-setup as closely as possible as it was in Chicago.

The restaurant operated successfully on the north side of Milwaukee for several years. However, a changing neighborhood forced the closing of the restaurant around 1982, at which time the organ was moved into storage at Pipe Organ Pizza south. When Pipe Organ Pizza south closed in 1984, it was at that point that the organ was parted out. . . . meaning that parts of the Sheboygan, and also parts of the Möller/Wurlitzer that were there, were sold off.

The DeLucas stored the Sheboygan parts that were not sold. After being in storage for several years, they were unable to pay the back storage, and Gary Hanson bought all the remaining organ parts from that warehouse. At the time it included **all three** consoles . . . the Möller, the Kimball that is now playing at the Organ Piper, and also the

Sheboygan. For a brief time, Gary Hanson owned the Sheboygan console. He sold it to Duane Austin, who never installed it, but instead sold it to Jim Petersen.

What remained of the Sheboygan in that warehouse which Gary Hanson bought included the entire Toy Counter, the Chimes, the Glockenspiel, and Xylophone, the 16' Bourdon pipes and chest, the 16' metal Diaphone, and some offset chests. The seven-rank chest was sold when the restaurant closed and was no longer there. However the 8' Concert Flute and 8' Vox Humana pipes were. The Style-D Trumpet now belongs to Terry Kleven, and is stored. The Open Diapason and two strings went to John Ferguson, and the Tibia Clausa was sold to Bob Leutner.

So, at the Organ Piper the following parts are still playing from the Sheboygan: Toy Counter, Chimes, Glockenspiel, Xylophone, Vox Humana, Concert Flute, 16' Bourdon, and 16' Diaphone. Jim Petersen installed the organ in his garage and basement recreation room, and added several ranks of pipes to get the organ up to a 2/12. Over the ensuing years, Jim hosted many Ice Cream Socials for Dairyland using the Sheboygan Wurlitzer. When the opportunity to purchase a 3-manual Wurlitzer presented itself to Jim, the Sheboygan Wurlitzer was once again on the move to a new home.

This time, Gary Bieck of Elkhart Lake, purchased the organ, and installed it in his home. Ironically, the organ had almost come back home. Elkhart Lake is about 30 minutes northwest of Sheboygan. Again, fate struck Gary. When Jim Peterson retired and sold his home in 2002, the little Wurlitzer was on the move again. Jim's three-manual was now in Gary Bieck's home, and Gary sold the console. This time, it was sold to Jeff Taylor, Dairyland member and president of the Kimball Theater Organ Society at the Oriental Theatre in Milwaukee.



The Kimball

ranks (listed last): The 16' Wood Diaphone is solid and bright, the 8' Concert Flute is clear and sweet, and the 8' String and 8' String Celeste are wonderful Kimball quality strings. The Wurlitzer 8' Tibia (labeled "Main Tibia") is nice and bright, but softer than the Kimball Tibia. The Wurlitzer Vox (labeled "Main Vox") is also softer than the Kimball Vox. The Wurlitzer 8' Style-D Trumpet (labeled "OBOE") is just what you would expect of this well-known rank.

The Chimes are in the Main chamber. Exposed, above the main chamber, is a Wurlitzer Xylophone (single-stroke) and Metal Harp. The Harp has a vibrato, (controlled from a stop in the second-touch rail). The Kimball upright piano is in a separate room below the Main chamber. It has no expression (yet), but is amplified into a good sound system, so it can be

Kimball Organ

The Kimball organ, now installed in the Sheboygan, was originally installed in the Orpheum Theatre in Madison, Wisconsin. The Orpheum is located on State Street, in downtown Madison, near the University of Wisconsin campus. Again, like so many other theatres, the Orpheum saw declining attendance, and was 'twinned' with a backstage theatre being built. Marty Dohm, Madison, Wisconsin area resident and musician, purchased the organ and had it installed in a large custom home in the area. Dairyland had many Sunday afternoon "social" programs at Marty's home in the 1970's and 80's.

Chris Feiereisen, of Manitowoc, Wisconsin and other volunteers including John Meyer and Charles Mitch, installed the organ in the Sheboygan. The organ is currently 3/12. The installation of the various ranks of pipes, in the two chambers, is as follows. . . . The Solo (East) chamber is entirely Kimball: 8' Trumpet, 16' Tibia, 8' Vox Humana, 8' Clarinet, and 8' Kinura. The tuned percussions are Xylophone, (reiterating) and Glock (single-stroke or reit -selected by tablet in the second-touch rail). The Main (West) chamber has four Kimball ranks, and three Wurlitzer

a very nice solo instrument. The organ was originally installed with the Solo chamber to the left of the organist, so it was reinstalled here in that configuration. However, I think most organists are accustomed to having the Solo chamber to the **Right**, so I have connected the solo shades to the **Right** swell shoe. The old combination action has been retained for the present. There is only one level of combinations. There are seven Accomp pistons, seven Great pistons, and four Solo pistons. The Accomp pistons



Kimball Console

Lobby



Balcony Urn
Decoration

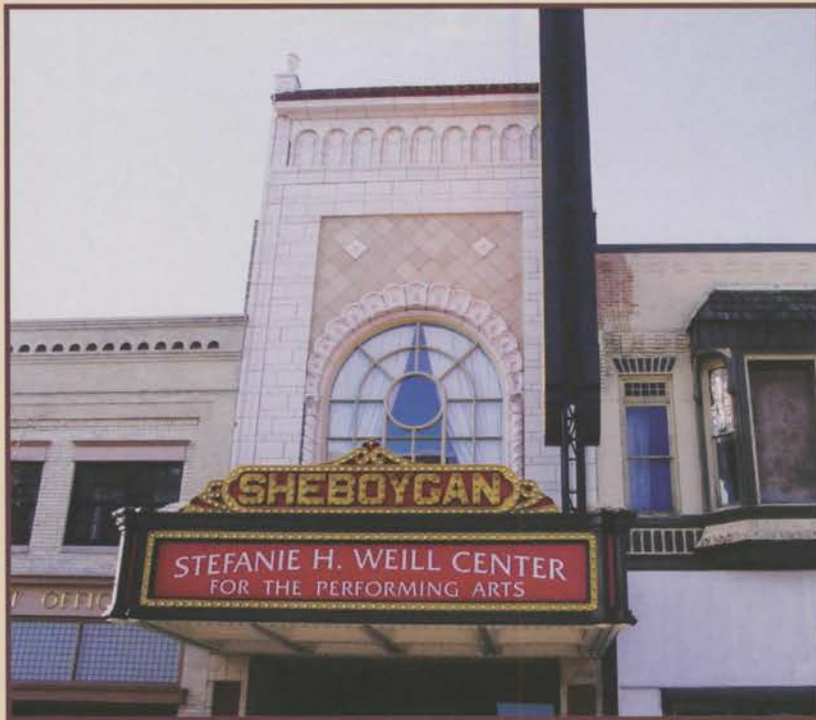
will change the Pedal combinations on second-touch, The Great pistons will change the Accomp & Pedal combinations on second-touch. There are three vibrato tablets: Solo, Main, and Tibia and Vox trem (4) connected to the third tablet. The organ had full Z-tronics MIDI and Sostenuto.

Theater Restoration

The restoration of the Sheboygan Theatre is a key part of the redevelopment project along 8th Street in Down-

town Sheboygan. It was an area with empty storefronts, and the lack of development. The restoration project price tag was \$9.75 million. The price included the total restoration of the original theater, expansion of restroom facilities, the addition of an elevator, the acquisition of a neighboring building for a new ticket office, and the addition of a conference room on the second floor.

The first effort to acquire the theater in 1989 by the Sheboygan Community Theatre Foundation proved unsuccessful. At the time, the Marcus Corporation owned the



Weill Center Marquee

restored theatre needed to sign a major tenant to help generate regular revenue. A breakthrough came in February 1998, when the Sheboygan Symphony agreed to sign on. The talented Conrad Schmidt Studios, New Berlin, Wisconsin, were chosen to restore the theatre to its original 1928 opening night splendor. Conrad Schmidt Studios has been involved in many such projects across the country, such as the Hawaii Theatre in Honolulu, Hawaii, and the Pabst Theatre in Milwaukee.

Hector Olivera played the first organ concert with the re-installed Kimball in the spring of 2003, to a sold out audience. The Sheboygan will be a featured venue in the 2004 National Convention, hosted by the Dairyland Chapter of ATOS. The restored theatre is now home to the local Symphony

theatre and was asking the outlandish price of \$500,000. The theatre was still showing movies at the time, and was named "Plaza 8." Members of the Community group knew that it might take several efforts to purchase the building. Finally, in 1996 Marcus Corporation agreed to a purchase price of \$50,000, and the restoration project could begin.

In order for the project to be financially successful, the

Orchestra, Youth Theatre, and other musical groups.

More information about the theatre, now named the Weill Center for the Performing Arts, can be found at: www.sheboygantheatre.com or by contacting the theatre directly by writing to: The Sheboygan Community Theatre Foundation, Inc., P.O. Box 934, Sheboygan, WI 53082-0934.



The 'House' today



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3/12 Kimball, Sheboygan Theatre.
William Campbell Photos.

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Saturday

Morning: **Rob Richards** - Orpheum Theatre

Afternoon: **Lew Williams** - Historic First Presbyterian Church

Evening: **Ron Rhode** - Orpheum Theatre

Sunday

Morning: **Charlie Balogh** - Organ Stop Pizza

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Afternoon: **Jelani Eddington** - Organ Stop Pizza

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General Information

2004 ATOS Convention Preglow Events

Clarification/Correction

In the previous issue of THEATRE ORGAN, the information indicated that the preglow registration process would assign all available seats for preglows #1 and #2 on Thursday, before assigning seats on Friday, July 2nd. **This is not correct.**

When registering, simply make the decision **which** day you wish to attend the preglow events, and you can sign up for **either** Thursday or Friday! However, if you want to attend all four preglow venues, (Sheboygan and Bieck, and Organ Piper—Fred Hermes) you will need to register for **two** days... Thursday and Friday. The decision that you will then make for those two days, is **which** day you wish to attend the Sheboygan preglow, and **which** day you wish to

attend the Organ Piper preglow.

If you attended the 2000 Convention preglow, which did include Fred Hermes and the Organ Piper, and can only arrive on Friday, we would suggest that you attend the Sheboygan and Gary Bieck preglow, as it is an event that is new for the 2004 Convention.

Gary Hanson
2004 Convention Co-Chairman

The Diapason Resource Directory

The Diapason has published its first annual **Resource Directory**. Designed as an organist's handbook, the Resource Directory provides listings of companies, individuals, products and services for the organ and church music fields. A directory of associations and calendar of events are also included. *The Diapason* Resource Directory is available for \$5.00

postpaid, and included free with each subscription to *The Diapason*; 48 pages, 5 3/8" x 8" format. For information: Jerome Butera, Editor, *The Diapason*, 380 E. Northwest Hwy., Suite 200, Des Plaines, IL 60016-2282; 847/391-1045; jbutera@sgcmail.com

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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Mentor Program	Page 71
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The 2003 Donor List

This list recognizes those who have contributed to ATOS in amounts above the regular membership level during the 2003 calendar year. Please contact Michael Fellenzer, Executive Secretary, fellenzer@atos.org with any corrections.

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Editor's Notes

We lost a good friend

In December, all of the Theatre Organ 'World' suffered the loss of Ron Musselman.

Our deepest sympathy goes to his wife Karen, and son Jonathon.

Ron was always in the background. He preferred to work outside of the spotlight. As is the case with most photographers, there are relatively few pictures of Ron, and those are mostly stray candids. His image will remain in our minds though.

Ron loved theatre organ, and all of us who share that love are saddened by his departure, but he gave us so much while he was with us.

THEATRE ORGAN has lost a valuable member of the Journal team. ATOS has lost a sincere, caring, dedicated, energetic worker, and an enthusiastic supporter of the 'cause' . . . and we all have lost a friend.



I received the following note from our Contributing Editor Tom DeLay . . .

There is a statement in the *For the Records* review of "Sonic Boom" (page

32) of the Nov-Dec 2003 THEATRE ORGAN that needs some clarification.

In col. 2, the last paragraph it states: "The [Atlanta Fox] Möller is one of *only* 12 theatre instruments built by the Möller Company . . ." I am not too sure what criteria are being used here to make this statement. In 1929, only three unit instruments went to theatres, however, prior to 1929, such is not the case.

It can be argued many pre-1928 Möller theatre instruments were of semi-unit/pitman/duplex and or ventil actions. In the early days, so were many Wurlitzer, Kimball, and Morton instruments.

However, in 1928 alone, there were at least 20 unit Möller organs going to theatres. Some highlights of 1928 were/are two of the three 3/12 Möller organs built for the lobbies of the Detroit (intact) and Saint Louis Fox Theatres. Then there was the incomparable 4/39 Möller built for the Metropolitan Opera House in Philadelphia. Still intact today are the stock 3/7 Style 70 in the 19th Street Theatre in Allentown, PA and the highly prized 3/7 style 70 in the Capitol Theatre in Rome, New York. Also from 1928, we still have the wild "Ethel Merman" Möller organs from the Lincoln Theatre (3/16) Trenton, NJ (now in the Trenton's War Memorial) and the 3/19 from the Sedgwick Theatre, Mt. Airy, PA (now installed in the

Keswick Theatre Glenside, PA). The San Francisco lobby 3/12 was built in 1929. Much later, the 5/27 (1938) was built as a touring organ for Reginald Foort. As usual, I have gone into far too much detail, but documentation is important!

To only say that "only 12" instruments were built by Möller for theatres is not correct. According to Dave Junchen's research, Möller was the fourth largest builder of theatre organs (after Wurlitzer, Morton, and Kimball) regardless of the action design of the various types of Möller organs.

A very true statement is made in this review that the fabulous Möller in the Atlanta FOX is the second largest intact *original* theatre organ. Having heard this organ live, it is an experience that CANNOT be found anywhere else in the country. This "Mighty Mo" must be heard to be believed! ATOS members should take every advantage to hear this organ in the late spring 2004 Regional in Atlanta—you will not be disappointed. I have never heard an *original installation* theatre organ that can run the gamut from lush pppp to fiery FFFF (and everything between) with the hit of a single piston. Incredible!

Tom DeLay
ATOS Historian
Salinas, CA



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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

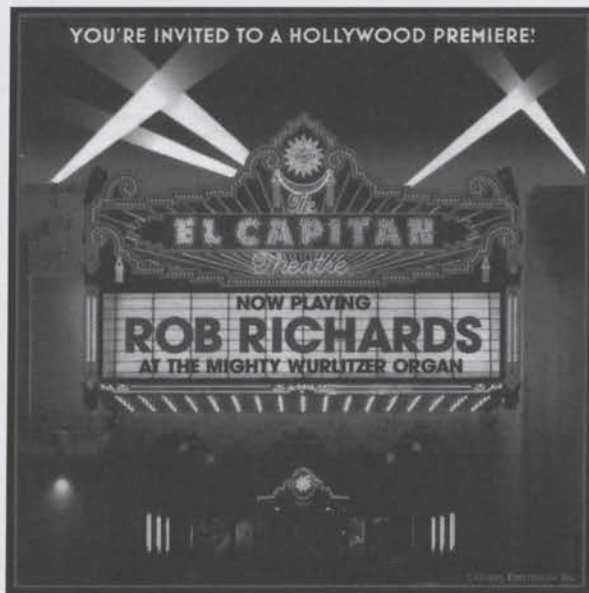
1. The Simonton Literary Prize competition is open to anyone, except present officers or staff of the American Theatre Organ Society or their families.
2. Papers should represent an original, comprehensive effort in research, documentation, or philosophy relevant to the theatre pipe organ.
3. Entries 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*.

“A TOUR DE FORCE”



“Much of the present day popularity of the theatre organ, especially in recorded terms, has to lie squarely at the feet of George Wright.

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ALAN ASHTON, *KEYBOARD 1ST MAGAZINE*

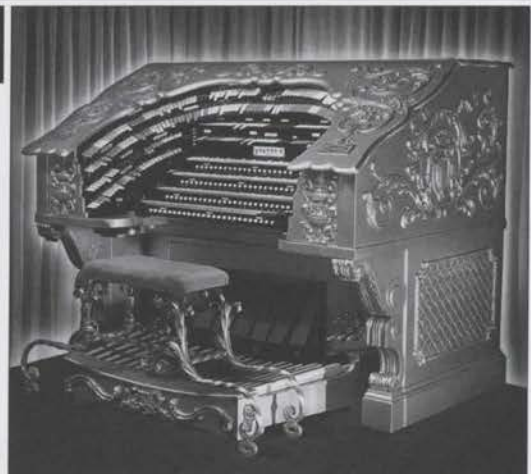
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CALL FOR NOMINATIONS

As prescribed by the ATOS Bylaws, the Board of Directors appoints the ATOS Officers at its Annual Meeting. This year the Board of Directors will have that meeting in Milwaukee, Wisconsin on Thursday, July 1, 2004, immediately before the ATOS Annual Convention officially begins.

Candidates for these offices should submit their written résumés and candidate statements to ATOS President, Fr. Gus L. Franklin, no later than June 18, 2004. These documents will be copied and distributed to the Board of Directors prior to their meeting. Candidates for these positions are expected to present themselves, at their own expense, to the Board for personal interview on the morning of July 1, 2004. Appointment will immediately follow the interview process. Successful candidates will need to be ready to assume the duties of office at the conclusion of the Convention, and also be available to participate in the remainder of the Board meeting, following their appointment. Reimbursement of travel and hotel expenses will be paid by ATOS for those appointed at that time.

Officer position status at that time will be:

- ♪ **PRESIDENT:** available
Incumbent will continue if appointed.
- ♪ **VICE-PRESIDENT:** available
Incumbent will continue if appointed.
- ♪ **SECRETARY:** available
Incumbent will continue if appointed.
- ♪ **TREASURER:** available/vacant
Incumbent is retiring from office and will not continue.

All candidates for these offices must have had continuous ATOS membership for at least the last two years. The offices of President and Vice President are subject to a term limit of three years.

Gus
President

Members' Forum*

Dear Editor;

I read with interest the letter by Christian Orlov, in the Nov./Dec. issue of THEATRE ORGAN. There is a certain "Dr. Phil" aura of tough love in Christian's observation—after all, we love the organ . . . we are of course a little oblivious to what M.T.V. and culture deems "cool"; We're prejudiced! But do we really want to look there for popularity?

Our task is to nurture our art form. We must be the best theatre organ people we can be. We may not attract the "cool" factor of society; but we will continue to attract the musically discerning. After all Johann Sebastian Bach was not considered "cool" as a composer by his contemporaries. . . . Theatre Organ people are people of vision—and Christian Orlov—if you want cool, check out Carol Williams CD, "Hey Wurlitzer!" The Beatles would love it!!!

Happy Sounds!

Janie Taylor Bryant
Oklahoma City, Oklahoma



Dear Editor:

The letter of Christian Orlov in the Nov./Dec. 2003 issue, in principle, should be thought provoking, with not only ATOS members but for all organ enthusiasts. However, some of his supporting arguments are flawed. I wish to review some.

The Philharmonic Hall organ in Lincoln Center initially

was removed when the new concert hall underwent a series of reconstructions due to the utterly poor acoustics. What Mr. Orlov failed to mention in the great Lincoln Center in New York, in the Alice Tully Hall a magnificent pipe organ was installed about ten years later and today is part of the musical happenings in Lincoln Center. Moving on to Boston, during the era of the late Arthur Fiedler, the organ was very much used even during those televised programs. What many do not realize that a small single manual console is used obviously because of the limited space on stage. One must also not lose the fact that the organ is used as an integral part of the orchestra not as a solo instrument. Only for major works composed for organ and orchestra would the large console be rolled out on stage. I attended a magnificent program of music composed for organ and orchestra with the late E. Power Biggs at the console and the Boston Pops. It has been only recent years the organ has not been used because of the need of a major rebuild. But this soon will no longer be the case because a year ago a contract was signed to completely renovate and restore the organ. Now back to New York City. A couple years ago, eight members of our family went to the Christmas show at Radio City Music Hall and the organ was used much more than for exit music. The show began with a mini organ concert using both consoles. Following the concert one organist joined the orchestra later, for the enactment of the Christmas story and pageant. The console was partially out of its tracks, one could significantly sense the presence of the organ with the orchestra.

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Now on to Cleveland, Ohio where there is the magnificent story of the restoration of the Skinner organ in Severance Hall, home of the Cleveland Symphony and its gala opening concert in January 2000.

Actually, there has been a renaissance of pipe organ installations in major concert halls throughout the U.S. during the past decade such as Chicago, Dallas, San Francisco, and Seattle as well as the new pipe organs for the Walt Disney Concert Hall in Los Angeles and the Concert Hall in Philadelphia. I wish to conclude by sharing with you briefly that in the theatre in Rockford, Illinois the four manual Barton Theatre Pipe Organ also completely renovated and restored is very much a part of the musical scene at the theatre. In addition to the Theatre Organ Society, the Rockford Symphony uses the organ whenever the score calls for an organ. At the 2003 concert season Brahms Requiem, which calls for an organ in the orchestral score, was performed with the Barton taking its place with the orchestra. Finally the Barton Organ will be show cased during the 2004 concert season with the Rockford Symphony Orchestra in a program of music of Broadway and Hollywood.

Donald P. Robinson
Rockford, Illinois



Dear Editor:

Unlike Mr. Christian Orlov of New York City, I love organs, all kinds, both pipe and electronic and especially the variety of unique sounds that only the theatre organ can produce. I love to play my organ, an Allen MDS-313 and the multitude of voices available at the touch of a finger. Sigmund Romberg's music is one of my favorites. This is the same organ that Mr. Orlov calls, "An Abhorrent Musical Instrument". Frankly, I do not understand people like Mr. Orlov who join an organization like ATOS, and then use every waking moment to criticize everything we do, or try to do. Despite all the sound engineers and opera stars that he counts as his friends, its obvious to me that he really does not understand music, theatre organs, and the people who love to play them.

I will personally chip in to refund M. Orlov's dues, and advise him to go away and tear down some other organization. I always look forward to receiving my copy of "The Journal," but the first thing I usually see is some . . . letter from Mr. Orlov. Please Mr. Editor, give me a break. Yes, we have a serious and deep-seated problem at ATOS—its name is . . .

Harry L. Jordan
Hondo, Texas



Dear Editor:

I read Christian Orlov's letter (November/December 2003) responding to my article, "The Keys to Success" with great interest. It is gratifying to know that readers actually do take the time to read what we write, and even more so when they take it to heart.

As Mr. Orlov points out, I did not offer a finite solution for our general audience problems. There is none. The solutions are as numerous as there are situations. He accurately paraphrased my words, "We need to all agree to agree on where

we're going." Since those in control of each chapter and organ are old enough to be adults, I didn't feel the need to point out that everyone needs to come to the meeting table and work out solutions that are satisfactory for everyone in an adult manner. In some cases, this may take some time, but with enough like-minded individuals, positive results can happen. It's hard enough when the outside world treats us like illegitimate stepchildren. It's even harder when those on the inside do the same. We need to get our collective houses in order first. Now is the time to put away old grudges and petty disagreements and get down to business.

What Mr. Orlov says is true. Today, our society sees the organ as a very "uncool" medium of music. But, the same could be said of bagpipes and accordions, too, and you don't see either of them going away very fast. Nor do either of those instruments have concert series or name players that roll off the tongues of the populous. One of the primary purposes of arts and cultural organizations is to promote the "uncool." Museums, galleries, and performing arts centers all present some rather "uncool" stuff every day. That's their job. Yet, they manage to present the "uncool" in a "cool" enough fashion that they're able to keep their doors open and the interest level up. If they can just get the people to their door, it is possible that they can change the perception of "uncool" to "cool." The problem lies in getting them there. If we equate "cool" to "popularity," we can easily see the frustration that is felt by Mr. Orlov and other young people who are interested in the theatre organ, but may be a bit embarrassed by it when presented to their peers. We live in a society that equates "popular" with what's right in the world, and one that demands instant gratification. We can't change the world, so we must change our approach to it. The organ has withstood the test of time. It is an inherent part of our American culture. "Cool" or not, it's up to us to keep it from disappearing. Those of us who promote the theatre organ must also uphold its standards. We cannot afford to "dumb it down" to the lowest possible denominator, just because that's the "cool" place to be.

The primary purpose of my article, as well as the prior words of Ken Double was intended to encourage members and supporters to stop and regroup. If what they're doing isn't working, and repeated attempts at doing the same only repeat the discouragement, then it's time to do something different. As I said in the article, the same old solutions yield the same old results. I'll be the first to admit that administering a successful non-profit organization takes a lot of work and a lot of time, but the results are worth all of the effort. Forget that the world sees the organ as "uncool." Sell the music first. Sell, sell, and sell! After that, the organ will sell itself.

In closing, I'd like to direct Mr. Orlov and others similarly frustrated by the ignorance of the world to the words of Mark Twain, who said, "Always do the right thing. It will delight your friends . . . and amaze your enemies."

Scott Smith
Lansing, MI



**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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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.

RED, WHITE & BLUE

Charlie Balogh



With the title *Red, White & Blue* you just have to know this album will be filled with glorious patriotic American music—and, with a few interesting exceptions, it is! As Charlie's excellent six pages of liner notes explains, "The patrons of Organ Stop have always been, and continue to be, enthusiastic about the patriotic music that is played on a regular basis... (and) It is indeed fitting that this music be performed on an American instrument, the Wurlitzer Theatre Pipe Organ." Yes, this is a new 66-minute CD of the preeminent 4/74 Wurlitzer in Mesa, Arizona's Organ Stop Pizza. Since Charlie and the Organ Stop organ have been featured on numerous CDs over the past few years, we'll get right to this generous program of 35 great patriotic melodies.

Charlie opens with a fascinating, complex drum introduction to George Gershwin's rousing "Strike Up the Band." It's bright and brisk with dazzling, jazzy second chorus! As usual Charlie's liner notes are quite informative so we'll quote his remarks about the second tune: "America the Beautiful" receives an eclectic treatment via some bold harmonies and registrations. The opening chorus starts with the French Horn,

moves on to a second chorus featuring rich and broad sounding strings, and concludes with appropriate full organ sound."

Next up is a *World War I Medley* of seven well known tunes starting with Walter Donaldson's "How Ya Gonna Keep 'em Down on the Farm (After They've Seen Patee?)" Actually this number dates from 1919 but the second song, "Pack Up Your Troubles (In Your Old Kit Bag and Smile, Smile, Smile,)" predates America's entrance into the war for it was composed about 1914 by the British music hall team of George and Felix Powell, and contains some un-American slang words such as, "When you've a Lucifer to light your fag." (A "lucifer" is a match and the "fag" is a cigarette!) Those two are uptempo tunes, but "There's a Long, Long Trail (A winding Into the Land of My Dreams)" is a ballad, and is followed by a march tempo "Mademoiselle from Armentieres," a subdued "It's a Long Way to Tipperary" and "Lili Marlene." Even though "Lili Marlene" does sound like a WWI song, Charlie correctly notes that it's from WWII. In fact, German composer Norbert Schulze wrote it in the late 1930s, and German singer Lale Anderson recorded it in 1939. However, because Propaganda Minister Joseph Goebbels didn't think it was martial enough to inspire the Nazi soldiers, he banned its being played on German radio stations! Until, that is, Field Marshall Erwin Rommel insisted it would improve the morale of his North African troops. Of course he prevailed and, since the broadcasts were also heard by the Allied troops, it quickly became an international hit. Tommie Connor wrote the English lyrics in 1944, and it's now been translated into 48 different languages; once again proving the power of an alluring tune. The medley closes with George M. Cohan's "Over There" which

became so popular in 1917 that even Enrico Caruso recorded it!

Every program of American music has to have a John Philip Sousa march, and Charlie plays one of his very best, Charlie's "Washington Post March" is suitably energetic, and features some refreshing different registrations from what we usually hear. Although written for the 1938 musical review *Right This Way* (which lasted only 15 performances!) the lovely, lush Sammy Fain ballad "I'll Be Seeing You (In All the Old Familiar Places)" became a wartime hit for Benny Goodman in 1944. A 12-minute *American Medley* begins with the haunting folk melody "Shenandoah." Our Civil War is recalled with "Dixie" which was written as a ballad by Daniel Decatur Emmett of the Virginia Minstrels! Legend says it became the uptempo tune we know today, when the theatre in which the Minstrels were performing caught fire and Emmett speeded it up to complete the number before fleeing the theatre! Continuing the medley are the Revolutionary War's British "put-down" song about American soldiers "Yankee Doodle (Went to Town,)" the Shaker tune "Simple Gifts," Louis Lambert's "When Johnny Comes Marching Home," and the rarely played "Columbia, Gem of the Ocean." Concluding this set are three more George M. Cohan songs: "Yankee Doodle Dandy," "Give My Regards to Broadway," and "You're a Grand Old Flag."

Our good neighbors to the north are saluted with brief versions of "The Maple Leaf Forever" and "O Canada." To spice up the program, Charlie plays Glenn Miller's famous big band arrangement of "St. Louis Blues March" which has another fabulous drum solo in the middle. Then it's on to Lee Greenwood's quite modern "God Bless the U.S.A." That is followed by one of our best loved patriotic hymns, Julia Ward Howe's "The Battle Hymn of the Republic."

Miss Howe's poem was written during the early years of our Civil War, and became an immediate favorite because it could be sung to the tune of "John Brown's Body." Neil Diamond's "America" has a driving beat but, like the earlier Greenwood number, seems a bit repetitious and dull. Charlie's eight-minute Military Tribute medley opens with a untremmed, fervent arrangement of The "Star Spangled Banner" which leads into the "signature" tunes for each of our military services, (including the usually neglected Coast Guard) and closes with a truly soul stirring version of Irving Berlin's "God Bless America." It's worth noting here that each number in all of Charlie's medleys is distinguished by well thought out connecting passages, and transitions; listeners won't be tempted to accidentally applaud before the finale is reached!

Although we usually remember Glenn Miller as the leader of one of America's all-time best Big Bands, his true musical genius lay in his mastery of writing superb orchestral arrangements! While still in college in the early 1920's, he developed the ability to write musical scores which featured the best musicians in each orchestra. In the early '30s he wrote over 100 scores for the Dorsey Brothers' Orchestra. 1935 found him writing arrangements for Ray Noble's band, and the following year he worked with Glen Gray's Casa Loma Orchestra. Finally, in 1937 he formed his own band and, in the brief 7 years before his untimely death at age 40, he and his orchestra had recorded the more than one hundred songs by which he is remembered today. Charlie next plays a note-perfect recreation of Miller's distinctive Big Band version of E.H. Meacham's 1885 march "American

Patrol" (a.k.a. "We Must be Vigilant.") All this Mighty Wurlitzer's brass and drums come together for Charlie's truly Grand Finale—and, or course, that has to be Sousa's dynamite march "Stars and Stripes Forever."

This album is a Patriotic Winner on all counts: the artist, organ, arrangements, registration, and recording which once again has accurately captured Mesa's Wurlitzer in all its sonic glory. It receives our Very Highest Recommendation! Compact disc only for \$20.00 (postpaid) from Organ Stop Recordings, 1149 East Southern Avenue, Mesa, AZ 85204-5011. You can order by phone to 480/813-5700 Ext. 200 or on line (Which has their complete list of recordings including audio samples) at www.OrganStopPizza.com

ECHOES OF AUTUMN

Larry Kass and Others



If your winter has been too cold, and you're dreading the heat of the upcoming summer, here's a pleasant musical reminder of the joys of Autumn. It's the September 14, 2003 one-hour live broadcast of *The Mighty Wurlitzer Radio Hour*

from Cleveland's radio stations WCLV-FM and WRMR-AM. And, once again, it's a trip back in time to the wonderful variety shows many of us remember from radio's heyday in the 1930s, '40s, and '50s. Shows which featured top-notch musicians, singers, announcers, and dramatic performers—all accompanied by the mighty studio Wurlitzer. It's Larry Kass at the organ and, while this broadcast has lots of great hit songs from that era, once again Larry has written some sparkling new tunes in the swing and big band styles we fondly remember.

The Theatre of the Air Chorus opens the show with Larry's fresh, lively "Echoes of Autumn" before segueing into "I Feel a Song Coming On" as the announcer, Robert Conrad, introduces the show's theme and it's stars. Weldon Gan is up first singing Vincent Youman's cheery "There's Gonna Be a Great Day." Then we have a female trio recreating one of the McGuire Sisters biggest hits, "Sincerely." In case you don't remember the McGuires (and, yes, Christine, Dorothy, and Phyllis were really sisters) they sang on TV's *Arthur Godfrey and Friends* from 1952 to 1957. "Music, Music, Music" is sung by June Anthony in a marvelous recreation of Toledo, Ohio's famous vocalist Teresa Brewer who was "cute as a button with perfect pitch." And, believe it or not, she was just 18 years old when she recorded this hit song in 1949! Violinist Nicolas DiEugenio (with Michael Schneider at the Steinway grand piano) is heard next playing Saint Saen's "The Swan"—the only really serious piece in his otherwise satirical 1886 composition *Carnival of the Animals*.

