

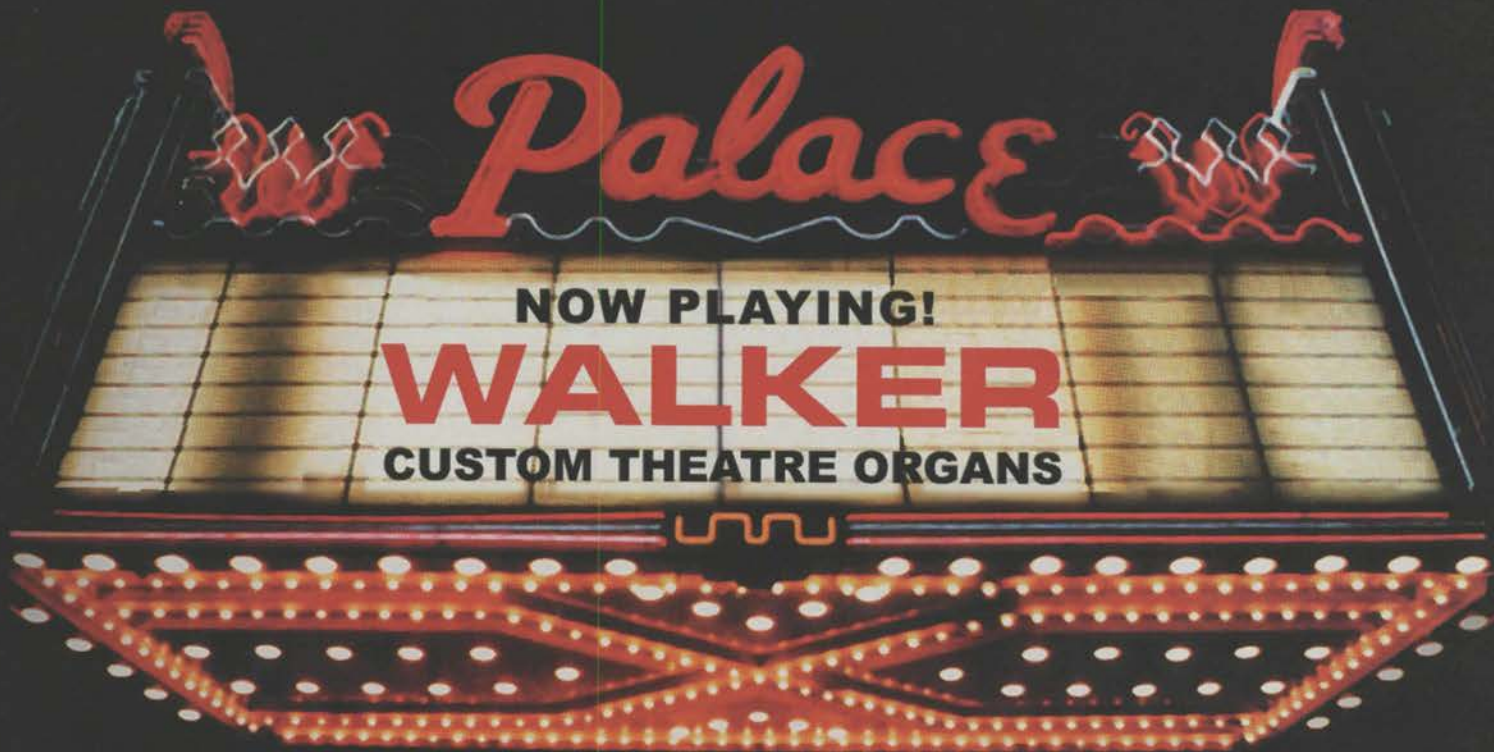
Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

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May/June 2004



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May/June 2004 • Volume 46, Number 3

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President's Message



Possibly it's simply my perception. It could be the real picture. Yet it does appear that recently there has been an abundance of presentations of the theatre organ and its related art form, and I know there is much more scheduled to take place soon. In order to make that possible, organs crews have been hard at work, expending a significant amount of technical effort and energy to preserve and maintain the instruments involved. Isn't all of that activity amazingly consistent with the official stated purpose of ATOS?

Many local Chapters sponsor occasional programs; some are able to produce a regular concert series, and still others, individually or cooperatively with a neighboring Chapter or other group, host weekend programs. I just returned from just such an extended weekend program sponsored by the St Louis Chapter. It was quite interesting, worthwhile, and fun. I was taken by the fact that the local resident artist for the event, Stan Kann, and the guest artist, Tom Hazleton, were among our 2003 ATOS honorees: Stan as Organist of the Year and Tom as the inductee into our Hall of Fame. Again it appears we're on target.

Thanks to the vision of our Past President, Nelson Page, and the untiring efforts of our Convention Planning Coordinator, Mike Kinerk, ATOS embarked on a new path of teaming up with a local Chapter, in order to offer us some programs that are essentially once-in-a-lifetime opportunities. The first of these was the highly successful "Chicago Theatre Event" of April 2002. What a success it was! Now, just about two years later, we have every reason to believe that the "Fabulous Fox Organ Weekend" will be at least as successful. It is obviously a larger event with several concerts and a silent film presentation, as well as the options of a workshop, a lecture, and a full evening Preglow multi-event, plus a concluding open-console feature with a twist. What an opportunity for many of us!

Then we have the climactic event of the year in July: the Milwaukee 2004 ATOS Annual Convention hosted by our Dairyland Chapter. Not only will there be the accustomed concerts by several of our finest artists playing superb instruments, seminars, and jam sessions, but also several features that are reserved strictly for ATOS members. These include the Annual Membership Meeting, Member Forum, Young Theatre Organists' Competition, Awards Ceremony, and Record Shop, plus optional Preglows for two days and an Afterglow. And, of course, you will have the opportunity of meeting and mixing with not only other theatre organ enthusiasts, but also with the members of your Board of Directors. In effect, it's a big, fun-filled family reunion where you get to hear all about the internal activities, share some of your own Chapter's successful (and even not so successful) programs with others, and have the opportunity to express your opinion about a myriad of subjects!

Recently I scanned a previous issue of our THEATRE ORGAN Journal, and noted announcements or reminders of some 14 programs, which are designed strictly for ATOS members. There are far more such programs, for which an announcement at that point was not timely. It's only at our Annual Conventions that all of these programs are discussed among the ATOS family. Because you are a member of the family, these are your programs. At the Annual Convention, you have the ready-made opportunity to have your voice heard regarding their implementation and other relevant matters. I am eagerly awaiting the Convention, and sincerely look forward to seeing you there.

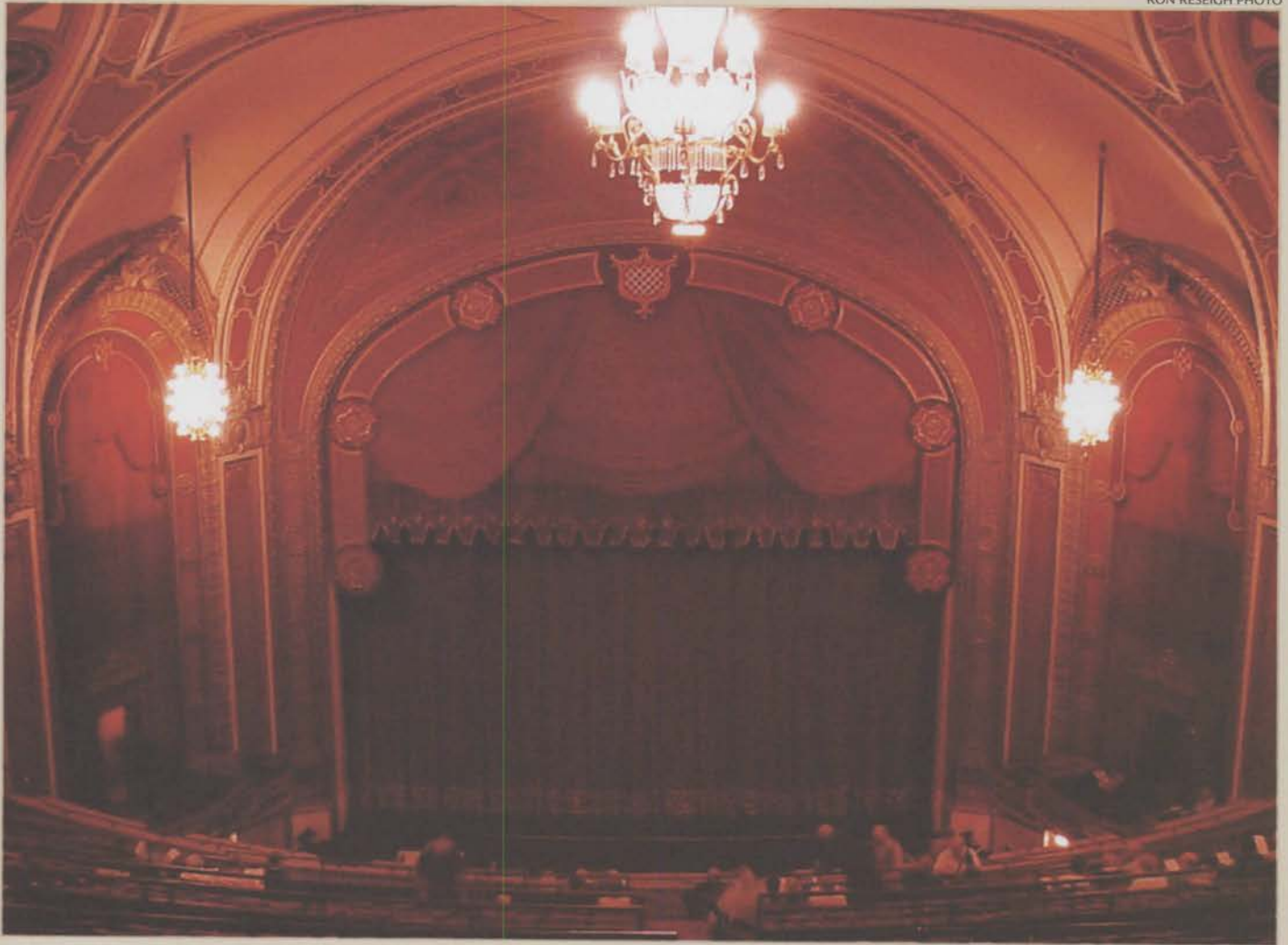
Gus

The Riverside Theatre

Milwaukee, Wisconsin

By Gary Hanson

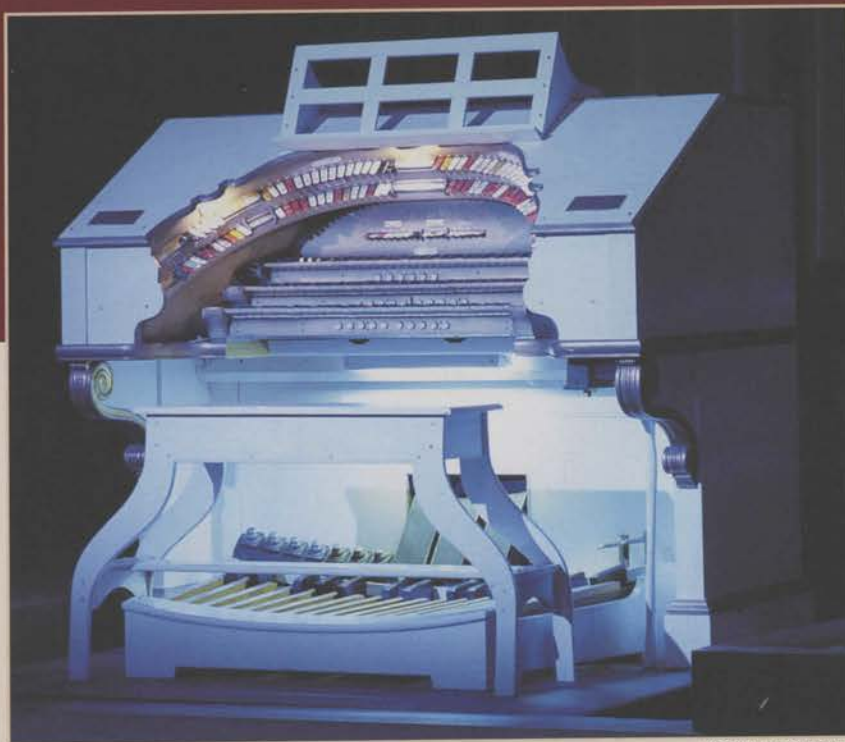
RON RESEIGH PHOTO



Riverside Theatre from Balcony

For the 2004 ATOS Convention, Dairyland Theatre Organ Society is extremely pleased to feature their premier instrument in the Riverside Theatre. As time passes, it is even more unusual to have an original installation in a remaining original downtown movie palace. Since the renovation in 1984, the Riverside Theatre has continued their long tradition of live entertainment in a luxurious French Baroque interior.

DTOS' Premier Wurlitzer



LARRY WIDEN PHOTO

THE WURLITZER



The 3/14 Wurlitzer is one of those special organs because of the wonderful match of instrument and acoustics of the theatre.

Over the years, whenever organ aficionados hear a recording of this organ, and are asked the question, "Where is this organ, and how many ranks?" . . . They consistently reply, "It must be, at least, a 20-rank Publix or larger!" With extremely shallow organ chambers, and totally open egress to the auditorium, this combination has created an impressive sounding instrument.

In 2000, ATOS awarded the Riverside Wurlitzer the "award for an organ of outstanding historic merit". Part of this award is based on the originality of the instrument. It is still playing on its original relay, wiring, and basic winding systems. The console is all original and working, just as it was built in 1928. Pipe work has been regulated, but everything else is very much as originally installed. Additions to the '240' specification include a Post Horn, and a 16' Tibia Extension in the pedal division. The addition of a second complete Wurlitzer pneumatic relay in 1984, has allowed for some minor stop changes, mainly in Tibia unification, which the '240' was sorely lacking when originally built. In fact, the Tibia appeared only on the Great manual at 8' and 4' pitches for example!

In 1980, Dairyland received permission from the (then) operator of the Riverside, United Artists, and building owners Towne Realty, to do some very much needed

organ maintenance. However, the organ was still very playable at the time, and a retired organist, Conrad Walters, was very much a part of that organ being 'saved'. In fact it was this very organist, who as self-appointed "curator" would allow NO ONE to play the organ! It took a great deal of internal politics and cajoling to finally convince Conrad to see that DTOS only wanted to, "help the instrument" and make it even better for his playing!

Although the organ was playable, especially the Solo Chamber, the Main Chamber had suffered water damage. In the Main Chamber, the main regulator was badly leaking air, and had some crude temporary patches on it. A water damaged four-rank chest in the Main had many dead notes and ciphers, (with all pipes blocked off, of course).

When DTOS began working on the organ, a temporary stage 'extension' that went over the console was removed, to allow the console to once again rise on its elevator. It was "playable," but you had to play it while you were "down in the pit," until the stage extension was removed.

Within a year, the Main Regulators, and the water-damaged Offset Chests in the main, had been rebuilt. To Wurlitzer's credit, another four-rank Main chest and the five-rank Solo chest are still playing on original 1928 leather! The Swell shade pneumatics, tremulants, percussions, and the console combination action have been rebuilt over the years.



RON RESEIGH PHOTO

Riverside 3/14 Wurlitzer

RIVERSIDE—PAST TO PRESENT



From the opening night in April 1928, and for the next 44 years, the downtown Riverside Theatre was an important part of Milwaukee's theatre scene.

The Riverside, built for the Orpheum circuit, was fully intended to operate as a live variety house, along with movies. With a large stage, seating capacity of 2500, and top name bookings of the day, it was a mainstream destination.

For Milwaukee, this theatre was definitely a "deluxe" house. There was a large passenger elevator taking one from the basement level to the fourth-level balcony. Backstage, there were seven floors of dressing rooms, and the top floor was a huge available area, regularly used as a rehearsal hall. A backstage passenger elevator provided access to every level's dressing rooms; every floor was complete with bathrooms and showers. There was even a prop elevator, from the stage to the basement, to bring up materials, staging, and yes—even live animals for the shows!

Nearly every name one can think of toured the Riverside—very appropriately named, as the Milwaukee River is directly alongside of the theatre! All of the dressing room windows face the river, and to quote Judy Garland's recollection of 1954, "Our dressing rooms were actually right over the river. My sisters and I joked about going fishing from our room, and then we found out that other entertainers had done just that, for a gag."

Red Skelton made his Riverside debut in 1937. On the comic scene, Ole Olsen and Chic Johnson nearly tore the house apart during many appearances at the Riverside. They were big radio stars, when they first stepped through the curtains of the theatre in 1932.

Abbott and Costello, Eddie (Rochester) Anderson, the Andrew Sisters, Martha Raye, Gene Autry, Ted Mack's Orchestra—the list is endless of well known celebrities at the Riverside. One skinny singer was an unknown, when he sang with the Tommy Dorsey band in 1940 at the Riverside—Frank Sinatra. The Tommy Dorsey band set a house record in 1944, with the house selling 55,000 tickets during their run!

Along with live entertainment, by 1958 the big house had screened more than 1,500 films. Before the theatre closed in 1980, the last stage musical at the Riverside was *Oh! Calcutta!* in the early 1970s. The final days prior to 1980 were fairly grim, down by the waters edge. The very tired and worn theatre was showing mainly Kung-Fu films, and the general public stayed away.

There are many stories about the time when the UA lease was running out. There was a stipulation in the lease, requiring clean up of the backstage and dressing rooms. When leases expire, the operator is usually required to return the theatre in fully functioning condition. To satisfy this, a seemingly common method used was to simply remove non-functioning equipment. The many floors of unused toilets and sinks in the theatre's dressing rooms were leaking or not functioning. UA decided to disconnect and cap the plumbing. A custodian went through the dressing bathrooms with a sledgehammer, and broke up all the toilets and sinks. Late at night, he opened the dressing room windows, and threw all the broken pieces directly into the Milwaukee River!

Late one evening, several DTOS members were working in the Solo Chamber, which is accessed directly by a dressing room on the third floor. The custodian, yelled

Riverside Theatre lighting

into the chamber and asked for someone to, “give him a hand” with something. What he had was a large upholstered chair. With the wide window open, he needed a hand to toss the chair out, (and into the river). Out the window and down three floors, the chair hit the river . . . sitting exactly as it would on a regular floor. We watched this fully upright chair slowly floating with the river current, under the Wisconsin Avenue Bridge, and on out into the open harbor! (If the DNR only knew.)