Then it's back to the big band era—and Arthur Godfrey's two prime time shows (*Godfrey and Friends* and *Godfrey's*

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Talent Scouts)—for an enjoyable recreation of “Mr. Sandman” as it was introduced on those shows by The Chordettes. The Chordettes were featured on the Godfrey shows from 1949 to 1953, and were noted for their “well scrubbed barbershop harmonizations.” Though all four hailed from Sheboygan, Wisconsin, none of them were sisters! In his lengthy career Arthur Godfrey hosted *Friends* on the radio from 1945 to 1972—and on TV from 1949 to 1959—while *Talent Scouts* ran on the CBS television network from 1948 to 1958. Yes, for an unbelievable 8½ years Godfrey hosted TWO weekly top-rated TV shows. And it was on these broadcasts that he introduced dozens of young performers who later went on to national and international stardom! Tony Bennett was one of Godfrey’s discoveries so next we hear Tony’s second big hit—way back in 1951—as lyric tenor Tim Culver sings “Because of You (There’s a Song in My Heart).”

Patrick Jansen and Beth Cubbison duet on a cheerful new Larry Kass song, “Love, Sweet Love” which you’ll swear came right out of the 1940s! Some folks may recall Jo Stafford and her pianist husband Paul Weston from their hilarious, off-key recordings made under the names Jonathan and Darlene Edwards. But Stafford was also one of the most popular vocalists of the big band era, and June Anthony beautifully reprises her version of “You Belong to Me.” Larry moves from the Wurlitzer to the Steinway grand to accompany Adina Bloom as she sings Larry’s slightly bluesy song “I’ve Got Autumn on My Mind,” and then it’s time for a musical mini-drama. A bit of Sigmund Romberg’s “Deep in My Heart” serves as an introduction to the scene in Carnegie Hall where auditions to sing on *The Voice of Firestone*

Radio Hour are being held. Unfortunately the first two singers turn out to have about as much musical talent as did the would-be-opera-star Florence Foster Jenkins. (Naxos Records has just released a CD of the unbelievably bizarre operatic arias Ms. Jenkins recorded some fifty years ago! Jonathan and Dalene Edwards were, of course, just kidding; but Ms. Jenkins was hilariously absolutely serious!) Finally, they have a winner with a husband-wife team’s duet on another new Larry Kass melody, “Love Me Forever.”

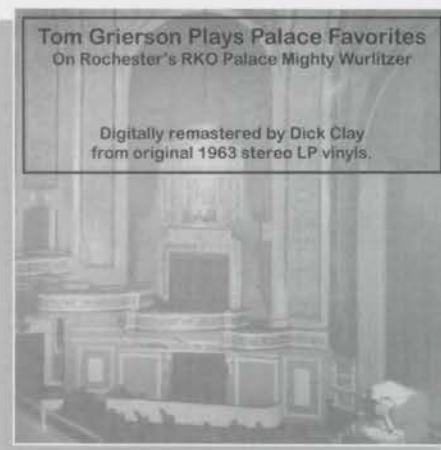
For a startling change of pace, it’s Larry Kass at the piano with Patrick Jansen vocalizing on another Kass original. This one is titled “Boogie Woogie Freight Train Blues” which is just about the most joyous, rocking, rolling, rickety-rack, rhythmic railroad number we’ve ever heard. Let’s hope we have an occasional, refreshing boogie woogie number of some future albums! Cynthia O’Connell calms things down a bit with another new Kass musical gem, the ballad “A Rainy Day in November.” Then there’s another really great memory-flogger. Do you recall the days when Frank Sinatra and The Pied Pipers were featured with Tommy Dorsey’s Orchestra? From Frank’s 1941 movie debut in *Las Vegas Nights*, Daren Stahl and the chorus sing “I’ll Never Smile Again.” Pianist Michael Schneider returns to present one of composer Alexander Scriabin’s tone poems which perfectly describes an Autumn scene—his “Etude #5 in E major.”

The radio show next takes us to the box-office of a Broadway theatre, where a young lady from Cleveland is trying to get a ticket to Cole Porter’s 1934 sold-out show *Anything Goes*. Just as she’s about to give up Cole Porter shows up, (with the show’s star Ethel Merman!) and invites the visitor to join him in his own box seats. So we’re treated to a medley of tunes from that show, including “I Get a Kick Out of You,” “You’re the Top,” and “Anything Goes.” While it’s doubtful anyone could duplicate Ethel Merman’s unique singing voice, an unidentified cast member gives us a very good Mermanesque impersonation! It’s getting close to closing time, so Cythia O’Connell, Tim Culver, and the Chorus sing another appropriate Kass original “Stay, Autumn Stay.” And the show closes with “Time to Go,” the voice-over credits from the announcer, and the well deserved applause from the studio audi-

ence. Again, it’s a great nostalgic radio variety show from start to finish. Compact disc only for \$17.50 postpaid) from Razzmatazz Productions, Inc., P.O. Box 401, Hinckley OH 44233. It can also be ordered by credit card from 1/877/590-4849 or by e-mail at skass@prodigy.net

RKO PALACE FAVORITES

Tom Grierson



When this historic recording was originally released, the Summer 1963 Theatre Organ Journal reviewer wrote: “This record marks a pair of ‘firsts.’ It is the first time on record for the Rochester, N.Y. RKO-Palace Wurlitzer, and the first recorded appearance for Rochester’s Mr. Theatre Organ, Tom Grierson . . . Here is a master musician at a beautifully maintained instrument, one with which he is completely familiar . . . since Mr. Grierson designed the instrument, and was featured at its console for 17 years and 10,000 radio broadcasts . . . Here is an ‘in-theatre’ pipe organ sound. A worthy addition to any record collection, like no other you’ve ever heard.”

Every statement in that review is true but, since this is the only commercial recording made by Mr. Grierson in his lengthy career, we’ll fill in some pertinent, interesting details about the artist and organ. Grierson was born in the north of England in 1891 and became so proficient in his musical skills that he was appointed sub organist at the Carlisle Cathedral by the time he was only 16 years old! In the teen years of the Twentieth Century he was the featured pianist on transatlantic ocean liners and, after settling on the East Coast, soon was accompanying silent films and having solo organ spots in some of the

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magnificent new movie palaces. In 1921, as he was returning to New York from an engagement in Toledo, Ohio, three tires on his automobile blew out near Rochester—roads were treacherous to say the least in the early twenties! He liked the city so much he stayed there, and was soon playing an original 3/10 Hope-Jones organ in the Regent Theatre, and later took over the 3/15 Marr & Colton at the Strand. When RKO announced plans to build their 3,000 seat Palace Theatre in Rochester, Grierson was asked to design its 3/21 Wurlitzer Special (Opus 1951).

From opening day in 1929 Grierson was the featured organist until the middle 1940s when, frankly, theatre organ interludes became passé. During his years in Rochester he frequently broadcast twice a day, (before the theatre opened and after it closed in the evening) over WHAM, served as organist in local churches for over 25 years, and also introduced the Hammond organ to the public in 1935! Grierson “retired” to Florida in 1953, but returned in 1959 and opened a Gulbrandsen dealership. About this time, with the formation of ATOE and theatre organs’ revival being well underway, the Palace Wurlitzer was rebuilt and Tom Grierson was once again playing his Mighty Wurlitzer.

Grierson was 75 when he passed away in 1966, and shortly thereafter the Rochester Theatre Organ Society was able to relocate the Wurlitzer from the doomed Palace to the Auditorium Theatre, where today it is frequently featured in highly successful organ concerts!

The 11 selections heard on this 41-minute disc were recorded using a single Telefunken SM2 stereo microphone located in the center of the theatre, which beautifully captured both the tonal spender of the organ and the wonderful spaciousness of the room. A mint condition copy of the original vinyl LP has been converted to the digital format, and professionally re-mastered by Dick Clay, so on this CD you are hearing Tom Grierson and his Wurlitzer from the best seat in the Palace Theatre. As he did for all his intermission solos, Grierson brings the console up with a brief, brisk version of the “RKO March” and, as he hits the spotlight he’s greeted with the welcoming applause from the large audience. (So far as we could tell this is the only number recorded with an audience.) His next selection, “The Green Leaves of Summer,” is the ravishing ballad Dmitri Tiomkin composed for John Wayne’s 1960 epic film *The Alamo*. On this number the listener will become aware of Grierson’s complete mastery of this

organ’s variety of solo voices, his light registrations which accent the clarity of both melody and accompaniment, and his adroit use of the expression pedals.

The sparkling novelty “Holiday” is followed by one of Leroy Anderson’s clever, witty, syncopated orchestral delights: “Fiddle-Fiddle.” From the Rodgers and Hammerstein musical *Flower Drum Song* we have the bright, breezy “I Enjoy Being a Girl” which is followed by a light and delicate melody from Mozart’s *The Magic Flute*. “Hail Festival Day” is new to us, and is best described as a trumpet tune set to a kind of military march tempo; but everyone will surely recognize Tchaikovsky’s familiar lush, lovely “Waltz” from his *Sleeping Beauty* ballet. Debussy’s highly aromatic, melodically haunting portrait of “The Maid With the Flaxen Hair” features a charming flute solo and is followed by a spirited “Welsh Hymn,” which is also in an interesting march-like tempo! Grierson’s program closes with a stunning version of “Finlandia,” which Sibelius wrote in 1899 as an “expression of patriotism in the face of threatened Russian interference in the affairs of Finland.” Appropriately the Wurlitzer growls, moans, and grumbles as it builds up to a full organ finale.

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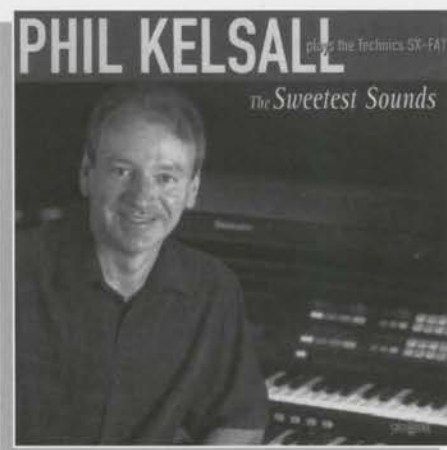
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in the true Golden Age theatre organ tradition of good taste and immaculate technique. The eight pages of liner notes contain the original LP's notes along with more details (and photos) of the artist and this historic organ's two "homes." Congratulations to the Rochester Theatre Organ Society (and its President John E. Grierson—Tom Grierson's grandson!) for making this memorable archival album available. CD only for \$12.95 (postpaid) from RTOS, c/o Ken Veneron, Treasurer, P.O. Box 955, Nunda NY 14517-0955.

THE SWEETEST SOUNDS

Phil Kelsall



Yes, it's Phil Kelsall again! But this time he's not playing the Blackpool Wurlitzer—nor in his usual "Blackpool Style." As this 60 minute disc's title

implies, here Phil is featuring the Sweetest Sounds of the electronic Technics SX-FA1 orchestral organ. It's relaxing music for easy listening at its very best. This Technics model has a wide variety of string tones, some quite authentic orchestral voices, and a nice array of percussions (especially the piano and marimba) and Phil has selected a delightful tune list of some old favorites, some light classics, and a few beautiful melodies we've rarely, if ever, heard on theatre organ recordings.

To set the proper mood for his album Phil opens with one of Andrew Lloyd-Webber's most beautiful ballads, "Whistle Down the Wind." You may recognize that title from the 1962 movie which starred a young Haley Mills. Actually her mother, novelist Mary Haley Bell, wrote this rather unusual children's story especially for her daughter. Lloyd-Webber was enchanted by the story, and wrote what has been described as a "pleasing score" for a musical about three children and a "stranger" they believe is Jesus! It premiered in Washington DC in 1996; but its New York debut was canceled, the entire show was rewritten, and it reopened in London in 1998 where it proved to be a modest success, (by Webber standards) and enjoyed a 2 1/2-year run. It's a smooth, luscious arrangement with an interesting solo string melody line.

"Faraway Music" is a bit more up-tempo, and features a very realistic piano and vibe combination, and a tasty rhythmic beat. "Joanna" has interesting har-

monic progressions, and segues into the 1964 Dusty Springfield hit, "You Don't Have to Say You Love Me." "Roulette" is a cute, cheery novelty number in which a flute and soprano sax conjure up a picture of the metal ball circling a spinning roulette wheel. OK, so the first five-numbers may not be familiar to most of us, but surely everyone will immediately recognize Frank Mills' charming "Music Box Dancer." Mills was a Canadian "cocktail lounge" pianist when he wrote and recorded this tune in 1973. But nobody seemed to notice it, so, to stay afloat financially, he had to become a taxi driver. Five years later it suddenly became a worldwide hit, and we assume he finally could give up his daytime job! Phil gives this simple tune a remarkable number of variations in his lengthy arrangement.

Another melody rarely played today is next. It's the famous Three Suns composition—and their theme song—"Twilight Time." The group was formed in 1939, and their accordion, guitar, organ combination remained popular until 1965. (One of the most unusual theatre organ LPs ever released featured the Three Suns with Ray Bohr playing the New York Paramount Wurlitzer. That disc, *Midnight for Two* on RCA LPM 1333, was reviewed in the Spring 1957 issue of the ATOE Tibia.) Phil doesn't attempt to imitate their unique sound, but his arrangement features the vibraharp, sax, and oboe. "The Girl From Corsica" is a haunting, slightly Italian,

CONTINUED ON PAGE 36



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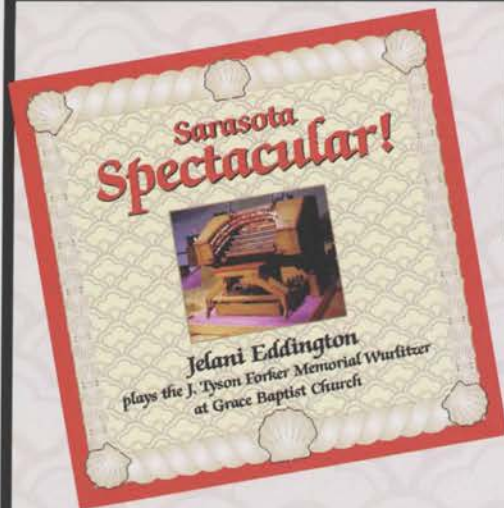
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Closing Chord

Ronald David Musselman

1948–2003



His family, friends, and ATOS suffered a horrendous and shocking loss with the passing of Ron Musselman on December 22, 2003. About ten days earlier, Ron had broken his ankle, and had surgery on the fracture the Friday before he passed away. Death was due to an embolism. He would have turned 56 on January 8.

This writer first met Ron and his wife Karen in late 1977—just yesterday. We instantly became fast friends. During these days, Ron was an on-air announcer for KKNU FM in Fresno. He had a rich, sonorous voice that continued to be heard right up to the end. Ron left commercial radio in the mid-1980s, but has continued to be a radio presence with his “Pipe Organ ShowTime” which was well over 20 years on the air at his passing.

A close friend of George Wright, Ron, our wives, and myself made many pilgrimages around the state to hear GW. George took a special delight in his friendship with Ron. Ron always intended to write a biography on George, but, alas, that has now perished.

Ron was always known as a ‘character’. During the early days of the Fresno local Sequoia Chapter-ATOS, Ron and this partner in grime added various antics to chapter concerts. This all culminated (thankfully?) in a Lew Williams concert at the 1990 Regional Convention in Fresno when Ron and I were “drafted” by Lew to be his swamp-laden bullfrogs in his one-and-only arrangement of “Chloe”. For several hours, our respective wives did not want to be seen with either of us after that “demonstration”! The two bullfrogs regularly got into similar trouble.

In the early 1980s, Ron started “Pipe Organ ShowTime” on Fresno public radio KFCF. Ron did a splendid 3-hour show during those years, often including interviews with artists and others along with hours and hours of theatre and classical organ music. In time, with the advent of computers as home equipment, the program went on audio stream <http://www.kfcf.org/> and could be heard worldwide. This

once per month, 3-hour program logged literally hundreds of hours of program material. KFCF station engineer Rand Stover sponsored the program. At Ron’s memorial service on January 2, Rand told me the program would likely continue in some format, hopefully still on every fourth Sunday evening.

Ron became interested in the theatre pipe organ when, as an 8th grade student, his family took him from Bakersfield to the “big city” to hear George Wright’s farewell concert at the late, lamented San Francisco Fox Theatre. Ron, like many others, never got over the useless destruction of a building



that should have lasted 1000 years.

Ron’s interest in the theatre organ was reborn in 1977 when he heard Dick Cencibaugh playing Fresno’s Pizza and Pipes 3/23 Wurlitzer (now due for installation in the Colonial Theatre in Phoenixville, PA). Rarely did a week go by where Ron and this writer didn’t sit in to soak up the Wurlitzer-generated music played by Cencibaugh, Ron Titus, or Don Croom. Every once in a while, Tom Hazleton or Larry Vanucci would treat us to visits.

This interest eventually led Ron, myself, and “Pete” Sweeney to found the Sequoia Chapter. During these early days of that chapter, things really took off with concerts and programs at the Warner Theatre 4/14 Morton, Pizza and Pipes, and, in 1988 with the donation from Ruth Villemin Dresser of the 2/10 composite style 216 Wurlitzer installed as a chapter project in the Fox Theatre, Hanford, California. I will never forget the afternoon when Ron stopped by our



house, and heard the little 2/3 piano-console Wurlitzer for the first time. I found him standing on the walkway in front of the house with tears in his eyes. He assured me the tears were from hearing the *soul* of one of Wurlitzer's tiniest pipe organs and not my playing. . .

Ron was always a gifted graphic artist. He came up with the idea to initially do pencil drawings of the SF Fox Theatre. This eventually expanded to include color drawings of not only the big Fox, but also the Detroit Fox, Hanford Fox, Monterey State, and numerous other theatre interiors. Ron's magnum opus is a large format drawing "View from the Summit", the George Wright finale at the Fox in 1963. I can tell you, having never been in the big Fox, this drawing is as close as many of us would ever get. You get the feeling you are there, seated in the top of the balcony soaking up the unique combination of Wright and the 4/36 Wurlitzer.

(From Center Clockwise)
Ron, Karen Musselman,
Jeff Barker, Jane DeLay,
Nelson Page, and Tom DeLay



Ron became Sequoia Chapter president for a period of time. He felt very ill at ease in this job. Ron was a behind-the-scenes man. Ron emceed several concerts with his fine speaking voice, hating every minute of being in the spotlight. In time, Ron was able to get behind the scenes again as the official ATOS convention reviewer for Theatre Organ. Ron's reviews have become legendary in this organization. It also afforded him to see and hear theatre organs across the country. I can assure you, Ron was as excited with every new convention "job", as he was the previous. Ron also wrote liner notes for various theatre organ artists. Ron considered it a great pleasure to be asked to write some liner notes for George Wright's "Premier" recording at the Oakland Paramount. Ron never tired of hearing his favorite instrument. Over the years, he developed a very critical ear for the instrument and artist—but never, did he allow nastiness to enter any of his reviews. With the "ear" Ron developed, he could have been a very successful organ finisher by listening and critiquing from the console.

The death of Ron leaves us all in absolute shock. For me, the loss of Ron is tantamount to Hope losing Crosby, or Laurel losing Hardy. I know I speak for his legion of friends in his church, theatre organ societies, and family: The likes of Ron will not pass this way again. As a note read from his wife Karen said at the end of his memorial service, "See you soon." Indeed.

In addition to his wife Karen, Ron leaves his 24-year-old son Jonathon.

Tom DeLay, Salinas, California



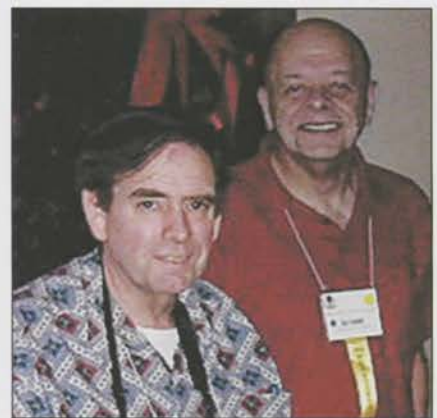
Remembering Ron and Reminiscing...



It was always with a sense of significant anticipation that I would await the appearance of an ATOS convention review by Ron Musselman in our journal. There was never a doubt that it would include a number of delightful morsels! I was never disappointed.

Ron's reviews were, at once, both synopses and quite detailed descriptions. They were always sufficiently conversational to engage the reader, and they invariably employed such descriptive imagery that a person who was present at the event was enabled to relive it. Even those who had not been there could nearly feel that they had been. His reviews were always exciting and substantive. Even when using one of the common, even over-worked, descriptive adjectives, Ron never left the reader without an explanation of what he meant by it or why he used it. Almost no aspect of an event—venue, atmosphere, instrument, artist, program, or whatever—was immune from his scrutiny and descriptive prowess, nor from his camera.


Ron was also a remarkable graphic artist. All who have viewed them has praised his pictures of the interiors of his historic theatres. Some of our members are fortunate enough to have one or more of them proudly displayed in their homes. Ron's knowledge of theatres, theatre organs, and related music was simply incredible. That is abundantly evident to anyone who reads one of his reviews and to anyone who ever spoke with him about those subjects. His contributions to his



local Chapter and the theatre organ world in general will long be remembered.


We are indeed thankful for Ron and his contributions; we will miss him greatly. And we will likely chuckle each time we recall his asking if anyone had seen his notes or a roll of film that had been misplaced.

Fr. Gus Franklin

 I guess it was his hands . . . something so simple, yet so extraordinary. To see him he looked like any one

of us yet, looks can be deceiving for Ron Musselman was a unique individual. One moment he could revel in all sorts of hilarious bathroom humor, and in the next bring you to tears explaining in the greatest of detail his dream of creating the definitive George Wright biography . . . yet it was his hands that revealed his soul to all of us. His writings, most recently as the ATOS correspondent covering the conventions, were nothing short of brilliant. As he wrote, his love of all things theatre organ flowed through his fingers and onto the written page in a way that impressed both professional and enthusiast alike. Never selfish, never with an agenda, Ron's writing was full of love and wonderment for the thing that he loved most, the pure excitement of listening to great music. Yet it was his hands . . . that could also create amazing works of art, especially those of great theatres like the Oakland Paramount and of his beloved San Francisco Fox. I miss my friend, and reflect often on his quiet greatness. Through his hands he reached out and touched all of us, and now his hands have touched the face of God.

Nelson Page

 Ron was an enthusiastic supporter of the theatre organ. His numerous writings reflected his love of the instrument, its performers and music. He was also a talented graphic artist. It was my pleasure to have worked with Ron several years ago when he created the cover drawing for my "From Shore to Shore" recording on the Plummer Auditorium Wurlitzer. He was honored to be asked to contribute his work to the project . . . I was honored that he




agreed to do it. That was Ron though—humble about his abilities.

Ron was particularly fond of the San Francisco Fox Theatre and its Wurlitzer, and he created several beautiful drawings to commemorate that magnificent theatre and organ.


He was sincere and dedicated, and perhaps more importantly, a genuinely kind human being without pretension. He could be moved to tears by a beautiful theatre organ performance, and was not afraid to show this 'softer' side so many men would never dare to show. We have lost a truly kind and gentle soul, a man who always had a smile and a kind word to share with others. He will be greatly missed and shall not be forgotten.

Chris Elliott

 Having known Ron for over 25 years I am going to miss him very much. For about the past two years we have been meeting once a week for a men's prayer breakfast. We have had many wonderful conversations and his knowledge of the pipe organ (both Theater and Classic) was truly amazing.

He was such a fun person to be around and he was always complimentary and courteous to me and everyone else that he was with. He had such a love for music I always enjoyed hearing his comments on whatever we were listening to. I am sure that he is in heaven looking for the largest pipe organ there and he is thoroughly enjoying it. My prayers are with his wife Karen and his son Jonathon in this time of great loss.

*Ron's friend,
Ron Titus
Fresno, California*

 Every once in a while you encounter someone who has the ear and sensibilities of a musician even though they do not play. Ron was one of these people. He would hear, appreciate and recall details of an arrangement and performance that I think even many folks who do play would miss. This skill plus a fine ability to put his thoughts into writing made for the gist of his terrific reviews of theatre organ performances.

Unless he was hearing a really egregious performance, Ron would not cast a negative impression on the artist or instrument. Even talking to him privately, when one may occasionally say, "Come on Ron, what did you really think about 'xxxx'?", he was very reluctant to cast stones. His version of a negative take, on nearly anything 'theatre organ', was a diminished enthusiasm. Not only would Ron not go negative, he seemed to love the theatre organ too much to say or write anything even in a neutral context.

To read his article in "Theatre Organ" on traveling from Bakersfield to "The City" and attending George Wright's San Francisco Fox Farewell concert is to read one of the most magically evocative descriptions that may ever be written about a theatre organ concert.

Ron had an unqualified enthusiasm for everything related to the theatre organ, its artists, and its music. This enthusiasm and his willingness to talk to anyone about theatre organ and copiously write about theatre organ made him a terrific ambassador for everything we love about this process of harnessing wind to play music.

Randy Warwick
Bakersfield, CA

Although Ron didn't play the theatre organ, I was amazed by how he knew its tone colors and voices so well. I have tried to educate myself about the same, but have never been able to get it as well, and as completely, as he did.

Personally, Ron was a great friend. We had many long discussions about the organ, organists, audio recording technology, theatres and other subjects. I loved his enthusiasm and friendly, easygoing manner. He seemed to have neither guile nor ill will toward anyone.

Elbert Dawson
Martinez, CA

Ron Musselman: an eloquent author, enthusiastic supporter of theatre organ, knowledgeable listener of music, fine artist, and good friend. I have enjoyed some wonderful, memorable conversations over the years with Ron, meandering from this artist to that organ, and from this theatre to that installation. Each time we met at various concerts around the country, we picked up where we left off during our last visit—and interesting conversations they were. Ron always found something good in everyone and everything. His enthusiasm melted with his heartfelt love of theatre organ and the people and artists. Mix all that with his vast knowledge of the art form, and all of ATOS benefited from his thoughtful, detailed reviews of conventions and concerts.

Here was a man who enthusiastically cheered all of us artists on, yet he himself had so much beauty to offer through his own artwork. Two of Ron's drawings hang in my music room at home. One is of the Oakland Paramount Theatre, and the other The Last Farewell—the San Francisco Fox Concert with George Wright. I love Ron's work. I have looked at them quite often this past week, shaking my head at yet another passing of a friend that came all too soon. He wrote a letter to me soon after the Pasadena Convention—the first time I had really seen his work: "I have never seen anyone else *look* at my art work the way you did. In that quiet, wordless moment, you radiated the most sincere, satisfying praise possible. I shall never forget it: all of the planning, work, love, tears and care that went into

that picture was being fully understood by someone, and that is something you cannot put a monetary value on." And THAT is what you did for all of us, Ron. You understood the planning, work, love, tears and care we put into our music. And you were a true friend. And, no, you certainly cannot put monetary value on something that is priceless.

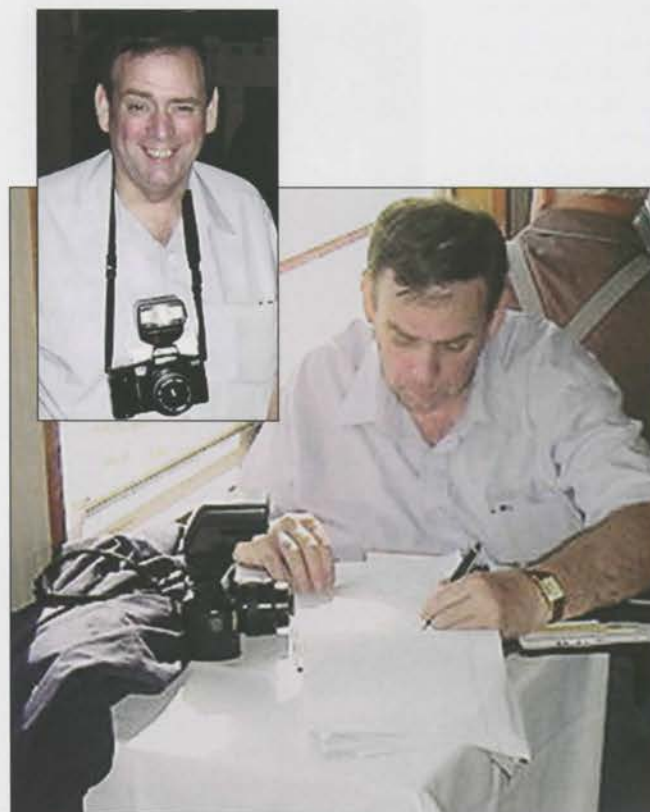
Donna Parker

I'll never forget Ron coming to me during the Regional here in Wichita with his assessment of the New York Paramount Wurlitzer. He said, "I always thought you exaggerated what this organ can do. Now, having heard it, really, having experienced it, I know why you've always said what you say and you did not overstate the case by one scintilla!" I knew that here was a soul that really heard music for what its underlying purpose really is: the communication of souls beyond what is ever possible in words only. He was deeply moved by the same thing that has so deeply spoken to only a few.

Ron, I hope you and Jesse (Crawford) and Dan (Papp) can have a full discussion now of what makes a truly musical instrument.

I shall never forget you.

Michael Coup
Wichita, KS



The ATOS Marketplace

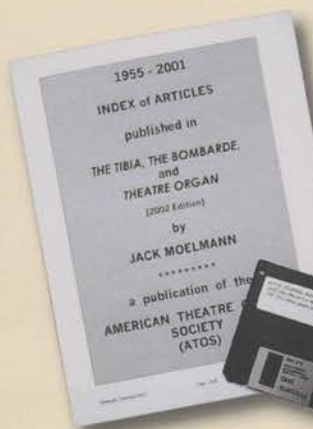
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An ATOS Marketplace Order Form is printed on the mailing cover of each issue of *THEATRE ORGAN*. The prices listed are postpaid for all orders shipped within the U.S. There are additional shipping charges for items sent outside of the U.S. VISA and MasterCard are accepted.

THE FOLLOWING ITEMS ARE FOR SALE THROUGH THE ATOS MARKETPLACE

BACK ISSUES OF THEATRE ORGAN—\$4.00 EACH (Add \$2.00 for each issue shipped outside of the U.S.)

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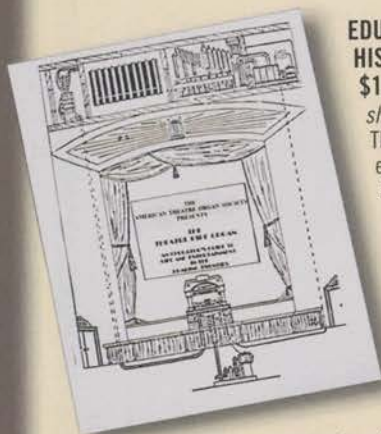
This publication is a must for anyone interested in the history of the theatre pipe organ—the manufacturers, the organists, the technicians, the venues, etc. The index is available in printed form or on computer disk.



EDUCATOR'S GUIDE TO TEACHING THE HISTORY OF THE THEATRE PIPE ORGAN—\$10.00 EACH (Add \$5.00 for each guide shipped outside of the U.S.)

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

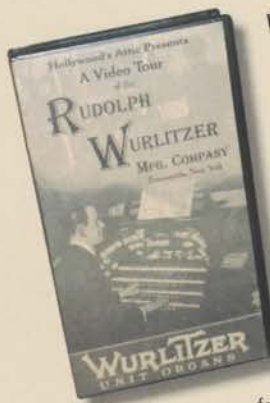
and two uniquely American creations that embody the very essence of life in the Roaring Twenties—the movie palace and the theatre pipe organ.



THEATRE ORGAN BINDER—\$14.00 EACH

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



WURLITZER FACTORY VIDEO—\$24.00

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

ATOS LAPEL PIN—\$3.00 EACH

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

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



ATOS SHOP NOTES—\$75.00 EACH

(Please write for International shipping charges.)

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.

Volunteer Technician Award Call For Nominations

This Award is intended to give recognition to a nonprofessional volunteer who has made significant contributions to the installation, restoration, preservation, or ongoing maintenance of at least one theatre pipe organ which is (1) located in an *essentially* public venue, and (2) owned by, maintained by, or in some other way related to an ATOS Chapter.

The recipient of this Award...

- Is a nonprofessional (i.e., not paid for services) volunteer technician
- Is an ATOS member
- Has demonstrated competence in working on this (these) instrument(s)
- Works amicably and cooperatively with organists and other volunteers and technicians
- Recognizes his/her own technical limitations
- Seeks competent professional technical direction as needed

Any ATOS member may nominate someone for this award to the Chair of the Technical Committee, by submitting the following information...