DAIRYLAND ON THE SCENE



Back in 1980, the fantastic sound of the Wurlitzer organ was a wonderful discovery to DTOS members. We soon wanted to do a concert, and utilize the instrument. There was a major problem however. Over the years, the basement level being actually below the level of the river, had been flooded several times. This ultimately disabled all the elevators from working, and also put the lighting board circuitry under water. We would go into the cavernous auditorium, which basically looked like a large black hole. There were three original work lights in the ceiling, and that was all that functioned for interior lighting. No chandeliers or lighting coves worked at all. Volunteer labor in the club began in earnest, to start restoring the lighting. And restore we did! Corroded and rusted switches were repaired, but when again operative, there still wasn't a light bulb in a chandelier or cove that was not burned out!



GARY HANSON PHOTO

DTOS negotiated with the building owners, and received a small allowance to purchase some bulbs—mainly for the stage lighting. Members of the club donated money into a private fund, to begin purchasing light bulbs by the hundreds for the chandeliers and coves. A big help came from a friend who worked for Gimbel's Department Store in merchandising. He discovered a huge supply of unused light bulbs that the store chain no longer needed, and they were all donated. In 1981, the re-lamping of the main auditorium chandelier (which is over 12 feet high) was such a big local event, that the Milwaukee Journal newspaper did a feature story about it.



With the organ restored, the lighting restored, and a lot of cleanup and repainting of the lobbies completed, DTOS put on its first concert in April 1981. It featured Walt Strony, and a barbershop chorus. The club had no idea of the possible turnout, nor did the owners of the theatre. Arriving downtown to attend the concert, there was a long line around the block waiting to buy tickets. Amazingly, over 1500 people had returned to see the wonders of the forgotten Riverside Theatre!


FROM 1984 TO THE PRESENT



One might say, "The rest is history." What DTOS had achieved was the reawakening public interest in the theatre, and more importantly, interest in the theatre from

Towne Realty—owners of the Riverside. In 1984, the theatre went through a complete restoration . . . from staging, total repainting, carpeting, bathrooms, and yes—restoration of all those dressing room bathrooms!

Reopening in late 1984, headliners included Tony Bennett, Sheena Easton, Bill Cosby, George Jones, The Lettermen, Ray Charles, Judy Collins, Rodney Dangerfield, and a Christmas concert with the Milwaukee Symphony Orchestra on stage!

The Riverside has continued to operate as a live performance house, with well over 100 performances each year. From Broadway to Country, Rock to Jazz, Comedy and R & B, and, for us, most importantly . . . organ concerts! The Riverside is alive and well in its 76th year of operation. 

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Theatre Organ



Milwaukee Riverside Theatre 3/14 Wurlitzer—A wonderful match of instrument and theatre acoustics.

AUDITORIUM—EROL REYAL PHOTO
CONSOLE—LARRY WIDEN PHOTO

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General Information

FFOW—Atlanta

For those planning to attend the Fox Weekend in Atlanta, that have not registered...

The Walt Strony Workshops are 'sold-out'.

For those who have not yet made hotel reservations...

The Georgian Terrace Hotel is 'full'.

Contact David Tuck, at the number listed on the Registration Form, for alternative accommodations.

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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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Call for Nominations	Page 10
Official Notice of the Annual Membership Meeting	Page 18

DAVID L. JUNCHEN TECHNICAL SCHOLARSHIP

The application process remains open for the tenth annual David L. Junchen Technical Scholarship. Winners attend the annual convention of the American Institute of Organbuilders. This year, the AIO will convene in New York City, September 28 to October 4. We invite all ATOS members between 18 and 60, who have an aptitude for pipe organ work and a commitment to excellence, to apply.

For application materials, write to:
Jeff Weiler, Chairman
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1845 South Michigan Avenue, #1905
Chicago, Illinois 60616
Or E-mail:
weiler@atos.org

Want to get
PAID
a cool
\$1,000?

The **Simonton Literary Prize** was created to encourage research and thoughtful writing on theatre organ history. Winning entries are awarded \$1000, a certificate of recognition, and publication in THEATRE ORGAN. See page 12 in the March/April 2004 issue for full details.

DESERT WINDS

FEATURING THE MAGNIFICENT SEVEN



Organ Stop Pizza Wurlitzer



WALT STRONY
LYN LARSEN
ROB RICHARDS
LEW WILLIAMS
RON RHODE
CHARLIE BALOGH
JELANI EDDINGTON

PHOENIX, ARIZONA NOVEMBER 26TH - 28TH 2004

JOIN US THANKSGIVING WEEKEND 2004

Friday

Afternoon: **Walt Strony** - Orpheum Theatre

Evening: **Lyn Larsen** - Orpheum Theatre

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

Lunch: Show at the RockN' R Ranch

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

MAGNIFICENT VENUES & INSTRUMENTS

Orpheum Theatre: 3/30 Wurlitzer

Historic First Presbyterian Church: 4/58 Kimball

Organ Stop Pizza: 4/75 Wurlitzer

Wyndham Hotel: Event headquarters is within a short walking distance of the Orpheum Theatre and Historic First Presbyterian Church.

ONE MAGNIFICENT EVENT

\$149

Includes-

Admission to all seven concerts

Bar BQ Lunch & Show at the RockN' R Ranch

Coach transportation between Wyndham Hotel, Organ Stop Pizza, & RockN' R Ranch

Special Event Rates at the Phoenix Wyndham Hotel



Orpheum Theatre Wurlitzer

For complete information visit our website at <http://www.desertwinds.info>
or contact Don Reasor 623.877.0635, aaretiree@cox.net

PRESENTED BY THE VALLEY OF THE SUN CHAPTER OF THE AMERICAN THEATRE ORGAN SOCIETY

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.

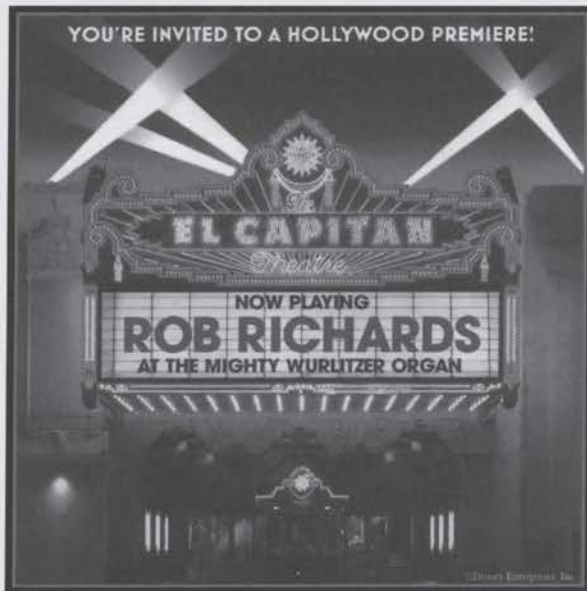
Officer position status at that time will be:

- ♪ **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

“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.

Before George... there was Jesse Crawford, but by the time LP records and the associated advances in recording technology had arrived, Crawford was in his twilight years, and now even George has left us.

BUT HAS HE?...”

“From the opening thunderous notes... you will find yourself magically transported back in time to those days when George played this very organ in the magnificent San Francisco Fox Theatre... Thanks to the Walt Disney Corporation the superb Wurlitzer Opus 2012 lives on... presided over by the “ghost” of George Wright in the guise of house organist Rob Richards... Many artists have tried to emulate the richness and individuality of George’s playing, but this guy at this organ, has got it sewn up...

...gorgeous tibias... the artist has really done his homework when it comes to presenting the Crawford style of playing... played with exquisite tenderness... I sincerely hope we don’t have to wait too long for a follow-up from this immensely talented theatre organist.”

ALAN ASHTON, *KEYBOARD 1ST MAGAZINE*

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Members' Forum*

Dear Editor,

My concern is in relation to one aspect of the ATOS and the Theatre Pipe Organ that seemingly has been forgotten in our quest to fulfill our aims and objects, specifically in regard to preservation. I refer particularly to the aspect of originality. I have seen many little 2/4 organs used to convert a 3/12 organ into a 4-manual behemoth, albeit with the aid of 15–20 more ranks from other organs. Building such a behemoth is not my main concern, since some wonderful instruments have been built this way and fully exploited by our ever evolving young concert and recording organists.

My concern is the loss of small "original" organs in the process. After all, by far the greatest proportion of original organs, were of two manuals and with less than 10 Ranks. These were the organs in local theaters that brought the history and tradition of the Theatre Organ era into our lives, not the behemoth instruments that we now see as necessary to continue our interest. I am not advocating that every small organ should be preserved; there would not be enough locations to re-install them and perhaps not enough patronage to support them.

What I am putting forward is a suggestion that at least one small organ from each of the list of models should be preserved as being an original representation. This does not represent a great number of instruments. As an example, the largest manufacturer, Wurlitzer, produced possibly 100 different models of theatre organs. However, many of these were simply variations of one model, many of these models are already preserved in existing Chapter installations and still more are in the "large" category. So what we might be looking at could be less than twenty "small" organs.

If the tradition of the theatre organ is to be preserved for future generations, then it is up to this generation to do that fully. Future generations may look back at us and say, "but it would have been nice if they had preserved some of the smaller instruments on which the tradition was built."

In practical terms, couldn't the ATOS identify and procure such organs by donation, tax breaks, etc., and pass them to interested Chapters who would become custodians? They would have the responsibility of restoring and maintaining them in their original configuration. Since the organs would be "small" then a suitable location would be that much easier to identify for installation. The organs would possibly remain in the ownership of the ATOS, although there would be exceptions. However, such organs would receive special status with strict guidelines as to maintaining their original configuration. When I say configuration, it means all that is visible. It doesn't preclude updated switching, trunking, etc., or anything that might have been improved if the company was still building the same configuration today.

By way of an analogy, the restoration of vintage cars can be done a number of ways. Those who have a wish to maintain the vehicle as a heritage object will follow original methods

such that the vehicle will present itself to the general public as being correct for the period. Others lower the suspension, fit a bigger motor and turbocharger, low profile tires, and so on. We call those Hot Rods or Street Machines. They are seen as what they are and bear no relation to originality. If all vehicles were altered from original, then our future generations will not be able to see something that is original from another time, and that would be a pity. Dare I say, maybe the ATOS is heading the same way. Maybe we should be stepping back and re-appraising our direction.

Kind regards,
Terry Lloyd
Queensland, Australia



Dear Editor,

When your correspondent Christian Orlov asserts that "The organ in present day society is the most un-cool and abhorrent musical instrument known to most people", I wonder if hyperbole has gone just a bit too far? Perhaps what he says applies only to the U.S.A. because over here in the U.K. and Europe the organ is by no means as unpopular as he alleges it to be on your side of the Atlantic. Within the past few years, civic halls in several of our large cities—notably Birmingham, Manchester and Cardiff—have all installed larger new concert organs, and later this year restoration of London's Royal Albert Hall organ will be completed. It seems reasonable to assume that the considerable expenditure involved would not have been undertaken if no one wanted to hear the organs.

Here in Northern Ireland the splendid four-manual Hill organ in Belfast's Ulster Hall was featured a few weeks ago in a concert given by Gilliam Weir and the Ulster Orchestra, and was attended by a capacity audience which indicates that there is certainly an audience for concerts in which organ and orchestra combine. (On that occasion the two main items on the programme were the Poulenc Concerto and Saint-Saens' Organ Symphony.) Belfast has, in fact, just appointed a new city organist, Colin Carey, and at his inaugural concert next month, organ and orchestra will again join forces. So, perhaps some of Mr. Orlov's pessimism would evaporate if he popped over to Northern Ireland!

In New York the removal of organs from all three of the city's major concert venues does undoubtedly sound rather drastic, but how typical is this of other American cities? An Orlovian survey would make interesting and revealing reading!

It is also worth remembering that both here and in the U.S.A. the organ is still regarded in most churches as the best instrument for the accompaniment of congregational singing and for the provision of incidental service music, and as such, is heard by thousands of people who may not attend organ concerts elsewhere. My own experience as a church organist for many years suggests that the organ, far from being "abhorrent," is very much liked by most of those attending church services.

Mr. Orlov complains also about the "harmful lack of honesty" within the ATOS and in particular about the completely indiscriminating nature of its reviews, and here I would be inclined to agree with him. Praise for a good performance should always, I believe, be given generously, but I am equally certain that praise has a much greater ring of sincerity if it is balanced by candid criticism where this is merited. Even at funerals, unadulterated eulogies are really quite boring! If Mr. Orlov wishes to read a critical review of an ATOS convention he will need to go back to 1986 when the annual convention was held in Richmond, Virginia; on that occasion the reviewer (from Ireland) was critical, which is probably why he has never again been invited to review an ATOS convention! His equally critical review of last year's convention in Oakland appears in the current *Journal of the British Cinema Organ Society*, a copy of which I shall be pleased to send to Mr. Orlov if he lets me have his address. Meanwhile, I hope he will get to work on his survey of the American organ scene outside New York.

Rodney Bambrick
 Vice-President, Ulster Society of Organists
 BANGOR, Northern Ireland



Dear Editor,

Mr. John Clark McCall's historical article about the Atlanta Fox Theatre and its' organ did not include my name, or my position as House Organist, for thirteen years, following the retirement of Bob Van Camp, in 1988.

Nor did the article include the name of Walt Winn, who was Associate House Organist for the last five years of my tenure.

It is unfortunate that we were not included within the depth of this very fine article. We certainly are deserving of mention, considering that our tenure had to include, for each season, 28 special concert numbers, and 80 songs for the sing-a-longs. In addition, we had to play for many of the other

events that were booked into the theatre, often on one day's notice!

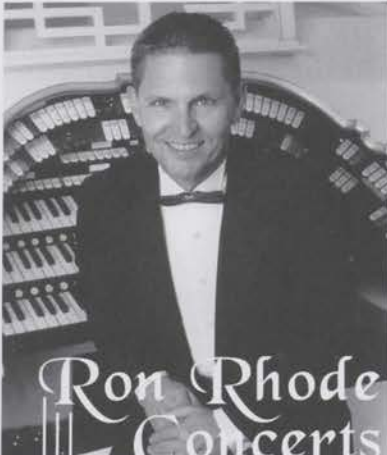
Special events included glamorous appearances of various celebrities; on stage cocktail parties and elaborate sit down dinners, complete with soft background music, many times playing whatever request the guests would like to hear. (For me, one event featured a particularly "mean" group of guests who decided they would have some fun with the organist, and endeavor to "stump the band". And they did!)

Some of the most difficult musical events I personally played for included many videos shot at the theatre, by the Travel Channel and The History Channel, as well as BBC of Canada. Also, a promotional video for the 1996 Olympics, which featured Jo Anne Woodward riding up into the lights on the console elevator, with me playing the organ. For these videos I had to compose and arrange a musical theme that would not be familiar to the listener. If I played any published music, ASCAP would descend on the producers of the video, demanding royalties.

During my tenure, I played fanfares for President Carter and Roselyn; a Sonata for Janet Leigh; interludes for Ted Turner and Jane Fonda as they hosted several gala cocktail parties on stage; intermissions for countless traveling musical shows; some prelude music for the Mormon Tabernacle Choir; and twice, funeral memorial services, one of which was for my predecessor at this very organ, Bob Van Camp.

The music always had to be tailored to the occasion, and sometimes it had to be transposed to accompany a prima donna singer. (I once had to accompany a singer who showed up for a celebrity's birthday party on the Fox stage. He demanded that I play "Happy Birthday" in very slow romantic style, bridged together three times, with the ending on the fourth bridge in the key of B, because he found B \flat too low, and C was too high!) Thank goodness it was such a simple tune. I don't favor the key of B as one of my "easy" keys to play in.

Is it any wonder that I call the organ bench at the Fox one of the hottest seats in Atlanta? It is for all these thankless, and



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already forgotten reasons, that I wish for my name, and Walt Winn's name to be remembered for what we contributed to the Fox Theatre's success, and on-going legacy. Our shoes will not be so easily filled in the future.

Jay Mitchell
Kennesaw, Georgia



Dear Editor,

I would like to apologize to Mr. Jay Mitchell for my oversight, in not mentioning his significant contributions to the Atlanta Fox and its entertainment history. I am happy to count Messrs. Mitchell and Winn as friends. In fact, I am pleased and honored to have authored Jay's biographical sketch for the 1977 Atlanta ATOS Convention brochure, and often wrote reviews of his great musicianship in chapter news for THEATRE ORGAN, and in our own Atlanta Chapter newsletter ... and to have had Walt Winn concertize in my own home!

I am pleased that Mr. Mitchell has brought this to the table, for I must admit that after leaving Atlanta in 1981, I was not as 'in-touch' with the goings on at the Fox as I was previous to that time. It was a critical time for the theatre, and Messrs. Mitchell and Winn's contributions should not be underestimated. In fact, Mr. Mitchell's letter brings to mind so many more people who remain unsung in the history of the Fox. Names like Bobby Clark, Jack Goodwin, Trevor Bolshaw, Cary Lewis, James Jobson, Charles Walker, Ed Negri, Ruth Duncan McDonald—and scores of others—deserve mention as well. The Fox may be a "mystical" place, but it stands only because of the efforts and selflessness of hard-working people such as these.

I hope that every ATOS member will "come see what all the fuss is about" on May 28–30, 2004 in Atlanta. It is safe to

say that without the contributions from Jay Mitchell and Walt Winn—both of whom we are proud to call Atlanta Chapter Members—the Fabulous Fox Organ Weekend would not be happening.

I enjoyed reading some of Mr. Mitchell's recollections of his tenure at the Fox. They make an interesting addendum to my frail attempt at trying to cover the seventy-five-year history of a theatre such as the Fox!

I, with all Atlanta Chapter members, send kudos to Jay Mitchell and Walt Winn!

Cordially,
John Clark McCall, Jr.
Moultrie, Georgia

Ed: Mr. McCall is the current President of the Atlanta Chapter, ATOS, and serves as Co-Chair for the Fabulous Fox Organ Weekend in Atlanta, May 28–30.



Dear Editor:

I was saddened to learn recently of Ron Musselman's death. I first met Ron at a convention a few years ago, and was captivated by his lithographs of theatre scenes. (I purchased two on the spot.) I remember him as a kind and knowledgeable man who was always interested in hearing my opinion when he found it difficult to write something positive about a convention concert that may have been less than "musical" over the years.

His contributions to the ATOS journals were always positive, full of enthusiasm, reflected his love of theatre organ, and showcased his knowledge of music and history. Of all the convention reviewers since I've been a member, one really felt that they were present by reading Ron's reviews. Never did Ron

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Aveni Residence, 4/60 Wurlitzer, Gates Mills, OH
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simply say, "the nice man played nice music"; his reviews had substance. One can only hope that his replacement will come close to "filling his shoes."