- Name of nonprofessional volunteer technician
- Description of the contribution this person has made in the installation, restoration, preservation, or ongoing maintenance of the organ(s)
- Description of organ(s) with identification of owner, maintainer, and any other relevant information, including the Chapter's relation to the instrument(s) if it is neither owned nor officially maintained by the Chapter
- Endorsement of the nomination, by Board of Directors of the Chapter involved
- Name(s) of house organist(s), if any
- Names of professional artists, who have performed on this organ during the previous twelve month period, if any

Nominations (*postmarked not later than May 1*) should be submitted to:

Jim Stemke, Chairman

ATOS Technical Committee

408 Courtland Court, Schaumburg, Illinois 60193-1456

The recipient of this Award will be announced, and a plaque presented, at the Awards Ceremony during the Annual ATOS Convention.

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

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

... Have Fun!



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Pop Organ Workshop

By Bill Irwin



DARK EYES

(A Concert Arrangement For Chord System Organists)

Attention Chord System Organists: When is the last time you were offered a concert arrangement written specifically for Chord System players? Have you ever seen a chord system (melody and chord symbols) concert arrangement? I don't recall seeing any. If you are able to read and play a single note melody accompanied by chords (suggested by chord symbols), in a variety of accompanying rhythms, you will love this arrangement. It's one of several advanced arrangements for chord players in my book "Rhythms And Solos Around The World." I am going to reissue the book and make it available to my readers.

In my articles, I intend to take care of the various levels of both traditional readers and chord system players. The music in the previous session was aimed at moderately Intermediate traditional readers. This issue, the music is for Intermediate to Advanced Chord Players. In the next issue, I'll offer a challenge to the Advanced Players with a "finger buster" called "The Chase", from my Silent Screen Suite.

Let's analyze and discuss the arrangement of "Dark Eyes"...

First Movement, Key and Time Signatures, Chord Progression

In the Key Signature (the space between the Treble Clef and the 3/4 Time Signature, there is 1 Flat, Bb, theoretically indicating the Key of F Major, in which every "B" note is to be played as "Bb". However, "Dark Eyes" is written in the Relative Minor Key of D Minor. Those of you familiar with basic chord progression, based on steps of the Major or Minor Scales, will find the expected I Minor, V7 and IV Minor chords of D minor, A7 and G Minor. (Want more information about Chord Progression? Ask me.) . . . In Time Signatures, if you know that the top number indicates the number of "beats in a measure" (a measure is a group of notes separated by bars) and the bottom number indicates the type of note that is given one full beat, you are able to tell me that the first section of the piece is played in 3/4 (Three Four) or Three Quarter Time, i.e. 3 beats in a measure and the quarter note receives 1 beat. 4/4 Time is the most popular Time Signature in modern, popular music. (If you are not able to explain 4/4, 5/4, 3/8, 6/8, 9/8, 12/8, 2/2, 3/2, etc. I suggest you ask your teacher, or ask ME for the explanations.)

Rubato, N.C. (Tacet/solo), Pick-up and Fermata

For Chord System players, I wrote "Without Rhythm" or "Without A Steady Beat". The musical term is Rubato (Roo-BAH-toh). This dramatic way of presenting a melody, is typical of a concert presentation and gives players ample opportunity to express themselves, in both phrasing and dynamics (loud and soft) in the music. To sound authoritative, play fairly loud and use a strong, clean attack as you play the various R.H. "pick-up" single notes N.C. (No Chord, or Without Accompaniment) also called Tacet (TA-sit) or Solo. . . . Pay

attention to all the Fermata signs, called a Long Pause or Indefinite Hold (a semi-circle over a dot). In measures 2, 4, 6, 8, 10, 12, 14, while the R.H. is holding the melody note from the 3rd beat of the preceding measure, both the R.H., and the L.H. will add the indicated accompanying chord, plus the Root (name) of the chord on a Bass Pedal. Then hold all notes as long as your musical taste dictates. Following each pause, notice the two diagonal lines (//) which indicates a complete "Lift" or "Breath" . . . a moment of silence. (Lift the R.H. completely before playing the following notes.)

Second Movement, Violin Solo, Staccato and Legato

In the second movement, a suggested Violin Solo, the dots over and under the melody notes, indicate that the notes are to be played Staccato ("short, quick and disconnected"). However, this is optional and the player may choose to perform the Violin Solo Legato (in a smooth and connected manner). Pay attention to all fingering. If you find any fingering to be awkward, change it. If you do change the fingering, white-out the original fingering and write in the new fingering. Don't leave the original printed fingering there to confuse your brain, making you choose between playing the original or the new fingering every time you read the music. Always try the original fingering first before choosing your own. If you wish to use an accompanying Auto Rhythm, choose a Waltz or 3/4 Time rhythm. Start the rhythm at the beginning of Measure 19, after the Rubato pick up notes in Measure 18. If you play rhythmically through Measure 34, stop the rhythm on the 3rd beat of the Measure. If you decide to Ritard (slow down) in Measure 33, stop the Auto Rhythm at the beginning of the Measure.

Third Movement, Time Signature Change, Up Tempo, Ending

When the Time Signature changes to 4/4 in Measure 39, if you plan to use Auto Rhythm, change the 3/4 Time Waltz Rhythm to a 4/4 Time Fox-Trot Rhythm with your Right Hand when you change the Registration, as indicated. The Left Hand and Bass pedals will be holding the chords in the four measure interlude. It is also advisable to increase the Tempo (speed) to hear the true effect of the embellished melody. Most of the material in the final chorus, is repeated in a two measure pattern and is easier to play than it appears at first glance. Always practice slowly until your subconscious mind grasps the structure and then practice faster and faster until you can perform the 3rd movement faster than necessary. Later, when you reduce the speed, it will seem much easier in comparison. Immediately after the R.H. plays the final chord (in the next to last measure), use your L.H. to increase the volume in the Bass Pedals, before the L.H. plays the descending 1/8 note triplets on the Upper Manual. . . . After the L.H. plays the 1/8 note triplet on the 4th beat of the Measure 53, move the L.H. to the Lower Manual to play and hold the D Minor chord on

the 1st beat of Measure 54. The Left Foot will play Pedals A and D as quarter notes, on the 3rd and 4th beats of the final measure. Hold the final chord and pedal indefinitely, at full volume. End by releasing all notes rapidly, from the top down, so that the rich, deep Bass is the final sound heard

Rhythm Accompaniments and Simple Sustained Counter Melodies

In my book "Rhythms And Solos Around The World," there are **Sixty** varieties of rhythm accompaniments for several Time Signatures and they are all shown in symbol form for the non-bass clef readers. In accompanying both the 2nd movement, the Violin Solo (3/4 Time) and the 3rd movement, the Full Organ section (4/4 Time) in "Dark Eyes," the busy R.H. suggests the use of the simple rhythm accompaniments of 3/4 Time "Oom-Pah-Pah" (Pedal, chord, chord) and the 4/4 Time of "Oom-Pah-Oom-Pah" (Pedal, Chord, Pedal, Chord) alternating the Bass Pedals between the Roots and 5th Steps of the accompanying chords. . . . To enhance the accompaniment, try using "Simple Sustained Counter Melody Notes" by holding down the bottom notes of the L.H. chords, while the other fingers of the L.H., play the balance of the chords as "after-beats" on either counts 2 & 3 in 3/4 time, or counts 2 and 4 in 4/4 time.

The Ending

After your Left Hand plays and holds the D Minor chord on the Lower Manual on the 1st beat of Measure 54, the Final Measure, (Bass Pedal Note D is Optional on the 1st beat of the measure), the only movement is the Left Foot playing the Bass Pedals A and D on the 2nd and 3rd beats. Then all three parts are held at the loud volume for as long as your musical taste dictates. To add a little "color" to the Ending, you might wish to try using a Bass Pedal Glissando between the A and the D Pedals. For the "Gliss", tilt your Left foot slightly to the right on the A Pedal and, keeping the left edge of your shoe above the Bass Pedals, slide your Left Foot down to the final Bass note D. Use moderate strength on the Pedals to minimize friction.

I hope that practicing and learning to play this advanced arrangement for chord players will give you pleasure, and a great sense of accomplishment.

FOR ADVANCED CHORD PLAYERS

Substitute a 9th Chord for an Original Minor Chord

To enhance an original Minor chord in progression, substitute the 9th chord built on the Root that is a fourth interval higher than the original Root (or think of it as substituting the 9th chord of the following Root around the Circle. (Do you use a Circle of Fifths or a Circle of Fourths? I prefer the Circle of Fourths. Want to know why? Ask me.) If you change the ordinary Minor chord to a Minor 6th chord, (adding the 6th step of scale, one whole tone higher than the 5th step) you simply move the Root a 4th interval higher and you have the 9th chord substitution! Here are some examples of the substitutions in the five most popular keys of C, F, G, Eb and Bb . . . Fm6 = Bb9; Bbm6 = Eb9; Cm6 = F9; Abm6 = Db9; Ebm6 = Ab9. Try the substitution in Stardust, Moonglow, After You've Gone, Dream, Georgia, White Christmas, etc. The substitution is especially useful when a major chord changes to a minor chord on the same Root. Ex: C to Cm . . . use C to F9. Use the substitution in I-Iv-m-I endings . . . i.e. C, Fm, C . . . F, Bbm, F . . . G, Cm, G, etc. (Do you understand the use of Roman numerals in Chord Progression? If not, ask your teacher or ask ME.)

LOWER LEVEL PLAYERS AND BEGINNERS

Position at the Console

If you get tired or experience leg cramps or back pain during your practice time, it is robbing you of progress in your ability to play the organ. **Position At The Console** is extremely important for **all** players at any level. Ask your teacher to discuss **Position At The Console** for both console and spinet players . . . or ask me to show you how I teach my students to sit at the organ to avoid aches and pains and to increase accuracy in playing the bass pedals.

Traditional Players (Readers) At All Levels

Some **Do's** and **Don't's** include: **Do** wear single lens reading glasses (if necessary) at the console. **Don't** wear bifocals. **Do** wear organ shoes. **Men: Don't** wear shoes with wing tips and heavy soles. **Women:** Avoid high heels. **Do** pay attention to your seating position. **Don't** start to play until you've checked to see that you are in the same position on the bench in relation to the bass pedals. Missing pedals and registration changes usually indicates poor position. **Do** sit close enough to the manuals for both ease of changing registration and to avoid back strain. **Do** sit balanced on the bench. (To check balance, can you lift both feet off the pedals at the same time?) Note: If you have some **Do's** or **Don't's** that have helped your playing, send them in to me. We'll share them with others and I'll give you the credit.

Asking Questions Is A Great Way To Learn

If you don't think you are making enough progress in learning to play the organ, perhaps you just don't ask enough questions. Performers do not have to explain or justify what, how or why they do something at the console. Performers just play. If you like their playing, you attend their shows and buy their recordings. If you don't, you won't do either and the performers soon realize they are not pleasing you. However, teachers **do** or **should** have to explain and justify what and why they teach, write and play as they do.

The only way you will receive the full benefit from a lesson, is to question everything, I mean every little thing you don't understand. If you don't understand the music notation, how to count, every sign or term on the page, etc., you shouldn't be attempting to perform the song or arrangement . . . and that applies to all levels of both traditional reading and chord playing.

If your teacher doesn't encourage you to phone between lessons if you encounter a problem, write down your questions in your assignment book (you **Do** have an assignment book, don't you?) and ask your teacher at your next lesson.

When I'm conducting a Workshop, Seminar or Clinic, I don't feel I'm really reaching the audience until the group starts to ask questions. When you **know** or become aware that you really **don't** know or completely understand everything about what you are studying, drop any false pride and question everything about the subject that you don't understand.

Send me your questions with your name, state or country. Don't wait. I want to hear from you. Contact me by E-mail: irwin@atos.org or Postal Mail: 7864 East Natal Ave., Mesa, AZ 85208-6161, USA. Visit my Web Site: <http://theatreorgans.com/uk/irwin/>

A special thanks to Pat Stacy, in Dorset, England, for her engraving work with "Dark Eyes."

In our next Session, try the challenge of an original novelty titled "The Chase" from my Silent Screen Suite. Until then . . . 'Bye now.

Bill



Dark Eyes

Electronic and Pipe Organs
 Upper: Full Organ, 16', 8', 4'
 Lower: Flutes & Strings, 8', 4'
 Pedal: 16', 8'
 Trem: On Full (Off, Optional)

Russian Folk Song
 Arranged by
 Bill Irwin

Drawbar Organs
 Upper: 60 6669 878
 Lower: 00 8856 542
 Pedal: 8-6
 Trem: On, Full (Off, Optional)

Without rhythm
 "Concert Style"

Musical notation for measures 1-10. The score is in 3/4 time with a key signature of one flat (B-flat). Measure 1 starts with a first ending bracket. Chord markings include N.C., A7, Dm, Gm, and Bb7. Fingerings are indicated with numbers 1-5. Performance instructions include 'Loud!' and 'N.C.' (No Chords).

Upper: Violin 8'	Upper: 00 6687 665 (Violin)
Lower: Flutes & Reeds, 8', 4'	Lower: 00 8765 423 (Diapason)
Pedal: 8'	Pedal: 6-8
Trem: Off or Vibrato	Vibrato: On, with Delay

Musical notation for measures 15-19. Measure 15 includes a rest for the upper part. Chord markings include Dm, Gm, Bb7, and A7. Performance instructions include '(Violin Solo)' and '(with a steady beat)'.

Musical notation for measures 20-24. Chord markings include Dm and A7. The notation features complex fingering patterns and slurs.

Musical notation for measures 25-29. Chord markings include Dm and Gm. The notation continues with complex fingering and slurs.

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Dark Eyes (cont'd)

Page 2

30 **A7** **Dm**

D (ζ) **A** **D**

(Bass Pedals)

Upper: Full Organ, Brilliant Upper: 66 8878 778
 Lower: Flutes, Strings, Reeds Lower: 00 8555 544
 Pedal: 16', 8' Pedal: 8-8
 Trem: On, Full Trem: On, Full

35 **B \flat** **Gm** **B \flat 7** **A7** **N.C.** **A7**

(Slower) **Fast as possible!** (with a steady beat)

40 **Dm** **A7**

44 **Dm** **Gm**

48 **Dm** **A7**

52 **A7** **G7** **E \flat 7** **N.C.** **Dm** **N.C.**

Louder Loud! Slower **A** **D** (ζ)

(Bass Pedals)

Journal of American Organbuilding

Quarterly Publication
of the American Institute
of Organbuilders

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

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

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FOR THE RECORDS

CONTINUED FROM PAGE 22

somewhat languid, light classic which is followed by a medley of another Italian delicacy, "Romantica," and "Love Me With All Your Heart" which came from South of the Border about 60 years ago!

And now we come to this disc's appropriate title tune. It's Richard Rodgers' luscious, "The Sweetest Sounds." This is the hit song from the 1962 musical *No Strings* which was the first of several Broadway shows Rodgers wrote following Oscar Hammerstein's death! Over the years Rodgers and his lyricists Lorenz Hart and Hammerstein introduced many innovations to Broadway musicals. But *No Strings* was quite possibly Rodgers most revolutionary! This time Rodgers wrote his own lyrics. Also this musical concerned an interracial romance, with Diahann Carroll and Richard Kiley as the stars. In addition the actors themselves moved the scenery, there was no overture, the surprisingly small eight-piece orchestra was composed only of brass, percussions, and woodwinds (no strings except for a harp,) and they were on stage rather than in the pit. Finally, since Benny Goodman was not available, the noted big band arranger Ralph Burns did all the orchestrations! Although it wasn't as successful as his earlier musicals, *No Strings* had a respectable run of 580 performances and, for those who might be interested, the original cast CD is available on the Broadway Angel (EMI) label.

The delightful "Spanish Harlem" features an excellent marimba and a touch of Hammond voices, while Stravinsky's stunning "Romance" (from his compete score for the 1955 Russian film *The Gadfly*) solos the Technics' viola/cello voices. British orchestra leader Edmundo Ros was best known for his rhythmic Spanish music. Phil's interpretation of his "Coronation Samba" sounds as if it's being played by Herb Alpert and the Tijuana Brass! Then we're off for an exotic seven-minute visit to Ketelby's quite descriptive "In a Persian Market." Today we know Phil's next selection as "Morning Has Broken," but its melody comes from a traditional Scottish folk song.

Composer Jack Strachey may not be a well known name in the U.S., but his subtle, alluring "These Foolish Things" certainly should be for just about every

singer in the world has recorded it since it's introduction in the 1936 London musical review *Spread It Around*. Phil's final number is a bit of a surprise in this otherwise light, relaxing program of luscious melodies, for it's a whirlwind version of Bach's "Tocatta in D minor"—minus the fugue! But, be assured the Technics' array of classical voices handles it quite nicely. This album may be a bit different, but it's a disc that electronic organ buffs will find is a musical delight in every way. Ordering information can be found on the Internet at <http://www.philkel.sall.co.uk>

SUNDAY AT 2

Carol Williams



If you live in Southern California you'll surely be aware that at 2 o'clock every Sunday afternoon you can enjoy a free one-hour pipe organ concert on the magnificent 4/73 Austin in San Diego's beautiful Balboa Park. But, since these concerts began in 1915, did you realize this wonderful musical tradition has been going on for the past 89 years? When San Diego began planning an Exposition to celebrate the opening of the Panama Canal, John D. Spreckles (of the Spreckles Sugar family and one of San Diego's founding fathers) presented the "City by the Silver Gate" with the gift of an organ, a pavilion to house the instrument, and an endowment to maintain the organ and provide for a resident organist to play it! Although the liner notes provide a brief history of the organ, we'll just add some interesting information from an article in the February, 1963 issue of *The Console Magazine* which was written by Douglas I. Duncan—who was the Civic Organist from 1957 to 1978—and to whom Ms. Williams has dedicated her recording.

"An outdoor organ had never been erected anywhere before, and several organ builders declined to undertake the contract ... at length the firm of Austin Brothers of Hartford, Connecticut agreed to install the organ ... The instrument ha(d) 52 ranks and 59 speaking stops ... 'Twas the night before the New Year, the final hours of 1914 ... (w)hen an old friend of J. D. Spreckles, the distinguished organist and composer, Dr. Humphrey J. Stewart, had the honor of playing the superb instrument that memorable first night and continued to give daily concerts for years afterwards ... (18 years later Stewart retired and) Royal Albert Brown served as official Civic Organist from 1932 ... until his death in August, 1954." The liner notes give the organ's current specifications, and even indicate the year each new rank was added to bring it up to its current total of 73. Surprisingly there is a "floating" division of five Tibia ranks and four more Tibia ranks in the other divisions. But—with one exception—these voices are more like Flutes than Wurlitzer Tibias.

Carol's liner notes tell us "The Sunday afternoon programs are designed to tempt the listener into the world of the King of instruments, and this CD is aimed to be a typical Sunday afternoon program in the Park." Indeed it is, for this 69-minute concert runs the gamut of music from J. S. Bach to Aaron Copland along with a sprinkling of pop tunes from the 1920s, '30s, and '40s! There are 2,400 seats in the Organ Pavilion area, and as the liner notes state, the organ's

"Hearing range (is) throughout the entire 1400 acres of Balboa Park." On this disc you have a front row seat, for the organ was recorded rather close-up which gives it a very satisfying stereo separation. And, of course, it's missing the occasional whooshing sound of jet planes landing at nearby Lindbergh Field that you sometimes hear during a live performance.

Carol opens with the spirited "Spanish Military March" written by San Diego's first Civic Organist, Humphrey J.

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Stewart, and follows that with Stewart's . . . "magical" "Under the Stars"—a piece that fits the atmosphere of the Pavilion so well . . ." San Diego's second Civic Organist, Royal Albert Brown wrote her next selection, "Fanfare," which Carol tells us ". . . was written for the opening of the live broadcasts that came from the Park—although short, it displays the pungent reeds of the fine Austin." Tchaikovsky's ever-popular "Waltz of the Flowers" is followed by Aaron Copland's gloriously gutsy "Fanfare for the Common Man." If you are unfamiliar with this modern classic composition, you might be fooled into thinking the opening drum beats are an introduction to a "choo-choo" number—it's not, as "Fanfare" was written in 1942 for percussions and trumpets! Organist Edwin Lemare's "Sunset" is a serene mood music delight, while Nicolaus Bruhns' "Praeludium in e" is a bright, energetic fugue. Carol's single Bach selection is J. Stuart Archer's organ transcription of the lovely "Aria" from his *Suite in D* which you'll surely recognize by its more popular title, "Air On the G String."

Carol's varied Sunday afternoon pro-

gram continues with Max Reger's rather radical, but emotionally powerful, "Dankpsalm" which features some of the Austin's mellow, smooth voices before building up to the remarkable finale that adds all this organ's fiery reeds. Henry Purcell's 17th Century baroque masterpiece, "Trumpet Tune and Air" is followed by a refreshing different Sidney Torch composition. It's his jaunty orchestral novelty, "On a Spring Note" in which Carol solos one of the organ's lushest Tibias! (Torch fans are again reminded that 17 of his finest compositions and orchestral arrangements, played by the BBC Concert Orchestra, can be found on Marco Polo's 78-minute CD #8.223443.) If you happen to be a fan of the swinging pianist George Shearing, Carol's next selection will delight you for it's his fully theatrical arrangement of "Amazing Grace" which features this Austin's smooth strings and some intriguing chord progressions, that are a glorious relief from the usual whining bagpipes!

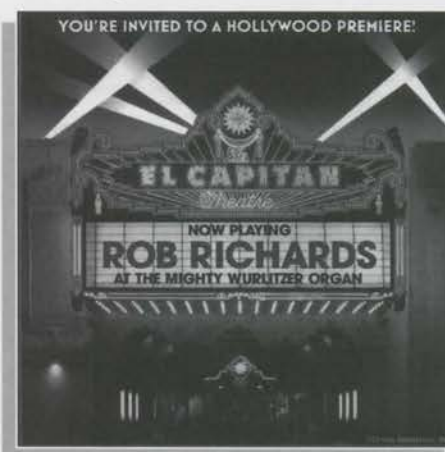
Now it's Ricky-tick time with Jesse Green's novelty number, "Flapperette" which has some choice solo flute voices

and a light toe-tapping beat. It's a charming sparkler! Next, the trumpets and bass brass get a stimulating workout on the spirited march "Under the Double Eagle." In another stunning contrast, Carol's next-to-closing number is a lush, slightly jazzy, unbelievably theatrical arrangement of that Big Band tune "Moonglow." Her final selection is Widor's finger-busting, all stops out "Toccatina" from his *Symphony No. 5*. WOW! The Spreckles Austin may not be your usual "cup o' tea" but Carol Williams' Sunday at 2 program is Highly Recommended! Compact disc only for \$20.00 (postpaid) from Spreckles Organ Society, 1549 El Prado, Suite 10, San Diego CA 92101-1661.

ROB RICHARDS "NOW PLAYING" AT THE EL CAPITAN THEATRE

Reviewed by Steve LaManna

It has been over 40 years since the last recording of the San Francisco Fox



organ. The concerts and recordings by the late George Wright are legendary. And, of course, tampering with legends (particularly within the Theatre Organ world) is very risky business indeed. When word spread that the Disney Company had acquired Wurlitzer Opus 2012, the naysayers' tongues began to wag. How would it sound? Could it ever be thought of as the same organ? Who on Earth would record it?

While I never had the chance to hear the Organ in its original home, I have experienced recordings of this remarkable organ. The landmark theatre and its acoustics are gone. But even in the El Capitan's 900-seat auditorium, this amazing Wurlitzer retains its unmistakable and immediately recognizable character.

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starring Hobart Bosworth, Jane Novak, & Wallace Beery, *plus* 1919 newsreel,
comedy, & cartoon. Accompanied by **Dr. Philip C. Carli**.

SATURDAY, JUNE 5 Charlie Chaplin/Harold Lloyd/Buster Keaton
festival including *The Kid Auto Race* (1914), *The Count* (1916),
Never Weaken (1921) and *Sherlock, Jr.* (1924).
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For more information visit the Rome Grand Theatre Organ Society webpage at:

theatreorgans.com/ny/rome/

COMING AUGUST 14 & 15: "Capitolfest" 7 features, 9 shorts—guest organists.

And the much smaller environment lends a marvelous intimacy to the organ, resulting in astonishing clarity and ear-tickling detail. The long wait for a new listen is finally over. The Fox organ is back! And the Hollywood premiere is "NOW PLAYING: Rob Richards at the El Capitan Theatre."

The signature sounds are all here: the three Tibias, the sassy English Horn, the velvet purr of four Voxes, the sensual Saxophone and Musette, and shimmering String ensembles. Now, we can hear the subtle interplay of color in even the most understated stop combinations.

The few changes made have been discreet and very much in keeping with the integrity of the original tonal design. The Robert-Morton "Muted Horn," the small scale Tibia with which George replaced the Solo chamber Tibia, is long gone. In its place is another Tibia from the Morton family, Richards' own Murray Harris redwood Tibia. The original Wurlitzer Lieblich Flute has been replaced by a superior Murray Harris set, sibling to the pipes Wright dropped into Concert Flute rackboards across southern California during years past. Additions to the organ include a "new" 37th rank (Wurlitzer Flute Celeste), a Ken Crome Symphonic Roll Cymbal and Wind Chimes.

Innovative recording and digital editing techniques were employed over 18 months, eight recording sessions, and over 200 hours of editing and mastering. This special souvenir package includes a ten-page booklet, loaded with pictures detailing the history of the organ in the Fox and El Capitan theatres, complete with chamber photographs and a glowing tribute to the late great George Wright.

Oh, yes... and then there's the music! Rob has designed this album for Disney fans as well as organ enthusiasts. No surprise there! But it's the type and quality of music that will keep you listening. Many of these tunes have never been recorded on organ, but should have been. It is a collection which shows off the tremendous range of the organ's capabilities... which is just what Rob intended.

We start with "Hooray For Hollywood," Rob's console-riser for nearly 4000 shows since 1999. He'd better get this one right, and he does! The organ explodes with color and a singular tightness of tonal regulation. It is a great way

to return, as if shouting "I'm Baaaaack!" The opening "string tune-up" is a nostalgic reference to George Wright's "Showtime" LP opening, recorded on this organ four decades earlier.

"Hurry, Mama! The Cartoon's On!" is an original George Wright composition. Never before recorded on a pipe organ, this piece was originally recorded by Wright on a Conn in the '70s. There are lots of Wurlitzer sound effects. Listen very carefully and you'll hear the original Wurlitzer Acme siren and Tuned Tympani! It's silent movie chase music with more than a touch of Keystone Cops.

"Tiptoe Through The Tulips" is a note-for-note recreation of the Wright in-concert rendition. Organ enthusiasts will remember his witty introduction: "... Good evening, and welcome to the Rialto Theatre. I am going to play a song for you now that you are possibly accustomed to hearing me play in the Jesse Crawford vein. Such is not the case tonight, as you will readily see, and hear..." And how!

"Forgotten Melody" is a most unusual multi-generational tribute: Rob, recreating George Wright, recreating Jesse

Crawford. On Wright's final CD, "Salon," George's playing of this haunting melody expressed pathos of gut-wrenching intensity. As Rob plays, too, his heart is obviously in the notes.

"The Whistler And His Dog" (1905) was included by former theatre organist Oliver Wallace in his orchestral score for the Disney cartoon "PLUTO'S QUIN-PUPPLETS." Wallace was signed as a film composer by Walt Disney, who kept him busy for the next four decades scoring films.

"Tammy" was included for its namesake, one of the theatre managers at the El Capitan! It opens with the Murray Harris Lieblich Flute immediately followed by the Harris Tibia Clausa, and ends the same way (in reverse). The 60's tune gets a lovely harmonization with touches of the Crawford and Wright influences.


"Mickey Mouse's Birthday Party" is the first of several rare and charming 30's Disney novelty tunes. Filled with lots of cartoon sounds including the 16' Post Horn and color reed chatter, listen for the Wurlitzer French Horn solo at the end.

"Minnie's Yoo-Hoo" was Walt Disney's

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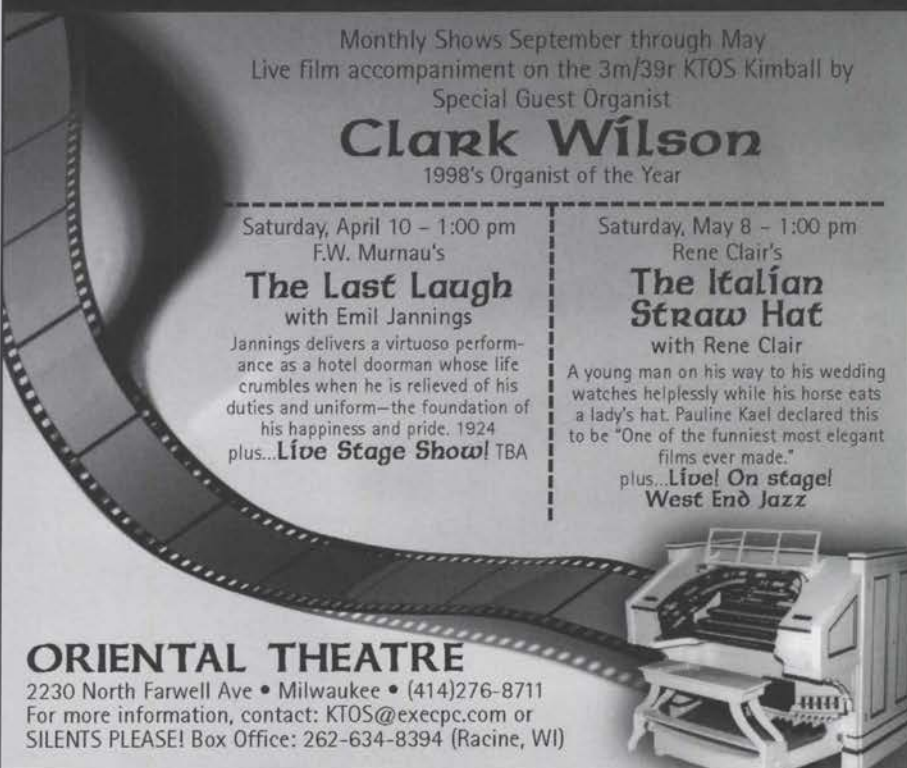
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<p style="text-align: center;">Saturday, April 10 - 1:00 pm F.W. Murnau's The Last Laugh with Emil Jannings Jannings delivers a virtuoso performance as a hotel doorman whose life crumbles when he is relieved of his duties and uniform—the foundation of his happiness and pride. 1924 plus... Live Stage Show! TBA</p>	<p style="text-align: center;">Saturday, May 8 - 1:00 pm Rene Clair's The Italian Straw Hat with Rene Clair A young man on his way to his wedding watches helplessly while his horse eats a lady's hat. Pauline Kael declared this to be "One of the funniest most elegant films ever made." plus... Live! On stage! West End Jazz</p>
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singular effort at songwriting (lyrics), in collaboration with former theatre organist Carl Stalling (who went on to create the infamous Warner Brothers cartoon scores). Obvious music-to-lyric references to cuckoos and yoo-hoos pop up throughout!

The "Dumbo Medley" features music which won Oliver Wallace two Oscars. His rollicking circus march opens, followed by the three-hanky "Baby Mine." The circus train brings "Casey, Jr." followed by the swingy "When I See An Elephant Fly." A quick reprise of the main title march (and a few toots on the "calliope") brings the three-ring medley to a close.

"Bella Notte" (co-written by jazz singer Peggy Lee) is the quasi-Neapolitan ballad from "Lady And The Tramp." Certainly the most romantic music ever written about puppy love, it conjures images of moonlight, a spaghetti dinner and love's first canine kiss. I have always loved this tune, because my mother loves it.

"Mickey Mouse And Minnie's In Town" is another early Disney novelty. No comedic effects here, though . . . it's played as organ jazz with more than a touch of swing!

"What! No Mickey Mouse? (What Kind Of A Party Is This?)" features cartoon madness complete with a vaudeville piano vamp, singing birds, bass drum thumps and even more 16' Post Horn rudeness.

"March Of The Cards" (from Alice

In Wonderland) is a musical gem and the picture of carefully crafted insanity. There is an intensely driving mania in the melody. With its many twists and turns you are not sure where it will wind up. But getting there is half the fun!

"For Now, For Always" is an incredibly sophisticated '40s-style ballad by the Sherman Brothers. Almost cut from the '60s movie "The Parent Trap," it was kept by Walt after a plea from Richard and Robert Sherman. The elegant lyricism of the melody and the Fox Wurlitzer are a perfect match.

"The One And Only Genuine Original Family Band" You can hear the "hulabaloo of our Tuba, the tickety boom of our drum, the tweedledee of the woodwinds, and the razzamatuzz of our brasses!" The exuberant charm of the Disney musicals (and the Sherman Brother's songs) are beautifully represented by this title song from the movie of the same name.

The "Mary Poppins Medley" includes memorable tunes from the classic film musical many consider to be Disney's all-time best. Rob's detailed research for this referenced all available manuscripts, hours of transcription from the movie soundtrack, and best resource of all, Rob's friend (Academy Award winning composer and Mighty Wurlitzer enthusiast) Richard Sherman!

The medley opens with "A Spoonful Of Sugar," complete with the famous duet with the Singing Bird. (Filling

in for Julie Andrews is the Wurlitzer Tuba Horn!) "Best song" "Chim Chim Cheree" is short and sweet, leading us into "Supercalifragilisticexpialidocious." What a tempo! "Jolly Holiday" starts with delicate carousel effects playing in the distance (as in the movie). As we get closer, it modulates into soft-shoe tempo with off-trem strings, lots of percussion interplay and old-fashioned fun.

"Feed The Birds" was Walt's favorite song. Here it gets the full treatment, starting with elegant Musette-tinged Tibias. With the lyric "All around the cathedral" comes massive untremmed church organ ensembles and the Solo Chimes. Rob's arrangement of "Step In Time" was made possible by the Disney Studio music library, which made available to Rob the only remaining orchestration from the "Poppins" score: the Bernstein-esque "Step In Time" chart by Irwin Kostal. One can clearly hear the percussive strike of all THREE xylophones in this modern and inventive setting, which immediately conjures images of chimney sweeps dancing on the rooftops! The medley ends as did the movie score, with "Let's Go Fly A Kite." Building to its finale, we experience the magnificent Wurlitzer at full tilt—complete with 32' Diaphones, English Horn and a very dramatic Chrysoglott Harp arpeggio!

"When You Wish Upon A Star" reminds us of the power of animated images (and the little Cricket) to move and inspire us. At the end of this piece, the organ shimmers like heavenly stars in an ensemble combination that one can only hope Rob will share with other organists when they play there. What a lovely piece of stardust to end things!

Rob created this CD with more than the theatre organ crowd in mind. The most exciting thing is its potential to introduce the theatre organ to a whole new audience outside the organ world. If you've ever wanted to share the music of the theatre organ, here's the perfect vehicle for doing so. This historic recording gets the very highest recommendation—a must-have for every theatre organ enthusiast

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FABULOUS



ORGAN WEEKEND

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International ATOS NEWS

THE NEWSLETTER OF THE
AMERICAN THEATRE
ORGAN SOCIETY

MARK YOUR CALENDAR

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.

April 17, 2004, Morton Madness X, Jonas Nordwall

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 Hopeful Heart Concert, Barrington Hills, IL, Saturday, June 28 or Sunday, June 29 <Hopefulheart.net>

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.

CLARK ON THE MOVE

Clark Wilson is scheduled to present sessions on theatre organ performance at two prestigious music universities this year. He will also be playing the accompaniment to the *Phantom of the Opera* at the Disney Hall in Los Angeles this October. The new Disney Hall organ has been very controversial because of its visual design, but has yet to be heard. This will be the organ's first usage for silent film accompaniment.

ALL CHAPTERS PLEASE NOTE:

It is very important that you keep ATOS informed when you have a change in officers. This is to insure that mailings and other contacts are sure to go to the right person. Also, please remember that ATOS membership is required for full membership in your chapter.

SIERRA INSTALLATION

The Sierra Chapter has begun the installation of an organ in the Stockton, CA Bob Hope Fox Theatre. If you live in the area, I'm sure they would welcome your assistance. Help them make their September 18 opening schedule.

VOLUME 7, NUMBER 2

<http://www.ATOS.org>

March, 2004

ORGAN TIME INTERNET BROADCASTS

After a period of technical problems the RTR Theatre Organ Time internet broadcasts are back from Perth Western Australia every Saturday morning from 10am to 11am (GMT + 8 hours)

The equivalent time in other areas is as follows (add an hour to the following times for daylight saving):

Australia

Eastern Standard Time Saturday 12pm
Central Standard Time Saturday 11.30am

USA

Eastern Standard Time Friday 9pm
Central Standard Time Friday 8pm
Mountain Standard Time Friday 7pm
Pacific Standard Time Friday 6pm

Canada

Manitoba Friday 8pm
Alberta Friday 7pm
British Columbia Friday 6pm

New Zealand

Saturday 3pm

UK

Saturday 2am

John Fuhrmann

ATOS CALENDAR OF EVENTS

Please be send in your concert announcements on the day you book the event. That way it is fresh in your mind and will make it into the next Calendar. *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, 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; 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

Grace Cathedral, 1100 California St, San Francisco, CA, (415)749-6300, (4/125AS); Sun, May 16, 3:00pm, Hector Olivera; <www.gracecathedral.org>

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 Road, Murphys, CA, (209)728-1251, (3/15RM); Winery tours, theatre pipe organ; <<http://www.ironstonevineyards.com/main.html>>

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

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

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

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

YE Olde Pizza Joynt, 19510 Hesperian Blvd, San Leandro, CA, (510)785-1866, (3/14W); Venue temporarily closed due to a fire.

■ CALIFORNIA (SOUTH)

Arlington Theatre, 1317 State St, Santa Barbara, Ca, (805)963-4408, (4/27RM); All concerts on Saturdays, 11:00AM; Apr 3, Charlie Balogh; May 1, Dave Wickerham; Sep 11, Jelani Eddington; <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/>>

El Capitan Theatre, 6838 Hollywood Blvd, Los Angeles, CA, (800)DISNEY6, (4/37W); Organ played for weekend intermissions & special showings; House Organist, Rob Richards, Staff Organists, John Ledwon & Ed Vodicka; <<http://www.elcapitantickets.com/>>

Nethercutt Collection, 15200 Bledsoe St, Sylmar, CA 91342, (818)367-2251, (4/74W); Guided tours twice a day, Tue-Sat at 10:00am and 1:30pm. Free admission by reservation; Organ is played at the end of each tour. Organ Concerts: Reservations required in advance. Fri, 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 Field at the Wurlitzer; Fri & Sat 8:15pm, Sat & Sun 2:30 pm; Fri, Mar 19, 8:15pm, Bill Fields & Laurel & Hardy; Sat, Mar 20, 2004 2:30pm & 8:15pm, Bill Fields & Laurel and Hardy; 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; <<http://www.laorpheum.com/>>

Plummer Auditorium, 201 E Chapman, Fullerton, CA, (714)671-1300, (4/36W); Sun, Apr 4, 2:30pm, Chris Gorsuch & Russ Peck, Silent Films; Sun, Jun 20, 2:30pm, Chris Elliott, Silent Film; <<http://www.octos.org/>>

Trinity Presbyterian Church, 3092 Kenwood, Spring Valley (San Diego), CA, (619)286-9979, (4/24W); 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/>>

Walt Disney Concert Hall, 111 S Grand Ave, Los Angeles, CA, (323)850-2000, (Not a theatre organ); Sun, Oct 31, 7:00pm, Clark Wilson, *Phantom of the Opera*

■ COLORADO

Paramount Theatre, 1621 Glenarm Pl, Denver, CO, (303)466-3330, (4/20W); Sun, Apr 18, 2:00pm, Dave Wickerham w/dancers; Sun, Aug 8, 2:00pm, Patti Simon & Dick Kroeckel; <<http://RMCATOS.home.comcast.net>>

■ CONNECTICUT

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

■ DELAWARE

Dickinson High School, 1801 Milltown Rd, Wilmington, DE, (302)995-2603, (3/66K); All concerts Sat, 8:00pm; 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; 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, 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, 1:30pm, Stan Kann & Marty Bronson; <<http://www.lincolnthatre-belleville.com>>

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

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

■ INDIANA

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

Hedback Theatre, 1847 N Alabama St, Indianapolis, IN, (317)356-3561, (2/11PW); Sun, Oct 24, 2:30pm, Brett Valiant

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, Apr 4, 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, 2:00pm, Clark Wilson; Mon, May 3, 9:45am, Clark Wilson, Old Time Theatre Program for 5th Graders

■ 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 23, 1:00pm, Jelani Eddington & David Harris; <<http://www.nyparamountwurlitzer.org>>

■ MAINE

Merrill Auditorium, 389 Congress St, Portland, ME, (207)883-9525, (5/107A); All concerts Tue, 7:30pm unless otherwise noted; Jun 15: Ray Cornils; Jun 22: Peter Richard Conte; Jun 29: Frederick Hohman; Jul 6: Felix Hell; Jul 13: Cameron Carpenter; Jul 20: Carol Williams; Aug 3: John Weaver; Aug 10: Timothy Smith; Aug 17: Gordon Turk; Aug 24: Otto Krämer; Aug 31: Nigel Potts; Thursday pops series, 7:30pm; Jul 8: Simon Gledhill; Aug 5: Scott Foppiano; Aug 19: Walt Strony; <<http://www.foko.org/>>

■ MASSACHUSETTS

Knight Auditorium Babson College, Wellesley Ave, Wellesley, MA, (978)670 1269, (4/18W); Sat, May 1, 7:30pm, Simon Gledhill; <www.emcatos.com>

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

■ MICHIGAN

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 Canda, Gil Francis, John Lauter, Tony O'Brien, Sharron Patterson; <<http://redfordtheatre.com>>

Senate Theatre, 6424 Michigan Ave, Detroit, MI, (313)894-4100, (4/36W); All Concerts start at 3pm; Sun, Mar 21, Ron Reseigh; Sun, Apr 18, John Lauter; Sun, May 16, Steve Schlesing; Sun, Jun 13, Trent Simms; Sun, Sep 19, Brent Valliant; Sun, Oct. 17, Jelani Eddington; Sun, Nov. 21, Dave Calendine; Sun, Dec. 5, Ron Rhode

■ 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, Pitman, NJ, (856)694-1471, (3/8K); Movie Music Overtures; Tue, 7:00pm - 7:30pm; Fri, 7:00pm - 7:30pm; Sat, 7:00pm - 7:30pm; Sun, 2:30pm - 3:00pm; House Organists: John Bresline, Warren Clark, Nathan Figlio, Michael Xavier Lundy,

Bob Nichols, Janet Norcross, & Harold Ware; <www.sjos.org>

Galaxy Theatre, 7000 Boulevard E, Guttenberg, NJ (201)854-6540, (3/12K); Fri, Sat evenings before and after evening shows, Jeff Barker; (Lobby, 2/6M) Sun afternoon before matinee, Jeff Barker; <<http://www.galaxy-movie-theatre.com/>>

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

Newton Theatre, 234 Spring St, Newton, NJ, (973)579-9993, (2/3E); Saturday evening intermissions, John Baratta

Ocean Grove Camp Meeting Auditorium, 27 Pilgrim Pathway, Ocean Grove, NJ, (732)775-0035, (4/154 Hope-Jones + Hybrid); Concerts by Dr. Gordon Turk; <<http://www.oceangrove.org>>

Symphony Hall, 1040 Broad St, Newark, NJ, (973)256-5480, (3/15GB); Used for special events; <<http://www.gstos.org>>

Trenton War Memorial, W. Lafayette St @ Wilson, Trenton, NJ (732)741-4045, (3/16M); <<http://www.gstos.org>>

Union County Arts Center, 1601 Irving St, Rahway, NJ, (732)499-8229, (2/7W); Sat, Apr 10, 8:00pm, Bernie Anderson, Wings; <www.ucac.org>

■ NEW YORK

Auditorium Center, 875 E Main, Rochester, NY, (585)377-5552, (4/23W); Sat, Apr. 10, 8:00pm, Paul Roberts; Sat, May 8:00, Don Thompson; <<http://theatreorgans.com/rochestr/>>

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

Capitol Theatre, 220 W Dominick St, Rome, NY, (315)337-2576, (3/7M); Silent movie programs in 35mm (all shows start at 7:00pm); Sat, Apr 3, Dennis James, *The Phantom of the Opera*; Sat, May 8, Dr. Philip C.Carli, *Behind the Door*; Sat, Jun 5, Avery Tunningley, *Chaplin/Lloyd/Keaton Festival*; Sat, Aug 14 & Sun, Aug 15, Dr. Philip C. Carli, Dennis James, Avery Tunningley, *Capitolfest*; <<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; Apr 18, Paul Roberts; May 30, Don Malcolm; August 26, - September 6, 2004 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; 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 2:00pm, Byron Jones; <<http://www.theatreorgans.com/ny/buffaloarea/sheas/concert.htm>>

■ NORTH CAROLINA

Carolina Theatre, 310 South Green St, Greensboro, NC, (336)333-2600, (3/6M); Organ played before & after the Carolina Classic Film Series; <<http://www.carolinatheatre.com/index.htm>>

■ NORTH DAKOTA

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

■ OHIO

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

Church of God, 3649 E Garfield Rd, New Springfield, OH, (330)549-3728, (4/44H); Sat, May 15, 7:00pm, Dennis James; Sat, Oct 30, 7:00pm, Rob Richards

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

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

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

■ OKLAHOMA

Broken Arrow Campus, Tulsa Technology Center, 129th East Ave at 11th Street South, Tulsa OK, (918)493 2365, (3/13RM); Fri, Mar 26, 7:30pm, Brett Valliant

■ OREGON

Bijou Theatre, 1624 NE Highway 101, Lincoln City, OR, (541)994-8255, (Elect); Silent Film Series on Wednesdays at 1:00pm; <<http://www.cinemalovers.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/wurlli2/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/>>

ATOS NEWS

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

HARRY HETH, EDITOR

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

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

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

■ TENNESSEE

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

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

■ TEXAS

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

■ UTAH

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

■ VIRGINIA

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

■ 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 move. 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, Washington, (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, 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; Sun, Oct 17, 2:00pm, Leith Ewart & Carole Wyatt

Dendy Cinema, 26 Church St, Brighton, VIC, (03) 9781 5349, (3/15W); Organ before films, Saturday evening; Sun, Jul 18, 1:30pm, Jim Riggs; Sun, Sep 19, 1:30pm, Paul Fitzgerald & Heath Wooster

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; Sun, Nov 28, 2:00pm, John Atwell

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); <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; Sun, Mar 21, 3:00pm, Phil Kelsall; Sun, Apr 25, 3:00pm, John Mann; Sun, May 23, 3:00pm, Lyn Larsen & Carlo Curley; Sun, Jun 27, 3:00pm, Stan Kann; Sun, Jul 18, 3:00pm, Richard Hills; Sun, Sep 26, 3:00pm, Walt Strony; Sun, Oct 17, 3:00pm, Phil Kelsall; Sun, Nov 21, 3:00pm, Jim Riggs; Sun, Dec 19, 3:00pm, Simon Gledhill; Dances Saturday, 7:15pm

The Barry Memorial Hall, 7, Gladstone Rd, Barry, South Glamorgan, (4/15CHR); <www.atos-london.co.uk>

Civic Hall, North Street, Wolverhampton, W Midlands, (0)1902 552121, (4/44C); Friday noontime concerts 11:15 - 12:15; All concerts Sat, 2:00pm; <http://mysite.freemove.com/civic_compton>

Fentham Hall, Marsh Lane, Hampton-in-Arden, Solihull, +44 1564 794778, (3/11C); All Concerts Sunday at 3:00pm; Apr 4, Dr Arnold Loxam; May 2, Chris Powell; Jun 6, Michael Woodbridge; 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/cosdistr/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, 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, 73 Bradford Road, Brighouse, W Yorkshire, 44 (0)1274 589939, (3/10W); All concerts, Sun, 2:30pm, Dances, Saturday 7:30pm; Apr 11, Trevor Bolshaw, Concert; May 9, Youth Weekend; Jun 13, Michael Woodbridge, Concert; Jul 11, Russell Holmes, Concert; Aug 8, Ken Double, Concert; Oct 10, Donald Mackenzie, Concert; Nov 14, Simon Gledhill, Concert; Dec 12, Robert Wolfe, Concert; <www.cosnorth.co.uk>

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

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

South Bank University, 103 Borough Road, London, 44 (0)1525 872356, (4/24W); Sun. Mar 21, 3:00pm, Robert Wolfe; Sun. Apr 18, 3:00pm, Michael Woodbridge; Fri. May 14, 7:30pm, Richard Hills; Sun. Jun 20, 3:00pm, Simon Gledhill; Sun. Jul 18, 3:00pm, Keith Beckingham; Sun. Sep 19, 3:00pm, Robert Sudall; Sun. Oct 17, 3:00pm, Russell Holmes; Sat. Dec 11, 3:00pm, Mark Laffin, Stephen Hogger, David Warner & Robert Gurney (piano) <www.cinema-organs.org.uk>

Stockport Town Hall, On A6, Main Road Thru Stockport, UK, 44 (0) 161 764 3979, (4/20W); 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

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

The Pipe Piper

This is a reasonably up-to-date list of Theatre Pipe Organs in use in public locations in the United States and Canada. Additions, corrections, or deletions should be sent to:

Tom DeLay

21100 Valle San Juan Dr., Salinas, CA 93907-9200

831/443-5917 or Fax: 831/443-5826 • E-mail: delay@atos.org

Theatres in **bold type** indicate an original installation; those marked with an * indicate an original installation other than a theatre. *Editor's Advice: Status and use of each installation are subject to change. Inquiry is recommended before visiting.*

ALABAMA

- ▶ **BIRMINGHAM**
Alabama Theatre
1817 Third Ave. North
4/28 Wurlitzer
Fairview United Methodist Church
2700 31st W.
2/8 Wurlitzer (unplayable)
Southside Baptist Church,
Foster Auditorium
1016 Nineteenth Street South
3/6 Kimball

ALASKA

- ▶ **JUNEAU**
State Office Building
333 Willoughby Avenue
2/8 Kimball

ARIZONA

- ▶ **MESA**
Organ Stop Pizza
1149 East Southern Avenue
4/74 Wurlitzer
- ▶ **PHOENIX**
First Christian Church
Fellowship Hall
6750 Seventh Avenue
2/11 Wurlitzer
Orpheum Theatre
203 W Adams
3/30 Wurlitzer
Phoenix College Auditorium
1202 W Thomas Road
2/9 Wurlitzer
- ▶ **TUCSON**
Fox Theatre
(installation pending)
4/24 Wurlitzer

CALIFORNIA (NORTH)

- ▶ **BERKELEY**
Berkeley Community Theatre
1930 Alston Way
4/35 Wurlitzer
- ▶ **CASTRO VALLEY**
Cathedral of the Crossroads
20600 John Drive
4/14 Wurlitzer-Morton
- ▶ **FAIR OAKS**
Community Clubhouse
7997 California Avenue
3/13 Wurlitzer/Morton

- ▶ **HEALDSBURG**
Johnson's Alexander Valley
Winery
8329 State Highway 128
3/10 Robert-Morton

- ▶ **MARTINEZ**
Bella Roma Pizza
4040 Alhambra Avenue
3/16 Wurlitzer

- ▶ **MONTEREY**
State Theatre
417 Alvarado
2/13 Wurlitzer

- ▶ **MURPHYS**
Kautz Vineyard Winery
1894 Six Mile Road
3/15 Robert-Morton

- ▶ **OAKLAND**
Grand Lake Theatre
3200 Grand Avenue
3/18 Wurlitzer
Paramount Theatre
2025 Broadway
4/27 Wurlitzer w/2 consoles

- ▶ **PALO ALTO**
Stanford Theatre
221 University Avenue
3/21 Wurlitzer

- ▶ **SACRAMENTO**
Grant Union High School
1500 Grand Avenue
4/21 Wurlitzer
Towe Auto Museum
2200 Front Street
3/16 Wurlitzer (ATOS Organ)

- ▶ **SALINAS**
Fox-California Theatre
241 Main Street
2/11 Wurlitzer

- ▶ **SAN FRANCISCO**
Castro Theatre
429 Castro
4/21 Wurlitzer

- ▶ **SAN JOSE**
Angelino's
3132 Williams Road
3/13 Wurlitzer

- ▶ **SAN LORENZO**
Ye Olde Pizza Joynt
19510 Hesperian Boulevard
3/13 Wurlitzer

- ▶ **STOCKTON**
Masonic Temple *
2/11 Robert-Morton

CALIFORNIA (SOUTH)

- ▶ **ANAHEIM**
Anaheim High School
811 W Lincoln Avenue
3/10 Robert-Morton

- ▶ **BAKERSFIELD**
Granada Theatre
616 Kentucky Street
4/24 Robert Morton

- ▶ **CATALINA ISLAND**
Avalon Casino Theatre
4/16 Page

- ▶ **DEATH VALLEY**
Scotty's Castle *
3/15 Welte

- ▶ **EL SEGUNDO**
Old Town Music Hall
140 Richmond
4/26 Wurlitzer

- ▶ **ESCONDIDO**
Emmanuel Faith Community
Church
639 East Felicita Avenue
3/15 Wurlitzer

- ▶ **FRESNO**
Bethel Christian Center
3665 N First Street
3/10 Robert-Morton
Fresno Pacific College
1717 South Chestnut Street
3/20 hybrid

- ▶ **Warnors Theatre**
1402 Fulton
4/14 Robert-Morton

- ▶ **FULLERTON**
Plummer Auditorium *
Fullerton High School
Grand Avenue
4/36 Wurlitzer

- ▶ **HANFORD**
Fox Hanford Theatre
2/10 Wurlitzer

- ▶ **LOS ANGELES**
Founders' Church of Religious
Science
3281 W. 6th
4/31 Wurlitzer

- ▶ **Orpheum Theatre**
842 Broadway South
3/14 Wurlitzer
Shrine Auditorium *
649 W Jefferson Boulevard
4/74 Möller

- ▶ **Wilshire Ebell Theatre**
4401 W Eighth
3/13 Barton
- ▶ **HOLLYWOOD**
El Capitan Theatre
6838 Hollywood Boulevard
4/37 Wurlitzer

- ▶ **MONROVIA**
Monrovia High School
2/10 Wurlitzer

- ▶ **PARAMOUNT**
Iceland Amphitheatre
8401 Jackson
3/19 Wurlitzer

- ▶ **PASADENA**
Civic Auditorium
300 E. Green
5/28 Möller
Sexson Auditorium
Pasadena City College
3/23 Wurlitzer

- ▶ **SAN BERNADINO**
California Theatre
562 W Fourth
2/10 Wurlitzer

- ▶ **SAN DIEGO**
Copley Symphony Hall
(Fox Theatre)
1245 Seventh Avenue
4/32 Robert-Morton
Spreckels Organ Pavilion*
Balboa Park
4/72 Austin

- ▶ **SAN GABRIEL**
Civic Auditorium
320 S Mission Drive
3/16 Wurlitzer

- ▶ **SPRING VALLEY**
Trinity Presbyterian Church
3902 Kenwood
4/22 Wurlitzer (San Diego
Chapter organ)

- ▶ **SYLMAR**
San Sylmar
The Nethercutt Collection
15200 Bledsoe Street
4/74 Wurlitzer

- ▶ **SANTA ANA**
Santa Ana High School
520 W Walnut
2/10 Robert-Morton

- ▶ **SANTA BARBARA**
Arlington Theatre
1317 State
4/27 Robert-Morton

- ▶ **SANTA MONICA**
Trinity Baptist Church
3/14 Wurlitzer/Schantz

- ▶ **SEAL BEACH**
Bay Theatre
340 Main
4/54 Wurlitzer

- ▶ **VISALIA**
Fox Theatre
308 W. Main Street
4/24 Wurlitzer

COLORADO

- ▶ **COLORADO SPRINGS**
City Auditorium
Kiowa & Weber
3/8 Wurlitzer
Mount St. Francis Auditorium
W. Woodman Valley Road
3/20 Wurlitzer

- ▶ **DENVER**
Paramount Theatre
 1621 Glenarm Place
 4/20 Wurlitzer w/2 consoles
- ▶ **FORT COLLINS**
 Lory Student Center Theatre
 Colorado State University
 3/19 Wurlitzer

CONNECTICUT

- ▶ **HARTFORD**
 Bushnell Memorial Hall
 166 Capitol Avenue
 4/75 Austin
- ▶ **SHELTON**
 Shelton High School
 Meadow Street
 3/12 Austin
- ▶ **THOMASTON**
 Thomaston Opera House
 3/15 Marr & Colton
- ▶ **WILLIMANTIC**
 Windham Technical School
 Summit Street Extension
 3/15 Wurlitzer

DELAWARE

- ▶ **WILMINGTON**
 Dickinson High School
 1801 Milltown Road
 3/63 Kimball

FLORIDA

- ▶ **ALTAMONTE SPRINGS**
 Lake Brantley School
 Auditorium
 991 Sand Lake Road
 3/18 Wurlitzer (Don Baker
 Memorial)
- ▶ **DUNEDIN**
 Kirk of Dunedin
 2686 US Alt 19
 4/100 hybrid
- ▶ **ELLENTON**
 Roaring 20's Pizza & Pipes
 6750 N US Highway 301
 4/42 Wurlitzer
- ▶ **FORT MYERS**
 Villas Wesleyan Church
 8400 Beacon Blvd.
 3/13 hybrid
- ▶ **LAKELAND**
 Polk Theatre
 127 S Florida Ave
 3/11 Robert Morton
- ▶ **MIAMI**
Gusman Cultural Center
 174 E Flagler
 3/15 Wurlitzer
- ▶ **PENSACOLA**
 Saenger Theatre
 118 S Palafox
 4/23 Robert-Morton
- ▶ **PINELLAS PARK**
 City Auditorium
 7659-59th Street N.
 2/9 Wurlitzer
- ▶ **SARASOTA**
 Grace Baptist Church
 8000 Bee Ridge Road
 4/32 Wurlitzer
 (Forker Memorial organ)
- ▶ **TAMPA**
 Tampa Theatre
 711 Franklin Street Mall
 3/12 Wurlitzer

GEORGIA

- ▶ **AMERICUS**
 Rylander Theatre
 3/11 Möller
- ▶ **ATLANTA**
Fox Theatre
 660 Peachtree Northeast
 4/42 Möller

HAWAII

- ▶ **HONOLULU**
 Hawaii Theatre
 1130 Bethel
 4/16 Robert-Morton

IDAHO

- ▶ **BOISE**
Egyptian Theatre
 700 Main
 2/8 Robert-Morton
- ▶ **MOSCOW**
 University of Idaho Auditorium
 2/6 Robert-Morton

ILLINOIS

- ▶ **BELLEVILLE**
 Lincoln Theatre
 103 E. Main Street
 3/15 hybrid
- ▶ **CHAMPAIGN**
Virginia Theatre
 201 W. Park Avenue
 2/8 Wurlitzer
- ▶ **CHICAGO**
 Aragon Ballroom *
 1106 W. Lawrence
 3/10 Wurlitzer
- Chicago Theatre**
 175 N. State
 4/29 Wurlitzer
- Copernicus Center
 5216 W. Lawrence
 3/17 Wurlitzer/Kimball

Patio Theatre

6008 W. Irving Park
 3/17 Barton

- ▶ **DOWNERS GROVE**
 Downers Grove High School
 4436 Main
 3/10 Wurlitzer
- Tivoli Theatre
 5021 Highland Avenue
 3/10 Wurlitzer
- ▶ **EMHURST**
 York Theatre
 150 North York Road
 2/7 Barton

- ▶ **JOLIET**
Rialto Square Theatre
 102 S.E. Van Buren
 4/24 Barton

- ▶ **LANSING**
 Beggar's Pizza
 3524 Ridge Road
 3/17 Barton

- ▶ **MUNDELEIN**
 St. Mary of the Lake Seminary
 176 Mundelein
 4/19 Howell-Wurlitzer

- ▶ **PARK RIDGE**
Pickwick Theatre
 5 S. Prospect Avenue
 3/11 Wurlitzer

- ▶ **ROCKFORD**
Coronado Theatre
 312 N. Main
 4/17 Barton

- ▶ **SPRINGFIELD**
 Springfield High School
 101 S. Lewis
 3/12 Barton
- ▶ **ST. CHARLES**
Arcada Theatre
 105 Main East
 3/16 Geneva/Marr & Colton
 Baker Hotel *
 100 Main West
 3/10 Geneva
- ▶ **WAUKEGAN**
Genesee Theatre
 203 N. Genesee
 3/10 Barton

INDIANA

- ▶ **ANDERSON**
Paramount Theatre
 1124 Meridian
 3/12 Page
- ▶ **ELKHART**
Elco Theatre
 410 S. Main
 2/11 Kimball
- ▶ **FORT WAYNE**
Embassy Theatre
 121 W. Jefferson
 4/16 Page
- ▶ **INDIANAPOLIS**
 Hedback Community Theatre
 1847 N. Alabama
 2/11 Page
- Manual High School
 2405 Madison Avenue
 3/26 Wurlitzer
- Warren Center for the
 Performing Arts
 9450 E 18th Street
 3/18 Barton
- ▶ **LAFAYETTE**
 Long Performing Arts Center
 111 N. Sixth
 3/21 Wurlitzer
- ▶ **VINCENNES**
 Vincennes University
 Auditorium
 3/12 Wurlitzer

IOWA

- ▶ **CEDAR RAPIDS**
Theatre Cedar Rapids
 102 Third S.E.
 3/14 Barton
- Paramount Theatre**
 123 Third Avenue
 3/12 Wurlitzer
- ▶ **DAVENPORT**
Capitol Theatre
 330 W. Third
 3/12 Möller-Wicks
- ▶ **PELLA**
 Pella Opera House
 611 Franklin Street
 3/12 Barton
- ▶ **SIoux CITY**
 Municipal Auditorium
 Gordon Drive
 3/13 Wurlitzer

KANSAS

- ▶ **WICHITA**
 Exhibition Hall, Century II
 Center
 225 W. Douglas
 4/39 Wurlitzer

KENTUCKY

- ▶ **LOUISVILLE**
 Louisville Gardens
 525 W. Muhammed Ali
 Boulevard
 4/17 Kilgen
- Memorial Auditorium
 970 S 4th Street
 4/85 Pilcher

LOUISIANA

- ▶ **JACKSON**
 Republic of West Florida
 Historical
 Association Museum
 3406 East College Street
 2/10 Wurlitzer
- ▶ **NEW ORLEANS**
**Saenger Performing Arts
 Theatre**
 111 Canal
 4/26 Robert-Morton
- ▶ **SHREVEPORT**
Strand Theatre
 619 Louisiana Avenue
 2/8 Robert-Morton

MAINE

- ▶ **OLD ORCHARD BEACH**
 Loranger Memorial School
 McSweeney Auditorium
 Saco Avenue
 3/13 Wurlitzer
- ▶ **PORTLAND**
State Theatre
 609 Congress
 2/8 Wurlitzer
- City Hall *
 Kotzchmar Memorial Organ
 4/72 Austin

MARYLAND

- ▶ **CATONSVILLE**
 Rice Auditorium
 Spring Grove Hospital Center
 Elm Street
 2/7 Wicks/Robert-Morton
- ▶ **COLLEGE PARK**
 University of Maryland
 University Boulevard & Adelphi
 Road
 3/10 Kimball
- ▶ **FREDERICK**
Weinberg Center for the Arts
 20 W. Patrick
 2/8 Wurlitzer

MASSACHUSETTS

- ▶ **GROTON**
 Shanklin Conference Center
 130 Sandy Pond Road
 4/34 Wurlitzer
- ▶ **NEW BEDFORD**
New Zeiterion Theatre
 684 Purchase Street
 2/8 Wurlitzer
- ▶ **SPRINGFIELD**
**Paramount-Sanderson
 Theatre**
 1700 Main
 3/11 Wurlitzer
- ▶ **STONEHAM**
 Stoneham Town Hall
 35 Central
 2/14 Wurlitzer
- ▶ **WELLESLEY HILLS**
 Knight Auditorium, Babson
 College
 Wellesley Avenue
 4/18 Wurlitzer

MICHIGAN

- ▶ ANN ARBOR
Michigan Community Theatre
603 E. Liberty
3/13 Barton
- ▶ CRYSTAL FALLS
Crystal Falls Theatre
301 Superior Avenue
3/21 Möller
- ▶ DETROIT
Fox Theatre
2211 Woodward Avenue
4/36 Wurlitzer; 3/12 Möller
(lobby)
Redford Theatre
17360 Lahser Road
3/10 Barton
Senate Theatre
6424 Michigan
4/34 Wurlitzer
- ▶ GRAND LEDGE
Grand Ledge Opera House
121 South Bridge Street
3/20 Barton/hybrid
- ▶ GRAND RAPIDS
Public Museum
272 Pearl Street NW
3/30 Wurlitzer
- ▶ FLINT
Flint Institute of Music Recital
Hall
1025 E. Kearsley
3/11 Barton
- ▶ IRONWOOD (Upper Peninsula)
Ironwood Theatre
2/7 Barton
- ▶ KALAMAZOO
State Theatre
404 S. Burdick
3/11 Barton
- ▶ MARSHALL
The Mole Hole
150 W. Michigan
2/7 Barton
- ▶ MUSKEGON
Frauenthal Center
407 W. Western Avenue
3/8 Barton
- ▶ ROYAL OAK
Baldwin Theatre
415 S. Lafayette
2/11 Wurlitzer/Hybrid
- ▶ SAGINAW
Temple Theatre
203 W. Washington
3/11 Barton

MINNESOTA

- ▶ FERGUS FALLS
A Center for the Arts
(Fergus Theatre)
124 West Lincoln Ave.
3/12 Wurlitzer
- ▶ LUYERNE
Palace Theatre
2/5 Smith-Geneva
- ▶ MINNEAPOLIS
All God's Children Metropolitan
Community Church
3100 Park Avenue
3/11 hybrid
Powder Horn Park Baptist
Church
1628 E. 33rd
3/13 Robert-Morton

- ▶ MOORHEAD
Weld Hall
Minnesota State University—
Moorhead
1104 Seventh Ave. South
3/7 Hybrid

- ▶ RED WING
Sheldon Auditorium
Third & East Avenue
2/11 Kilgen

- ▶ ST. PAUL
Fitzgerald Theatre
10 E. Exchange
3/21 Wurlitzer

MISSISSIPPI

- ▶ HATTIESBURG
Saenger Center
Forrest & Front Streets
3/8 Robert-Morton
- ▶ MERIDIAN
Temple Theatre
2318 Eighth
3/8 Robert-Morton

MISSOURI

- ▶ KANSAS CITY
Civic Center Music Hall
13th & Wyandott
4/27 Robert-Morton
- ▶ POINT LOOKOUT/BRANSON
Jones Auditorium, College of
the Ozarks
Hwy 65
3/15 Wurlitzer
- ▶ ST. LOUIS
Fox Theatre
527 Grand Boulevard N.
4/36 Wurlitzer; 2/10 Wurlitzer
(lobby-not original)

MONTANA

- ▶ MISSOULA
Wilma Theatre
3/10 Robert-Morton
- ▶ BOZEMAN
Ellen Theatre
2/7 Wurlitzer

NEBRASKA

- ▶ OMAHA
Rose Theatre
2001 Farnam Street
3/20 Wurlitzer
Orpheum Theatre
409 S. Sixteenth
3/13 Wurlitzer

NEW HAMPSHIRE

- ▶ BERLIN
Berlin Middle School
2/10 Wurlitzer

NEW JERSEY

- ▶ ASBURY PARK
Convention Hall
1300 Boardwalk
3/12 Kilgen
- ▶ ATLANTIC CITY
Convention Hall *
2301 Boardwalk
7/449 Midmer-Losh;
4/55 Kimball
- ▶ FLEMINGTON
Northlandz Great American
Railway and Music Hall
5/37 hybrid
- ▶ GUTTENBERG
Galaxy Theatre
7000 Boulevard East
3/12 Kimball; 2/6 Möller
(Lobby)

- ▶ NEWARK
Symphony Hall
1040 Broad Street
3/15 Griffith-Beech/Marr
and Colton

- ▶ NORTH BERGAN
Immaculate Heart of Mary
Chapel
Broadway between 78th & 79th
3/12 Robert-Morton

- ▶ OCEAN GROVE
Ocean Grove Auditorium *
27 Pilgrim Parkway
4/154 Hope-Jones/Schantz

- ▶ PITMAN
Broadway Theatre
3/8 Kimball

- ▶ RAHWAY
Union County Arts Center
1601 Irving
2/7 Wurlitzer

- ▶ TRENTON
War Memorial Auditorium
W. Lafayette & Wilson
3/16 Möller

- ▶ UNION CITY
**Park Theatre Performing Arts
Center**
3/20 Möller

NEW MEXICO

- ▶ ROSWELL
Pearson Auditorium
New Mexico Military Institute
3/19 Hilgreen-Lane/Wurlitzer

NEW YORK

- ▶ BINGHAMTON
Broome Center for Performing
Arts
228 Washington
4/24 Robert-Morton
Roberson Center for Fine Arts
30 Front
3/17 Link
- ▶ BROOKLYN
Long Island University
385 Flatbush Extension
4/26 Wurlitzer

THE LEAGUE OF HISTORIC AMERICAN THEATRES

*a network of hundreds of people who love
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Our quarterly newsletter, *inLEAGUE*, is filled with useful information and news. At League conferences, theatre tours, seminars and workshops, we share successful solutions to restoration and operations issues, visit theatres and spend time getting to know one another. If you would like more information about the League call, or e-mail us today!