I wish to extend my sympathy to his family and friends.

Don Walker
Joliet, Illinois



Dear Editor:

My ONLY interest is the well being of the ATOS, which, if it does not do something radical soon, is going to die of old age through attrition.

I think if the members (with an exception or two) critical of my previous and sincere words would, instead of writing about me, spend more time honestly trying to find solutions to the very serious ATOS problem of building a younger membership, to whom the organ is "cool" at least in some context; as the old crew dies off from age or become actually too old to hoist 16' Bourdons and huge Main Chests into swell boxes 20 feet above we'd be a lot further on the way to a solution allowing the ATOS to survive another generation or two. Survival of the ATOS is my only aim. My only words against electronics are that they don't belong in theatres or as venue for the National Convention. Electronics are the perfect solution for home use.

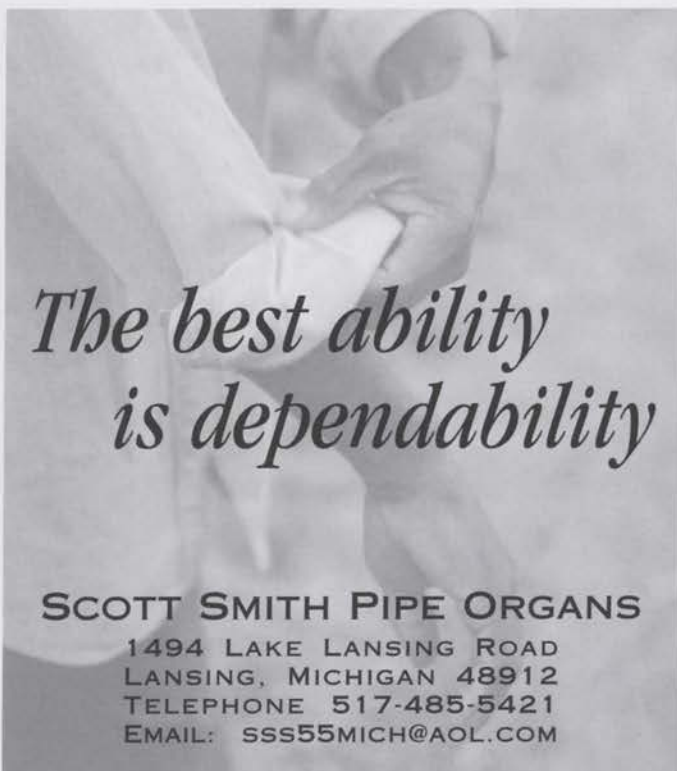
(Those who have been critical of me in this forum) ... have no knowledge of me, or my experience with theatre organs. I was an original member of the ATOE in Chicago and a member here in New York City, as well as a close and personal friend of Ben Hall. Ben Hall and I crawled around in the dark in boarded over orchestra pits with flashlights while movies were being shown overhead during the day to see consoles tipped on their backs in theatres uptown here making notes

about their stop tabs. I spent the Christmas Eve of 1970 sitting on the bench of Ben Hall's 6-rank instrument down on Christopher Street here in Manhattan while he played Christmas carols for me alone.

Ever since I was 17 or 18 years of age and discovered Ben Hall's book, THE BEST REMAINING SEATS, which I read and reread every word at least 20 times lying on my bed in my room in Hammond, Indiana, but never imagining that I would one day not only meet the author, but turn out to be a friend of his, I have dreamed of playing a Wurlitzer. I poured over the pages again and again of the organ consoles and the single photo of a pipe chamber, and all my life since I have had literal dreams in my sleep of sitting down at a four manual and being able to play it, even though I knew nothing of music. Finally, in May of last year, a published-composer, musician-friend started teaching me the music scales.

So, it is quite a literal Dream Come True that, after only learning music since last May, I had in four months composed three rather sophisticated compositions in 3/4 time, which, on February 8, I played one of for an audience of about 200 people, at the Middletown, New York Paramount 3/12, who had stayed after a concert, and before we held open console. It is a case of the ATOS literally allowing a dream to come true, which was thrilling, and I'm terribly grateful to the NYTOS for allowing this to happen.

So, please, people, don't presume to know what I know about pipe organs. I have been to Fred Hermes house in Wisconsin with John Muri in the early '60s and as well as with John at the Detroit Fox with him and an organ group playing in the middle of the night after the theatre closed, afraid to use the 32's after midnight because of waking people in the hotel which was part of the building. The 32's at the Detroit Fox have a special foot switch to turn the air off to them in case they cipher. I was a friend of Tony Bufano, who completely



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designed and maintained the huge 174-rank instrument at Riverside Church here in Manhattan for decades when Virgil Fox was there, cape and all.

My friend John Muri, who was a rare and exceptional organist, taught me the deepest respect for the instrument and never was one to just flip on a Post Horn. Such was my training of restraint and respect for the instrument and its use. Early on, in the '60s he played unusual, interesting and difficult pieces. Many may remember him.

Just to get the facts straight: Ben Hall told me in the '60s that it was well known that Wurlitzer "just threw the organ in Radio City as their last big installation; it never played well" and when I heard it as recently as the Christmas Show in 1995 it still sounded like mush. I've never heard such a thing as a "solo" stop on it, just mush. Radio City wants a \$10,000 minimum for the ATOS or anyone else to touch the instrument from what I understand. The quite extraordinary organ at Alice Tully Hall has not been used for concerts for many years and the P.R. Department there—during a call recently placed to them asking about organ concerts—didn't even know they had a pipe organ in the hall. Philharmonic Hall here was redesigned a third time after they established that the original objections to the halls sound, including the pipe organ, had been a mistake, but no pipe organ was restored or even thought of.

I think it's clear: I love PIPE organs—theatre and otherwise.

*Christian Orlov
New York City*



Dear Editor:

I recently trespassed in the Waikiki Theatre, on an important street (Kalakaua Avenue) in Honolulu. It had been gutted in preparation for being razed. The theatre, which had been triplexed a while back, closed (due to negligible attendance) a couple of years ago. Here are some of the things I remember being told by the organ technician who had removed the pipe organ, Bill Petty, whom I encountered in the theatre.

The 1100-seat (stadium style, no balcony) "atmospheric" theatre was built in 1936—before the marshy Waikiki area of Honolulu had been a much-developed area—only for showing sound motion pictures; the stage was shallow, unsuitable for live presentations, and there were no dressing rooms. The proscenium arch was semicircular, painted in the colors of a rainbow.

The owners wanted a theatre pipe organ, so one (1921, 4/16 Robert Morton, shown on page 514 of the Theatre Organ Encyclopedia) was moved from the Hawai'i Theatre in downtown Honolulu. The console was centered in front of the tiny stage. Now part of the organ will be returned to the Hawai'i Theatre—which has become a performing arts center—to be added to the similar organ moved there from the Princess Theatre in 1969; the rest will be installed in the Palace Theatre in Hilo, Hawai'i.

It always hurts to see a theatre being demolished, but in this case it helps to know that the organ was saved and its pipes will be heard again in other theatres.

*Robert C. Gebhardt
Hopatcong, New Jersey*

Dear Editor,

The letter from James Stetts of Williamsport, Pennsylvania, in the January/February '04 issue prompted me to offer some insight into the topic of promoting ATOS in such publications as the AARP Magazine, and/or The American Automobile Club publication. I applaud James for showing such interest in our future and offering suggestions, which would no doubt be highly beneficial. Now for the bad news . . .

Being retired from a lifetime in the organ and piano industry, mostly in executive positions, at both the retail level and with MAJOR manufacturers, advertising and promotion were a very large part of my responsibilities. To begin with the above issue, the vast majority of the general public has little or no concept of advertising cost. Unfortunately for ATOS, the AARP magazine is at or near the top of the list of most expensive periodicals. With a readership in excess of **twenty-two million readers**, (for the full run), The cost of a decent ad would not only restore several theatre organs, it would just about buy a theatre.

Hold on to your seats! The current rate for a full-page ad is \$349,460 in Black and White, and \$385,000 in color. (You can buy the back cover for a half-million plus five hundred dollars.) A half page is currently \$225,850 in B&W and \$250,250 in color. The smallest size ad available is 1/6 page for \$86,870 in B&W, and \$96,260 in color. Such an ad could not tell much of a story and is easily overlooked. It would take a very generous member to underwrite such an expenditure . . . and the return is still an unknown.

The best possible situation would be to hope for a member with an influential friend on the editorial staff at AARP who can arrange for a feature article about our group. Not only would that be free, it would be worth FAR more than the largest paid ad. You can be sure that you'll find a long line of people with worthy causes ahead of you, but it is a possibility . . . and a nice dream! The AAA publication is not that far behind in cost with a "?" percentage devoted to our required age demographic.

*Lenny Norman
Cleveland, Ohio*



Dear Editor,

My personal favorite regular column in THEATRE ORGAN is "For the Records" by Ralph Beaudry, who so generously writes critiques, which are objective, professional, and extremely knowledgeable with good descriptions of the venues/organs, artists and arrangements. Additionally, he shares an amazing appreciation of the music, its origins, history and past performances, all in the manner of an informal, inspiring music appreciation discussion amongst good friends.

I believe his long and successful tenure should be honored with a special recognition at the annual meeting, and/or in the Theatre Organ Journal. Bravo, Ralph!

*Diane Whipple,
Puget Sound Theatre Organ Society, Kent, Washington*

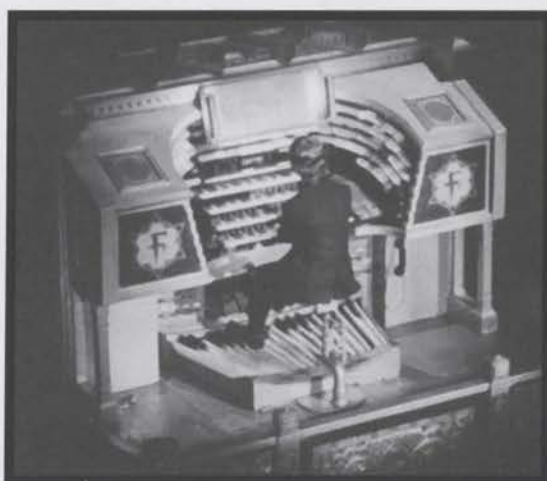
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Closing Chord

DOROTHY MacCLAIN WHITCOMB 1920-2004

Dorothy (Dottie) MacClain Whitcomb passed away on January 7, 2004, after a short illness. An article could easily be written in Readers Digest about Dottie in their "One of a Kind" section, as she definitely was one of a kind. If you met her, you would never forget her—gregarious, friendly, ebullient, musically talented, and totally dedicated to the theatre organ in every way . . . from performance to organization. She was a charter member of both the American Theatre Organ Enthusiasts (ATOE, now ATOS) and the Theatre Organ Society of the Delaware Valley (TOSDV), our own chapter.



Dottie was born in Tacoma, Washington, but in 1938 moved with her family to Long Beach, California. In school, she learned to play the violin and piano, as well as modeling. After graduation, she became a very successful model. It was at a convention in Philadelphia that she met the legendary theatre organist Leonard MacClain, "Melody Mac". Shortly thereafter he, "popped the question" to her and Dottie accepted. Mac recognized her musical ability, and taught her the organ.

Over the years until his death in 1967, Mac and Dottie toured both the West and East Coasts, with Mac giving concerts at various venues. Dottie played several concerts herself. As Mac hated flying, they did all of this traveling by car or train. Mac cut many records in addition to his concerts. Dottie acted as his assistant and agent. During this period, in 1951 they moved to the East Coast, buying a house in Devault, Pennsylvania, near Philadelphia, and naming it "Melody Hill". In his earlier years, Mac played requests on the radio (rarely stumped) and occasionally played the Wanamaker Organ in Philadelphia as a guest artist, in addition to his concert and

recording activities. In the early Sixties, they produced several LP's for Epic Records on the 3/17 Wurlitzer at the Tower Theatre in Upper Darby, Pennsylvania. Mac recorded on the Keswick (nee Sedgwick) Möller. Tapes and CD's are still available.

Dottie was an original member of the national theatre organ society ATOE, (now ATOS), serving for a time as Treasurer after it was formed in 1955. She also helped the local chapter (now TOSDV), serving as President. She was instrumental in the society obtaining the Keswick Möller from the Sedgwick Theatre in Philadelphia, Pennsylvania. This organ is now in the Keswick Theatre in Glenside, Pennsylvania, and is maintained by our chapter. She used her organizational talents in helping with many national and local conventions.

After Mac's death, Dottie married Grant Whitcomb in 1968. He was also a theatre organ enthusiast, whom she met at an organ club meeting. Grant was a prolific writer about theatre organ history. For example, he wrote an article about the Keswick Möller in the 1992 THEATRE ORGAN March/April issue. By this time, "Melody Hill" had both an electric organ and a piano. Grant knew his way around the piano, so Dottie and he often performed duets for their guests. It was a musical Mecca.

After Grant's death in 1994, Dottie continued to live at "Melody Hill", which now sported two organs, a Conn 650 and a Hammond B3, in addition to the piano. One and all were welcome to visit. Dottie knew everyone. She would occasionally fill in for organists at clubs, and play the piano at events. She was very supportive of up-and-coming organists, such as Jelani Eddington and Candi Carley-Roth, and remained active in attending concerts and chapter meetings until her death. Dottie leaves a son and three granddaughters.

Barbara Fesmire played a concert in Dottie's memory at the Keswick Theatre on February 15, 2004.

We will miss her greatly.

Dick Auchincloss 

OFFICIAL NOTICE

TO:

Members of the
American Theatre Organ Society (ATOS)

FROM:

Jack Moelmann, ATOS Secretary

SUBJECT:

Notice of the Annual Membership Meeting

DATE:

JULY 3, 2004

The Annual Meeting of the members of the American Theatre Organ Society (ATOS) will be held at 2:00 P.M., July 3, 2004, at the Irish Cultural & Heritage Center, Milwaukee, Wisconsin, during the 2004 ATOS Annual Convention.

Agenda:

- Approval of the 2003 Annual Membership Meeting Minutes as printed in the THEATRE ORGAN Journal (Jan/Feb 2004)
- Presentation and acceptance of the Treasurer's Report
- Old Business: Report of Board Actions during the past year by the Secretary. Other status reports, as needed.
- New Business
- Announcement of the next Annual Membership Meeting
- Adjournment

AMERICAN THEATRE ORGAN SOCIETY

Jack Moelmann, ATOS Secretary

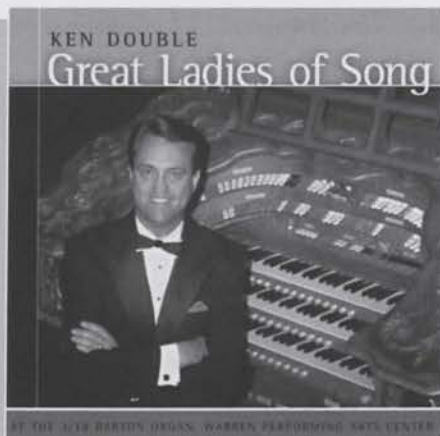
For the Records

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.

GREAT LADIES OF SONG

Ken Double



Ken Double has certainly been a mighty busy organist recently! In the last issue of the Journal, we reviewed his *Double Touch* CD (recorded on the extraordinary 3/66 Dickinson High School Kimball) on which he saluted a number of everyone's favorite male vocalists. On his newest album, as the title implies, he's paying tribute to some of our best-remembered female songbirds. And his disc is the second recording of the wonderfully robust, versatile 3/18 "Golden Voiced" Barton in the Eash Auditorium of the Warren Performing Arts Center in Indianapolis. (see the review of Simon Gledhill's *Up, Up and Away* CD in the November, 2001 THEATRE ORGAN) We gave both Ken's *Double Touch* and Simon's *Up, Up and Away!* a Must Have rating . . . and we'll tell you right up front—this 60 minute disc gets a well-deserved Must Have rating, too, for the top quality of the artistry, the sparkling selections, the beauty of the organ voices, and the superb recording!

From the majestic opening chords of Ken's console raiser, you'll know you're in for a big, bold, and brassy musical treat as that introduction leads into

Ethel Merman's show-stopping, shake the dust from the rafters version of "Everything's Coming Up Roses" from 1959's hit musical *Gypsy*. Calming things down a bit is a 5-minute *Mary Medley* of Irving Berlin's "Marie," a Latin-flavored "Marianne," and George M. Cohan's 1905 hit tune "Mary's A Grand Old Name." Sadly, today we tend to think of Cohan's songs as old-fashioned but, as one music critic has pointed out, in the first years of the 20th Century his shows were ". . . a breath of fresh air in a musical theatre dominated by European and British operettas." Lush Tibias are featured in Ken's soothing arrangement of Lerner and Loewe's exquisite title song from the 1958 film *Gigi*.

"Gigi" was a charming young lady but Ken's next gal is that raunchy, risqué "Hard Hearted Hannah (The Vamp of Savannah)." Although Milton Ager wrote that delightfully tacky number for the 1924 Broadway revue *Innocent Eyes*, you'll probably remember it better from Peggy Lee's smoky version in the 1955 film *Pete Kelly's Blues*. Some have said that Miss Lee ". . . didn't so much sing as smolder . . . (and her) breathless seductiveness without resorting to overt sexual appeal . . ." was enchanting. Ken's version is a guaranteed toe-tapper from start to finish. Francis Rose Shore, (who adopted the first name "Dinah" after her first hit recording of that song) is honored with a gentle novelty arrangement of, "Shoo Fly Pie and Apple Pan Dowdy" and an upbeat swinging "Everywhere You Go (Sunshine Follows You)." Born in Brooklyn, back in 1931, Eydie Gorme teamed up with Steve Lawrence when both were featured singers on NBC's *Tonight Show* in the early 1950's. Today, they certainly . . . "qualify for the Lounge Music Hall of Fame." Ken plays two of Eydie's best known ballads. First is "No One To Turn To." That's followed by the heartbreaking "If He Walked Into My

Life Today" which Jessica Fletcher of TV's *Murder She Wrote* first sang on Broadway in the 1966 musical *Mame*. (Of course, Angela Lansbury sang it in that show.)