THE LEAGUE OF HISTORIC AMERICAN THEATRES

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- ▶ **BUFFALO**
Shea's Theatre
646 Main Street
4/28 Wurlitzer
- ▶ **CORNWALL-ON-HUDSON**
New York Military Academy *
Academy Avenue
4/31 Möller
- ▶ **CORTLAND**
Old Main Auditorium
State University of New York
3/18 Link-Wurlitzer
- ▶ **ELMIRA**
**Clemens Center for
Performing Arts**
State & Gray
4/20 Marr & Colton
- ▶ **LAKE PLACID**
Palace Theatre
27 Main Street
3/7 Robert-Morton
- ▶ **LOCKPORT**
Dale Building, Senior Citizen
Center
33 Ontario
2/8 Wurlitzer
- ▶ **MIDDLETOWN**
Paramount Theatre
19 South
3/11 Wurlitzer
- ▶ **MINEOLA**
Chaminade High School
Jackson Avenue
3/15 Austin/Robert-Morton
- ▶ **NEW YORK CITY**
Beacon Theatre
2124 Broadway
4/19 Wurlitzer
Radio City Music Hall
Rockefeller Center
4/58 Wurlitzer
United Palace
175th & Broadway
4/23 Robert-Morton

- ▶ **NORTH TONAWANDA**
Riviera Theatre
67 Webster
3/19 Wurlitzer
 - ▶ **POUGHKEEPSIE**
Bardavon Opera House
35 Market Street
2/8 Wurlitzer
 - ▶ **ROCHESTER**
Auditorium Center
875 Main East
4/22 Wurlitzer
Eisenhard Auditorium
657 East Avenue
3/11 Wurlitzer
First Universalist Church *
150 Clinton Avenue South
3/13 Hope-Jones
 - ▶ **ROME**
Capitol Theatre
218 W. Dominick
3/7 Möller
 - ▶ **SCHENECTADY**
Proctor's Theatre
432 State
3/18 Wurlitzer
 - ▶ **SUFFERN**
Lafayette Theatre
2/10 Wurlitzer
 - ▶ **SYRACUSE**
Mills Building, State Fairgrounds
3/11 Wurlitzer
 - ▶ **UTICA**
Proctor High School
Hilton Avenue
3/13 Wurlitzer
- NORTH CAROLINA**
- ▶ **BURLINGTON**
Williams High School
3/17 hybrid
 - ▶ **GREENSBORO**
Carolina Theatre
310 S. Greene
2/6 Robert-Morton

- Masonic Temple*
426 W. Market
2/8 Wurlitzer
- ▶ **LUMBERTON**
Carolina Civic Center
2/8 Robert-Morton

NORTH DAKOTA

- ▶ **FARGO**
Fargo Theatre
314 N. Broadway
4/21 Wurlitzer

- ▶ **OHIO**
- ▶ **AKRON**
Akron Civic Theatre
182 S. Main
3/19 Wurlitzer

- ▶ **CANTON**
Palace Theatre
605 N. Market Avenue
3/11 Kilgen
- ▶ **CLEVELAND**
Gray's Armory
1234 Bolivar Road
3/13 Wurlitzer
Palace Theatre
3/15 Kimball
Judson Manor
1890 E. 107th
3/9 Kimball

- ▶ **COLUMBUS**
Ohio Theatre
39 E. State
4/34 Robert-Morton

- ▶ **DAYTON**
Victoria Theatre
138 N. Main
3/16 Wurlitzer

- ▶ **LIMA**
Allen County Museum
620 West Market
2/4 Page

- ▶ **LORAIN**
Palace Theatre
Sixth & Broadway
3/11 Wurlitzer

- ▶ **MANSFIELD**
Renaissance Theatre
136 Park Avenue West
3/20 Wurlitzer

- ▶ **MARION**
Palace Theatre
276 W. Center
3/10 Wurlitzer

- ▶ **MEDINA**
County Administration Building*
3/6 Austin

- ▶ **SANDUSKY**
State Theatre
107 Columbus Avenue
3/8 Page

- ▶ **SHARONVILLE**
The Music Palace
11473 Chester Road
4/28 Wurlitzer

- ▶ **TOLEDO**
Ohio Theatre
3114 LaGrance
4/10 Marr & Colton

- ▶ **WILMINGTON**
Wilmington College
2/7 Wicks

- ▶ **WORTHINGTON**
Worthington High School
300 W. Granville
3/16 Wurlitzer

OKLAHOMA

- ▶ **GUTHRIE**
Scottish Rite Temple *
900 E. Oklahoma Avenue
4/65 Kimball
- ▶ **MIAMI**
Coleman Theatre
3/10 Wurlitzer
- ▶ **MUSKOGEE**
Muskogee Civic Center
3/7 Robert-Morton
- ▶ **OKMULGEE**
Orpheum Theatre
4/14 Robert-Morton
- ▶ **TULSA**
Broken Arrow Campus
Tulsa Technology Center
3/13 Robert-Morton

OREGON

- ▶ **COOS BAY**
Egyptian Theatre
229 S. Broadway
4/18 Wurlitzer
- ▶ **CORVALLIS**
Gill Coliseum, Oregon State
University
2/8 Wurlitzer
- ▶ **PORTLAND**
Alpenrose Dairy Park
6149 S. W. Shattuck Road
2/5 Kimball; 4/50 Skinner
Cleveland High School
3400 S. E. 26th Avenue
3/26 Kimball
Oaks Park Roller Rink
Foot of S.E. Spokane
4/18 Wurlitzer
Scottish Rite Temple
709 S.W. 15th
2 & 3/14 Wurlitzer
(dual consoles)
- ▶ **SALEM**
Elsinore Theatre
170 High St. S.E.
3/24 Wurlitzer

PENNSYLVANIA

- ▶ **ALLENTOWN**
Nineteenth Street Theatre
527 N. 19th
3/7 Möller
- ▶ **CHAMBERSBURG**
Capitol Theatre
159 S. Main
4/19 Möller
- ▶ **DORMONT**
Keystone Oaks High School
1000 McNealy Road
3/17 Wurlitzer
- ▶ **GLENSIDE**
Keswick Theatre
3/14 Möller
- ▶ **HERSHEY**
Hershey Community Theatre
15 Caracas Avenue
4/71 Aeolian Skinner
- ▶ **NORTHAMPTON**
Roxy Theatre
2/6 Wurlitzer
- ▶ **PHILADELPHIA**
Civic Center Convention Hall *
34th & Civic Center Boulevard
4/88 Möller
4/19 Möller (theatre console)
4/87 Möller (classic console)



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Lord and Taylor (Wanamaker)
13th & Market
6/469 Los Angeles Art/Kimball/
hybrid

- ▶ **POTTSTOWN**
Sunnybrook Ballroom
3/11 United States
- ▶ **YORK** (organ temporarily down
during theatre restoration)
Strand/Capitol Theatre Complex
3/17 Wurlitzer

RHODE ISLAND

- ▶ **NEWPORT**
Jane Pickens Theatre
49 Touro
2/8 Marr & Colton
- ▶ **PROVIDENCE**
Columbus Theatre
270 Broadway
2/6 Wurlitzer
Providence Performing Arts
Center
220 Weybosset
5/21 Wurlitzer
- ▶ **WOONSOCKET**
**Stadium Theatre Performing
Arts Centre**
329 Main Street
2/10 Wurlitzer

TENNESSEE

- ▶ **BRISTOL**
Paramount Center
3/11 Wurlitzer-Kimball
- ▶ **CHATTANOOGA**
Tivoli Theatre
709 Broad
3/13 Wurlitzer
- ▶ **KNOXVILLE**
Tennessee Theatre
604 Gay Street
3/16 Wurlitzer
- ▶ **MEMPHIS**
Orpheum Theatre
197 S. Main
3/13 Wurlitzer

TEXAS

- ▶ **BEAUMONT**
Jefferson Theatre
345 Fannin
3/8 Robert-Morton
- ▶ **DALLAS**
Lakewood Theatre
Abrams Road & Gaston
Avenue
3/8 Robert-Morton
Scottish Rite Temple *
Harwood & Canton
2/15 Wicks
- ▶ **EL PASO**
Sunland Park Mall
Sunland Park Dr and I-10
3/15 Wurlitzer
- ▶ **FORT WORTH**
Casa Mañana Theatre
3101 W. Lancaster
3/11 Wurlitzer
- ▶ **SAN ANTONIO**
Scottish Rite Cathedral *
308 Avenue E
4/44 Möller

UTAH

- ▶ **SALT LAKE CITY**
Capitol Theatre
50 W. 200 South
2/11 Wurlitzer

The Organ Loft
3331 Edison
5/32 Wurlitzer

VIRGINIA

- ▶ **FAIRFAX**
PVTOS at George Mason
University
4400 University Drive
2/9 Wurlitzer
- ▶ **RICHMOND**
Byrd Theatre
2908 W. Carey
4/17 Wurlitzer
Carpenter Center
600 E. Grace
3/13 Wurlitzer
Richmond Landmark Theatre
(Formerly Mosque Auditorium)
6 N. Laurel
3/17 Wurlitzer

WASHINGTON

- ▶ **Bellingham**
Mt. Baker Theatre
106 N. Commercial
2/10 Wurlitzer
- ▶ **BREMERTON**
Community Theatre
2/11 hybrid
Masonic Temple
2/8 Wurlitzer
- ▶ **EVERETT**
Everett Theatre
2911 Colby Avenue
3/16 hybrid
- ▶ **MT. VERNON**
Lincoln Theatre
2/7 Wurlitzer
- ▶ **OLYMPIA**
Washington Center for the
Performing Arts
512 Washington Street SE
3/25 Wurlitzer
- ▶ **PULLMAN**
Physical Sciences Building
Washington State University
2/7 Robert-Morton
- ▶ **RAYMOND**
Raymond Theatre
2/5 Wurlitzer
- ▶ **SEATTLE**
Franklin High School
3013 South Mt. Baker Avenue
3/13 Kimball
Haller Lake Improvement Club
12579 Desmore
3/8 Wurlitzer-Marr & Colton
Paramount Theatre
907 Pine
4/20 Wurlitzer
- ▶ **SPOKANE**
First Nazarene Church
N. 9004 Country Homes
Boulevard
3/16 Wurlitzer
- ▶ **TACOMA**
Temple Theatre
29 St. Helens
2/9 Kimball
- ▶ **WENATCHEE**
Wenatchee Valley Museum &
Cultural Center
2/9 Wurlitzer
- ▶ **WEST SEATTLE**
Hokum Hall
7904 35th Avenue SW
2/10 Wurlitzer

WISCONSIN

- ▶ **BARABOO**
Al Ringling Theatre
136 Fourth Avenue
3/8 Barton
 - ▶ **GREEN BAY**
Meyers Center for the Arts
Washington Street
2/8 Wurlitzer
 - ▶ **HUDSON**
Phipps Center for the Arts
1st & Locust
3/15 Wurlitzer
 - ▶ **MADISON**
Oscar Mayer Theatre
211 State Street
3/14 Barton
 - ▶ **MILWAUKEE**
Organ Piper Music Palace
4353 S. 108th (Greenfield, WI)
3/27 Kimball-Wurlitzer
Oriental Theatre
Farwell & North Avenues
3/38 Kimball
Pabst Theatre
144 E. Wells
4/20 Möller
Riverside Theatre
116 W. Wisconsin Avenue
3/14 Wurlitzer
 - ▶ **RACINE**
Theatre Guild Playhouse
2519 Northwestern Avenue
2/7 Wurlitzer
 - ▶ **SHEBOYGAN**
Sheboygan Theatre for
Performing Arts
3/10 Kimball
- ▶ **WAUSAU**
Grand Theatre
415 Fourth
3/8 Kilgen

CANADA

BRITISH COLUMBIA

- ▶ **VANCOUVER**
Orpheum Theatre
884 Granville
3/13 Wurlitzer

ONTARIO

- ▶ **ANCASTER**
Ancaster High School
Jerseyville Road
3/17 Warren
- ▶ **KINGSTON**
Church of the Redeemer
Kirkpatrick Street
3/21 Kimball
Hockey Rink, Queen's
University
207 Stuart
3/19 Hilgreen-Lane
- ▶ **RENFREW**
The O'Brien Theatre
Raglan Street South
3/7 Robert-Morton/Warren
hybrid
- ▶ **TORONTO**
Casa Loma
1 Austin Terrace
4/18 Wurlitzer
- ▶ **WINDSOR**
St. Peter and St. Paul Maronite
Catholic Church
166 Tecumseh W.
2/7 Wurlitzer

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Endowment fund
in Your
Will or Trust?

Chapter News

ATTENTION ALL CHAPTER CORRESPONDENTS: The deadline for receiving Chapter News items for the July/August issue is May 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. 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.

ALAMO

George Webster, President
210/656-4711, gwebster@satx.rr.com

San Antonio, Texas. Genial host and Chapter President George Webster presented the multi-talented Walter Strony to the members of the Alamo Chapter and guests, for its annual Christmas party at the Army Residence Community in San Antonio, on 15 December. The concert was also a birthday present from George to his lovely wife Margaret, in recognition of her 39/44 years of music appreciation. Most anyone can play an organ, but it takes a rare talent to present the composer's true intrinsic message, perhaps modified somewhat by the artist's own genius, to stir pleasant feelings in the heart of the listener. Such a talent is Walt Strony. He is tops when it comes to imaginative registrations. Through his fingers, George's Allen Theatre III Plus came alive, and never sounded better. Walt presented a program of typical Christmas favorites. It was a beautiful blend of classical as well



Walt Strony entertains.

as novelty registrations to match the theme of the pieces being played. Walt concluded that portion of the program with a sing-along. Then, we were treated to the silent movie *Pay-Day*, with Charlie Chaplin. Of course, Walt made the movie come alive with his sensitive artistry. But what does a person play when Charlie's wife is beating on him with a rolling pin? After all, Charlie had just been having a few innocent drinks with his buddies, until 5:00 a.m. Walt concluded with his signature masterpiece "Request Time." You really have talent when you can move smoothly from jazzy stuff into solemn sacred music. All in all, it was a beautiful evening, for which the Alamo Chapter and friends were very grateful to Margaret and George.

Harry L. Jordan

ATLANTA

John McCall, President, 229/891-2424
jcmcdc@alltel.net

Atlanta, Georgia. Fall down here in the south has been beautiful, but at times rainy. The Atlanta Chapter has had a very productive and busy time these last several months. We are very involved in the on-going planning efforts for our Memorial Day 2004 Fabulous Fox Weekend. Please get those registrations in soon!

September began with a richly deserved open-house honoring Jim and Sarah Ingram of Allen Organ Studios of Atlanta. Our entire ATOS Chapter was invited to hear Walt Strony as he performed on various Allen instruments in



Walt Strony.



Walt Strony's attentive audience.

the Allen Organ Studio showroom. We are truly fortunate to have an Allen dealer who, with his entire staff, supports theatre organ so strongly. Jeff Ayers, Director of Sales, planned and coordinated the entire day in honor of Jim and Sarah's 20-year ownership of the Studio. Thanks Jeff, for your continued support of our chapter. Walt played for about seven hours that day, with a few small breaks. Church organists, owners of Allen Organs, AGO and ATOS members were in and out, throughout the day. Walt is such a versatile organist, and a genuinely nice guy. He played numerous



North Georgia State Fair booth while Larry Davis plays as Liz Fields discusses "Friends of the Strand" with a visitor.

requests on all seven of the instruments in the showroom. Food, drink, and great music were enjoyed by all, on a beautiful September Saturday.

Also, in September we had a **first** for our Chapter. Through the auspices of Chapter Officers Elbert and Liz Fields, we were able to have free booth space at the North Georgia Fairgrounds in Marietta. We had a large banner printed, fliers and handouts on ATOS and The FFOW by Elbert, and a very nice Allen theatre organ for our members to demonstrate to the over 200,000 persons in attendance. Twenty chapter members volunteered days and evenings for ten days to man the booth. **We had a great time**, and met so many people who were interested in theatre organ. Also, we were able to have several large posters of the Strand Theatre, back in 1935, for promotion of the Strand Restoration.

October featured a joint venture by our ATOS Chapter, the Silent Film Society of Atlanta, and the Callanwolde Organ Guild. Our own Ron Carter accompanied the Halloween silent film *Nosferatu* on a very nice Allen R311 digital theatre organ. This first film portrayal of Dracula was presented in the glassed-in Court Yard at the Callan-



James Thrower playing the Callanwolde Aeolian residence organ.



Ron Carter—ATOS & Bill Eggert—Silent Film Society of Atlanta.

wolde Mansion. Atlanta ATOS members James Thrower and Rick McGee provided classic spooky preshow music on the Grand 60-rank Aeolian organ in the Callanwolde Great Hall. Patrons were invited to take a tour of the mansion, and were also treated to a reception after the performance by the Callanwolde Organ Guild. A short Harold Lloyd comedy, *Haunted Spooks* was additionally featured. Bill Eggert, President of the Silent Film Society of Atlanta, introduced each film, with an historical review. His comments about how the films were made, with some behind the scenes information, added much to the overall impact of the film on the 150 persons in attendance. Mr. Eggert stated after the performance that he had seen



Rick McGee playing Callanwolde Aeolian.

this particular film many, many times, but that the accompaniment provided by Ron Carter made the film really come alive for him, and was a truly rewarding experience. Ron used classic pieces like "The Moonlight Sonata" and others, which seemed to have been written just for *Nosferatu*. The proceeds from this event are being used as planning funds for our upcoming Fabulous Fox Organ Weekend.

November brought us to the residence of chapter Vice President Bucky Reddish. Bucky has a wonderfully voiced Allen R311, in a new residence in the West Vinings section of Atlanta. We were privileged to hear a young and upcoming chapter member, Kevin Cartwright, play a truly old-time theatre organ program. Kevin is in his early 20's, but has the musical tastes of someone much older, and was influenced at a young age by Jessie Crawford, Leonard Lee, Sidney Torch, and Lee Erwin recordings. It is so exciting to have someone **young** who not only appreciates good theatre organ music, but who also can play so well. Kevin played several Jessie Crawford arrangements, using registrations that took the listeners back to the 20's. Not only is Kevin an accomplished organist, but also he acquired Wicks Pipe Organ Opus 1585, and



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Kevin R. Cartwright at the Bucky Redish Residence.



Ron Carter, Becky Rogers, & James Thrower.

installed it in his home at the ripe old age of 15! Kevin works fulltime as an organ technician for Pipe Organ Sales and Service here in Atlanta. This company is a strong supporter of the theatre organ scene in Georgia, and is currently restoring the 3/11 Wurlitzer for re-installation into the Lucas Theatre in Savannah, Georgia.

For our December Christmas program we were hosted by Ron and Donna Carter at their beautiful Lakeside home in Marietta. The Carter's are the proud owners of a wonderfully voiced Allen GW4. Donna had put her special holiday decorating skills to work, and their home was tastefully decorated for the Christmas season. Over 70 persons enjoyed a unique Christmas musical program, with Ron and several of his very musically talented friends. Tenor soloist Barry Lancaster, female vocalist Becky Rogers, and pianist James Thrower presented a delightful platter of both sacred and popular Christmas fare. The theatre organ is especially well suited to accompany vocalists of all voice ranges. Several chapter members remarked that this year's program was the highlight of their Christmas musical enjoyment.

Also during December, chapter President John McCall represented ATOS on Atlanta radio station 1160 AM. This is a Saturday morning program sponsored by

Cooper Music of Atlanta, featuring the Lowery Organ and Mark and Ellen Gonzales, from the Cooper Music Education Division. This station plays the great classic popular music from the 1930s to present day. It specializes in songs where people can actually hear a melody! The Cooper Show utilizes a state of the art Lowery organ, played by Mark. Our own John McCall was the guest artist for the show, and was interviewed extensively about theatre organ, ATOS, and our local chapter. John was able to get in several plugs for the upcoming Fabulous Fox Organ Weekend. John really had done his homework, and the station got many calls after concerning ATOS. He has been invited back for a repeat show in the Spring of 2004. Our chapter is always having new folks discover us, and the theatre organ. The radio is just another medium for getting our message out. John may have found a new career.

Finally, through the perseverance and hard work of chapter board member Ron Carter, we will be premiering the new digitally restored silent film METROPOLIS, as the concluding program of our FFOW weekend, here at the Atlanta Fox. This newly restored version will be shown for the first time in Atlanta on the big Fox screen, accompanied by none other than Clark Wilson on the Fox "Mighty Mo." In fact, Clark will use the original score for the film that was heard only one time at the German premier back in 1927. METROPOLIS now is a little over two hours in length, and the print is absolutely like new. To see a trailer and hear this score, go to the KINO website. This will give you just a taste of what you will see and hear at the Fox, on May 30, 2004, as our concluding public program for the weekend.

Ron Carter

CENTRAL FLORIDA

Cliff Shaffer, President, 407/267-1792

Tampa, Florida. In November Rosa Rio presented a benefit concert at Freedom Plaza Auditorium in Sun City to benefit the Tampa Theatre Wurlitzer. The program theme was "That's Entertainment" featuring music of the movies, on the organ and piano. Peggy Burgess and Bill Barker were the vocalists, who did beautiful duets of Nelson Eddy and Jeanette MacDonald, with Rosa providing the accompaniment at the piano.



Elementary school students build pipe organ from cans of food.



From left, Dir. John Bell, Dennis Werkmeister, Bill Shrive, Rosa Rio, and Peggy Burgess at Benefit check presentation.

Bill Yeoman was the emcee, who did the commentary before each number. Everyone enjoyed a great program.

Also in November, our meeting was held at the home of Dick and Dixie Leis. Cliff Shaffer, one of our chapter organizers, entertained us on the Leis' Allen 319EX. It was an excellent program. After the program members enjoyed open console.

Our monthly concert at Pinellas Park Auditorium featured George Losinger on our Wurlitzer. George played a variety of tunes, and included requests from the audience. It was an enjoyable afternoon.

On November 23, Rosa Rio accompanied the silent film *Safety Last*, starring Harold Lloyd, at the Tampa Theatre Wurlitzer. Before the film, Rosa demonstrated the new Post Horn, and it sounds great. She also acknowledged Crew Chief Richard Gleason for his work. Acknowledgement was also given to Tara Schroeder, who gives the theatre tours, and member Bob Baker, who demonstrates the Wurlitzer during the tours. Tampa Theatre Director John Pell introduced Peggy Burgess, of Freedom Plaza in Sun City, along with CFTOS President Bill Shrive and Treasurer Den-

nis Werkmeister. Peggy Burgess presented a check to CFTOS, from the benefit concert that Rosa Rio gave for the ongoing restoration and upkeep of the Tampa Theatre Wurlitzer. Peggy also sang a beautiful number with Rosa accompanying her at the piano. The audience also enjoyed a sing-a-long. Rosa mentioned that it was an action film, and it certainly kept her busy. It was a wonderful performance, and the organ sounded great!

In November Bill Shrive, Dennis Werkmeister, and George Losinger gave the Lanier Elementary School students and art teacher a tour of the Tampa Theatre Wurlitzer and pipe chambers. The school children were building a pipe organ out of cans of food for the needy. They visited the theatre to learn how a pipe organ works. One little girl, who is taking piano lessons even played the organ with a little assistance. Their model of a pipe organ made of donated food was on display at the Westshore Mall in Tampa.

In November Dr. John Landon played the Robert-Morton during the pre-show at the Polk Theatre in Lakeland. It was the performing arts series, starring Roger Williams. John received some very good applause and publicity when Roger Williams commented favorably about the organ music.

Bob Courtney played before two shows of *Alice in Wonderland* at the Polk Theatre. The theatre was packed with

school children, and many had never heard a theatre pipe organ.

In December, we held our annual Christmas party and election at the Pinellas Park Auditorium. Rosa Rio and Bill Yeoman entertained us with some delightful music. There was also open console. After the election, it was announced that the new officers are President Cliff Shaffer, Vice-President Johnnie June Carter, Secretary Dixie Leis, and Treasurer Dennis Werkmeister. Outgoing President Bill Shrive was given special thanks for serving as President. Everyone enjoyed a delicious potluck dinner.

The monthly concert at Pinellas Park featured Bill and Linda Van Twistern. They put on a great Christmas program, with Bill at the Wurlitzer and Linda singing.

On December 11, Dr. John Landon played the Robert-Morton at the Polk Theatre during the pre-show and intermission for the "Liberace" benefit concert. The benefit performance was for the organ restoration funds, and there was a very good attendance.

Sandy Hobbis

CENTRAL INDIANA

Jason Young, President, 765/396-3777
jyoung1208@insightbb.com

Indianapolis, Indiana. Dedication – this can be defined by the ceremonial first public performance of a newly

November meeting
artist Mike Rolfe.



CLETUS GOENS

Justin Stahl at
the Manual High
School Wurlitzer.



CLETUS GOENS

restored theatre pipe organ. However, it is better defined by the numerous volunteer hours in restoration work for that first performance to occur. Occurrence of this latter definition has increased substantially over the last few months within the membership of the Central Indiana Chapter. With the donation of the 3/13 Wurlitzer from Mr. Harold Huffman, and restoration work on the Walker Theatre Wurlitzer, the workload has been considerable. Throughout two

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weekends in November the CIC work crew, led by Carlton Smith, trekked to Fairfield, Ohio to pack the donated Mighty Wurlitzer, and transport it to Indianapolis. Each of the two trips turned into marathon workdays of more than 12 hours each. No overtime pay may result, yet a much better compensation will come to the workers, when the dedication concert for the instrument arrives. Among the field trips to Ohio, volunteers have been working on Wednesday evenings to restore the components of the Wurlitzer to be installed in the Walker Theatre in downtown Indianapolis. Currently efforts to rebuild the manual chests are well underway.

With seemingly constant work present, a twist upon a common phrase was brought to mind . . . all work and no play(ing) keeps the theatre organ silent. Relief from the work came on November 9, in the form of a membership meeting at the Hedback Theatre. The artist for our concert portion, Mike Rolfe, was no stranger to the 2/11 Page/Wurlitzer console. Mike has played preshow musical interludes at the Hedback prior to musical performances some 72 times, since joining the Central Indiana Chapter in 1990—another feat of dedication! In this particular time at the console, he presented a most enjoyable afternoon of music with classic theatre organ selections from Rogers and Hart among others, as well as some unique choices, including one piece from John Denver.

Our December membership meeting was held at Manual High School, on the near south side of Indianapolis on the second Sunday. The business portion was full, with updates on the work crew activities as well as results of elections for the 2004 Officers and Board of Directors. It was pointed out that a noticeably

young group of members has stepped up to help lead the Central Indiana Chapter toward a bright future. Although not holding an official position within CIC, Justin Stahl is one of the younger members contributing to the continued excellence within our organization. His contribution to this meeting came from the console of the 3/26 Mighty Wurlitzer, as artist for the afternoon. Justin started out our musical celebration of the Holiday season in Hawaii—a green Christmas? It turned out that this was just a brief stop in our sleigh ride of music, as we traveled to a snowy Christmas with pedal chime snowflakes gently falling from the chambers. In all, the afternoon ride took the audience through many musical styles to a conclusion of traditional carols, with the audience singing along.

Shawn Chase

DAIRYLAND

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

Racine/Milwaukee, Wisconsin. Dairyland held its annual meeting on November 9 at the Organ Piper Restaurant, which is owed by our President, Gary Hanson. Routine business was conducted, and open-console followed.

Our annual fall concert was held November 16, at a brand new venue for us. We traveled to Sheboygan, which is a 50-mile trip north of Milwaukee, to the former Sheboygan Theatre. After a nearly ten million-dollar renovation, it is now called the Stefanie Weill Center for the Performing Arts, and has been restored to its original 1928 Spanish revival look. The organ is a newly installed Kimball. Our artist was the well-known Jelani Eddington, who not only played the concert, but also accom-

Jelani Eddington
played for the
Dairyland
concert.



panied a short silent comedy titled *Cops*, starring Buster Keaton. DTOS member Paul Grant generously donated the 35mm print of the film for us to use. In checking addresses on the tickets used for door prizes, we discovered people came from great distances for this concert, including Minnesota, Texas, and several from Illinois, including ATOS President Gus Franklin! Jelani did a fantastic job, and people we talked to who had never been to a theatre organ concert before were amazed at his talent! Those of you planning to attend the 2004 ATOS Convention in Milwaukee will get to see this gorgeous theatre, since it is one of our venues.

Our Christmas Social was held December 14, at the condo of Bill Gans in Milwaukee. Once again, Bill cooked a turkey dinner for us with all the trimmings. Entertainment was Perry Petta at the piano, and Bill Kirchen on the vocals, performing Christmas songs.

Sandy Knuth

DELAWARE VALLEY

Vincent Kling, President, 610/935-9419

Chester Springs, Pennsylvania. On Saturday, September 13, 2003 member Rudy Lucente presented a wonderful concert, "Broadway Melody, on the

CONTINUED ON PAGE 59

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The Organist Entertains

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

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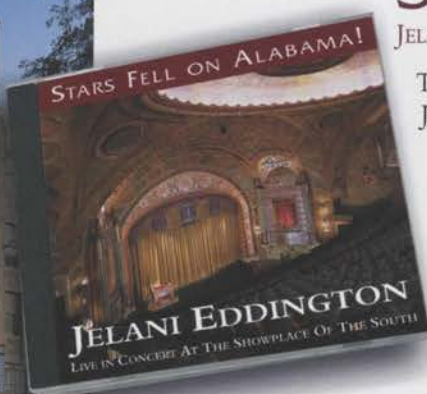
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The Atlanta Fox Theatre... Mecca on Peachtree Street

By John Clark McCall, Jr.

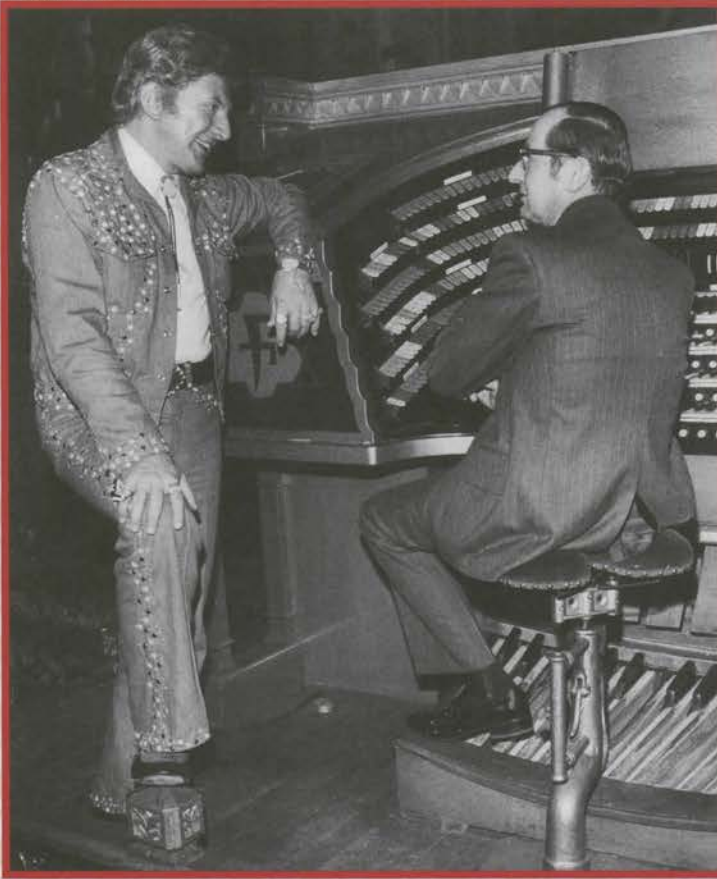
... *And the saga of the
fabled Fox continues*

Prior to the Fox's closure as a motion picture theatre on January 2, 1975, an organization had already been formed that would ultimately be responsible for saving the Fox from the wrecker's ball. In the summer of 1984, under the leadership of Arnall T. "Pat" Connell, and three ATOS members, Joe Patten, Bob Van Camp, and attorney Robert Foreman, Jr., Atlanta Landmarks, Inc. was formed. Connell, a professor of architecture at the Georgia Institute of Technology, was chosen as president. The organization's formation came after an interesting and rapid chain of events: lists of names petitioning to save the Fox began to multiply, and Helen Hayes, Mitzi Gaynor, Liberace, and hosts of other notables in the entertainment world came forth with pleas for saving the theatre. Liberace (a Welte theatre organ owner himself) posed with Bob Van Camp at the console of the Fox Möller for publicity purposes—forever instilling in the minds of Atlantans that another keyboard musician had now made an significant and profound statement about the worth of the great Fox organ.



The main entrance to the Fox is actually conservative in scale, and gives little clue to the mind-boggling spaces that await ATOS members in May.

MICHAEL PORTMAN PHOTO



A meeting of three musical 'giants' . . . pianist Liberace, organist Bob Van Camp, and the Fox Möller.



An audience of over 2,500 assembled at the Fox on Monday morning, July 29, 1974, for probably the largest hearing ever conducted by a Georgia legislative committee up to that time (the Georgia Senate Tourism Committee). Official announcement of Atlanta Landmarks' formation was made at the meeting. Though the Fox was named as the immediate target of the organization's efforts, Atlanta Landmarks was not chartered exclusively to save the Fox, but "to preserve, restore and maintain landmarks, buildings, and other structures in the City of Atlanta or elsewhere in the State of Georgia, which have historical or cultural value . . ."

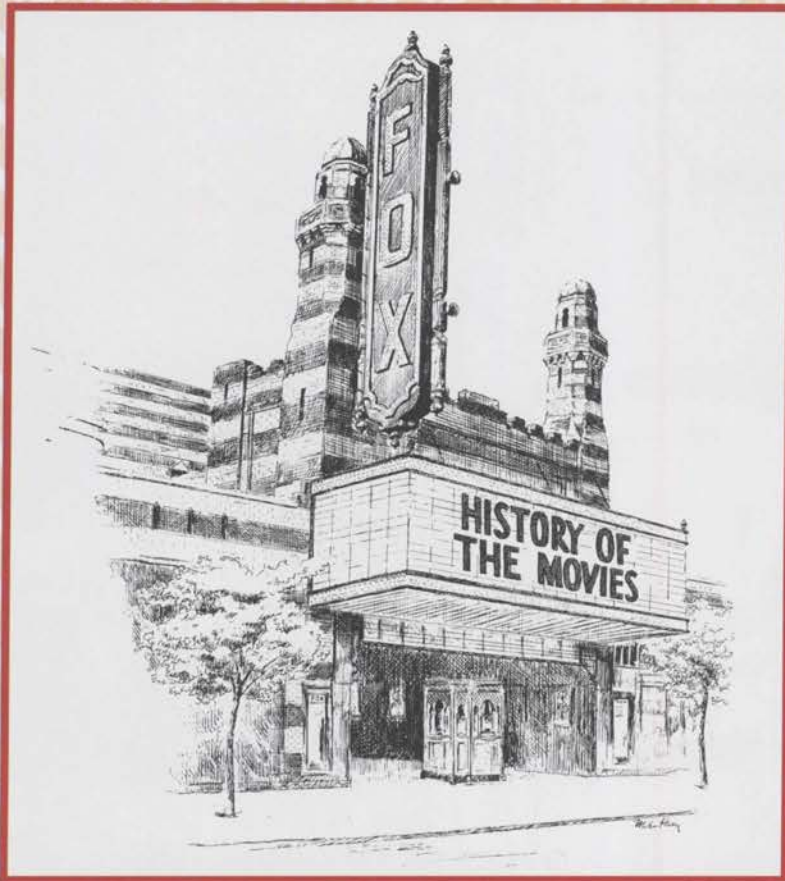
In early August 1974, Atlanta Landmarks assisted in securing approximately \$11,000 in state funds to underwrite a feasibility study for the Department of Natural Resources, Historic Preservation Section, on the Fox. The report would be placed in the hands of interested corporate heads and private citizens. On September 4, 1974, a prominent economic consulting firm was retained with a projected date of early December 1974, for completion of an exhaustive report on the Fox's reuse potential. Joe Tanner, Georgia Department of Natural Resources Commissioner, and Joe Patten, chairman of the Fox Theatre Advisory Committee, received the completed 129-page report around December 10.

Joe Patten, 'keeper' of the Fox organ, helps Dr. Paul Abernathy (seated) tame the "Big Mo"

The report concluded, "The proposed reuse of the Fox Theatre would serve as a hallmark for Atlanta . . . a symbol of Atlanta's recognition of its past to complement its growth and spirit as a national and international city." Within the report an extensive survey of existing auditoria was made, and a detailed proposed "operating model" including financial statis-

RAY BRUBACHER PHOTO





tics was graphed . . . underscoring the need for the Fox and its feasibility for reuse as a live entertainment center. With a background of data from other movie palaces that have been made over into live entertainment centers, the report showed how the Fox's rental revenue from live events could cover its operating expenses. Thus the Fox would be financially self-sustaining. The building's purchase price, and other debt service costs, however, would have to be raised from public contributions. Rental revenue could not be expected to cover those costs, too.

Following Southern Bell Telephone and Telegraph Company's securing an option to buy the Fox and adjoining properties to construct an office complex, Atlanta Mayor Maynard Jackson and parties to the option announced an eight-month moratorium on the issuance of a demolition permit. The purpose of this moratorium, announced September 10, 1974, was to allow time for any interested party who could produce the \$4,250,000 purchase price of the Fox and who had a viable plan of saving it to come forward and take Southern Bell's (now BellSouth) place in the deal. The Fox's owners, Mosque, Inc., and Southern Bell, saw this as a gracious way of disengaging from the situation, now fueled by a loud public outcry, and they encouraged the moratorium.

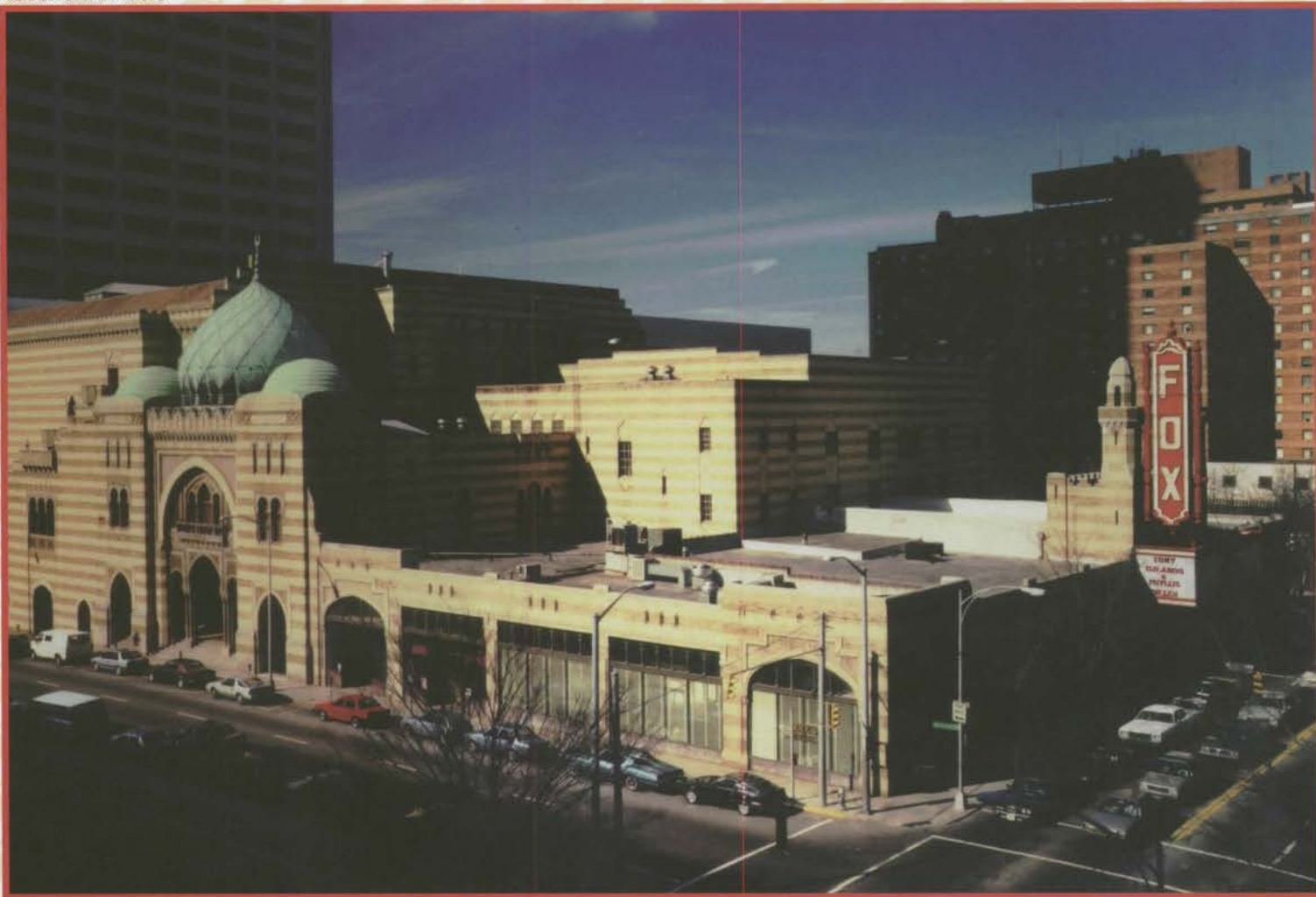
The final arrangements, involving lengthy and complex negotiations, permitted Atlanta Landmarks, Inc., to acquire ownership of the Fox, and Southern Bell to acquire the balance of the land on the block for its future building needs. First, Landmarks persuaded Southern Bell to separate the Fox itself from the larger land package, which included some adjacent parking lots. The price for the Fox alone was \$1,800,000.

Then Landmarks, working through a major realty firm, and using money loaned from the five major Atlanta banks, acquired the rest of the land on the "Fox block" which Southern Bell had not itself acquired. Landmarks was then able to swap this land for the Fox. The banks agreed to lend Landmarks the money for these transactions provided that the shareholders of Mosque, Inc., would guarantee the loan. The exchange of property was consummated June 25, 1975, and Atlanta Landmarks became the new owner of the Fox.

Although newspaper headlines and announcements by other media tended to depict the situation as fully resolved, *the Fox was not saved yet*. If Atlanta Landmarks were to default on any payment, the property would return to Mosque, Inc., which held a contract for demolishing the theatre. Additionally, the basic \$1,800,000 purchase price did not include closing expenses, interest on the loan over a three-year period, or funds for a systematic renovation/restoration program for the theatre. To *really* save the Fox, a total of \$2,400,000 had to be raised. The Fox's salvation call fell squarely at the feet of Atlanta's citizens, and this city whose very symbol shows a Phoenix rising from the ashes, "resurged" and Mecca was saved! And at the forefront of this citizenry were hardworking members of the Southeastern (later rechartered as "Atlanta") Chapter of ATOS.

On May 17, 1974, the Fox was placed on the National Register of Historic Places. The Fox's election to the Register accorded immense status and recognition to the theatre (structures less than 50-years-old are not normally considered except under certain conditions- one of these being the Fox qualifier: "outstanding architectural merit.")





As seen from the Ponce de Leon Avenue side, the “Fox Block” is a symbol of revitalization in urban Atlanta. The large onion dome-capped section, to the far left of the picture, was to have been the original main entrance to the theatre, prior to the intervention of William Fox.



Suddenly the Fox's original foe, Southern Bell, was becoming its best friend. With the land swap, the new Southern Bell Building would offer parking for 1600 automobiles, and a MARTA rail station would be located adjacently. This foresight in planning will be enjoyed by arriving ATOS members who can come directly to the Fox and the neighboring Georgian Terrace Hotel via Marta from the Hartsfield-Jackson airport (The Fox is near to Atlanta's AMTRAK station on Peachtree Street as well).

The Atlanta Fox represented a bargain to Atlanta and the Southeast, costing roughly nine dollars a square foot (based on 200,00 square feet of usable space)! As the Fox approaches its 30th year since its ownership by Atlanta Landmarks, the success story has been nothing short of remarkable. The theatre has shown a profit in every year of its Landmarks ownership and a systematic, professional restoration program of every aspect of the theatre proper and its ancillary spaces has been conducted—with over \$20,000,000 committed to date. This

outlay of capital includes significant funding for the Möller—which included a full-scale restoration of the Fox's console to its original “coachwork” (a Ben Hall term) in resplendent gold leaf, and the completion of a 32' rank in the pedal division which now allows the Fox Möller to thunder away with the best of them—adding great versatility especially for classical and serious music.

Atlanta Landmarks has become a model operation, often studied and copied by other cities having significant theatres and other structures. In 1978, Landmarks paid off the original mortgage six months early. In 1979 the Fox's three-month run of *A Chorus Line* broke national records with a \$1 million at the box office. 1985 brought discretely installed state-of-the-art systems for improved sound and lighting, leading to a second major fund raising campaign in 1987 which netted \$4.2 million to bring further restoration and improvements to the Fox. In 1988, the Fox Theatre was named the number one grossing theatre in the 3,000 to 5,000-seat segment of the

entertainment industry in the United States. With this unprecedented success, the Fox has caused neighboring enterprises on Atlanta's famed Peachtree Street to prosper, including the magnificent Georgian Terrace Hotel, the official hotel for The Fabulous Fox Organ Weekend. Kathy Roberts, in her excellent monograph, *The Fabulous Fox Theatre: The History of An Atlanta Icon* (c. 2002 and available from the Fox), offers many more landmarks achieved by the Fox, and looking back to the dark days of when the Atlanta ATOS chapter thought that a December concert on the Fox Möller by Lyn Larsen might be a *grand finale*, these facts and figures seem almost surreal.

The irrevocable status of the Fox as a jewel in the crown of movie places has also insured that the Fox Möller will always be one of its most important features. Few instruments have ever had better name recognition among the *general public* than "Mighty Mo".

In anticipation of the greatest single organ event ever

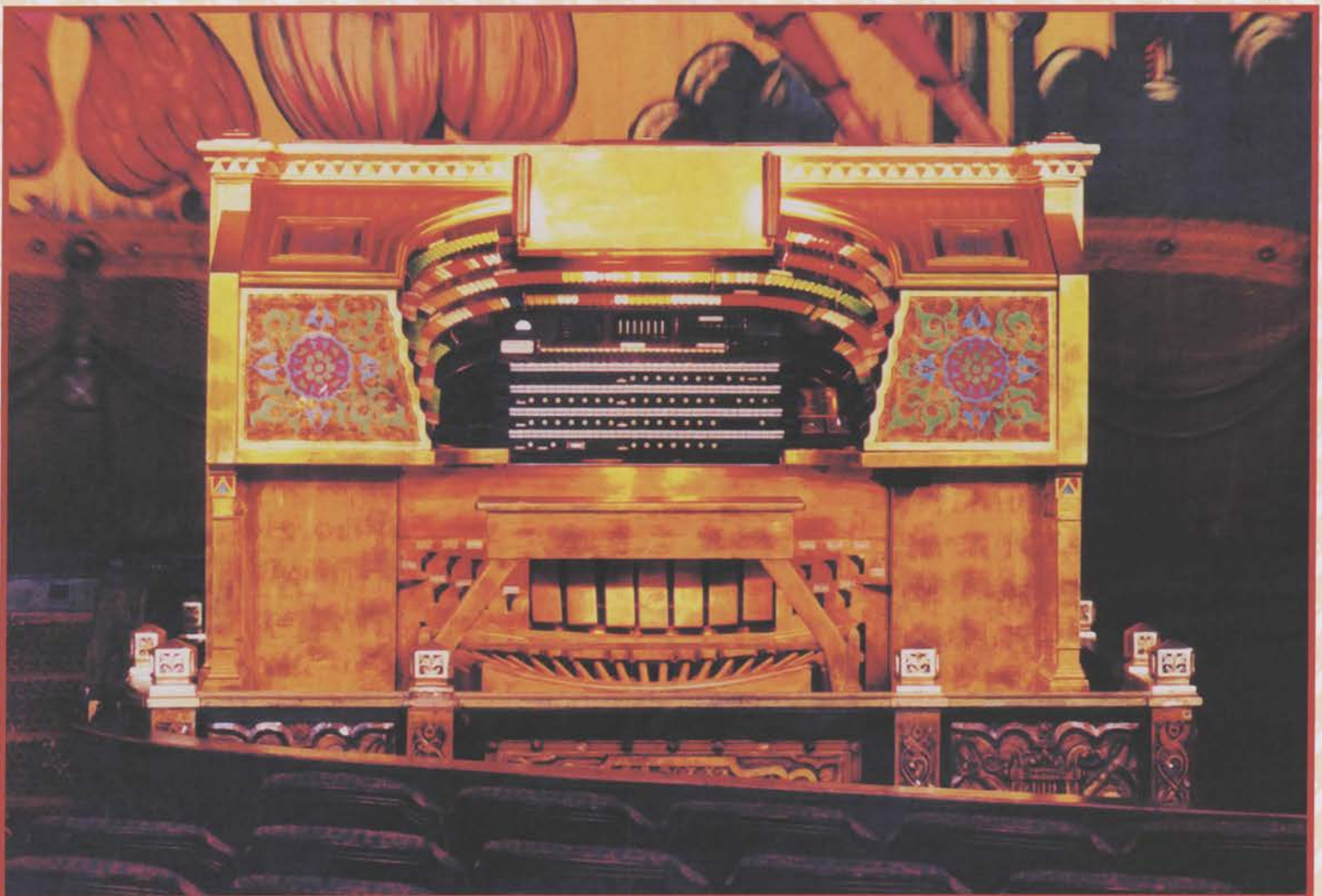
staged at the Fox, offered herein are facts, figures, and major improvements that underscore the significance of this landmark theatre organ:

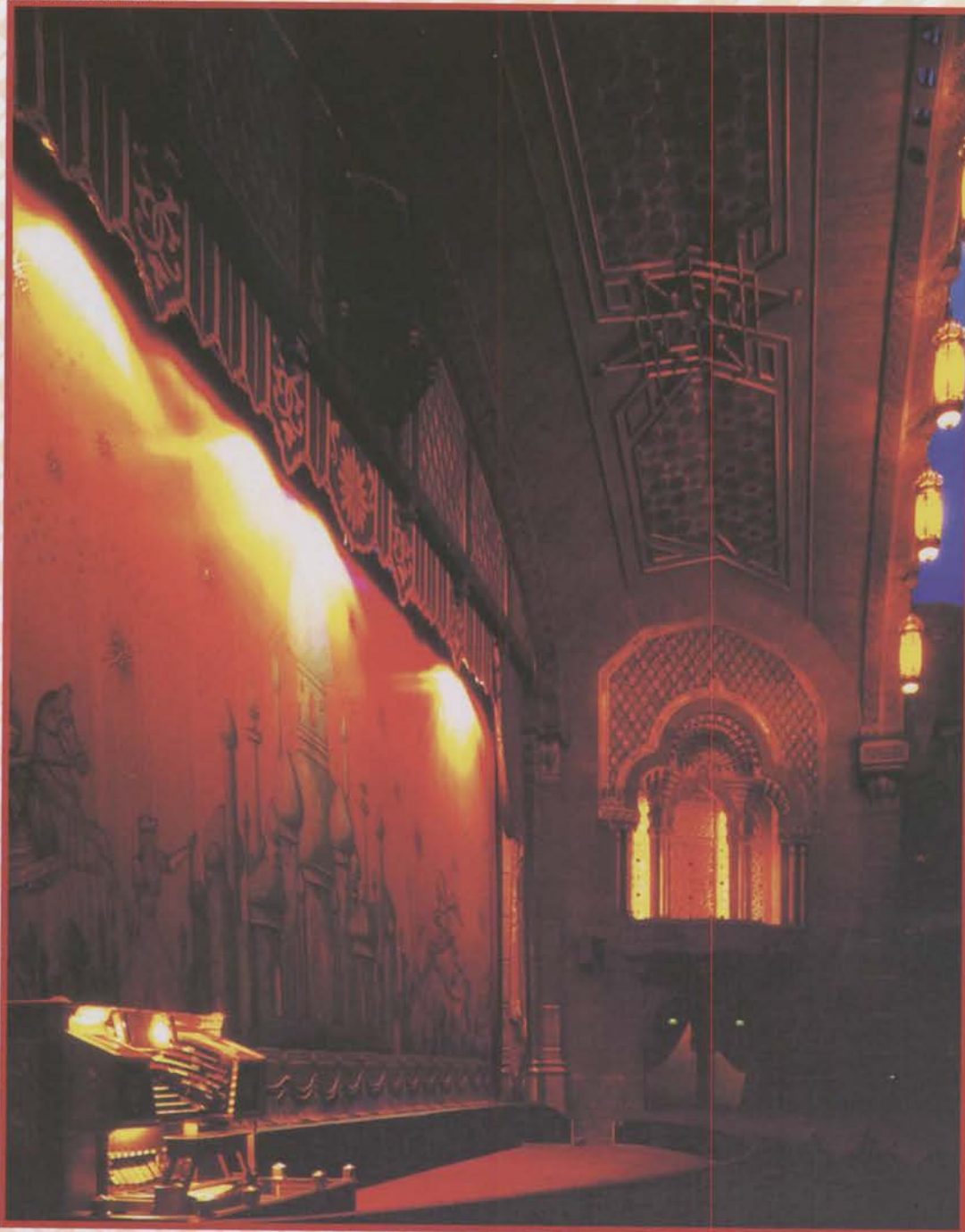
- ◆ 1963 The organ's traveler cable from the console to the junction board at the bottom of the orchestra pit was rewired.
- ◆ 1965 A 6'3" Baldwin Grand Piano originally from the Picadilly Theatre, Chicago Kilgen installation was added on a dedicated lift in the orchestra pit. The original Kilgen-built relay for the pressure action system was releathered (and again in 2002). This addition to the Fox Möller debuted with Bob Van Camp's Concert Recording LP, *Here With the Wind* [CR 0023] c. 1967.



The "Mighty Mo" resplendent in its new 24-carat gold leaf and polychrome "coachwork." A portion of the Fox's jeweled curtain is seen behind the mammoth console.

MICHAEL PORTMAN PHOTO





As this photograph clearly shows, the Fox organ grilles are features not to be missed by the auditorium's patrons. Behind these grilles resides an American icon: The Fox "Mighty Mo."

- ◆ 1980 A new reservoir for the Post Horn chest was installed . . . without tremulant attachment . . . to enable the other ranks that formerly shared this tremulant the ability to "shake" without affecting the Post Horn.
- ◆ 1985 Twelve notes of the 32' Diaphones were added in unenclosed spaces originally prepared for these pipes. These locations are in front of the chamber enclosures on either side of the theatre. These pipes speak directly into the auditorium from the inside of each familiar chamber grille flank-

ing the Fox stage. Also at this time a systematic program was initiated lasting for over two years to re-leather the entire organ, including percussions, relay pneumatics, chest pneumatics, and swell shutter pneumatics.

- ◆ 1986 A new 75-horsepower Spencer blower was installed to replace the original 30-horsepower kinetic blower, which was wearing out. This blower was undersized from the inception of the Möller's installation, producing only 15" of static wind pressure (the new Spencer blower produces 35"

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CHAPTER NEWS

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Wanamaker Grand Court Organ, at the Lord & Taylor store in Philadelphia, Pennsylvania.

In retrospect, Rudy had performed here under the tutelage of Keith Chapman, and has lived with the instrument throughout its travails of the last two decades as an Assistant Organist. Now that the instrument is fast approaching full restoration for its Centennial celebrations later this year, 2004, the Friends of the Wanamaker organ presented this concert featuring a somewhat different musical challenge for this symphonic instrument.

Rudy had selected music from Broadway musicals, presented in somewhat chronological order representing different genres from 1919 to 1988. This type of music presented a different challenge for the organist. The music represented songs that were performed by a lead vocalist, or the company, where emphasis is on the words, the expression of the singer, or the accompanying activity of the company. Rudy's task was to "vocalize" the output with the voices available from the instrument, which featured quite a bit of "solo-izing" many of the restored ranks. There was less emphasis on raw sound power of heavy bass, mixtures, and tutti. However, some music allowed for the power of the instrument, particularly that from the *Music Man* and the closing Cohan themes. Of the 22 Broadway shows featured, some short-lived are remembered only for a featured song which survived, others are perennial favorites—remembered, revived, cinematized, and on the playlists of amateur thespians from high schools to community theatre groups. After completion of the music of the 21 selected shows in order, Rudy closed with a tribute to the "Grand Old Man of Broadway", George M. Cohan, with his original songs as revived in "George M."

The concert was an enthusiastic demonstration of the versatility of the great symphonic instrument, which has produced music from Bach to Bebop to Broadway as well as theatre stylings, and has accompanied orchestras, bands, choruses, and soloists over nearly a century.

Al Derr

On November 19, 2003 we had our board meeting in the Southerland Audi-

DICK AUCHINCLOSS



Wayne Zimmerman at the Rodgers 340.

torium, at the Abington Campus of Penn State University, near Philadelphia, Pennsylvania. After that, we stayed to watch the silent movie *The Sheik*, which was made in 1921, and starred Rudolph Valentino. This event was part of a series of silent film shows put on by Penn State, featuring our own Wayne Zimmerman at the Rodgers Century 340 organ. Dr. Molyn C. Mills of Penn State first made remarks about the history, plot, and story of the actors and production. Wayne's expert playing really helped get the message across to the audience. My wife, Mimi, thought that

this movie was the ultimate "chick flick." It established Valentino as an idol. Many thanks go to Penn State, Dr. Mills, and Wayne Zimmerman for putting on a wonderful show.

Dick Auchincloss

EASTERN MASSACHUSETTS

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

Wellesley, Massachusetts. Our monthly social at Babson College was on November 2, with member Robert F. Hupka at the console. Bob's program consisted largely of ballads from the great Broadway shows, which adapt so well on the theatre pipe organ. With our instrument in tip-top form, those present enjoyed some good listening.

November 9 was something really special, with world-class organist David Peckham playing both solo, and blending in with the Wellesley Symphony Orchestra. This joint concert drew more than 600, and was a first for EMCATOS. Beside the Music Director and Conductor Max Hobart, over 62 musicians filled

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the stage, and the large necessary extension. Mr. Hobart was Assistant Concertmaster with the Boston Symphony Orchestra for 27 years, with numerous performances with the Boston Pops and other orchestras, both as conductor and chamber musician, as well as being a teacher at Boston University, Boston Conservatory, New England Conservatory, and the Tanglewood Music Center.

Mr. Peckham played four different classical pieces, one with a violin included. He also showcased our Wurlitzer, playing various popular numbers, and demonstrated some of the various ranks, traps and percussions. On top of this, he accompanied a silent movie, *One Week* starring Buster Keaton.

This orchestra/organ concert was a complete success, and the enthusiastic applause and shouting verified the fact. The final unfurling of our huge national flag, as the organ/orchestra played "The Stars and Stripes Forever," was a fitting close to a wonderful afternoon.

The chapter's Holiday Bash, scheduled for December 7 at Babson, with a planned buffet dinner with organ and vocal in a mix of seasonal, popular and classical music, did not happen. The reason for cancellation was a two-day snowstorm that weekend. For many communities over two feet of white snowflakes were registered. Our Chapter has been very fortunate in not having to cancel or postpone events over the years, with only one other public concert by Donna Parker, so we don't complain as we count our blessings this Holiday season.

Stanley C. Garniss

GARDEN STATE

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

Trenton, New Jersey. A short chapter business meeting was held on Saturday November 8, 2003 at the Union County Arts Center, which was formerly the Rahway Theatre. Our members enjoy coming to the Arts Center, especially when there is a scheduled time for

open console on the famous Wurlitzer, known as the "Biggest Little Wurlitzer." We want to thank crew chief Bernie Anderson for arranging the day and time of the meeting. It was a satisfying afternoon. All the organists had a terrific chance to play this appealing Wurlitzer in its original theatre.

The month of December has many people shopping for presents, and enjoying Holiday Parties. An enjoyable event for our members was the special Christmas party invitation given by Cathie and Bob Martin. This has been the ninth year that the Martins have extended their invitation to all our members. This party is so popular that some members were calling Cathie several months ahead, to reserve a space in the party room that has a catered buffet and seating for 60 people. The date this year was Sunday December 14, 2003. Unfortunately an unexpected snowstorm arrived on that Sunday, and it was postponed two days to the following Tuesday.

The party began at three p.m., and every seat and table was filled. A beautifully decorated music room had a huge trimmed live Douglas Fir Tree sparkling and aglow, and the majestic white and gold console of the 3/24 Griffith Beach theatre pipe organ caught the attention of all. Music filled the home. Our organists shared the console. We were lucky to have professional violinist Sheila Mendel, who joined in with the organ and piano. Food and fun continued until late in the evening. To quote our President Don Hansen, "It was a smashing success."

A mountain of thanks goes to Cathie and Bob Martin, "Mr. and Mrs. Hospitality."

Jimmy Vanore

HUDSON-MOHAWK

Frank Hackert, President, 518/355-4523

Schenectady, New York. The special treats associated with holiday time began a little early for Hudson-Mohawk Chapter members in the form of a rare visit to a wonderful organ shop in Schenectady,

HELEN MENZ



Chapter members at John Schreiner's organ shop. Our host is center-left, and Chair Frank Hackert center-right.

FRANK HACKERT



Artist Ned Spain (2nd from left) at our Holiday Party.

New York. Shop owner John Schreiner invited the club to his organ shop, for the November 24 general meeting. Here club members got a chance to see a work in progress, on a Fisk organ. Thanks to John for the hospitality, and for the technical demonstration. The club's traditional holiday get-together was held in the Guild Room at Proctor's Theatre, immediately following the December noon concert.

Chapter members were busy this early winter season, in professional artistic venues. Avery Tunngley accompanied the classic silent film *Dr. Jekyll and Mr. Hyde* at the Capitol Theatre in Rome, New York on Halloween, and David Lester performed in concert on November 14 at the Stanford United Methodist Church.