Although he's had his share of hit musical shows on Broadway, Cy Coleman's fascinating melodies have rarely been heard by theatre organ audiences. Snare drums and cymbal announce Coleman's lighthearted swinging march, "Pass Me By" which was first heard as the closing credits rolled by in the 1964 non-musical film *Father Goose*. Ken's next selection is a bit of a surprise in several ways. It's Romberg's "Softly, As In a Morning Sunrise" from the 1929 operetta *New Moon*. Its connection to ladies is somewhat odd, for it was sung by the male lead who was commenting on the fickleness of women! And, its original tango tempo has been replaced by a first class up-tempo Big Band arrangement that really swings. An 8-minute 4-tune *Chicago Medley* starts off with a breezy "My Kind of Town (Chicago Is)" from the 1964 film *Robin and the Seven Hoods*. In the picture Frank Sinatra sings this number on the courthouse steps, after he's been found not guilty of a murder charge! (Kind of reminds you of the recent hit musical *Chicago* in which two gals get way with murder, doesn't it?) "Bear Down, Chicago Bears" is an enthusiastic march, while "South Side of Chicago" is seductively sensual with a soft beat. Lastly is Fred Fisher's rip-roaring "Chicago," (That Toddlin' Town) which even Billy Sunday couldn't shut down!

Ted (is Everybody Happy?) Lewis wore his familiar battered top hat, when he introduced that wonderful Harry Von Tilzer song "When My Baby Smiles at Me" in the *Ziegfeld Follies of 1919*. Ken's arrangement opens with a "woodpile solo" and some other delightful 'ricky-tick' touches from that wonderful by-gone era. Next is that old-time waltz

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Quarterly Publication
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"Allegheny Moon," and then it's on to a salute to Jimmy Dorsey's gal singer Helen O'Connell. One pop critic said "... her flirty, wacky sense of humor and drop dead good looks brought something fresh to the sometimes listless art of big band singing." Ken plays her two best-known hits—"Amapola" and "Tangerine" and moves on to a wonderful *Ladies Waltz Medley*. Silent film buffs will immediately recognize two of these charming numbers, for they were written by the famous New York City movie palace orchestra conductor Erno Rapee. The melody for "Charmaine" was actually written in 1913 before Rapee came to America but, when he put it into his score for the 1926 silent film *What Price Glory*, it became a hit—the very first one from the film score! Rapee composed "Diane" for 1927's *Seventh Heaven*. Between these two is the more recently written "Jean."

At first glance Ken's closing number, "Nola" (who was the wife of composer Felix Arndt) might seem more like an encore than a smashing finale. However, Ken plays organist Dessa Byrd's arrangement of "Nola," and it's a finger-busting powerhouse climax to a most refreshing, enjoyable disc. Yes, the artist, selections, registrations, arrangements, "Golden Voiced" Barton, and recording well deserve a Must Have recommendation. The compact disc is \$20.00 (postpaid) and can be ordered from CIC-ATOS, c/o Michael Rolfe, 5878 Primrose Ave., Indianapolis, IN 46220-2736.

SARASOTA SPECTACULAR!

Jelani Eddington

Review by Lew Williams



Jelani Eddington's latest CD comes to us from one of the finest organs on the American scene today, the 4/32 Wurlitzer at Grace Baptist Church in Sarasota, Florida. The majority of the instrument first saw life as a 3/15 in the Florida Theatre, Jacksonville. It was in the Miami home of Robert Andre for a number of years before making the move to Sarasota in 1996, with the generous support of J. Tyson Forker, successful publisher and former theatre organist. A new four-manual console from Ken Crome arrived on the scene in 1999, and the organ was premiered in April 2000.

Sadly, Mr. Forker did not live to see that day, but daughter Carole Scutt helped make sure that the project was completed, under the capable hands of Allen Miller and Norman Arnold. Mr. Arnold, it must be told, worked for months regulating the manual action to perfection, making this instrument one of the most sensitive to touch control. And Allen Miller, long one of the finest organ men around, has produced an organ of seamless ensembles, beautiful solo stops, and excellent tonal percussions and traps. It serves equally well as a refined church instrument or a high-kicking showgirl at concert time.

Jelani Eddington brings to the console all of the finest musical qualities, and one can truthfully say that, with him, perfection is only the point of departure. He has chosen a varied program of mostly familiar music, all played with elegance, finesse, and authority. The lavish 16-page booklet has plenty of photos, history, and a full description of

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the music. Knowledgeable organ buffs will also be pleased to see a number of "listening tips" in Jelani's notes, pointing out interesting registrations and techniques along the way.

"Another Op'nin, Another Show" kicks things off in fine style. One can admire the fine ensembles, both brassy & lush, in this Cole Porter standard. "Let's Get Away From It All" swings along with varied registrations every phrase or so, with the tuned percussions chattering back & forth in the second chorus. "Like Someone in Love" brings ballad textures to the first chorus and swing to the second. Lovely strings, evenly regulated Trumpet, and buttery Tuba Horn are some of the delights of this track.

A 20-minute selection from *South Pacific* presents all the hits from this 1949 classic. A tune-by-tune commentary is unnecessary here. Suffice it to say that one can marvel at Jelani's interweaving of themes (both verses & choruses) throughout the sequence, lacing and tying the whole package together. Virtually every combination of sounds available is explored, notably the quieter Celestes, Vox Humanas, and beautifully integrated percussions during "Bali Ha'i."

It is in the classical literature that Jelani's talents truly shine. His interpretation of "My Heart at Thy Sweet Voice" pulses and flows naturally, neither rushed nor dragging at any point. The excellent color reeds and quietest celestes are lovely to hear near the end. "I Won't Dance" returns the listener to the realm of the

musical theatre. Catch the sassy second chorus, all novelty reeds and gossiping xylophone.

From the New York stage, Jelani heads to the Paris Opera for an extended Suite from Bizet's *Carmen*, including all the favorites ("Prelude," "Habanera," the swaggering "Toreadors"), as well as some of the less familiar bits. He is at his most orchestral here, particularly in "La Garde Montante" and "Les Dragons d'Alcala:" intricate passagework and articulate treatment of the solo reeds. The rousing "Gypsy Dance" brings the whole affair to a suitably frenetic conclusion.

"With a Song in My Heart" and "The Way You Look Tonight" make an attractive couple, and Mr. Eddington's mastery of phrasing shines throughout the love affair. The Tibia Clausa, Saxophone, & Vox Humana combinations here are fine, fine, fine.

Transcribing the music of Chopin to the organ can sometimes be a risky venture, as the music, so idiomatic for the piano, can at times be rather unconvincing on any other instrument. Never fear, for Jelani, an accomplished pianist himself, has chosen the "Valse Brillante in Ab" to end his program. He sails through the fearsome scales, arpeggios, and assorted finger twists without turning a hair, and the Sarasota Wurlitzer keeps up with him all the way to the smasher finale.

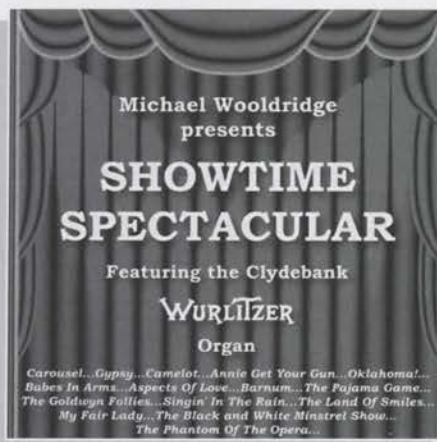
Needless to say, another superbly crafted musical offering from Jelani Eddington. Get it!

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in addition to teaching, playing church services, appearing with The Michael Wooldridge 'Organ'isation Dance Band, and co-producing a string of nostalgic variety shows. In the August 1999 Journal we reviewed Michael's CD *State of the Art Wurlitzer* (recorded on the 4/16 Gaumont-State Wurlitzer) with the statement that Wooldridge has fresh and fascination musical ideas and plays with great enthusiasm. That's equally true of his *Showtime Spectacular*.

On this disc Michael is playing the Scottish Cinema Organ Trust's 3/13 Clydebank Wurlitzer Opus 1937, a rare Union 3 style instrument originally installed in Stockport's ABC Ritz Theatre. This organ was previously heard on David Loew's *Days of Wine and Roses*, (reviewed in the January 2001 Journal). However, at the time of David's recording this organ was a 3/7; the additional five ranks make this two chamber, under-the-stage installation, much more versatile and, to say the least, room filling! *Showtime Spectacular* opens with the boisterous, uplifting first act finale from *Gypsy*—"Everything's Coming Up Roses." In the show, Mama Rose (originally played by Ethel Merman) has just learned that her daughter Baby June has run off with Tulsa, one of their male dancers. But then, as the liner notes tell us, she "... summons up her indomitable strength and determines to make a star out of the reluctant Louise ..." who, of course, goes on to become the world-famous *Gypsy* Rose Lee.

Michael's first ballad comes from

Lerner and Loewe's score for *Camelot*. King Arthur asks for Merlin's advice about "How To Handle a Woman," and is told to "love her, simply love her, love her, love her." By this point the listener will have noticed that the Clydebank Wurlitzer is somewhat more brilliant than most U.S. Wurlitzers but, as we'll point out later, it does have a sweet, rich Tibia. Although some critics have felt Merman was miscast in *Gypsy*, everyone agrees she was the perfect Annie Oakley in Irving Berlin's 1946 smash hit musical *Annie Get Your Gun*, which enjoyed a first-run of 1,147 performances in New York and, surprisingly, totaled over 1,300 in London. Michael presents three of the 19 hit songs from that show; not in a medley but each one in full-blown arrangements. First is the zesty "I Got the Sun in the Morning," followed by the show's lush ballad, "They Say It's Wonderful," ... what is? Falling in love is! ... and concluding with the tom-tom number "I'm An Indian, Too," (which the P.C. police seem to have cut from some of the show's recent revivals!)

The Clydebank Wurlitzer's wonderful Tibias are featured in a medley of two lovely waltzes from Rodgers and Hammerstein's *Oklahoma!*—"Out of My Dreams" and "Oh, What a Beautiful Morning." Michael then gives a Razy-Jazy, slightly 'Hammond-ized' version of Rodgers and Hart's *Lady Is a Tramp*, which Mitzi Green introduced on Broadway in 1937's *Babes in Arms*. (When you think about those lyrics ...

the reasons given for the lady being a tramp "... prove her to be quite the reverse—an aficionado of culture, in fact!" according to one writer.) So far all the tunes have been from American shows, so next Michael plays the briskly paced ballad "Love Changes Everything" from Lloyd-Webber's 1989 musical *Aspects of Love*. This show was not a major success like *Cats* and *Phantom* and, although it has 1,325 performances in London, it's New York run totaled only 377 because, as one critic noted, "It generates as much heated passion as a trip to the bank!"

Although we might think of minstrel shows as a passé 19th Century entertainment, in the U.K. the *Black and White Minstrel Show* was a London hit musical for over 10 years in the 1960s and '70s! Michael's liner notes tell us, "In 1990 ... I played in the band ... for the tenth anniversary of *The Minstrel Stars* ... (and) Then went on to play for their summer season ... On this recording I have featured a big medley of Minstrel show music, because I love it so much." In his definitive book *American Musical Theatre* Gerald Bordman writes "... the minstrel show as an evening's entertainment (took) to the stage (in) February 1843 (when four white men wearing black-face) bill(ed) themselves as the Virginia Minstrels (and) offered an exhibition of 'oddities, peculiarities, eccentricities, and comicalities of that Sable Genus of Humanity'...What did evolve was the first genuinely American Musical The-



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

atre, the first great indigenous entertainment." It should be noted also that Stephen Foster (1826-1964) was a member of the Christy Minstrels, and many of his most loved melodies were written for that show! Although minstrel shows started dying out in the late 1880s, as the public's attention turned to the new, imported British operettas, some of its features were carried on by Broadway stars, particularly Al Jolson (1886-1950.)

Jolson first appeared on the Broadway stage in 1908 as the star of Docstader's *Minstrel Show*, and in 1911 he began a 15-year run as the headliner of musicals in New York City's Winter Garden Theatre. Of course we all know his 1927 film, *The Jazz Singer* was the bombshell that ended silent films, and theatre organ's Golden Age. But he, Eddie Cantor, and a few others, occasionally appeared on stage and in films until the 1950s, singing minstrel songs in black-face! Michael's cheerful, upbeat minstrel medley has "Ring, Ring, The Banjo," "De Camptown Races," "Polly Wolly Doodle," "Nellie Bly," "Oh Dem Golden Slippers," and "Oh! Susanna" from the 19th Century, plus the Jolson hits from the 20th Century—"Albamy Bound," "Sonny Boy," "Back in Your Own Backyard," "My Mammy," and "When the Saints Go Marching In." (In the 2002 hit Broadway musical *Thoroughly Modern Millie*, the hilariously evil Mrs. Meers and her two Oriental henchmen sing "Mammy" in Chinese - it's a hoot!)

Kenny Baker in 1937's *The Goldwyn Follies* introduced George Gershwin's last composition, "(Our) Love is Here to Stay," and the Tibias sing this lovely solo melody. Way back in the 1933 film *Going Hollywood*, Bing Crosby (with Marion Davies) sang Herb Nacio Brown's "Temptation." And Bing reprised it (with Judy Garland) in 1948's *A Date With Judy*. Michael plays it in a jazzy tango tempo, and follows that with the song Hampton Inns is currently featuring in their TV advertising—"Wouldn't It Be Lovely" from *My Fair Lady*. Franz Lehár (1870-1948) wrote approximately 40 operettas (many of which played on Broadway) but, of his 65 waltzes, none is more enchantingly beautiful than "You Are My Heart's Desire," which is a soft, gentle delight. "An evening of raucously enjoyable technicolor popular theatre" are the words one critic used to describe Cy Coleman's 1980 Broadway show *Bar-*

num; Michael's "Come Follow the Band" is a suitably light-hearted circus march. Would you believe *The Phantom of the Opera*'s Michael Crawford played the "Prince of Humbug" (Phineas Taylor Barnum) in the London production?

Speaking of Michael Crawford, Wooldridge's next selection is the enduring "Music of the Night" from *Phantom of the Opera*! The comic tango "Hernando's Hideaway" from *The Pajama Game* precedes a beautifully romantic "If I Loved You" from Rodgers and Hammerstein's *Carousel*. The finale comes from that show too, and it's a magnificent untremmed setting of "You'll Never Walk Alone." This is a rich program of some of the greatest music ever written for the New York and London stages—and for theatrical companies around the world, where most of these shows are frequently revived. Although the Clydebank Wurlitzer may not be as lush as everyone might like, Michael's arrangements are fresh, fascinating, and completely enjoyable. Compact disc only. Information about orders using your credit/charge cards can be found on the Internet

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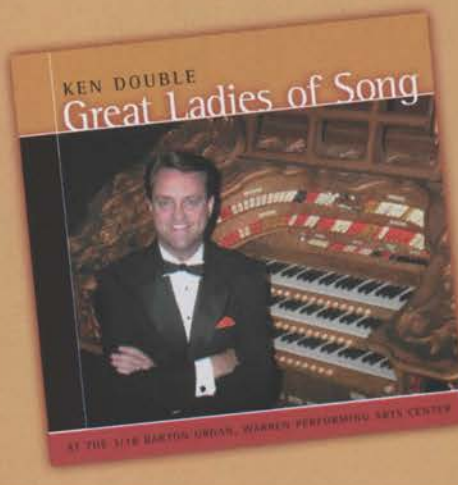


On Tuesday evening February 8, 1955 thirty theatre organists, organ owners, and dedicated organ fans met in Richard and Helena Simonton's home in the

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The Bieck Wurlitzer

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By Gary Hanson



Organ Chamber—Straight-ahead: 16' Tuba Horn, To Right: 8' Tibia offset. Further to Right: Vox Humana, Tibia Clausa, Style-D Trumpet, Tuba Horn.

There are many stories of Wurlitzer organs that speak of original installations and later moves. The original 'base' organ of Gary Bieck's has an even more unusual beginning. It had three moves in the first five years of its life!

This organ was originally a 'Style-D,' meaning a two-manual six-rank organ, and the second most popular model Wurlitzer ever built! The most popular model of the production was the Style-B, of which 225 were built. The second model in production was the Style-D, and 201 were built.

It was, at six ranks, a very 'complete' theatre organ. The following ranks comprised the makeup of the Style-D Wurlitzer.

- Open Diapason to 16'
- String
- Flute/Bourdon to 16'
- Vox Humana
- Tibia
- Style-D Trumpet

It was from this model organ that the highly coveted 'Style-D Trumpet rank' was added to many Wurlitzers that were updated. It was voiced between the Tuba Horn and Trumpet, and worked well as a very versatile reed voice.

The Gary Bieck Wurlitzer, Style-D opus 1700, was built in 1927 and installed in the Grand Theatre in Malone, New York. By 1929, it was removed and reinstalled in Cortland, New York. Once again this organ was moved and reinstalled, and turned up in Geneva, New York in 1932! Ultimately it was bought by Charles Schubert for a home installation, which never came to be. We're happy to report that in 2000, the organ (without console) made it to the home installation of Gary Bieck.

The story of the organ and the music room is interesting . . . and of course not only has the organ "grown and changed," but so did the music room that it speaks into!

How did this all start?

In the spring of 1996, Gary's interest in a home organ came to fruition with the purchase of a 2/5 Wangerin organ. The music room previously had been used as a commercial flower

shop that was attached to his home—which was a former milk dairy! The original Wangerin organ was installed in the music room unenclosed. With Gary's introduction to the Wurlitzer theatre organ installed in another member's home, Gary soon decided to build a regular pipe chamber to house a larger organ. The chamber is 16' x 24', with a 14' ceiling. Gary wanted to put together a true unit theatre organ, and in August, 1999 the Style-D Wurlitzer became available. In a very short time, additional Wurlitzer chests began appearing in the pipe chamber . . . yes the organ was beginning to grow! The Wangerin organ was sold to another member of the club at this time.

Next, with this organ now speaking into the former flower shop, it became apparent that for acoustics, (and the larger and larger number of people attending 'mini-concerts') a larger music room was needed. In May 2000, the music room was enlarged. Today, the music room is 22' x 43'.

The Current Bieck Organ

The organ has continued to grow and, as pipe work becomes available, it will ultimately end up at 18 ranks. Currently the organ consists of 13 ranks, which include the following from the original 'Style-D': **Diapason, Flute, String, Vox, Tibia, and Trumpet.**

Additionally, there is a: **Horn Diapason, String Celeste, Flute Celeste, Harmonic Flute, Tuba Horn to 16', Clarinet, and Post Horn.**

Future planned additions include an *Orchestral Oboe* and *Kinura*, (these ranks may be in the organ by convention time). Other additions to be added are another pair of *Strings*, and a *Sax*. The organ uses the Z-tronics relay system, and also includes the Z-MIDI 16 record and playback system, allowing organ performances to be recorded and played back.