The Chapter's free noon concert series' entries for November and December were especially fine. On November 17, internationally renowned organist Paul Roberts returned to Proctor's with a wonderful and much acclaimed performance on *Goldie*, the fabulous 3/18 Wurlitzer. The December 23 noon concert was, as usual, the special holiday concert. Produced by chapter board member Carl Hackert, the concert featured performances by organists Carl

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Norene Grose

JESSE CRAWFORD

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Billings, Montana. Chapter member Hubert E. Lillis, known as "Bert," passed away unexpectedly on Monday, October 6, 2003, while away on one of his many travel adventures. He was a supporter of the JCTOS for many years. Four children, seven grandchildren, three great-grandchildren, and an adopted daughter survive him. Bert was 82 years of age, and will be missed.

The Australian "Division" of the Jesse Crawford Chapter had a meeting Friday, October 10, at the home of Kevin Clancy in Wentworthville, New South Wales. Charter Members Bruce and Cynthia Ardley and Ed Mullins drove there from Lakes Entrance, Victoria. Bruce had celebrated his 70th birthday earlier in Melbourne. Kevin has a 2/17 Wurlitzer Style 216 installed in his residence. It was originally installed in the home of W. A. Crowle, the Wurlitzer representative for Australia, in 1928 as a Model R-15, Opus 1879, with three con-



From left, Bruce Ardley, Kevin Clancy, Ed Mullins.



Bruce Ardley plays Kevin Clancy's 2/17 Style 216 Wurlitzer.

soles. It was the first Wurlitzer imported to Australia with a crescendo pedal. Frank Lanterman designed the Style 216, and played the opening concert at Crowle's home in 1928.

It was removed to the Civic Theatre, Auburn, N.S.W. in 1934, where it played



Bruce Ardley at 4-manual studio console.

until 1958. Extra shutters were added on each side, when it was installed in the theatre. The console is unique, with its rose patterns on music rack and bolster sides. The ranks of pipes were . . . Aeoline, Celeste, Clarinet, Flute, Oboe Horn, Open Diapason, Salicional, Tibia, Tuba Horn, and Vox Humana, in the original home installation. When it was moved to the theatre, they added a Brass Trumpet, Orchestral Oboe, Solo String, and a 16-foot extension to the Tibia. Today, it now also has a Kinura and a 3-rank Mixture, for a total of 17 ranks.

Kevin's father, John Clancy, was a well-known Australian organ enthusiast. John purchased the instrument, and installed it in their Wentworthville home, not far from Sydney. The organ studio is a huge room, with a high ceiling.

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SARASOTA SPECTACULAR!

Featuring a show stopping performance at the newly installed 4/32 Wurlitzer at Grace Baptist Church in Sarasota, Florida. This album will captivate your senses with thrilling arrangements of great music of the ages, including: *The Music of South Pacific*, *Another Op'nin' Another Show*, *Orchestral Suite From Carmen*, *With A Song In My Heart - The Way You Look Tonight*.

CHRISTMAS WONDERLAND

Featuring the dynamic duo of Jelani Eddington and pianist David Harris performing some of the most beloved holiday music of all time at the Wheaton-Fox Studio at the Paul & Linda VanDerMolen residence. Highlights include: *Sleigh Ride*, *White Christmas*, *Suite From The Nutcracker*, *European Christmas Carol Fantasy*, *We Wish You A Merry Christmas*.

LET'S FACE THE MUSIC!

Recorded at the breathtaking 4/35 Wurlitzer at the Berkeley Community Theatre in Berkeley, California. This album premieres the newly refurbished Art Deco console from the Center Theatre in Rockefeller Center. Highlights include: *Let's Face The Music And Dance*, *The Music of Johnny Mercer*, *Medley From Showboat*, *Overture From Candide*, *Kitten On The Keys*, *Bacchanale*.

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Kevin Clancy, Tony Fenelon, and Ed Mullins at Marrickville Town Hall after Tony's concert.

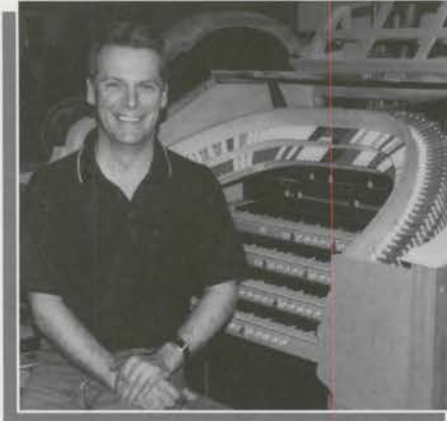


Kevin Clancy at 4-manual console, never installed at Sydney State Theatre, now in organ studio.

The second console from the Sydney State Theatre is also in the studio. It was never installed in the State. Arthur Lord, a private owner, had it in his home, where it controlled sixty ranks of pipes. Lord died in 1961, and John Clancy bought the console. John passed away in 1992.

Kevin gave Bruce and Ed a complete tour of the chambers, after which they played the organ. Kevin does not play. His mother, Mary prepared a delicious lunch for the three guests. It was a delightful day. The trio was then off to Brisbane, Queensland. Bruce accompanied two silent films on Sunday, October 19 at Mahar Hall in Gold Coast, for the Gold Coast Division of the Theatre Organ Society of Australia. He accompanied *The Great K and A Train Robbery*, with Tom Mix, and *The Kid Brother*, a Harold Lloyd comedy, on the Rodgers electronic organ.

While in Sydney, Mullins visited the Epping Baptist Church, and played the 2/20 Christie organ, through the kindness of Rob Gliddon who lives in Epping, N.S.W., and takes care of the organ. Ed also visited the organ shop of organ builder John W. Parker in Hurstville, N.S.W., where he was working on the Sydney State Theatre console, the



Organ builder John W. Parker at console from Sydney State Theatre. Organ is being rebuilt.

twin to Clancy's console. Parker is rebuilding the organ, and estimates it will take five years to complete the task.

Sunday, October 26 found Kevin and Ed at Marrickville Town Hall, for the TOSA, NSW Division concert at the 2/11 Wurlitzer, by Tony Fenelon. The organ was originally installed in the Prince Edward Theatre in Sydney. Tony gave a spectacular concert. His rendition of a Buddy Cole arrangement was amazing! It showed what a real professional could do with two manuals. Fenelon was ATOS Organist of the Year 2002. It is Springtime Down Under.

Before Ed's 12-hour flight back to San Francisco, Mullins and Clancy attended the Tuesday lunchtime concerts at Sydney Town Hall. JCTOS member Robert MacDonald of Fort Worth, Texas had played the town hall organ earlier this year. They heard City Organist Robert Ampt play the instrument, using the rare 64-foot Contra-Trombone stop for his finale. Ed and the late Bob Vaughn had played the organ during the ATOS "Pipes Down Under" tour in 1986.

Ed Mullins

KINGSTON

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

Kingston, Ontario, Canada. The first Canadian snow of the season greeted Dave Wickerham on his arrival in Kingston, at the end of November. What a welcome for his family's first trip to the great white north, although it's the fourth trip for Dave himself. As expected, he had no trouble fitting the snow into his pre-Christmas program. In a couple of his selections, Dave demon-



Dave Wickerham's wife Rhonda and their three children join him in Kingston, during his most recent concert appearance.

strated the effective use of our latest (and last) new rank of pipes, a "softish," pungent-toned String Diapason, which fills the gap in the tonal spectrum of our fine Kimball, contrasting nicely with other combinations. "Last," not because we don't lust after more, but there's simply no more room in either chamber. To tune our pipes for a concert, in fact, one must not only know how to do it, but has to be ultra slim as well.

Each of Dave Wickerham's previous visits has coincided with his wife Rhonda's birthday, and he has phoned her from the console for a serenade on pipes. This time however, there was no need to phone, as the audience that made up our first full house in a number of years sang a hearty version of "Happy Birthday," much to Rhonda's surprise and appreciation.

Our next event will be what has become an annual occurrence: a St. Valentine Day fundraising dinner, to be followed this time by an organ travelogue presented by our new President Godfrey Fisher, all on February 14. Future events include a Regional Artists Concert (March 27), Simon Gledhill (April 28), and rising Canadian star Peter Hansen (May 28).

Frank Pratt

LATOS

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

Los Angeles, California. LATOS members gathered on Sunday, December 13 at the Wilshire-Ebell Theatre in Los Angeles for our Christmas social and Open console on our Barton theatre



Left, Ken Venis, and Dorsey Caldwell preparing to install a Tuba resonator at the South Pasadena High School Auditorium.

organ. All enjoyed a good time, and the organ sounds great.

The Barton's crew chief Steve Asimow, and LATOS Technical Director Donn Linton, have been busy upgrading the console with new setter boards, to provide 10 pistons for each manual and Pedal, "All Trems On" and "All Trems Off" pistons, and Divisional Cancels for each manual and Pedal (which are also paralleled to create a General Cancel). The setter boards are wired to junction terminals making the system modular, and facilitating updating to an electronic relay system should we decide to take that step in future.

Our work on the Wurlitzer installation underway at South Pasadena High School has progressed nicely in recent weeks. The heavy work is finished. The wind lines are all hooked up, and everything has been leak tested. Ken Crome and his associates have done a magnificent job of overhauling the components, and neatly installing them. Next to come is the wiring and computer system. Once that is complete, it will then be time to set in all of the smaller pipes, and to voice the whole system. If all stays on track, according to Crew Chief Dorsey Caldwell, the Wurlitzer should be up and running by Spring.

According to Dorsey, this installation will be a treasure that the whole community will be proud to call their own. It will be played by visiting artists in formal concerts, and by the school's music department to develop interest and to give training to interested students. Our own members will also play it. Pat Buckley, who passed away nearly a year ago, worked long and hard for several years

on the LATOS plan to install a theatre pipe organ in South Pasadena High School Auditorium. Completion of the project will be the result of much hard work by many in addition to Pat, most especially LATOS' own Dorsey Caldwell.

Char Hopwood

LONDON & SOUTH OF ENGLAND

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

London, England.

Woking Leisure Centre
November 15, 2003 at 7:30pm
Organist David Redfern.



David Redfern at Woking.

This was a very special day for one of our chapter committee members. It was Bernard Baldwin's 80th birthday. Bernard became involved with our chapter during the installation of our Wurlitzer in the leisure centre at Woking, and has become a most valuable member due to his great electronic and engineering skills, as well as his indefatigable energy. As a surprise Len Rawle organised a little celebration before the start of the concert to recognise, in the presence of the audience, Bernard's contribution to our chapter. Friends and relation from as far away as Sweden turned up for the concert, which was a great surprise for Bernard.

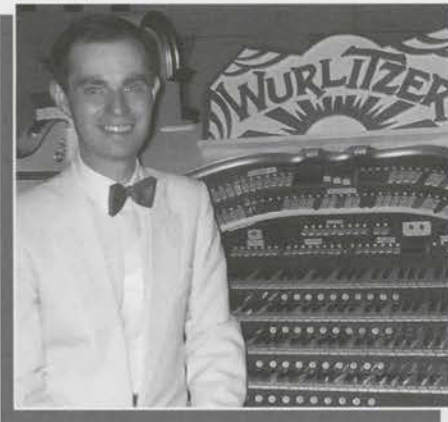
Our organist, David Redfern, won both the Scottish and our own chapter's Young Theatre Organist of the Year Competitions in 1983. For 13 years he was our resident organist for our monthly tea dances at Barry Memorial Theatre, and has broadcast many times on radio and television. He is the proud owner of a fine Compton theatre organ that is installed at his home. At this venue, where he can seat up to 60 people, he hosts concerts and musical evenings.

He had not played a concert on our 3/17 Wurlitzer before, but had played it for dancing so we were soon off to a flying start with a march. David followed this with very comprehensive selections from the musical *Oliver*, where he featured some of the less well-known songs. This was very well received by the audience. He continued the first half of our concert with a wonderful selection of music, which included a novelty number, a great tribute to Fats Waller, a Classical Tuba piece, and to finish, a lovely selection of quickstep dance tunes.

Again we started the second half with a march, then a wonderful selection of music from *Beatrix Potter*. Then, to get our toes tapping, we were treated to a selection of the music of Duke Ellington. To finish, David gave us a selection of songs from 1939, which he explained had special significance for his Compton theatre organ. Apparently, the opening night for this organ was the day before the Second World War broke out. The next day war was declared, and all cinemas were closed, so it was initially only used for that one night. Eventually the cinemas were opened again, and the organ was able to give a good account of itself during those dark days.

We had a wonderful evening with David at the console, which the audience obviously enjoyed, and as usual we had to have an encore before we could close.

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Michael Wooldridge at Kilburn.

Kilburn State Theatre
December 7, 2003 at 2:30 p.m.
Organist Michael Wooldridge.

Michael is well known on both the electronic and theatre organ scene. In 1980 he was the winner of our Young Theatre Organist of the Year competition, and in 1984 was honored by the Cinema Organ Society with their prestigious Ian Sutherland Award. He is in demand for concerts both at home and abroad, even as far away as Australia.

Michael gave us a wonderful programme of music, into which he skillfully wove a strong Christmas element. As he said himself, he "enjoys doing Christmas shows," and the audience was very appreciative. As well as many favorites for Christmas, which included a haunting tune from the film *The Snow Man*, we had a comprehensive selection from the musical *Carousel*, and some great 'Big Band' numbers for which he is well known, and in this he even gave some Christmas music this treatment. He continued with what he called, "Music of the Minstrels" which included, as you might expect, many 'Jolson' numbers. After our interval, Michael continued in the second half with a lovely 'Winter Selection,' which included many well known songs, but not necessarily Christmas music. He went on to give us music from 'Mantovani,' and some more 'Big Band' tunes which he called "Signature tunes of the radio days." This was quite nostalgic for many of our audience, and brought much applause. It was then sadly time to close the concert, which Michael did with the demanded encore. Our larger than usual audience was very appreciative of Michael's performance, and many kind words were spoken as they left.



Len Rawle &
 Company
 Christmas
 2003.

Woking Leisure Centre
December 13, 2003 at
2:30 and 8:00 p.m.
Len Rawle and Guests—
Christmas Show

Once again it was time for our chapter committee to make an early start, and commit to a very long day in order to produce and stage our regular and acclaimed Christmas Show. This show is a regular feature of our Christmas celebrations, and is performed twice during the day. Len Rawle had of course been planning this for some time, and had assembled several guest performers as usual. Some advance preparation was necessary, as this year one of our guests was the wonderful 'GHOST Choir.' It meant that some rehearsal for the choir, with Len accompanying on the Wurlitzer, was required. This took place on Wednesday evening, with the tuning and preparation of the Wurlitzer taking place on the Thursday. Len and Bernard were of course involved in both, so they had a busy week.

Early Saturday morning saw all hands assembled in Wurlitzer Hall to fix up the decorations, re-light the stage area and rig and test the three television cameras plus one computer feeding the TV projection equipment. By 2:00 pm everything was ready, all rehearsals with our other guests, Catherine Drummond and Richard Cole were completed, and we were ready to let the audience in. No matter how early you start in the morning there are always tense moments wondering if you are going to be ready. Now, in half an hour all we had to do was to make a professional job of presenting our show.

Our show opened with a black-out, while a solo member of the choir sang,

unaccompanied, the first verse of a carol. The Wurlitzer and audience then joined in while the whole choir, Catherine, and Richard entered down the centre aisle as the lights slowly came up. Richard Cole, our MC for the show, then started proceedings by welcoming everyone, and took us straight into a great selection of Christmas tunes from Len on the Wurlitzer. Richard is the curator of the Mechanical Museum at Brentford, and a great supporter of our chapter. With his wonderful speaking voice, he is superb at handling such events.

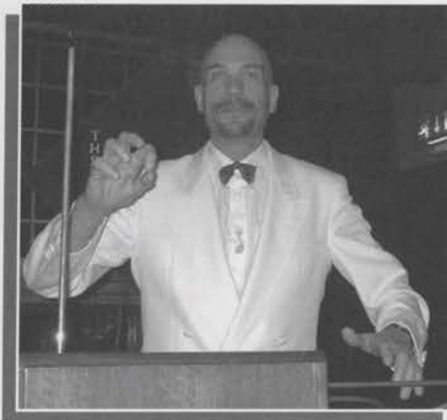
The show, including an interval, lasted nearly three hours, and contained many varied elements. We had of course some lovely singing from the choir, both unaccompanied and accompanied. Richard was not only there as an MC however, but also as a performer in his own right. He gave two delightful monologues, with the Wurlitzer giving punctuation in the background.

Richard also brought with him a very unusual instrument called a 'Theremin,' possibly the earliest electronic musical instrument devised. It is probably worth a little digression here to explain what it is. It was invented and demonstrated in 1927 by Professor Leon Theremin, and in 1929 the RCA Victor Company put a simple version of it on the market. Richard's instrument, however, was made especially for him by the Moog synthesizer company. This is a very difficult instrument to describe, if you have never seen or heard one before. In the picture you will see Richard playing the instrument. Basically it consists of a wooden box, which contains an electronic audio oscillator which has a large range of frequencies, and some switches which can alter the tonal quality of the sound. The



Catherine Drummond on Sax.

frequency is not controlled by any keyboard. In fact, it is not controlled by anything tangible at all! In the picture you will see the position of Richard's hands near two metal elements, which emerge from the wooden case. The volume and onset of the sound is controlled by the proximity of his left hand to the horizontal metal loop, and the frequency is controlled by the proximity of his right hand to the vertical rod. The amplified sound comes from the diamond shaped loudspeaker behind him. Imagine how difficult this instrument is to play—when even the movement of your chest when breathing causes a change of frequency, which is why Richard looks totally rigid in his stance while performing. He gave a superb performance in a duet with Len on the Wurlitzer, and in the second half he took part in a trio



Richard Cole & 'Theremin.'

with the Wurlitzer and Catherine on the saxophone. This was beautifully done, and produced tremendous applause from the audience.

Catherine Drummond who is a member of our committee and who won the Young International Theatre Organist of the Year Competition held in America in 2001, made a great contribution to our show. We were treated to two fantastic duets, with Catherine on the Yamaha HS8 and Len on the Wurlitzer, and if that were not enough we had another two duets with Catherine playing saxophone. The performances of all our artists in both shows were brilliant, and were extremely well received by our audience with enthusiastic applause.

We were fortunate this year to have in place our new four channel semi-professional television mixing equipment.

This is fed from three cameras, one being mobile, plus a computer for graphics. With this system we were able to project close-ups of all the action, and show the words for all the carols on our large projection screen above the Wurlitzer. This sort of addition to our presentation always helps to involve the audience more in the show. After the show, even though it was now very late, many of the audience wanted to chat to us about the show, and express their appreciation, which meant it took some time to clear the hall. As many members of the audience said when leaving, "That was fantastic—how are you going to top this effort next year?" Comments like this make a very long and hard day worthwhile. Now for the big de-rig—home by 1:30 a.m. perhaps?

I would like to put on record, as chairman, my thanks to Len Rawle for putting together such a wonderful show, and to all our guest performers, our chapter members, and committee for their commitment to a job well done.

Ian Ridley

MANASOTA

Charles Pierson, President
941/924-0674

Sarasota, Florida. In November Jelani Eddington returned to Sarasota to put the finishing touches on his new CD. This will be the first commercial recording

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Our new Winter Series got off to a great start, with nearly 300 people in attendance for Tom Hoehn's lively holiday performance. Tom, a member of MTOS, is no stranger to the Forker 4/32 Wurlitzer at Grace Baptist Church. He set the holiday tone by playing his own arrangements of well-known seasonal tunes. And an enjoyable program it was, with something for everyone, from light classical to toe tapping holiday songs.

Jelani Eddington and David Harris (piano) will perform on February 15. Walt Strony will play for us on March 28. Check our website for more information: www.mtos.us If you are traveling or vacationing in the Sarasota area, call Yvonne George at 941/922-2044 for more information.

Jim Weisenborne

NEW YORK

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

New York, New York. The New York Chapter presented British organist Paul Roberts in concert at Chaminade High School in Mineola, Long Island, on Sunday, November 9. Paul put Chaminade's 3/15 Mighty Austin-Morton theatre organ through its paces with a delightful program of popular standards, show tunes, and light classics that kept the audience entertained, and demonstrated his exceptional keyboard talent both at the organ and the piano. Paul's finale, a medley of more than a dozen familiar standards, many played in rhythmic British style and visually enhanced by his hands cascading up and down the manuals, brought the audience to their feet calling for an encore. Paul obliged



Paul Roberts and Chaminade organ crew — Bro. Bob Lahey, Bob Atkins, and Ken Ladner.

their request. Following the concert, members were invited to remain for open console. Thanks to Chaminade's dedicated crew, Brother Bob Lahey, Ken Ladner, and Bob Atkins, both for all their hard work in keeping this fine instrument concert ready, and also for their warm hospitality in hosting the New York Chapter. Thanks also to Phil Yankoschuk, John Valentino, and Allan France for their production assistance.

Organist Allen Mills was at the console of the New York Military Academy 4/33 Mighty Möller in Cornwall-on-Hudson, New York, for a performance on Thursday, November 20, and again on Saturday, November 22. The Thursday evening program was presented for the Academy's Corps of Cadets, and included a brief pictorial slide tour of the organ, including an overview of the history and technology of the theatre pipe organ and the NYMA Möller. Allen then accompanied a Laurel and Hardy silent comedy, and concluded the program with a sing-along, both of which the cadets seemed to thoroughly enjoy. Allen was back at the big Möller for a more traditional public concert program on Saturday evening. Part one of the concert included many fine arrangements of music by such greats as Gershwin, Richard Rodgers, Hoagy Carmichael, and Aaron Copeland, with Allen demonstrating both his talent, and the vast orchestral resources of this unique original Möller. Following intermission, Allen entertained the audience with a Laurel and Hardy silent comedy, and got the holiday season off to a start with a spirited Christmas sing-along. Allen's finale took the form of a postlude, as he "played the house out" with a wonderful arrangement of variations upon the themes of several traditional



Paul Roberts at 3/15 Austin-Morton in Chaminade H.S., Mineola, New York.



Allen Mills at New York Military Academy 4/33 Möller.

Christmas carols, concluding with a crescendo of magnificent sound. Thanks to Bob Welch and Tom Stehle, the Möller was concert ready, and thanks also to Lowell Sanders and Calvin Fenton for their production assistance.

Our Ben Hall Memorial 2/11 Wurlitzer at the Lafayette Theatre in Suffern, New York, is being presented more than ever since former ATOS president, Nelson Page, began operating and restoring the theatre last year. Nelson and his staff have done a remarkable job of refurbishing the beautiful old movie palace over the past year, and audiences are enjoying both movie classics, current blockbusters on the big screen and in a setting that movies should be presented. Organists Dave Kopp, Jeff Barker, Bernie Anderson, and Earle Seely are at the Wurlitzer to entertain moviegoers before weekend shows. Nelson even had audiences singing along with the Wurlitzer to Christmas song slides at some of his classic film matinees during the holiday season.

Tom Stehle



Rick Mathews with two observers, Charles Busbee, left, and John Beckerich, while playing during open-console.

NORTH TEXAS

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

Dallas/Ft. Worth. We were the guests of Bob and Lynette Acker in their home, for our 2003 Christmas party. The Ackers have a large music room that houses the console of their custom 3-manual Rodgers 340 electronic organ. The horse-shoe console is richly decorated in white and gold, and makes a very dramatic appearance as the focal point of the room. Bob has created a large chamber area in the attic, where he has housed the several large speakers. Openings in the ceiling provide for sound entry into the music room. Bob has wired the speakers to the console in a manner that will give a separation of sounds, to emulate the typical placement of pipes in a two-chamber theatre installation. The simulation and voicing of the electronic generators is superb, and provides a most satisfying theatre organ sound, making it a joy to play and hear. We are fortunate to have this fine instrument, and the Acker's gracious hospitality in support of our North Texas Chapter

Program Chairman, Bill Hanson, selected chapter organist Glenn Swope to play the program for us. Glenn is a very fine musician, and has played theatre organs professionally for many years . . . including extended engagements at several of the "pizza parlor" Wurlitzers in the Southwest.

Glenn played a program of mostly Holiday music, but included some music that he recently acquired from his eBay searches. One of these was a Spike Jones offering. Following Glenn's performance, there was a lively "open console" that included most of our Chapter organists

The "breakfast club" of worker bees took a timeout recently to construct a voicing bench in the workshop. It got its



Glen Swope played for North Texas Chapter in December.

first workout in the voicing of some Oboe pipes from the E.M. Johnson residence Wurlitzer that they have been restoring over the last several months. The restriction of space in the chamber made voicing of the recalcitrant pipes in the chamber most challenging. They are glad to have this tool, and expect to get a great deal of use from it in future restoration.

Our "Venue" Committee has been very active seeking a new home for the Chapter's Robert-Morton that has been unavailable to us since the agreement with the Lakewood theatre operators expired, and will not be renewed. We are currently poised to remove the organ from the Lakewood, and place it in storage pending our finding a suitable new home for it.

We have just learned that the little Robert-Morton we received in donation from the Edna E. Cook family has found a new home. After seeking to sell the organ as originally built and installed, rather than breaking it up for components, cross-listing of several internet sites turned up a buyer who was interested in the historic value of this little Robert-Morton, that includes two roll players installed in the console (and sev-

eral boxes of organ player rolls). We have a buyer close to home that will install the organ in his residence. We are especially delighted that it will remain in the Dallas/Fort Worth metroplex area.

Irving Light

ORANGE COUNTY

Ed Bridgeford, Chairman
714/529-5594

Fullerton, California. An audience of 400 enjoyed Donna Parker's concert in September. She entertained with light classics, and selections from Broadway shows and Hollywood movies. She also accompanied a Laurel and Hardy Silent *Wrong Again* with the problem of mistaking a race horse named "Blue Boy" for a stolen painting, and trying to return the horse to the art collector for a reward. Donna graciously accepted much applause and a bouquet of roses at the end of the concert.

Bob Ralston entertained in November, with many toe-tapping favorites. Bob enjoys wide popularity in the local area, and we are pleased to welcome his

RANDY BERGUM



Bob Ralston in Concert.

fans to Plummer. He included some of the patriotic numbers on his new CD, and a brisk sale of jams and jellies took place in the lobby. Bob also provided musical drama for the silent film *Their Purple Moment*, starring Laurel and Hardy.

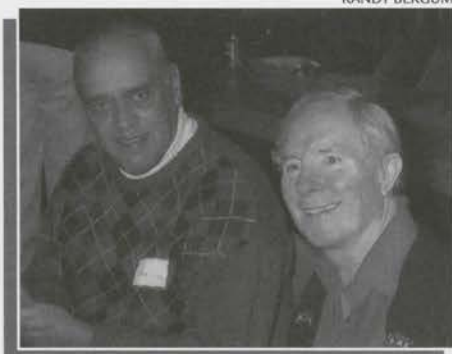
40 Christmas revelers enjoyed our dessert party and open console, (not) in early December. The organ refused to play in spite of all cajoling, so we pulled out the grand piano, and had an "open-keyboard" with many fine pianist volunteers. One disappointment was at our not being able to enjoy a Wurlitzer mini-concert planned by Don Thompson, but hopefully we can invite him back at a

RANDY BERGUM



Shirley Obert picks prize while elves Nadia Felix and Judy Merry look on.

RANDY BERGUM



From left, Jack Darr and Tom Sheen at open console.

RANDY BERGUM



David Garrison at the Baldwin Grand.

later date. For Santa's elves, Randy Bergum and Nadia Felix presided over a generous and lavish gift drawing. One of the gifts was a recycled winner from last year! Does once make a tradition?

Work was concluded on the Plummer Wurlitzer's solo manual, which has been completely refurbished by Randy Bergum. Many thanks go to Tom Sheen and Kim Bunker, for their donation of hard-to-come-by ivory pieces. Also, the "digital cipher" experienced during Donna Parker's concert has been diagnosed, and resolved through much time and attention from Bob Trousdale and a software fix from the Walker company. Ciphers from sampled sound, who would have thought?

Randy Bergum continues to develop

RANDY BERGUM



Jon Neal gets his prize from Santa's helper, Nadia Felix.

our web site: octos.org At present, a visitor will see Plummer Auditorium and its location, a schedule of upcoming concerts, and links to articles that discuss topics of interest to all who own and/or maintain pipe organs. Also included are photos from our Christmas party. No doubt more to come in 2004.

Jim Merry

PIKES PEAK

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

Colorado Springs, Colorado. The Pikes Peak Chapter closed our year with a Christmas party at the home of Gene and Sandy Holdgreve. There were 12 members attending. The flu really took a toll on attendance. Everyone had a great time listening to Bob Lillie on the 3/21 Wurlitzer, and Will Lowery on their grand piano. Gene played music recorded by visiting artists on his computerized record/playback system. After a potluck dinner, more music and open console was enjoyed by all.

Plans are now being made for the tenth year anniversary of the Sack Lunch Serenade, featuring the Colorado Springs Historic City Auditorium's 3/8 Wurlitzer. They are scheduled to begin the first Thursday in May, and continue through August. The Serenade programs are held each and every Thursday at noon for one hour, featuring resident organists Bob Lillie and Tom O'Boyle, and visiting guest artists. These programs are free to the public. We invite anyone who will be traveling through Colorado Springs for summer vacations to please plan to attend. We hope to have several special activities for this summer's tenth year.

Owanah Wick

PUGET SOUND

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

Seattle, Washington. Puget Sound Chapter's annual holiday party took place at Haller Lake Community Club, home of the chapter pipe organ. Admission to this annual event was a plate of finger food to share, and members Clint Meadway, Hallie Dodrill, Bill Keller, and Jo Ann Evans provided background music as folks arrived, and during the food service.

After the delicious goodies were enjoyed, lights were dimmed, and Wally Stevenson was introduced as artist of the day. In spite of a recent injury affecting his left leg, Wally performed like the trooper he is, playing a very enjoyable program of favorite standards. Many thanks, Wally!

During a brief annual membership meeting, new officers for 2004 were installed, with Clint Meadway accepting the presidency for a second year.



New Puget Sound Chapter Board, back row from left: Barbara Graham, Immediate Past President; Dan Warner and Bill Keller, two-year Board positions; Clint Meadway, President; Tom Blackwell, Vice President. Front row from left: Norman Miller, Treasurer; Jackie Cedarholm and Diane Whipple, one-year Board positions. Missing from photo, Bob Zat, Secretary.

A small and experienced team of PSTOS members has been working for over a year to bring the Seattle Paramount 4/20 Wurlitzer back to full operational status. Hundreds of volunteer hours have been invested in this project headed by Tom Blackwell, who is also the PSTOS Webmaster. Thanks to Tom's efforts, on January 3 PSTOS was granted permission for a members-only afternoon open console. Because the okay for this event came just a week or so prior to the date, Tom put in place a new system of e-mail alerts, contacting all members with e-mail. About 40 members reserved, with 20 requesting a playing spot.

After a hiatus of nearly nine years, it was wonderful to once again hear, and for some folks, play the Paramount Wurlitzer. She's a grand old lady!

Jo Ann Evans

RIVER CITY

Bob Markworth, President
402/573-9071

Omaha, Nebraska. During our 18-year history, River City Chapter has acquired a number of fond traditions.

PAUL KANKA



Warren York at Markworth's 3/24 Kimball console.

BOB MARKWORTH



Accompanied by Warren York on the Kimball theatre organ, guest Susie Suits treated us to a potpourri of beautiful vocals.

One of these is the annual Chili Feed and Christmas Concert, at the home of Bob and Joyce Markworth. We were not disappointed... Bob and Joyce again hosted our combined November-December meeting in their North Omaha home on December 7. With 120 members and guests present, President Bob Markworth chaired a short business meeting. Included, was a status report on the Rose Theatre's Wurlitzer. In the solo chamber, Paul Kanka and Bob Markworth had to re-attach, to the chamber wall, the wooden board carrying all of the computer chip assemblies. They found this board hanging from the cable wiring.

Once again, we were treated to a cameo appearance by Andrew Cullen, who played two numbers for a very appreciative audience. Andrew, a 13-year-old organ student of our Vice President, Jeanne Mehuron, has been playing for slightly more than one year.

Then Jeanne introduced Warren York, from Urbana, Illinois, our guest organist for the afternoon. This was a return engagement for Warren, who last entertained us at our December 2001 meeting. Warren plays a lively organ concert, and once again tailored it to the Christmas Season. Following the concert, Markworth's music room was quickly transformed into a dining room for Joyce's famous chili con carne.

Afterwards, we enjoyed a "jam session" with RCTOS member Fred Henninger on drums (he sounded great!), Warren York at the Kimball console, and others on the piano and on the Hammond... all trying to keep up with Warren who was playing "in five flats" using the transposer. Later in the evening guest Susie Suits (of Kansas City), accompanied by Warren on the Kimball organ, offered a potpourri of lovely vocals.