Back in 2000, the Milwaukee Convention included the home installation of Jim and Dorothy Petersen, again a 3/13 Wurlitzer. Last year, the Petersens decided to move into a condo, and sell the organ. It was unfortunate that they could not find a buyer for the complete instrument, but out of that adversity came good! Pipework, and the 3-manual console in

ALL PHOTOS COURTESY OF GARY BIECK



Organ Chamber—4-Rank Chest with Vox Humana, Tibia, Style D-Trumpet, Tuba Horn.



Organ Chamber—4-Rank Chest—(From Left) Clarinet, VDO Celeste, Horn Diapason, Flute Celeste.



Organ Chamber—Partial Open Diapason, Vox Humana, Tibia, Style-D Trumpet, Tuba Horn, English Post Horn. Rear wall: 16' Trumpet Extension.



Organ Chamber—Left: Clarinet visible, Straight-ahead: Percussion 'Stack', Bottom: Wurlitzer Chrysoglott, Middle: Glockenspiel, Top: Xylophone. Chimes: (Out of sight) to right.

The Bieck Music Room—Percussion above the console Organ chamber to the right of the console.

the Bieck installation is from the Petersen organ.

The 3-manual paneled console was built in 1925, and installed in the State Theatre in Chicago. In 1929, this organ was removed and reinstalled in the Trianon Ballroom in Chicago. After several moves, the last being to the North Avenue Roller rink in Chicago, the console went to the Petersen home ... and it now resides in the Bieck residence!

The Bieck music room, located a short distance north of the famed Elkhart Lake village (known for the Elkhart race track), is a pleasant setting for our preglow event of the Milwaukee 2004 Convention. Partly attached to the home, the music room has windows on three sides, with countryside views, and views of a beautiful perennial garden.

You will be thrilled at the great 'in-theatre' sound, and to experience the Bieck's organ played by Wisconsin's own Dave Wickerham!



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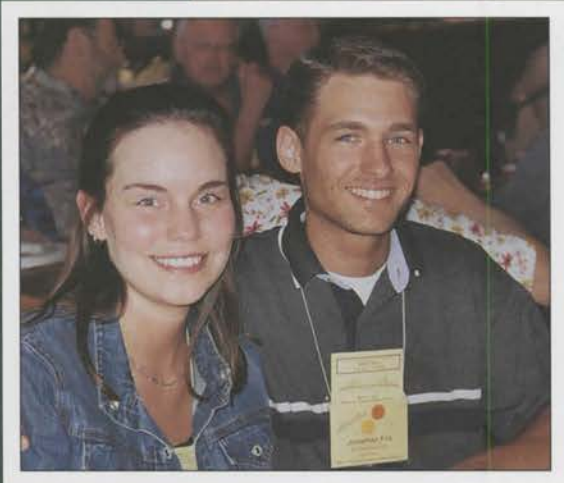
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Introducing The 2003 ATOS George Wright Memorial Fellowship Winner

Although this article is late in being published, I am pleased to introduce the second ATOS George Wright Memorial Fellowship winner. He is Jonathan Fox from Shreveport, Louisiana. Jonathan is a young man who is very enthusiastic about the theatre organ, and is a strong supporter of ATOS and his local chapter. He and his wife Kim are active in the South Mississippi Gold Coast local Chapter. The George Wright Memorial Fellowship provided the way for Jonathan to attend the ATOS Convention in Oakland/San Francisco, with expenses being paid by ATOS.

After returning home from the Convention, Jonathan has been very involved with South Mississippi Gold Coast Chapter and their efforts to preserve the original installation of the 2/13 Robert-Morton theatre organ located in the Strand Theatre in Shreveport. Through these efforts, the organ is being restored and will soon be heard again by many people in that area.

Don Bickel, GWMF Chairman

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Jonathan's essay:

MY FIRST CONVENTION

"Great Organ Days by San Francisco Bay" certainly proved to be an unforgettable experience. Through the George Wright Memorial Fellowship, I was awarded the distinguished opportunity to attend the 48th Annual ATOS Convention. This fellowship allowed me the privilege to hear fifteen talented organists on seven different instruments in six conveniently located venues for over twenty hours of live performances! This outstanding combination represented the finest theatre organ artistry in the world.

As young members attending our very first convention, my wife and I were welcomed by many friendly faces. I met many fellow ATOS members from around the country and around the world who encouraged me to continue in the hobby. By attending the many concerts and meeting other ATOS members, I am greatly encouraged to approach my local theatre (Strand Theatre, Shreveport, 1925) in regards to restoring their original Robert-Morton 2/13.

Of the many spectacular performances, I especially enjoyed Warren Lubich's silent movie program at the Grand Lake Theatre (3/18 W), Dave Moreno and Matius Bombal's old-time radio hour at Bella Roma Pizza (3/16 W), Steve Levin's lecture on historical theatres, and the phenomenal concert of Richard Hills at the Berkeley Community Theatre (4/35 W). Nor-Cal members' hard work and determination were evident in the extremely well organized convention that will set an incredibly high standard for future events.

Again, I wish to say "Thank you" to those members of the Connecticut Valley chapter for taking this rookie under their wings throughout the convention, to members of the South Mississippi Gold Coast chapter for their continued support, to ATOS members who contribute to the George Wright Memorial Fellowship thereby making this program possible, and to the members of the George Wright Memorial Fellowship Committee for sponsoring my first convention. I am certain this is only the first convention I will attend, in what will continue to be a life-long hobby.

Jonathan Fox

For more information about the George Wright Memorial Fellowship, or to make a donation to this fund, please contact Don Bickel, GWMF Chairman, 1586 N. Harding Ave., Pasadena, CA 91104
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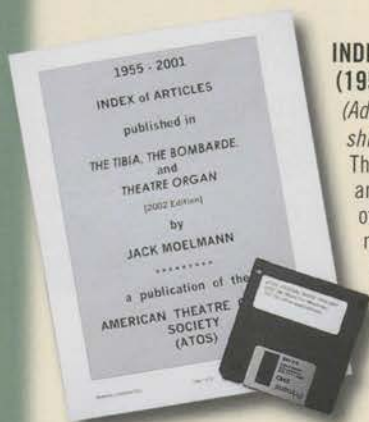
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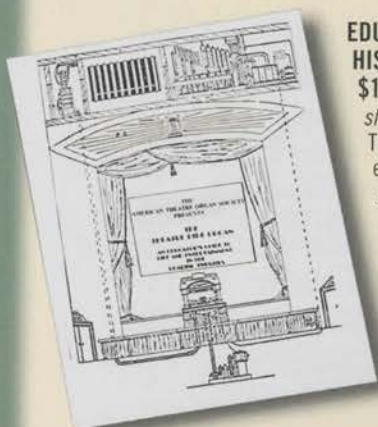
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If you have any questions, please contact John Ledwon, ATOS Marketplace Manager at ledwon@atos.org, or 818/889-8894.

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An Acre of Seats in a Palace of Splendor

By Steve Levin, Associate Editor

ORPHEUM

Springfield, Illinois

Opened: April 30, 1927 • Architect: Edward P. Rupert • Capacity: 2764

Organ: Barton 3/11

In the parlance of vaudeville, the “big time” meant an engagement with either Keith-Albee or Orpheum; everything else was “small time.” San Francisco-based Orpheum dominated the west as thoroughly as Keith-Albee did the east, and they did not compete. In the late 1920s they merged; a bit later, in combination with Radio Pictures, they became the “K” and “O” in RKO.

Like Keith-Albee and Loew’s, Orpheum was very conservative in its architectural tastes. Between 1909 and 1926, many Orpheum houses were designed by San Francisco architect G. Albert Lansburgh, and while few theatre architects could equal his grasp of such important matters as sight lines, acoustics and traffic flow, the classically-trained Lansburgh had little enthusiasm for the kind of fantasy architecture pioneered by Rapp & Rapp of Chicago.

Around 1926 all the conservative circuits seemed to understand that their theatres were behind the times, and began to reach out to different architects or demand something new from their existing ones. The Springfield Orpheum was clearly a child of this new regime.

Little is known about Rupert, but as a Chicago man, it is very possible, maybe even probable, that he spent some time in the Rapp office. Whether he did or not, he was quite able to imitate that firm’s style: the Orpheum bears a definite kinship to the Rapps’ Orpheum, Omaha; Denver, Denver; and Paramount, Seattle, just to name a few. Rupert honored one of Springfield’s most famous residents by incorporating a bas-relief of Abraham Lincoln chopping wood into the proscenium.


“Two-a-day” vaudeville was very much on the wane by 1927, so the Orpheum operated on the “Junior Orpheum” policy of films and stage shows in continuous performance. Stage fare continued on a fairly regular basis until the early 1940s.

The Orpheum was later acquired by Balaban & Katz; in its last years it was operated by Frisina Amusements, an independent circuit based in Taylorsville, Illinois. By 1965, it was feeling the same pinch as all of its brethren, and the owners were ready to accept an offer. As it happened, the Illinois National Bank needed parking and space for drive-up banking, and the Orpheum was in just the right place. The theatre changed hands for a reputed \$350,000.

The Orpheum went out in style: on June 1, 1965, a gala farewell, billed as ‘The End of an Era,’ and sponsored by the

the Kiwanis Club nearly filled the house, despite torrential rains. Nine vaudeville acts were followed by Fatty Arbuckle in “The Waiter’s Ball,” and Rudolph Valentino in “Son of The Sheik,” both accompanied by Wendell Kennedy at the Barton. The Orpheum closed at the end of the month.

The Barton organ was another reflection of new thinking at the Orpheum head office. Many Orpheum houses had no organ at all; those that did usually had Möllers, before that firm began building true unit theatre organs. Realizing that its organs were as out of date as its theatres, Orpheum began to buy proper theatre organs for its new houses and replacements for some of its older ones. The usual choice was a Wurlitzer Style 240, making the Barton something of an anomaly. Perhaps Orpheum was doing a bit of shopping around. The first organist was J. Gibbs Spring, seen on the following pages.

Water damage in the Solo Chamber silenced the organ in the mid-1930s. In 1960 Frisina Amusements engaged technician Bill Hansen to revive it. The refurbished organ, with some new pipework to replace damaged goods, made its debut on September 23, 1960. Upon the theatre’s closing the organ was donated to Springfield High School, where it remains. 

Opposite: Rupert ripped a page from the Rapp & Rapp style book (there really was one) for the facade: The Rapps often used a niche fronted by a colonnade for facades and occasional organ grilles.

All photos: THS Archive.

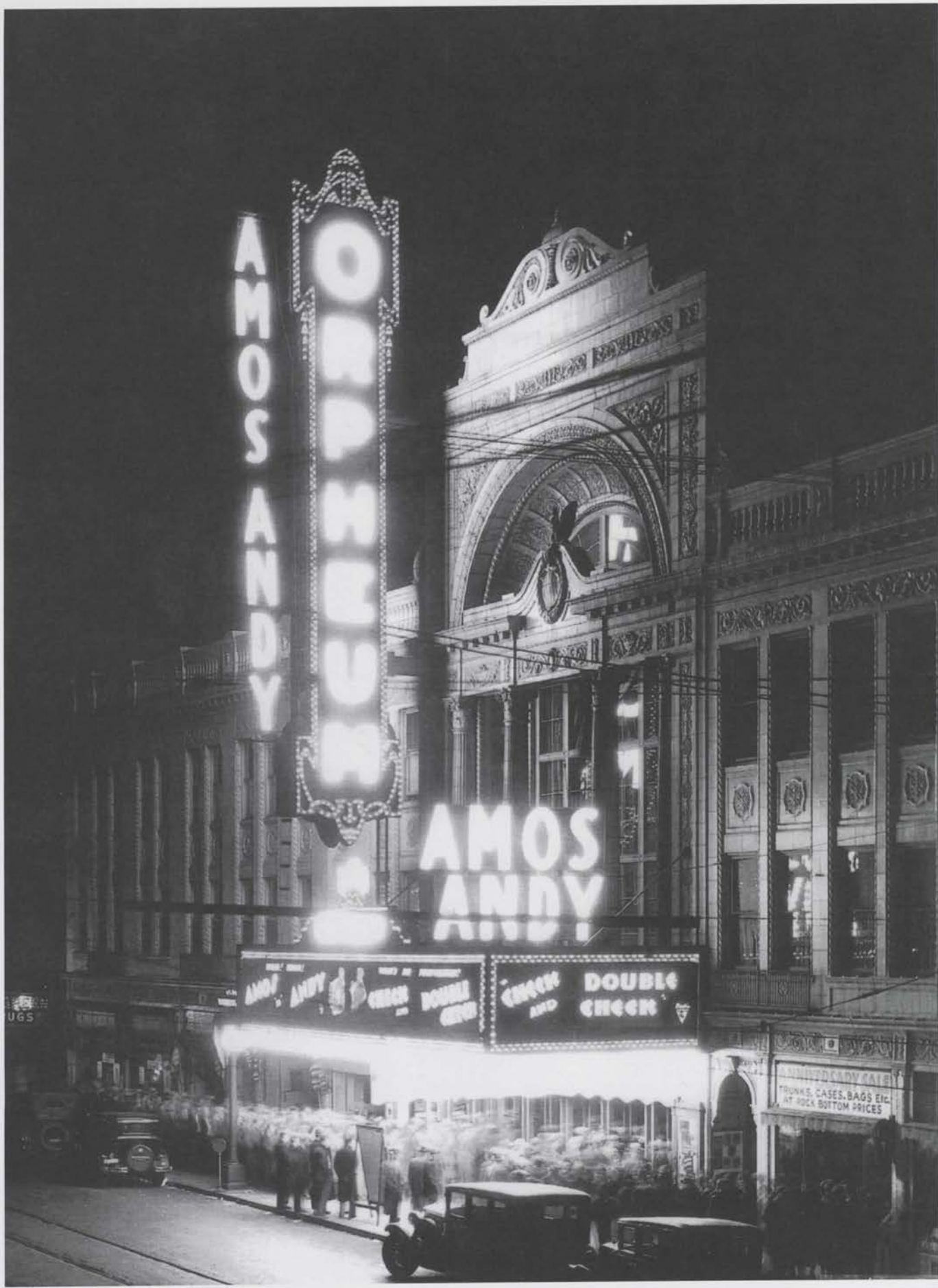
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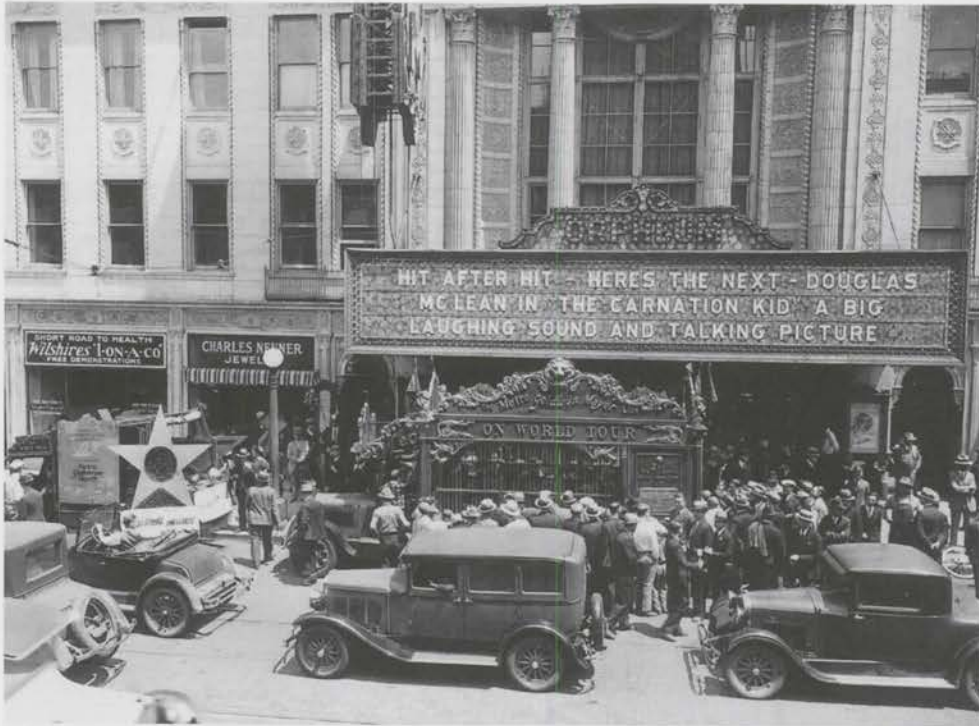
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Left: Leo, the MGM lion, pays a visit to Springfield in 1929. A press agent somewhere must have been asleep at the switch: the Orpheum was playing "Broadway Melody," a Metro picture, but "The Carnation Kid," advertised on the marquee, came from Paramount.





*Joe Gibbs Spring,
opening night organist,
at Barton pipe organ.*



FOR THE RECORDS

CONTINUED FROM PAGE 23

Toluca Lake district of Los Angeles, to form the American Association of Theatre Organ Enthusiasts (which became today's ATOS.) In those early years of theatre organ's revival, Los Angeles was a hotbed for theatre organ recordings made on Richard Vaughn's 5-manual Wurlitzer, Lorin Whitney's Robert-Morton, Buddy Cole's Wurli-Morton, the Carson/Kearn's Wurlitzer, Dick Simonton's Wurlitzer, and perhaps the finest of them all, George Wright's Pasadena Studio Wurlitzer. Over the past 50 years most of those organs left Southern California, and are playing today in new homes around the world.

Also gone are the many world famous theatre organists who gravitated to Southern California, and recorded those organs in the early years of theatre organ's rebirth. Among others there were Jesse Crawford, Eddie Dunstedter, Ann Leaf, Del Castillo, Gordon Kibbee, Buddy Cole, Ramona Gerhart Sutton, the great silent film organist Gaylord

"Flicker Fingers" Carter, and, certainly the man many of us recognize as the finest of all theatre organists, George Wright. But, in the past quarter-century there have been many "new" theatre organs installed in Southern California—and a whole new generation of fine artist are at their consoles. While not all of the organs heard on this disc are located in Southern California, the six artists heard on this 71-minute disc are just a few of the many talented theatre organists living in the Los Angeles area today so... *Welcome to LA*, and on with the show.

Surely everyone knows the first artist, for it's Bob Ralston... whose 40 years with Lawrence Welk, dozens of concert tours around the U.S., and many recordings have made him one of our most popular artists. (His theatre organ recordings have been reviewed in the Journals of October, 1973; October 1979; March, 1984; January, 1992; November, 1993, and September, 2000.) Bob's 13-minute program opens with a sparkling "It's Beginning to Look A Lot Like Christmas," and continues with Alfred Hay Malotte's spiritually uplifting music for

"The Lord's Prayer," and concludes with an "Excerpt" from Rossini's heart-pounding *William Tell Overture*. Yes, Bob's "Excerpt" starts at *The Lone Ranger's Theme*, and builds up to a powerhouse conclusion.

Next up is an artist whose name may be unfamiliar to many, although Chicago's Tom Sheen years ago was featured in the Windy City's clubs and lounges before relocating to the West Coast, where for years he was a prominent organist on the pizza parlor scene. Although Tom has been too busy teaching, concertizing, and selling pianos and organs to become a prolific recording artist, each of his discs has been outstanding. The Fall 1961 Journal reviewed his dynamic recording of the former Paramount Studio Wurlitzer, in the Dick Loderhose home on Long Island. (That organ is now in Seal Beach, California's Bay Theatre.) Later Sheen recordings were *Bringin' Down the House* (April, 1977 Journal) and *Live At Chicago's Oriental Theatre* (May, 1994 Journal.) So, here's a rare opportunity to enjoy the sparkling Sheen-style of music, as he plays a 12½-minute medley of George Gershwin songs. Since Tom picked some of the lesser-known Gershwin melodies, we'll list the titles in the order played, and include the name and date of the show that introduced them. "Let's Call The Whole Thing Off," (from the 1936 Astaire-Rogers film *Shall We Dance*) is followed by "Isn't It A Pity," (1933's *Pardon My English*). "Soon," (1930's *Strike Up The Band*) the lovely mock-Vienese waltz "By Strauss," (Gershwin's only contribution to the 1936 review *The Show Is On*) "Oh, Lady, Be Good," (1924's *Lady Be Good!*) "He Loves and She Loves," (1927's *Funny Face*) and the rousing, slam-bang finale "Who Cares," (1931's *Of Thee I Sing*). Lots of variety in registrations and tempos—a total delight from start to finish!

Time for a change of pace, and next up is ATOS Board Member, and long-time church organist, Don Bickel, who is heard playing his own Allen 317 organ. Don has nine minutes in the spotlight, as he presents lush arrangements of "Ivory Palaces," "Melody Divine," and the stately "How Great Thou Art." If you don't live in SoCal, the next artist will also be new to you. He's Jim McEwan, who for years has played piano and organ keyboards to accompany such top artists

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as Frank Sinatra, Peggy Lee, Gene Autrey, and Bob Hope. And, he's also been a star organist in some of the area's finest restaurant lounges! In fact, he's one of those pros who can play almost any "Pop Classic" you might request and, if you'd like to sing along, he'll play it in any key that suits your voice! Jim's 13½-minutes is from a live concert performance on the 4/24 Wurlitzer in Ruth Villemin Dresser's Malibu home. (This organ's complete story can be found in the July, 1992 Journal. We understand the organ was recently moved, so Jim's medley is the only "commercial" recording of this particular Wurlitzer.) Jim's program opens with Jerome Kern's "Smoke Gets In Your Eyes," and segues into a lush arrangement of Johnny Green's "Body and Soul," followed by Duke Ellington's "Sophisticated Lady," and Harold Arlen's plaintive "The Man That Got Away." Next, vocalist Marie Gallegos joins Jim for a vivacious version of Irving Berlin's 1915 classic "I Love a Piano." And finally, Jim and Marie are joined by the entire audience, in a heart-warming sing-a-long of "America."

The next organ and organist will probably also be new to most readers. It's the first recording for both Ken Rosen and his own 2/11 Style-D Wurlitzer, which Ken tells us was originally installed in Hollywood's Pig 'n Whistle Restaurant. Although today Ken is a lawyer, he's been a dedicated part-time organist all of his life. He studied with Gaylord Carter and Gordon Kibbee, and has mastered both the Buddy Cole style of playing, and silent film accompaniment! Ken's program opens with an uptempo arrangement of Vernon Duke's "April In Paris" and closes with Harry Warren's mournful ballad "There Will Never Be Another You." Both are done in a masterful recreation of how Buddy Cole would have played them. In between those numbers is a Ken Rosen original—themes he has composed to accompany a Jewish silent film! Something different, but Ken brings out the best in his Mighty (though little) Wurlitzer.

The final SoCal artist is Bob Salisbury, who for over a quarter-century has been the resident organist at the original-installation 4/16 Page organ in the Avalon Casino Theatre on Catalina Island. Reviews of Bob's earlier recordings can be found in the Journals of November, 1993; September, 1996; March, 1997;

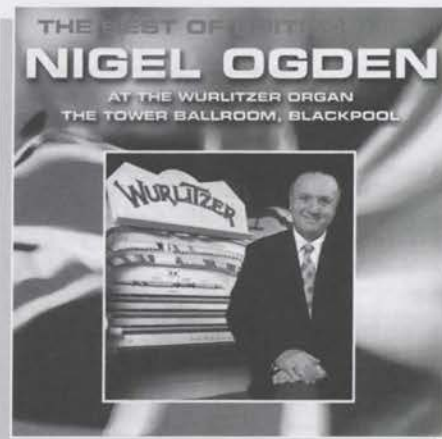
and April, 2002. Bob brings the Page console up with a big, bold, but brief, version of "Avalon," and then presents a cheery and chipper "The Object of My Affections," a Ricky-tick "Mary's A Grand Old Name," a delightfully smooth "Poinciana," and closes with the rousing, robust tango "Jalousie."

This is an enjoyable, varied program by just a few of the area's many fine organists. Despite the variety of organs and locations in which they were recorded, this disc has been perfectly mastered for easy listening by Bill Lightner. And, it's an all too brief sneak preview of the 2005 American Theatre Organ Society's Golden Anniversary Convention, when organ buffs from around the world will gather in sunny Southern California... where ATOS was born a half-century ago. Thanks are due to all the organists and others involved in the production of this album, for donating their services... so the sale of this disc will benefit the LATOS Organ Maintenance Funds. Compact disc only for \$20.00 (postpaid) and it can be charged to your VISA or Mastercard. Mail orders go to *Welcome*

To LA, c/o Keith Baldwin, 334 N. Lomita, Burbank, CA 91506-2036.

THE BEST OF BRITISH VOL. 1

Nigel Ogden



Thirty years ago, Nigel Ogden's name first appeared in this column. Since then, he's been the long-time host of BBC's famous *The Organist Entertains* radio broadcasts, one of the U.K.'s premiere concert organists, (at both classical and

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theatre consoles) and has had more than 20 of his recordings reviewed in the Journal. His notable 6-CD set *Through the Decades*—which featured the best pop music from the 1920s through the 1970s—was reviewed in the Journals from May 1998 to January 2000. Now Nigel has embarked on a new series of recordings, which feature the finest British 'light music' written in the past 150 years and, once again, he's at the console of the startlingly versatile 3/14 original installation Wurlitzer, in the wonderful room acoustics of Blackpool's Tower Ballroom.

If you are wondering "What is light music?" The American equivalent of the British composers in Nigel's new series would be Fritz Kreisler, Victor Herbert, Edward MacDowell, John Philip Sousa, Richard Rodgers, and John Williams—along with a sprinkling of Zez Confrey and others. Yes, on Nigel's new series there are waltzes, tone poems, marches, sentimental ballads, novelties, and an abundance of music written for the musical stage, film, TV, and radio programs. It's delightful easy listening throughout, and you'll never confuse it with boring elevator or telephone "on hold" music! Nigel brings the console up with the sprightly, spirited, "Theatreland" which is followed by a 6-minute version of the "Main Theme" and "Waltz" from the 1974 movie *Murder on the Orient Express*. Its composer, Richard Rodney Bennett, (born in 1936) wrote the haunting "Main Theme" primarily for the Istanbul

nightclub scene, prior to the fateful rail journey, while the "Waltz" is "... The absolute embodiment of the star herself." Bennett is also an entertainer, and between writing scores for films or TV series he can be found performing in some of the world's classiest cabarets!

When Sandy Wilson's *The Boy Friend* was imported to Broadway in 1954, it introduced the 19-year-old Julie Andrews to American audiences and was a smash hit, running for 485 performances. The show was, "... a light hearted valentine to the simple musicals of the 1920s ..." and Nigel's medley includes the Ricky-tick "I Could Be Happy With You," (in the style of Vincent Youmans) a wistful "Room In Bloomsbury," (a salute to Noel Coward) and "Fancy Forgetting," (as Jerome Kern might have written it) along with "Won't You Charleston With Me?" "It's Never Too Late To Fall In Love" and the title tune. (For an enjoyable musical trip back to the Twenties, the original New York cast version of *The Boy Friend* is available on CD; it's RCA-BMG #60056-2-RG). The charming "Elizabethan Serenade" was written in 1951, to reflect the optimism of the new Elizabethan Age that was then beginning with the coronation of Queen Elizabeth II. "Golden Mile March" has an uptempo beat that is more cheerful than martial, while the ballad "Can't We Sing Love's Old Sweet Song Again?" features the organ's very lush Tibia.

The Tower organ goes surprisingly classical, with the piquant untremmed

voices Nigel uses on the brief "Verset In The Dorian Mode," but then it's back to fire and brimstone for the "Allegro" from Edward German's 'Gipsy' Suite (1892). One of the most notable highlights on this disc is Nigel's 5-minute arrangement of Haydn Wood's 1916 ballad, "Rose of Picardy" which we understand was one of several compositions he wrote for his wife, the noted soprano Dorothy Court. It's always been something of a mystery as to why we so rarely, if ever, hear any music composed by one of the world's most popular, most successful, and longest-lasting musical teams—Gilbert and Sullivan! Although they were British through and through, all of their 14 best-known operettas have been produced on Broadway, beginning with *HMS Pinafore* in 1879. Hardly a year has passed since then that didn't see either the original D'Oyly Carte Company, a touring company, or a revival of one of their shows on the Great White Way! Nigel presents ten of their satiric masterpieces in his 9½-minute medley, including "A Wand'ring Minstrel," "The Flowers That Bloom In The Spring," and the "Entrance Of The Mikado." While we, of course, don't have Gilbert's wonderfully witty lyrics, we do have Sullivan's melodies and, as one musicologist has pointed out "... Sullivan was incapable of writing dull music."

Instead of playing one of the several over-recorded melodies written by Albert Ketelbey, Nigel has chosen his charmingly seductive "Wedgewood Blue," and

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Fax: 317/251-6443

fellenzer@atos.org

follows that with two contrasting selections by Hubert Bath. First is his brilliant, brisk, "Out of the Blue March" and then his better known, somewhat wild and stormy "Cornish Rhapsody" which was written for the 1945 film *Love Story*. Have you ever heard a piece of music that tickles your funny bone? Well, you will in the all-too-brief "The Pied Piper." Good music IS being written today, and one of the best examples is Andrew Lloyd-Weber's lush but powerful ballad "With One Look" from 1993's *Sunset Boulevard*. (Surprisingly this somewhat troubled show had its world premiere in Los Angeles; but after some rewriting it played for 1530 performances in London, and 977 in New York.) This particular song is so emotionally powerful, that one critic wrote that it is "... a smashing tour de force that divas for years to come are going to kill for."

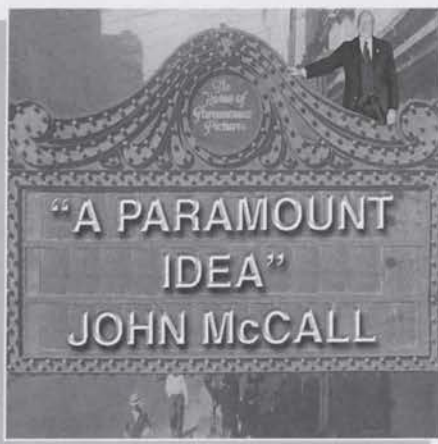
In contrast is Ernest Tomlinson's utterly charming "Little Serenade," which is a love duet written for the 1955 British TV production of *The Story of Cinderella*. This first volume of "The Best Of British Music" closes with two melodies written by a composer everyone will recognize; he's Eric Coates (1886-1957) who for 30 years wrote dozens of wonderful pieces that became "signature tunes" for many of the most renowned BBC radio and TV productions. Next to closing, is his poetic "Mayfair Waltz." Naturally you might expect the last number to be a march—and it is—but it's not the one or two you might think! Instead, it's the jolly, spirited, "Music Everywhere March" which is the perfect finale for this exceptionally entertaining disc. One could quibble that there are no liner notes, (although the selections and their composers are listed) but, as always, the organ is in topnotch condition, and the recording captures both the instrument and the unique Tower Ballroom sound perfectly. On all counts the album is a listening delight, and is Highly Recommended!

Volume 2 of "The Best Of British Music" will be reviewed in the next Journal, and since there are a number of other British composers like Robert Farnon, Sidney Torch, and Lionel Bart (who wrote *Oliver*) yet to be heard from, one hopes these two volumes are just the beginning of an enjoyable new series. This compact disc can be charged only

to VISA or Mastercard accounts (be sure to give your full account number and the expiration date,) Sorry, no \$U.S. checks or other charge accounts can be accepted. Order from Discurio, 46 High Street, Rochester, Kent, ME19 5AG, U.K. Fax orders to: (00 44) 1634 845222 and e-mails to: discurio1@aol.com

A PARAMOUNT IDEA

John McCall



It was the Paramount Theatre in Atlanta, Georgia (and it's 3/15 Style 260

Wurlitzer Opus 1097) that motivated John McCall to become an organist—despite that theatre's being torn down in 1960, when he was only a youngster in the fifth grade! In his interesting liner notes about the theatre he writes, "I embarked on a very personal and nostalgic journey, always musing that I was in the pit of that magnificent theatre I never got to see, but always loved." He won the 2002 ATOS Hobbyist Competition, which inspired him to become more serious in his musical pursuits, and to make this recording. While John describes himself as an "amateur" organist, we think that listeners to this disc will agree with us, he can drop that word "amateur" ... for "A Paramount Idea" is one of the most enjoyable electronic organ recordings we've ever reviewed!

John is playing his own Allen 317-EX organ, in its temporary home at St. Margaret's Episcopal Church in Moultrie, Georgia. He selected this location because, "The proportions and acoustical properties of St. Margaret's bring out all the best in the Allen." We concur, so let's get on with the 73-minute show which

SILENTS PLEASE!

Silent Films with a Vaudeville Flair!

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Our new location will have the same great shows, silent movies, vaudeville, great organ, 1800+ seat auditorium and plenty of parking with no meters!

Showing next season: Sunrise, Scarecrow of Oz, College, A Christmas Carol, Robin Hood, Seventh Heaven, Way Down East, Ten Commandments and Lilac Time along with a new group of talented vaudeville acts.

features only songs written between 1925 and 1960—the years Wurlitzer Opus 1097 played in Atlanta's Paramount Theatre. The console comes up with a full-organ version of "Paramount On Parade"—a perfect introduction to the sparkling nostalgic program that follows.

First up is an exciting medley of 11 great songs from the 1954 Gene Kelly, Cyd Charisse film *Singin' In The Rain*. Actually, this film's title song was originally written for, (and performed in) M-G-M's 1929 "talkie" *All Star Review*. In fact, all the songs in the film *Singin' In The Rain* (and in the later London and New York stage productions) were written by Herb Nacio Brown and Arthur Freed for earlier M-G-M musical films! Since the titles aren't listed in the liner notes, here they are in the order played: "Fit As A Fiddle," "All I Do Is Dream of You," "Make 'Em Laugh," "Beautiful Girl," "You Were Meant For Me," (which has a finale-like ending, so don't be fooled into applauding too soon!) "Singin' In The Rain," "Good Morning," "Would You?" "Broadway Melody," (which is a big ballet production number) "You Are My Lucky Star," and a reprise of "Would You?" It's a 20-minute medley, in which John displays his own delightfully fresh musical ideas, subtle key changes, tasteful use of percussion, and a wide variety of the Allen's solo voice and ensembles. (For those of you who might also like to hear the entire *Singin' In The Rain* score—John plays about half of the film's songs—there is a superb 1996 studio cast recording with all the musical numbers, on Jay Digital CD 1262.)


Scattered throughout this disc are songs that Frank Sinatra made famous, and John next plays one for which Sinatra also wrote the lyrics! It's the luscious ballad "This Love Of Mine" which Sinatra recorded with the Tommy Dorsey Orchestra in 1941. John uses light registrations for that wonderful old torch

song, "Just One More Chance" which Dick Powell introduced in the 1933 film *College Coach*. Radio City Music Hall's long time organist Dick Leibert was also a composer, and his "Delilah" is a cute novelty with some fascinating funky musical touches. The upbeat ballad "Our Love Affair" was nominated for an Academy Award when Judy Garland and Mickey Rooney sang it in 1940's *Strike Up the Band*. (In the film this is the number in which a bowl of flowers magically turns into a symphony orchestra—and we thought "special effects" were something new!)

Time for another old favorite we associate with Sinatra but "How Little We Know" was first sung by its composer Hoagy Carmichael, in the 1944 film *To Have and Have Not*. Just a few years earlier, in the film *Vogues of 1938*, Virginia Verrill introduced Sammy Fain's lovely, warm ballad "That Old Feeling." The first chorus features a delightful solo baritone voice; while the second chorus has a lilting infectious swing beat. Another gentle swinger is next; this one is Richard Whiting's 1928 melody "She's Funny That Way." Oddly, this song had a welcome revival in 1952, when both Frank Sinatra sang it in the film *Meet Danny Wilson*, and Frankie Laine reprised it in *Rainbow Round My Shoulder!* Critics have said John's next selection is one of the all-time most recorded songs, (over 500 times and still counting) and have labeled it "The Definitive Standard Ballad." Of course, it's George Gershwin's enchanting "Embraceable You." Two more Frank Sinatra 'classics' are next. First up is 1960's "Nice 'n' Easy" and then that rarely heard musical treasure, "Violets for Your Furs" which Old Blue Eyes recorded with the Tommy Dorsey Orchestra in 1940. Both feature the Allen's smoothest solo voices, and a gentle pedal beat with the tap cymbal.

Rodgers and Hart's "You Are Too

Beautiful" is next to the closing. It's somewhat strange that such a beautiful ballad was introduced by an extrovert like Al Jolson—but he's the one who sang it in the only Hollywood film that dealt seriously with the Great Depression, 1933's *Hallelujah, I'm a Bum*. John's Grand Finale is a thoroughly entertaining, fresh approach to Jerome Kern's musical masterpiece *Showboat*. The 17-minute medley opens with "Make Believe," and continues with "Bill," "Life Upon the Wicked Stage," "Can't Help Lovin' Dat Man of Mine," "Why Do I Love You?" "You Are Love," "Ol' Man River," and, for a rousing finish "Cotton Blossom." It's interesting to note that the former All-American football star, Paul Robeson, was to sing "Ol' Man River" when the show opened but, since he was a practicing lawyer in the U.K. at the time, it was some months later that he took over the role. (In January this year the U.S. Postal Service issued a Robeson commemorative stamp on the 106th anniversary of this birth.) In the 1946 Kern 'bio-pic' *Till The Clouds Roll By* there is a stunning surprise for "...the image most people seem to retain from this picture is the sight of a white-suited Frank Sinatra singing 'Old' Man River' while standing on a lofty pedestal in the finale."