Bob and Joyce's Christmas decorations were outstanding this year: the white Kimball console was softly lighted by a blue flood, and was flanked by two white Christmas trees. Bob's KIMBALL neon sign, hanging on the east wall, completed the ambience. Many thanks, Bob and Joyce, for your generous hospitality.

Paul Kanka, Bob Markworth,
and Tom Jeffery

SIERRA

Craig Peterson, President, 916/682-9699
craigapeterson@cs.com

Sacramento, California. Each November, Sierra Chapter joins with the Grant Union High School Alumni Association for a concert on the George Wright Memorial Organ at Grant Union. Walter Strony was this year's artist. Walt chose music that had previously been recorded by George Wright. He played some selections in Wright's style, some in Walt's style, and some in both, so we were treated to the best of both artists. Walt presented many individual selections, as well as three medleys of Broadway show tunes. He received well-deserved standing ovations at both the intermission and completion of his con-

cert. We are looking forward to having Walt back again soon.

We held our annual Christmas party in December, with Dave Rietz serenading us during our potluck lunch. Then, there was election of officers for 2004. Our new President is Craig Peterson. Thanks to Tom Norvell for his four-year stint as President. Elections were followed by open console on the chapter's 3/13 George Seaver Memorial Wurlitzer, which was enjoyed by several chapter members.

Mac Wurtzbaugh has retired, after being projectionist for chapter events over the last 20 years. Mac was a professional projectionist for many years, and always performed a professional service at our events. Thanks, Mac, and enjoy your retirement.

Several Chapter members are involved in the restoration and installation of a large Robert-Morton in the Fox Theatre in Stockton. The organ formerly was in the Carl Greer Inn in Sacramento. Bob Hartzell is a major force in making this project happen. Dave Moreno is the technician in charge. Great progress is being made, with the opening planned for next year.

Pete McCluer

SOONER STATE

Vernon Jackson, President, 918/493-2365

Tulsa, Oklahoma. Sooner State's November meeting was another wonderful one! We enjoyed a fantastic evening of music played by Lyle Thurman on our 3/14 Robert-Morton pipe organ, at the Broken Arrow Campus of Tulsa Technology Center. Lyle has been playing the organ since he was twelve, and had been an entertainer in several local nightclubs in Tulsa during the 1960's and 1970's. He has served as organist at several local churches, and is presently teaching piano and organ in Muskogee, Oklahoma.

The program began with Joyce Hatchett playing a magnificent rendition of our National Anthem, to which we all stood up to sing with great enthusiasm. Then Lyle climbed on the bench. He told us it had been some 25 years since he'd played this organ... back when it was housed in the Billy Hargis' Christian Crusade building. Then the music began! He played a large variety of selections, from show tunes, love songs, some Latin numbers, some "Country, but



Dick Deaver at console.



Betty Sproull at console.

not *real country*" (he said), and even some religious songs. He also included a couple of numbers that "his late mother would have selected, if she had been choosing his program." A lot of his music was real "toe-tapping," with lots of bells, and much was played with full organ registrations.

Several persons then played at open console. We heard new member Janine Bryant, Betty Sproull, Bonnie Duncan, Bill Rowland, and Carolyn Craft. Their music even included some Christmas songs!

We were delighted with the large number in attendance—some 160 people—that included several members of Lyle's family and his church, and several of his former organ and piano students. Wally Brown, who played for us the month before, was among those who drove from Oklahoma City to hear him. He and Lyle have been friends for many years.

Our December Christmas Party meeting was snowed out! This was truly a disappointment, as we had planned a nice catered barbeque dinner, with Christmas music on our 3/13 Robert-Morton, at the Tulsa Technology Center. Several members had been out to practice the week before, and we were really looking forward to hearing them!

We did have some Christmas music, however, at Tulsa's Philbrook Art Center, as background music on their two-manual Aeolian residence pipe organ, on three Sundays in December. Joyce Hatchett, Betty Sproull and Dick Deaver played on December 14; Bill Rowland, Bonnie Duncan, Dorothy Smith and Vernon Jackson played on December 21, and Dick Deaver, Jeannette Maxfield and Carolyn Craft played on December 28. The music was delightful, and attracted many museum visitors, who stood in the hallway to listen...and even to sing! We had our Chapter brochure on display, and several people were interested and wanted to know more!

The Dorothy-and-Lee Smith mostly-Wurlitzer home organ now has all twelve ranks playing, and boasts a Waldhorn and a Horn Diapason. Work is progressing, and every one who has played it says, "It sounds wonderful!"

Dorothy Smith

The Coleman Theatre will be celebrating its 75th birthday on April 18, 2004. At 2:30 p.m., Lyn Larsen will once again return to the stage of the Coleman to perform a concert on our Wurlitzer ten-rank pipe organ. The organ was found in Burleson, Texas, and returned to the Coleman Theatre. Lyn was our guest artist for the May 10, 1996 concert.

Jim Peterson, of Burleson, Texas, completed the restoration of the organ. The console underwent major renovation because of water damage, and required three years of intensive work. The replacement of the pipes into the chambers took five and a half months, using volunteers from the membership of the Friends of the Coleman.

For information regarding the concert, contact Jerold Graham at the Coleman Theatre 918/540-2425. Miami is located in the northeast corner of the state of Oklahoma, just off of Interstate 44. The theatre is at 103 N. Main.

Hope we will see you at the birthday bash for the great show.

P.S. We are still working on the restoration of the Coleman Theatre, having just completed the gold leaf work around the proscenium and the side archways on either side of the stage, and a brand new heating and air conditioning system for the theatre.

*Jerold Graham, Manager
Coleman Theatre*

VALLEY OF THE SUN

John Bittner, President, 480/802-9709

Phoenix, Arizona. Our chapter held its regular monthly October meeting at the home of Bill and Cheri Carr in Peoria, Arizona, with an excellent turnout. Bill is involved in the Cadillac Car Club, and the first thing one noticed upon arrival was a collection of Cadillac cars, in various stages of restoration. Bill is also our chapter Secretary, and works diligently for our efforts. They have two wonderful Conn theatre organs. Bill has had the 650 for many years as well as a 652, but due to electronic problems, Bill has not had the 652 playing for many, many years, but he decided that this was the year to get the job done! Their sons, Jeff and Eric Babcock and Brent Carr helped get their residence ready for the event. Jeff did all the technical work on



The Carr's Conn 650!



The Carr's Conn 652!



Bill Carr—Host for the day.



Marcie West—Guest Organist.



A wall of pipes!

the Conn 652, in order to have it up and running for the day. This was a large undertaking, since nearly every connection in the organ had to be re-done, which was nothing short of a miracle,

not to mention a time consuming project. Bill had been working the electronics for years, but Jeff managed to get the job done in record time, making the organ ready for this big day. Bill was like

a proud, new father! Both instruments sounded great!

There is a wall of Conn pipes, special reverberation, multiple Conn speaker cabinets, and a large Leslie speaker. Marci West, who was the guest organist for the day, and a friend of Bill Fields and the late Bill Coffman, came in from California just for the event. Open consoles, followed on both Conn Theatre Organs.

Between Cheri and Delores Sheak, the dining room table and kitchen were full of wonderful food treats. No one left hungry!

Since October, Bill has added two additional sets of Conn pipes to the wall. Wow! What a sound! We sure hope that the Carr's invites us back again!

Dale Caplin 

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

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Theatre Organ

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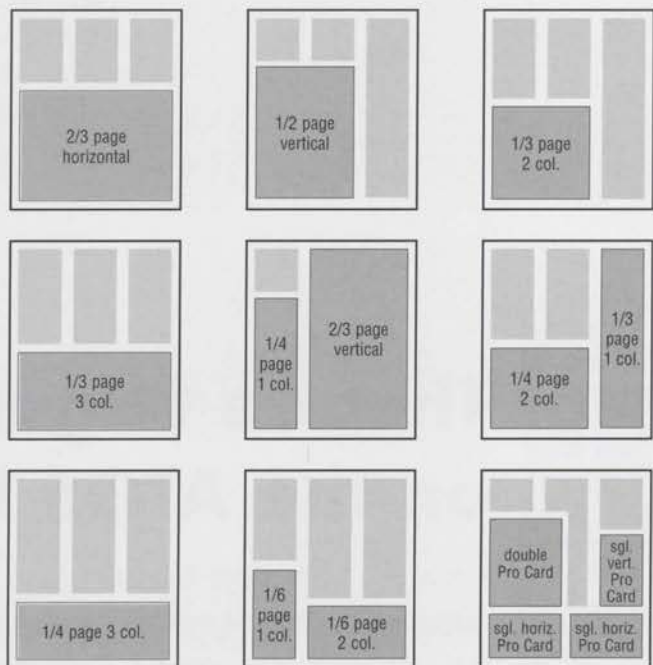
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ANNOUNCING THE TENTH ANNUAL THE DAVID L. JUNCHEN TECHNICAL SCHOLARSHIP

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.

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Breaking New Ground

The World Premiere of Michael Daugherty's

"Once Upon A Castle"

A Concerto for Theatre Organ & Orchestra

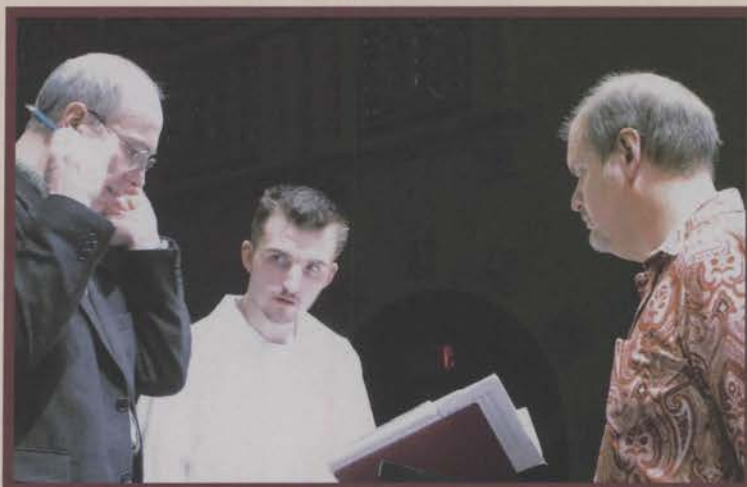
Text by Scott Smith, with review by Dr. Henry Aldridge

Every vintage unit orchestra should have it as good as the Barton Organ in Ann Arbor's Michigan Theatre. Frequent use for practice. Frequent public exposure. Frequent maintenance. A prima donna, if there ever was one. Whenever she is about to perform in an important public appearance, she apparently gets nervous and loses a note, a stop or a piston. Her needs attended to, her ego massaged, she rises (literally) to the occasion when required. When a performance of the Ann Arbor Symphony Orchestra appears in the spacious 1,700-seat theatre and requires the use of an organ, there are no arguments about dragging in an electronic substitute. "Annie," as she is affectionately known, gets the spotlight.

The year of celebration of the Michigan Theatre's 75th anniversary has been encircled, quite intentionally, by two important, organ-related events. In October, 2002, a compilation recording in CD format was released, with performances donated by all seven of the theatre's organists, entitled "Under The Christmas Mistletoe." For the vast majority of theatre organs, the exposure gained from that would have been quite enough. However, the Michigan Theatre Board of Directors, staff and volunteers never lose sight of the fact that 245 Organ quite literally saved the Ann Arbor treasure in addition to itself. Back in 1977, when in fact the theatre was within two weeks of being converted into a shopping center, a concerned group of local citizens, led by Dr. Henry Aldridge, formed the Michigan Theatre Foundation. The auspicious group, which included then-Mayor Louis Belcher and Judith Dow Rumelhart (of the Dow Chemical family) successfully saved the the-

atre, and converted its use into that of one of America's most successful performing arts centers. The expanded complex now boasts an additional, all-new 200-seat theatre, known as the Screening Room, and a much less crowded office suite. The additional space allows the Michigan Theatre to take on many more live shows, while continuing to exhibit first and second-run, classic and art films for its many cinema-loving patrons and supporters.

As the time approached for the Michigan Theatre's 75th anniversary, it became generally known that the life span of the venerable Ann Arbor Symphony Orchestra shared exactly the same time frame. With the symphony's long-term commitment to the theatre as performance space, it became apparent that something



spectacular and truly memorable should be done to commemorate this special occasion. The recommendation to commission a new work was approved by the executive directors of both organizations, but not before Dr. Aldridge insisted that the piece prominently feature the theatre organ. There was no argument. The theatre and the symphony would co-sponsor the new work. The task now before the committee was the selection of the right composer. One must realize that in terms of governance, Ann Arbor is not the capital city of the state of Michigan, but were there such a thing, "A2," as it is known to the locals, would be the state's logical musical capital, hands down. Over the years, the active School of Music of the University of Michigan has boasted numerous world-class musicians and composers of some fame, including William Bolcom and William Albright. In addition, the university retains one



of the very few credible organ schools remaining in the U.S., and still actively utilizes the teaching skills of Drs. Marilyn Mason and Robert Glasgow, both of whom have now taught there for over fifty years. Wanting the emphasis to remain on the community, the choice was made to commission Dr. Michael Daugherty, Professor of Composition at the university since 1991.

Born in Cedar Rapids, Iowa in 1954, Dr. Daugherty is the son of a dance-band drummer and the eldest of five brothers, all professional musicians. His diverse education, including studies in jazz composition and arranging, is reflected in his works. In 1995, he came into international prominence when his *Metropolis Symphony*, a tribute to the Superman comics, was performed at Carnegie Hall by conductor David Zinman and the Baltimore Symphony Orchestra and subsequently recorded for Argo/Decca. He has also served as composer-in-residence with the Detroit Symphony Orchestra and the Colorado Symphony Orchestra. Daugherty's compositions, as realized by orchestras and opera companies, draw their inspiration from popular culture, ranging from Route 66 and Elvis to Liberace and the murals of Diego Rivera. The most serendipitous fact to come out of his choice was that he had played the Wurlitzer organ in the Paramount Theatre in Cedar Rapids in his formative years. In fact, as a teenager, he would rent 8mm films and improvise music for them on the piano to entertain friends.

The use of the organ with the orchestra in another concert, just one week prior to the premiere of the concerto was a master stroke on the part of Dr. Aldridge, who strongly recommended its use to the symphony board. A "Virtuoso Italian" evening was performed on Saturday evening, November 8, 2003, featuring *Harold In Italy, Op. 16*, by Hector Berlioz and the *Concerto in D for Violin and Orchestra*, by U-M's own Pulitzer Prize winning composer, William Bolcom. Finishing out the evening was *The Pines of Rome*, by Ottorino Respighi. During the second movement, *The Pines* by a Catacomb, and

again during the final movement, *The Pines of the Appian Way*, the orchestra's own keyboardist quietly slipped off the bench of the celesta onstage and disappeared behind the band shell, almost unnoticed. Unbeknownst to the audience, he was making the circuitous route out the stage door, around the back of the theatre and into the exit door on the opposite side of the building, just in time to slip onto the Barton's bench and augment the orchestra. This marathon round trip was successfully completed both times, and during the truly grand finale, the organ and orchestra were joined by ten members of the U-M Brass Ensemble, who were perched on the side-to-side run in

the balcony, facing the stage. The effect was positively hair-raising, and the Barton proudly supported all of the musicians with its authoritative bass tones. Audience members were later heard to remark about the additional excitement the organ bass brought to the orchestral music. In truth, the organ part is written into the piece, but some conductors have chosen, for whatever ridiculous reason to leave it out, including the landmark recording of many years past by Eugene Ormandy and the Philadelphia Orchestra.

The intention of the "Diamond Duet" concerts is to celebrate the special relationship between the orchestra and the theatre on this coincidental 75th anniversary. Three collaborative concerts honor their shared traditions, as well as inviting symphony audiences to enjoy the music of less traditional genres. One of those concerts, "Masters of Movie Music," was to showcase the film compositions of known serious composers. It was during this concert that "Once Upon A Castle" would be premiered.

If the excitement of the impending event wasn't already apparent, the groundswell of contact from the theatre itself in the weeks just prior to the performance was proof enough. As organ curator, I need to know when the organ is available for tuning and maintenance. It is up to me to work around the theatre's busy schedule. For once, I was getting serious attention from both the technical and administrative staff. Never being entirely sure of how the organ is regarded by either one of those bodies at any given moment, being asked if certain days or times will work in *my* schedule took me a bit off guard. Needless to say, I took full advantage of every opportunity to take care of a myriad number of idiosyncratic problems that 245 Organ, like any of its counterparts, has in ample supply. Following a week of periodic visits for minor repairs, touchup tuning and sundry details that should have been dealt with before, the big night, Saturday, November 15, 2003 came, and what a night it was, indeed.



With each succeeding piece of orchestral music on the program, the level of anticipatory excitement seemed to rise in the near-capacity house. Finally, the moment of anxious anticipation had arrived. Beckoned by conductor Arie Lipsky, organist Steven Ball entered from backstage, strode quickly across the new stage extension and took his place on the bench of the Barton console; the lift having been previously positioned at about half-rise. Our evening's impresario, Russell Collins, the longtime manager of the Michigan Theatre read a few lines from his prepared notes, and then, for the first time ever, proudly introduced Michael Daugherty's "Once Upon A Castle, A Concerto For Theatre Organ and Orchestra." The feeling of anticipation was that of complete breathlessness. There was absolute silence throughout the auditorium. No coughing, no talking, no shuffling of feet, no rattling of programs. Despite there being hundreds of people in the room, I could actually hear the soft roar of the organ blower running. The conductor, the concertmaster and the organist all nodded to each other in approval. They were ready. When the first chords were struck by the orchestra, and then answered by the organ, we all knew it was really happening. The long-awaited promise was being fulfilled. History was being made. We were off on a twenty-five minute rollercoaster ride. When it was all done, the audience leaped to its feet with cheers, bravos, whistles and extended, thunderous applause. The towering figure of Michael Daugherty entered from the draped exit at stage right, proudly shaking the hands of conductor Arie Lipsky, concertmaster-designate Aaron Berofsky and organist Steven Ball, whom by now had all taken repeated bows. It was truly an unforgettable experience . . . one that I'll never forget.

So, what does the piece sound like? When we hear it for the first time, will we be whistling themes from it as we leave a future performance? Will everyone want to hear it over and again? Those questions are all difficult to answer. I'll say it this way. You won't be hearing it at an ATOS convention anytime

soon, that's for sure. But, it is a modern composition by one of our best living composers. To this writer's ears, there were brief hints of other modern composers in "Once Upon A Castle." The use of bells and gongs were suggestive of Alan Hovhannes. There were creative orchestral colors not unlike those of film composer Bernard Herrmann. Certain intricate harmonies and textures resembled those used by Howard Hanson. Some of the rhythms and use of various drums and percussions were reminiscent of the modern compositions of Ron Nelson. We can be thankful that someone of Michael Daugherty's stature was willing to not only compose a piece of music utilizing the resources of a theatre organ, a basically untried concept, but that he was also open minded enough to workshop the piece over the preceding months on a frequent basis with organist Steven Ball. This allowed for most of the weeding-out process of harmonies and tonal colors to be worked out before the first rehearsal, reducing stress on everyone. There is no question that it is a modern piece of music, but it proves once and for all that, seventy-plus years after being put out of business by sound films, the theatre organ can still do musically, under the right circumstances and under the right hands, what it was designed to do almost a century ago: *anything*.

The real accomplishment here is that our instrument, the theatre organ, is finally recognized and successfully featured for the first time in a commissioned piece of legitimate orchestral music by a major composer. It has, for the first time, put the theatre organ solidly into the concert hall. It has, for the first time, the potential to expose a ready-made audience of music lovers to an instrument that, best case, they may have only heard of, or worse case, they have been conditioned to dislike because it is not a "proper" organ. In a sophisticated and musically rich community such as Ann Arbor, where there could potentially be more snobs-per-square-foot than most, this could have easily gone the other way. Poorly composed or poorly performed for the first time, it could have thrown the theatre organ back into the musical ditch forever. But . . . this community is culturally about as diverse and open minded as they get on this planet. More importantly for us, this community *loves* the Barton. It is used for films and shows at least five nights out of the week. It is used frequently for numerous special events. As stated before, when needed, it is also used with the orchestra. When it is not used for whatever reason, concerned inquiries by patrons are made immediately. Obviously, it's not treated as a museum piece. With their musical palettes having been constantly whetted, the eager symphony audience had awaited the premiere of the new piece with great anticipation. It proved once and for all, that the theatre organ, like any other orchestral instrument, is an expressive, responsive, colorful, exciting, and above all, a *musical* instrument as fully capable of living up to the same stringent performance standards as any other.

Above all, we need to recognize that the cultural and musical needs of our modern audiences are ever-changing. Opportunities such as this need to be fully explored and pursued, no matter how outrageous and impossible they may seem initially.

In our stewardship of the theatre organ and the music played upon it, we need to become risk takers as much as care takers. This event was a complete success because of a team of people who were dedicated to the philosophy of musical excellence, from concept to performance. Everyone involved took the event seriously from the moment of inception. Faced with dwindling audiences, the success of this new concerto tells us that musically, perhaps it's time for us to look up, not down to ensure a solid future for the theatre organ.

"Once Upon A Castle, A Concerto For Theatre Organ and Orchestra" was jointly commissioned by the Michigan Theatre Foundation and the Ann Arbor Symphony Orchestra, with additional support from the Cedar Rapids Symphony Orchestra, Rockford Symphony Orchestra and West Shore Symphony Orchestra.

For further information, the authors recommend the following websites:

<http://www.a2so.com> (Ann Arbor Symphony Orchestra)

<http://www.michtheater.org> (Michigan Theatre)

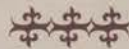
<http://www.stevenball.com> (Steven Ball)

About the writers:

Organist and organbuilder Scott Smith maintains Barton 245 Organ, and was the winner of the 2002 ATOS Simonton Literary Award.

Henry Aldridge, PhD, Professor of Film at Eastern Michigan University, is a founding and current board member of the Michigan Theatre Foundation, and Organ Committee Chairman.

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Ann Arbor Symphony Orchestra

November 15, 2003—Saturday, 8 p.m. Michigan Theatre—Ann Arbor, Michigan

Arie Lipsky, Conductor Steven Ball, Theatre Organ

PROGRAM

- RICHARD III** SIR WILLIAM WALTON
Prelude
- LIEUTENANT KIJÉ'** SERGEI PROKOFIEV
The Birth of Kije'
The Wedding of Kije'
Troika
- THE ADVENTURES OF ROBIN HOOD** ERICH WOLFGANG KORNGOLD
Robin Hood and His Merry Men
The Fight to Victory and Epilogue
- WORLD PREMIERE OF ONCE UPON A CASTLE FOR THEATRE ORGAN AND ORCHESTRA** (2003) MICHAEL DAUGHERTY
Steven Ball, Theatre Organ
1. The Winding Road to San Simeon
2. Neptune Pool
3. Silent Movies
Aaron Berofsky, Violin
4. Rosebud
- THE RED PONY** AARON COPLAND
Dream March
Walk to the Bunkhouse
Happy Ending
- SCHINDLER'S LIST** JOHN WILLIAMS
Theme
Remembrances
- ON THE TOWN: THREE DANCE EPISODES** LEONARD BERNSTEIN
The Great Lover: Allegro pesante
Lonely Town Pas de deux: Andante Sostenuto
Times Square: 1944: Allegro

Review of Michael Daugherty's "Once Upon A Castle"

A Concerto for Theatre Organ & Orchestra

Concertos for organ and orchestra are seldom performed, and this is due in part to their small number and also the difficulties they present to the ensemble playing them. In addition to the several written by George Frederick Handel for performance by a chamber ensemble and small portable organ, there are the ubiquitous Symphony no. 3 by Camille Saint-Saens, the infinitely better *Symphonie Concertante* by Joseph Jongen and single works each by Poulenc, Hanson, Bossi, Cassella, plus a handful of works by other composers. Even if there were more works to choose from, the difficulties of performing a work for organ and orchestra are great. Does the hall have a suitable instrument? Is it in good working order? Does it blend well with the orchestra? How about tuning problems? It's no wonder that conductors seldom wish to deal with such challenges just to perform a work that is probably unfamiliar to the audience.

The difficulties of performing a work for theater organ and orchestra are infinitely greater. First of all, aside from a concerto by Rex Koury and piece entitled "Gotham" for theater organ and piano by Dennis James, there is no extant repertoire for theater organ and orchestra. Also, there are only a handful of theaters where such a work could be performed adequately. In addition, a composer wishing to write for this combination would be facing an audience already skeptical about the musical merits of an instrument most of them associate with skating rinks and old radio soap operas. To succeed, the composer has to write a work that avoids cliches and utilizes the strengths, rather than the weaknesses, inherent in the organ/orchestra combination.

Dr. Michael Daugherty's commissioned work "Once Upon a Castle" solves all of these problems admirably. Daugherty was an excellent choice for this assignment because his compositional style synthesizes popular and classical styles, and he is also familiar with the theater organ. Daugherty knows what not to do. You won't find one tibia portamento or crash cymbal in this piece!


"Once Upon A Castle" is not really a concerto. Rather it is a short four movement symphony for orchestra with organ.

The organ seldom acts as a solo instrument but rather plays closely with the orchestra to add strength and color. Daugherty has not specified registrations, in order that the work may be played on a classical or concert organ, as well as a legitimate theater organ. Dr. Daugherty wisely recognized that his chances for having this work performed more often would be greatly increased if it could be played on non-theatrical instruments. Also, the composer gives the organist considerable flexibility in the use of the tremulants. In his performance at the Michigan Theater, Steve Ball chose to play with them off more often than not, reminding us that "no trem" is a welcome option that more theater organists should exercise.

"Once Upon A Castle" is all about textures. The organ's massive and sustained sound is contrasted brilliantly with all manner of percussion instruments-bells, drums, chimes. The organ and the orchestral strings are frequently surrounded by a tinkling aura of bells that create an effectively eerie mood. The organ is never buried in this mix but neither is it prominent.

Of the four movements, the second, entitled "Neptune's Pool," is probably the most satisfying. Here the theater organ introduces and develops an exotic tune with a middle eastern flavor using the familiar sound of tibias with trem. The third movement called "Silent Movies" is probably the most daring. It features the organ pedal division against a solo violin and percussion. The two outer movements are more conventional in their approach but achieve their effectiveness through the use of melody and rhythm.

On all fronts, "Once Upon A Castle" succeeds admirably. It is a quality work with interesting tunes, exciting rhythms, and colorful textures. It is an infinitely listenable work. Not once does it sink into easy sentiment or overwhelm us with cheap bombast. The theater organ is presented intelligently and tastefully. The musically sophisticated Ann Arbor audience gave Steve Ball and the Ann Arbor Symphony a standing ovation, and that is proof of the work's effectiveness. Let us hope that "Once Upon A Castle" becomes a standard organ/orchestra work and that its success will encourage other contemporary composers to write for this combination.

Dr. Henry Aldridge 



A spectacular view of the Fox auditorium. . . . Note the oriental rugs that hang from the bridge over the proscenium and the lighting pendants. Both are 'new' additions, which reinstate original design cues that disappeared from the Fox over its varied history as a motion picture theatre.

CONTINUED FROM PAGE 58

of static wind). At this time a second motor generator was added to correct a voltage deficiency, which prevented the pipes in the Ethereal Organ Division to be played properly due to lack of sufficient wind. (For the first 57 years of the Möller's life, the organ had operated not only without enough wind, but it was without enough current to open all the magnets for the keys and stops that were depressed by the artist. In a way, this was a safety system—albeit by default—since the blower could not supply enough wind, and there wasn't sufficient power to open enough valves, the blower was never overtaxed!)

Also in 1986 a complete system of air conditioning/heating and humidity controls separate from the auditorium proper was installed in all five chambers. The initial \$48,700.00 cost soon proved a wise investment, as maintenance and tuning costs have been very low since its installation. The last major improvement in 1986 was to completely replace the key coverings of all four manuals with new ivory.

- ◆ 1993 Damage from water and resulting fallen plaster in the 16' Diaphones was repaired, and all five chambers were thoroughly cleaned and repainted.
- ◆ 1995 A Peterson-built relay and new Syndyne stop actions were installed on the "Tremulants", "Couplers", and "Second Touch" stop tabs to enable them to be ganged on the organ's combination action for the first time. Formerly, they had to be operated manually, but they did have mechanical "cancels" for each section, but the "cancels" were not selective (in other words, "all or none").
- ◆ 2002 In addition to the releathering of the piano relay action for the second time, the Fox's mammoth console was completely refinished in gold leaf and polychrome decoration consistent with the organ's original motif.

The Fox organ is in better than new condition because its many original design flaws have been corrected and the instrument has been under the careful eye of Joe G. Patten.

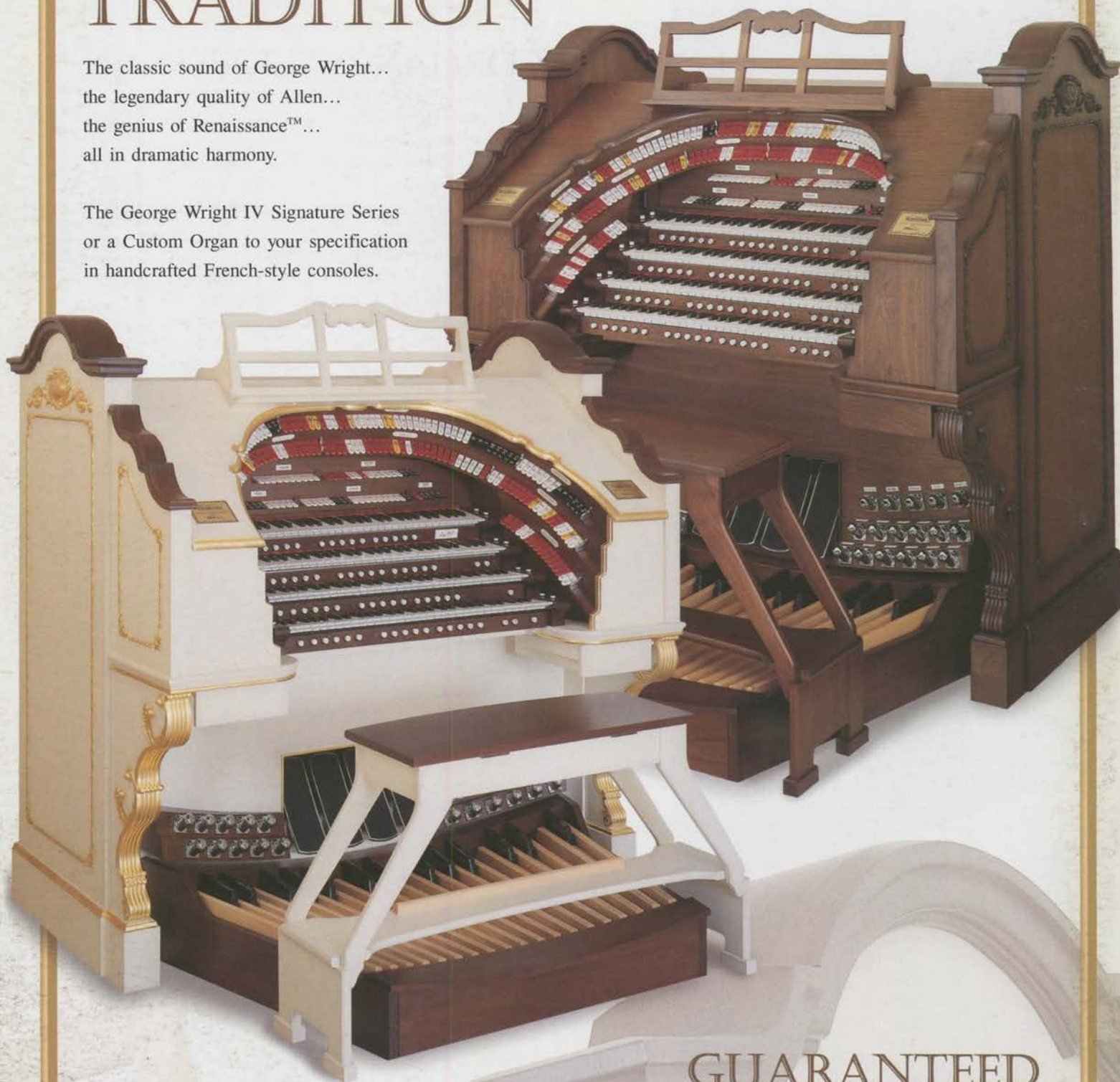
Patten's uncompromising and constant caring for the Fox Möller from 1963 to 1974 on a part-time basis, and on a full-time basis from 1974 until the present will be readily apparent to the Fabulous Fox Organ Weekend audience. And as an added feature, Mi. Patten will present a lecture on the history of the Fox Möller on Saturday, May 29, prior to Simon Gledhill's rise to glory. ♪

The information on the specifics of this historic instrument were gathered by ATOS member James Thrower and were checked for accuracy by the "Phantom of the Fox" himself, Joe Patten.

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