For electronic organ buffs, this CD rates a Must Have recommendation on all counts! Pipe-organ-only fans are advised that they should seriously consider this disc, because of its excellent tune list of rarely heard favorites, and the high quality of the artist, organ, and recording. Compact disc only for \$20.00 (postpaid in the U.S.) cash or checks only. (Foreign orders should include extra postage, and make checks and money orders payable in U.S. Dollars. Sorry, no credit cards or cash.) Send orders to John McCall, 1415 Crescent Drive, Moultrie, GA 31768. 

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International ATOS NEWS

VOLUME 7, NUMBER 3

<http://www.ATOS.org>

May, 2004

MARK YOUR CALENDAR

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.

Aloha Catalina Saturday, June 26 at 8:30am: excursion from Long Beach, California on an all new jet boat. Includes four-star luncheon, Bob Salisbury on the 4/16 Page theatre pipe organ at Avalon Casino Theatre with feature length film, *The Iron Mask* with Douglas Fairbanks & Marguerite De La Motte and time for shopping or island tour. Contact Dennis or Leona King at 714-846-5263 or dkingae@earthlink.net

2004 Hopeful Heart Concert, Barrington Hills, IL, Saturday, June 26 or Sunday, June 27 <Hopefulheart.net>

2004 Annual ATOS Convention, Milwaukee, WI, Friday, July 2 - Tuesday, July 6

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

Desert Winds Thanksgiving weekend, 2004, Valley of the Sun Chapter will present Seven organists and three organs. Complete information including registration form is available at <<http://www.desertwinds.info>>

2005 TOSA Semi Annual Convention, Melbourne, VIC, Australia Friday March 25 - Monday, March 28 plus afterglow. Stay tuned for more information.

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.

ATLANTIC CITY ORGANS- PROGRESS

At long last, the Atlantic City Convention Hall Organ Society (ACCHOS) can report signs of real progress in the restoration of the Midmer-Losh and Kimball organs in Boardwalk Hall, Atlantic City.

The Historic Organ Restoration Committee, Inc. has been established as a non-profit organization in Atlantic City, New Jersey, to oversee the rehabilitation and restoration of the organs on behalf of the New Jersey Sports and Exposition Authority (who own the building and the organs). The sum of \$1.1 million has been put in escrow to initiate the process. The Trustees will have their first meeting in May, 2004.

There is now hope that the Kimball, in the ballroom, can be restored to performance condition and that the Right Stage chamber of the Midmer-Losh, in the main auditorium, will be returned to its pre-1999 operational state. This, when accomplished, will help inspire the larger fund-raising activity needed to further the restoration of the Midmer-Losh organ.

We have recently added four new audio clips to the ACCHOS website, see the "Gallery" section at: <http://www.acchos.org/html/gallery.html>. These

include a recently-discovered recording of Lowell Ayers and Barbara Fesmire practicing on the Midmer-Losh organ (Barbara Fesmire replaced Lois Miller as resident organist at the Convention Hall, following her retirement, in 1969). Although the sound quality is not first-class, one can hear some fine registrations which reveal more of the beauty of this wonderful instrument.

There is also a video clip - filmed by ACCHOS director Harry Bellangy - showing Timothy Hoag playing the Midmer-Losh organ in November, 1998, during the recording of "The Auditorium Organ" (this CD and the "Boardwalk Pipes" CD, together with books about the hall's organs, is available at <http://www.acchos.org/html/store.html>).

The money now available in the escrow account is, obviously, an exciting and important development. It may seem sometimes that there is not much progress being made with regard to the Convention Hall's organs but, even so, there is a lot of work being carried out in the background.

Tracking down these audio clips, preparing recommendations for the new committee, and compiling material for the quarterly Grand Ophicleide magazine are but a few examples of the behind-the-scenes activity. The vast majority of this work is undertaken by the society's vice-president, Charles Swisher, and the treasurer/secretary, Jack Clotworthy. I should therefore like to place on record my personal appreciation for their continued enthusiasm and hard work. Indeed, anyone with an interest in the Convention Hall's organs owes these two guys a great deal. It is largely

through their efforts that these fine organs will, in time, be heard again.

With best wishes,

Stephen D. Smith, President, Atlantic City Convention Hall Organ Society, Inc.

<http://www.acchos.org>

CARTER AT DISNEY PARKS

Gaylord Carter is heard playing a theatre organ in the background during the ride on the Doom Buggy. They also are selling a CD of music that contains a bit more of Gaylord. Check it out during your next visit.

PLEASURE PALACES

Those of you in the Pacific Northwest might be interested in an article in the March issue of Sunset Magazine (Northwest Edition). Titled "Pleasure Palaces," and sub-titled "Great movie theaters spring back to life in the Northwest." It has several pictures, including the Egyptian Theatre in Boise, Idaho, and the Elsinore Theatre in Salem, Oregon, and actually mentions some of the organs in the various theatres!

Thanks to Shirley Clausen for this info.

CALENDAR

It is very important to submit information for the Calendar when you book the event in order to meet the production date schedule of this publication. Be sure to include the venue name, street address, city, state, phone number, organ number of manuals, ranks, and make, date, time, and artist. - *Thanks, Ed.*

ATOS CALENDAR OF EVENTS

Codes used in listing: A=Austin, B=Barton, C=Compton, CHR=Christie, E=Estey, GB=Griffith Beach, H=Hybrid, K=Kimball, M=Möller, MC=Marr & Colton P=Page, RM=Robert-Morton W=Wurlitzer.

Example: (4/19W) = 4 manual, 19 rank Wurlitzer.

Schedules subject to change.

■ ALASKA

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

■ ALABAMA

Alabama Theatre, 1817 3rd Ave. North, Birmingham, AL. (205)252-2262, (4/28W); <<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); <<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; 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; Fri, May 14, 8:00pm, Jim Riggs, *The Freshman*; <ds3@att.net>

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; 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, 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; <<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 theatre; <<http://www.laorpheus.com>>

Plummer Auditorium, 201 E Chapman, Fullerton, CA, (714)671-1300, (4/36W); Sun, Jun 20, 2:30pm, Chris Elliott, Silent Film; Sat, Aug 21, 11:00am - Don Thompson, Pot Luck and Open Console; Sun, Sept 12, 2:30pm, Stan Kann & Charlie Lester; Sun, Nov 14, 2:30pm, Scott Foppiano; <<http://www.octos.org>>

San Gabriel Auditorium, 320 S Mission Dr, San Gabriel, CA, (888)LATOS22, (3/17W); Sun, May 9, 2:30pm, Tony Fenelon; <<http://www.latos.org>>

Trinity Presbyterian Church, 3092 Kenwood, Spring Valley (San Diego), CA, (619)286-9979, (4/24W); 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; Sun, Dec 5, 3:00pm, Bob Salisbury; <<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, Jul 11, 2:00pm, Stan Kann & Ralph Wolf; 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); Sun, May 16, 3:00pm, Jelani Eddington & David Harris; Sun, Dec 5, 2:00pm, Dave Wickerham; <ThomastonOperaHouse.org>

■ DELAWARE

Dickinson High School, 1801 Milltown Rd, Wilmington, DE, (302)995-2603, (3/66K); All concerts Sat, 8:00pm; 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; May 30, Dwight Thomas; <www.mtos.us>

The Kirk Of Dunedin, 2686 Bayshore Blvd, Dunedin, FL 34698, (813)733-5475, (4/100H); 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, Johnnie June Carter, Dr. John Landon, Heidi Lenker & 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

Gateway Theatre, 5216 W. Lawrence Ave, Chicago, IL, (773)205-SFSC(7372), (3/17WH); <www.silentfilmchicago.com>

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

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

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

■ INDIANA

Embassy Theatre, 125 W Jefferson, Fort Wayne, IN, (260)424-6287, (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, Oct 10, 2:30pm, Brett Valliant; <<http://www.theatreorgans.com/cicatos>>

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

Warren Center, 9500 E Sixteenth St, Indianapolis, IN, (317)295-8121, (3/18B); Sun, Jun 13, 2:30pm, Ron Rhode; Sun, Sep 12, 2:30pm, Ken Double; <<http://www.theatreorgans.com/cicatos>>

■ KANSAS

Century II Civic Center, 225 W. Douglas, Wichita KS, (316)838 3127, (4/38W); <<http://www.nyparamountwurlitzer.org>>

Little River Studio, 6141 Fairfield Rd, Wichita, KS, (316)838 3127, (4/19 W), 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/>>

■ MARYLAND

Rice Auditorium, Spring Grove Hospital Campus, Catonsville, MD, (410)592-9322, (2/8M); Sun, May 15, 7:00pm, Dick Smith; <<http://expage.com/fstos>>

■ MASSACHUSETTS

Knight Auditorium Babson College, Wellesley Ave, Wellesley, MA, (978)670-1269, (4/18W); <www.emcatos.com>

Shanklin Conference Center, 130 Sandy Pond Road, Groton, MA, (978)670-1269, (4/34W); <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 Candea, 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, 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

A CENTER FOR THE ARTS, (Fergus Theatre), 124 W Lincoln Ave E, Fergus Falls, (218) 736-5453, (3/12W); Friday Summer noon series, Lance Johnson; Jun 11, Jul 16, Aug 13. Fri, Oct 24, 7:00pm, Donna Parker

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

Minnesota State U Moorhead, 1104 7th Ave, South Moorhead, (701)237-0477, (3/7H); Summer Cinema organ prologues, Mondays at 7:15pm; Jun 7, Jun 14, Jun 21, Jun 28, Jul 5, Jul 12, Jul 19, Jul 26, Lloyd Collins, Steve Eneboe, Lance Johnson, Dave Knutson, Gene Struble; <organ@johnsonorgan.com>

■ NEW JERSEY

Broadway Theatre, 43 South Broadway St, Pitman, NJ, (856)589-7519, (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.sjtos.org

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

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

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

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

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

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

Union County Arts Center, 1601 Irving St, Rahway, NJ, (732)499-8229, (2/7W); <www.ucac.org>

■ NEW YORK

Auditorium Center, 875 E. Main, Rochester, NY, (585)377-5552, (4/23W); Sat, May 8, 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, 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; 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; 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 Knudtson, & Steve Eneboe; <http://www.fargotheatre.org/>

■ OHIO

Akron Civic Theatre, 182 S Main St, Akron OH, (330)253-2488, (3/19W); <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

Gray's Armory, 1234 Bolivar Rd, Cleveland, OH, (216)532-4214, (3/13W); Sat, Oct 9, 7:30pm, Lew Williams

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

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

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

■ OREGON

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

Elsinore Theatre, 170 High St SE, Salem, OR, (503)233-7274, (3/24W); Silent Movie Programs start Wednesdays during May at 7:00pm, Rick Parks, organist; Sun, May 23, 2:00pm, Jonas Nordwall; <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, 12:00noon, Mon, Tue, Thu, Fri & Sat, 5:00pm, Wed, 7:00pm; Sat, Jun 12, 10:00am - 6:00pm, Wanamaker Day; <http://www.wanamakerorgan.com/>

Keystone Oaks High School, 1000 Kelton Ave, Pittsburgh, PA, (412)921-8558, (3/19W); All concerts on Saturday at 7:30pm; <http://www.aol.com/wurlit2/index.html>

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

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

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

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

■ TENNESSEE

The Paramount Center for the Arts, 518 State Street, 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

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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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 Gullledge

■ WASHINGTON

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

Haller Lake Community Club, 12579 Densmore Ave, N, Seattle, WA, 425-485-5465, (3/7W+MC); Sat, May 29, 7:00pm, Andy Crow/Don Wallin, *Metropolis*; Sat, Jun 26, 7:00pm, Andy Crow/Don Wallin *Intolerance*

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

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

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

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

■ WISCONSIN

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

Oriental Theatre, 2230 N Farwell Ave, Milwaukee, WI, (414) 276-8711, (3/39K); Sat, 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); 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); Sun, Jun 20,

1:45pm, Neil Jensen; Sun, Jul 25, 1:45pm, Jim Riggs; Sun, Sep 12, 1:45pm, Tony Fenelon & Chris McPhee; Sun, Nov 14, 1:45pm, Dennis James; Sun, Dec 5, 1:45pm, Tony Fenelon & Limited Edition; 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, May 16, 1:30pm, Peter Hurley; Sun, Jun 18, 1:30pm, Jim Riggs; Sun, Sep 19, 1:30pm, Paul Fitzgerald & Heath Wooster

John Lecke Music Center, Melvista Ave, Nedlands, WA, (08)9276 6668, (3/10C); Sun, May 16, 2:00pm, Gordon Hamilton; Sun, Jun 20, 2:00pm, Thomas Heywood; Sun, Sep 19, 2:00pm, Gail Dibben

Malvern Town Hall, Glenferrie Rd & High St, Malvern VIC, (03) 9781 5349, (3/16C); 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>>

Orpheum Theatre, 380 Military Rd, Cremorne, NSW, 9908-4344, (3/15W); Sat nite, Sun afternoon, Intermissions, Neil Jensen

■ CANADA

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

Church of the Redeemer, 89 Kirkpatrick St, Kingston, Ont, (613)386-7295, (3/28K); Fri, May 28, 8:00pm, Peter Hansen

■ HOLLAND

CBS Building, Princes Beatrixlaan 428, Voorburg, Holland, 0344-624623, (2/11Standaard); Fri, Sep 17, 8:00pm, Don Thompson; <<http://www.xs4all.nl/~janhuls/Pagina-EN/NOF-intro-E.htm>>

Fortis Theatre an der Schie, Stadserf 1, Schiedam, Holland, 010 246 25, (3/11Standaard); Sun, Sep 19, 12:00noon; <<http://www.xs4all.nl/~janhuls/Pagina-EN/NOF-intro-E.htm>>

Theatre de Meenthe, Stationsplein 1, Steenwijk, Holland 0521-514004 (4/29 Strunk); Sun, Sep 19, 8:00pm, Don Thompson; <http://home.wanadoo.nl/tomk/website_peter/web/index.html>

■ 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, 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 12:00-12:30pm before the Tea Dance, Steve Tovey or Cameron Lloyd; All concerts Sat, 2:00pm; May 27, Donald Mackenzie; Jun 26, Jean Martyn; Jul 31, Dr Arnold Loxam; Aug 21, Nicholas Martin; <http://geocities.com/comptonplus/civic_hall.html>

Fentham Hall, Marsh Lane, Hampton-in-Arden, Solihull, +44 1564 794778, (3/11C); All Concerts Sunday at 3:00pm; Jun 6, Michael Wooldridge; Jul 4, Paul Roberts; Aug 1, Catherine Drummond; Aug 22, Ken Double; Sep 5, Nicholas Martin; Oct 3, John Barnett; <<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>

Ossett Town Hall, Market Place, Ossett, Wakefield, W Yorkshire, 44 (0) 113 2705885, (3/13C); All concerts Sunday at 2:30pm; Jun 6, Eric Barber; Jul 4, Stephen Foulkes; Oct 3, Kevin Morgan; Nov 7, Willie Stephenson; Dec 5, David Shepherd

Peterborough Regional College, Eastfield Rd, Peterborough, Cambridgeshire, UK, (44(0)1733 262800, (2/11W); <www.ptops.ptops-wurlitzer.co.uk>

The Ritz Ballroom, 73 Bradford Road, Brighouse, W Yorkshire, 44 (0)1274 589939, (3/10W); All concerts, Sun, 2:30pm, Dances, Saturday 7:30pm; May 9, Adam Evans, Robert Sudall, Christian Cartwright, Eddie Martin; May 30, Nigel Ogden, Tribute to Reginald Dixon; Jun 13, Michael Wooldridge, 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. Albans Organ Museum, 320 Camp Rd, St. Albans, Hertfordshire, 01144(0)1727 851 557 (3/12W); Sat, Sep 11, 7:45pm, Don Thompson; <<http://www.stalbansorganmuseum.org.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); 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, May 10, 12:00noon, Nigel Ogden; Mon, Jun 21, 12:00noon, Paul Kirner; Mon, Jul 5, 12:00noon, Carolyn Hawkins; Mon, Sep 6, 12:00noon, Len Rawle; Mon, Oct 4, 12:00noon, Paul Roberts; Mon, Nov 1, 12:00, Kevin Grunill; Sun, Nov 28, 2:30pm, Nigel Ogden; Mon, Dec 6, 12:00noon, Joyce Alldred

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

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

Town Hall, Victoria Rd, Portslade, Sussex, 011-44-1293-844788, (3/20C); Sun, Sep 12, 3:00pm, Don Thompson; <<http://www.organfax.co.uk/clubs/southcoast-tos.html>>



Pop Organ Workshop

By Bill Irwin



THE CHASE THE CHALLENGE

In this session...

- *Advanced Amateur and Professional Organists*—the Challenge of *THE CHASE* is mostly for you
- *Chord and newer traditional players*—find *Playing Hints* in this Session
- *All levels of players*—*Questions and Answers*

I promised to provide interesting material for all performing levels, and featured a traditional arrangement, at a modest level, in the Jan/Feb issue . . . followed by a special arrangement for chord system players in the March/April issue.

This time, I offer higher level players a *challenge* in the form of an instrumental novelty solo, that will require performers to read fairly complicated music notation and have an advanced playing technique. (And if you think the printed music looks difficult, think of the difficulty experienced by my friend the music engraver, Pat Stacy, in Dorset, England, who accepted the handwritten manuscript and had to translate every dot, line and squiggle into the final engraving that is featured in this Session. Thank you Pat, for your fine work!) In yesteryear, this musical challenge would be called “throwing down the gauntlet” . . . but then theatre organ is associated with ‘yesteryear,’ so I think the phrase is appropriate.

The Silent Screen

This novelty was written as part of my Silent Screen Suite, which contains the traditional “Chase,” in which the old Keystone Cops, inefficiently and comically . . . but eventually, caught the bad guys. As the film starts, and the organist plays the four measure introduction, the bumbling bank robbers have just finished robbing a small bank in a small town, and are making their getaway in a large sedan of ancient vintage. They race towards the highway where the Keystone Cops, sitting in an overcrowded car and standing on the running boards, give chase. The main theme, on the first page, provides the background for the Chase on the highway.

When the robbers drive into the city to try to evade the cops, the second theme on Page 2, reflects the erratic city driving. When the robbers can’t lose the cops in the city, they return to the highway and the organist returns to the first theme.

In another effort to lose their pursuers, the bank robbers head for the hills with the cops close behind. The third

theme reflects the different kind of driving, as they dash wildly up and down, in and out, and around the edges of the cliffs.

Unable to get away from the persistent, comical cops, the crooks head back to the highway, where they are finally captured, as the rapid arpeggios in the Coda follow the chase to its conclusion.

Playing Hints For The Chase

At this level of playing, there shouldn’t be much need to offer many “playing hints”. However, some suggestions may be in order. . . .

At the end of the first theme, in measure 12, play the 1st Ending, make a change of Registration on the Upper Manual, (or use a Pre-Set), play the three pick-up notes, skip the 2nd Ending and play the second theme, starting in measure 13, in the new key of F major.

Play through the 1st Ending, and go back to measure 13 to repeat the theme. Skip the 1st ending, play through the 2nd Ending, through measure 32, change back to the original Registration on the Upper Manual, (note the change of key) and play the two note pick-up to the term D.S. (Dal Segno (SEN-yo) = Return to the Sign), and the Sign. Go back to Page 1, measure 5, in the key of C major, where you’ll return to the Sign, shown at the beginning of the measure and replay the main theme.

When you reach measure 12, skip the 1st Ending. Play the 2nd Ending, change the Upper Manual Registration to a new setting, and segue (SEG-way), (meaning “go directly to”) measure 33 on Page 3, for the third and final theme. In measure 48, on the 3rd beat, change the Registration back to the first theme setting. R.H. plays the two pick-up notes, (note the key change) and the D.S. al Coda tells you to return to the Sign on Page 1, measure 5.

Play through to the Coda Sign at the end of measure 11, and go directly to the Coda located on Page 4. A Coda is a final ending. Maintain the tempo throughout, and play the R.H. an octave higher at the end of the final measure.

The Chase

(From The Silent Screen Suite)

By Bill Irwin

1 R.H. *Not too fast*

L.H.

Ped.

8va

4 N.C. G7 *Loco*

6 C G7

8 C N.C. G7 *Loco*

Crescendo

10 C G7 *Crescendo* *Coda*

The musical score is written for a theatre organ in 4/4 time. It consists of five systems of music. The first system (measures 1-3) features a right-hand part with triplet eighth notes and a left-hand part with a simple bass line. The second system (measures 4-5) includes a first ending bracket and a 'Loco' section with a more active right-hand part. The third system (measures 6-7) continues the 'Loco' section. The fourth system (measures 8-9) features a 'Crescendo' section with a sustained chord in the right hand and a rhythmic bass line. The fifth system (measures 10-11) concludes with another 'Crescendo' section and a 'Coda' symbol.

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The Chase (cont'd)

Page 2

Play R.H. detached

12

1. C Reg N.C. 2. C Reg Go to Measure 33

F

15

A7 Dm

19

F7 Bb Eb7

23

F D7 1-G7

27

C7 2-G7 G

The Chase (cont'd)

Page 3

31 *8av* F7 G^b7 G7 Reg N.C. D.S. 



33 A^b D^b9(+5)

R.H. Legato

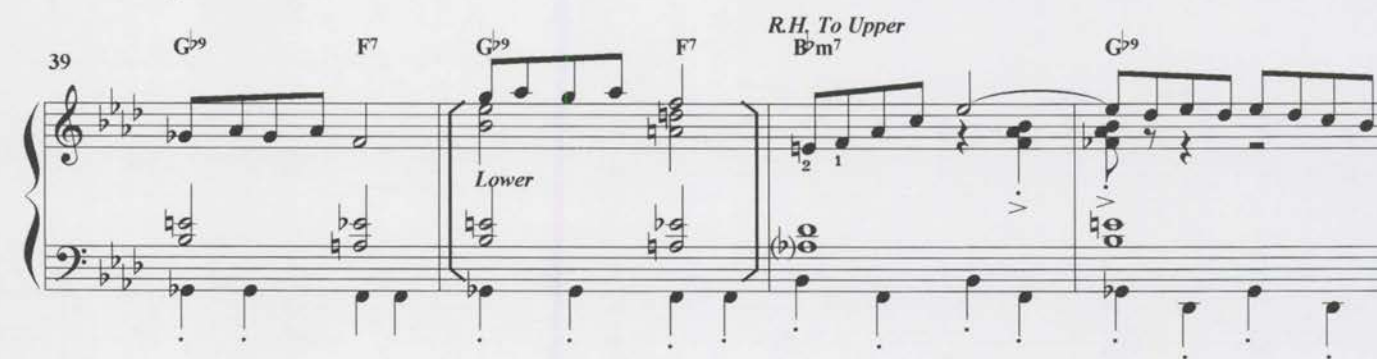


36 A^b



39 G⁹ F7 G^b9 F7 R.H. To Upper B^bm7 G⁹

Lower



43 A^b F⁹ B^bm7



The Chase (cont'd)

Page 4

Counter Melody Technique

Throughout the arrangement, you will find both Sustained and Moving Counter Melody Notes with the accompanying chords played on the 2nd and 4th after-beats. The ability to perform counter melodies and after-beats depends on the strength and independence of the fingers of your left hand. The same strength and independence is needed in your right hand to perform both melodic and rhythmic fills.

Registration

I haven't given any suggested Registration for "The Chase," due to the great variety of settings found on both the theatre pipe organs and electronic organs. For the main theme, I use a full organ setting with either a Bell tone or a Glockenspiel added. I cancel the percussion for the second theme, and change to a slightly brassy/reedy, full-organ setting for the third theme. Use a fairly strong bass pedal setting. Full-tremulant. Since Registration is basically a personal choice, I'll leave the details up to you.

"Alright Class."

Raise your hands if you know the secret behind finger strength and independence. (When the Workshop goes on national closed circuit television, I'll be able to see your reactions. Until then, I have to depend on your E-Mail and letters.)

Of course! It's **Finger Exercise!** Both teachers and students know that, but . . . are you actually devoting the time and energy to *teach* your fingers to do what you want

them to? Not according to the feedback I get from discussions with students and, of course, there are "Do-It-Yourselfers" who don't even bother to obtain the invaluable help of a competent teacher, let alone sit and practice exercises to help them play better. There's an old computer saying . . . "GIGO" or "Garbage In, Garbage Out." What and how much you put into any facet of your life, usually determines how much you get out of it. It is especially evident in acquiring skill in the knowledge of and the performance of music. If you have the desire and the stamina to be a better performer, may I politely suggest that you consider a regular regimen of finger, wrist, and for our instrument, foot exercises. Check out the *Questions & Answers* later in this Session.

Playing Hints for Chord System Players

Do you use a Chord Chart to find the chords you want to use? That's not the best way to learn Chords. Trying to memorize a Chord Chart, is like trying to memorize a telephone directory. Not easy, not useful and not necessary.

The key to really knowing and using chords for both playing L.H. accompaniments and melody styling, i.e., R.H. melodies in chords is . . . Learn to form chords from the steps of the scales (Chord Construction), form the five basic types of chords built on the Roots around the Circle of Chords, and then practice chords in all positions and inversions with both hands.

If you'd like more information about chords, please request it. (Also detailed in my book *CHORD CONSTRUCTION MAGIC*.)

Playing Hints for Newer Traditional Players

Does your playing “flow,” or do you hesitate at certain parts of the written arrangement? When you first started playing the new arrangement, did you just “dive in” with both hands and feet, hoping for the best? Did you take time to notice the Key Signature, the flats and sharps immediately following the Treble and Bass Clefs? Which is more important . . . knowing and remembering the Key Signature or knowing the Key, and why do you really want to know both?

If your teacher has insisted that you know and memorize the Keys and their Signatures, i.e. Key of F, 1-flat, Key of B \flat , 2-flats, Key of E \flat , 3-flats, etc., do you just glance at the Key Signature (let’s say it’s B \flat) and immediately think . . . “It’s in the Key of F”? If you did that, why did you forget to flat the B when it finally appeared in the music?

May I suggest that you look carefully at all Key Signatures, (by the way, the Key Signature of the Key of C is “no sharps and no flats”) and verbalize it by saying it out loud to

cue your subconscious. For example, “One flat, B \flat , Key of F.” That helps jog your subconscious every time you see a B in the music. It’s especially helpful when the Key Signature contains a number of flats or sharps.

Remember, until you check both the opening and closing chords of the piece, you won’t know *for sure*, whether it’s in a Major or a Relative Minor Key. If the Key Signature is 1-Flat, B \flat , it can also indicate the Relative Minor Key of D Minor, which brings up the second reason to pay attention to Key Signatures.

Because of space limitations, I’m going to ask you to wait until our next Session to learn about the practical reasons you’ll want to know and understand both the Key Signature, and the name of the Key in which you are playing.

Of course, practicing hands and foot (feet?) separately, counting out loud and then together, again counting out loud, will certainly help your performance!



Q William Stamm, Plainview, New York writes:

“I think your new series . . . is great. Finally, some real instruction for the beginner to the expert. I started playing Dark Eyes and love it. Two questions . . .

- What is the correct position at the console? I usually sit at middle C and do get some back pain after 45 minutes.
- I wear variable focus glasses (bifocals without the break). Are these OK? Thanks.”

A Bill:

1. Correct position at the console will help fight fatigue, aches and pains, make registration changes easier and increase accuracy on the bass pedals. I have a complete routine that I would like to discuss in a future Session, But to immediately answer your question, various makes of organs have different physical attributes and instead of using the manual key of middle C as a guide to your seating position, I suggest the following simple routine. . . .

After sliding on the bench, sit in the approximate middle, and reach out with both hands to grasp the sides of the console.

Your body will tell you when you are in the physical middle. Place your right foot on an Expression Pedal. Generally,

your left foot will be over the pedal key G. Without looking, casually drop your left foot directly down, expecting to play the G. You may be surprised that you touch it the very first time! **Don’t look down to check your accuracy.** Play a low G on the manual and let your ear tell you if you’re pedaling G. If you are pedaling either F (too low), or A (too high), **wiggle** slightly, in the appropriate direction, to make a small change in your basic position. **Do not lift your body off the bench to make a small correction,** (to avoid over-correcting). Then, repeat the dropping of your left foot onto the pedal G. Repeat the routine until you are satisfied with the results. When you are able to play the pedals accurately, you may wish to slip your left foot into the space between the low E \flat and F \sharp pedals, and notice how the relationship of your foot and leg to that position feels. With constant repetition, you will be able to feel that you are in the correct position for **you.** I find that back pain usually occurs when the student sits too far back from the console. Try sitting closer, with a good break in your right elbow. Sitting closer also helps in reaching for registration changes.

2. I believe it is best to avoid any type of bi or tri-focal glasses. My optometrist approved the use of simple reading glasses I purchased at a drug store for, I believe, nine dollars. Check the distance from your eyes to the music stand

and follow the instructions posted by the reading glasses. Good luck.

Q Christian Orlov, New York, NY writes:

"It's so good to see the debut of your series. I look forward to your comments and suggestions every issue . . . about FINGER exercises . . . I understand . . . all the fingers are to be rounded, like a claw, with tips resting on a surface—the pads, is that right? Each . . . raised as high as possible and smashed down five times in turn, to gain independence and strength. My question . . . Are they to be raised so that they bend at the knuckle and straight up and down as much as possible from the knuckle? . . . the 4th finger . . . will hardly do anything."

A Bill:

Sounds like you've either attended one of my traveling Workshops, or you've read my articles in the past. The term "claw" is a bit drastic. Make a fist. Place your closed hand on a flat surface when you aren't at the organ or the piano (in the dim past, the adage was "two hours at the piano for every hour at the organ" using the strength needed to strike the piano keys to compensate for the lesser strength needed to depress or "caress" the organ keys) and slowly open your

fist until the fingers are rounded (like holding a small ball). Starting with the thumb, your 1st finger, raise one finger slowly, holding the other four down. Try to point toward the ceiling. When the finger is as high as you can raise it, round the finger and smash it down, directly from the knuckle, without the help of the arm or shoulder. I would try to drive the various fingers through the key-bed. At the very least, make a "thud" as the key hits bottom.

The mantra is, "Slow, Hard, and Fingers High!"

To help give the 4th finger of each hand a stronger workout, relax the 4th finger and using two fingers of the other hand, grasp the weak finger while holding down the other fingers, and slowly lift the 4th finger as high as possible. Then, strain to push the 4th finger down and out of the grasp of the other hand. **Don't let go!** Even if you can't break through the two fingers holding the 4th finger, you will feel the muscular tension all the way up the arm being used. When you are finally able to break through the grasp of the other fingers, you will know that you have succeeded in strengthening the weakest finger on both hands.

In future sessions, I'll give you some of my favorite finger exercises to be done at both the organ/piano, and when you're away from your instrument.

Don't YOU have some questions for Q&A?

Now that the ice has been broken with Questions and Answers, surely you have at least one question about Theory, Harmony, Study Techniques, Psychological Involvement, Choosing A Teacher, etc. that you would like to submit. If so, please contact me by E-Mail to: irwin@atos.org . . . or . . . by letter to: Bill Irwin, c/o THEATRE ORGAN, P.O. Box 51450, Indianapolis, IN 46251-0450.

I invite you to visit my Web Site: <http://theatreorgans.com/uk/irwin/>

In the next Session: "BASS PEDAL MAGIC"

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'Bye now,
Bill



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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.

CENTRAL FLORIDA

Cliff Shaffer, President, 407/207-1792

Tampa, Florida. In January we met at the Polk Theatre in Lakeland. President Cliff Shaffer introduced Dennis Werkmeister, Crew Chief of the Polk Theatre's 3/11 Robert-Morton, who gave an introduction to members and guests.

Our artist was Dr. John Landon, who played a very good program of songs from 1916 to the '50s. There was music that Fats Waller and Jesse Crawford recorded. John also included some country music written by Hank Snow. John mentioned that according to *The American Organist*, a study in New Zealand showed that the deep pedal notes of the pipe organ make you feel more spiritual. Starting with middle C to the bottom note, he demonstrated the tremendous deep pedal of the organ. The program was concluded with a lively number. After the program there was 'open-console', making for a great afternoon.

On January 16, over 1,000 people gathered to celebrate the new marquee lighting at the Tampa Theatre. The "diamond bright" marquee is beautiful. After the lighting celebration, the crowd attended the showing of the film *West Side Story*. Bill Brusick, one of the pre-show organists, played the Wurlitzer before the movie. As mentioned previously, the Post Horn is wired in. The new Orchestral Oboe is now playable, making the Tampa Wurlitzer a 3/14.

Also in January, our Pinellas Park monthly concert featured George Losinger and Sandy Hobbis. George and Sandy



Dr. John Landon at the Polk Theatre 3/11 Robert-Morton.



From left, George Losinger and Cliff Shaffer at Pinellas Park 2/8 Wurlitzer.

each played part of the program, and then closed with some duets on the Wurlitzer and piano. We were pleased with the good attendance.

In February, our organists at the Pinellas Park concert were George Losinger, Cliff Shaffer, and Sandy Hobbis. 'Open-console' is encouraged at our

programs, and this time a gentleman from the audience tried his hand... and did very well. Also in February, we met at the home of Dick and Dixie Leis. Our artist was Vince Mirandi, who was previously a CFTOS member many years ago, and now lives in Denver. He majored in Organ at Colorado State University, and currently plays for a church in Boulder. Vince played an excellent Valentine's Day program on the Leis' Allen 319EX. Everyone enjoyed 'open-console'. Many thanks go to Dick and Dixie Leis, for inviting us to their lovely home.

Sandy Hobbis

CENTRAL INDIANA

Jason Young, President, 765/396-3777
JYoung1208@insightbb.com

Indianapolis, Indiana. The arrival of the New Year usually brings with it thoughts of family, friends and loved ones. Our January membership meeting commenced with similar thoughts in mind, as many members of the Central Indiana Chapter came together for our monthly meeting, held this time at the Warren Performing Arts Center. We began by welcoming our newly-elected officers: President Jason Young, First Vice-President Shawn Chase, Second Vice-President Cletus Goens, Recording Secretary Mike Rolfe, Corresponding Secretary Tom Nichols, Treasurer Michael Fellenzer, Past President Carlton Smith, and Directors Barbara Johnson, Keith Mikesell, Todd Saul and Warren York. President Jason Young capably led the business portion of our meeting, in this



Kurt Schakel at the 3/18 Barton.

excellent 900-seat house, which is home to our beloved 3/18 Barton originally installed in the historic Indiana Theatre in Indianapolis. Following that, long-time CIC member Kurt Schakel entertained us all with his fascinating keyboard technique, at both the Barton organ and the Baldwin grand piano. For several numbers Kurt took advantage of the Barton's digital record/playback system by using it to accompany himself at the piano.

In February the CIC faithful congregated once again on a Sunday afternoon, this time in the Carl E. Wright Auditorium of Emmerich Manual High School. Each Sunday evening, a local Baptist church congregation uses this 1,100-seat hall, so its stage is usually set up as a tem-

porary "sanctuary" when we have our meetings there. But instead of a fire-and-brimstone sermon, we were treated to the theatre organ stylings of another long-time member of our CIC "congregation," Warren York. Warren knows the 3/26 Wurlitzer very well, as he was part of the crew who rebuilt and installed it there in 1990. In fact, a photo in a certain past issue of THEATRE ORGAN reveals Warren playing this very organ, only partly installed at the time, via a temporary orange milk-crate "console"! This month, however, Warren had the full resources of a standard Wurlitzer double-rail three-manual console at his disposal. As always, his "hymns"—er, his *selections*—were a delight, including melodic ballads appropriate to the upcoming Valentine's Day holiday. Our "congregation" thoroughly enjoyed Warren's presentation, and had an offering plate been passed around during the concert, we surely would all have contributed. Hallelujah, Warren!

The CIC work crew continues to make progress on the Walker Wurlitzer each Wednesday evening in space adjoining the shop of Carlton Smith Pipe Organ Restorations. A core crew, consisting of Bob Dunn, Roger Whitehead, Tom Nichols and Maurice Maze, has been joined several times in recent

weeks by a long-distance CIC member and friend, John Alford. John grew up in central Indiana, but now lives in Germany! Saturday work sessions will soon be added, which will allow more chapter members to join the work crew as progress is made on the rebuilding of chests and other components for this 3/10 Wurlitzer, with installation in the Madame Walker Theatre Center targeted at approximately two years.

Finally, I wish to acknowledge and thank Shawn Chase, who has done an outstanding job as Corresponding Secretary for the past two years. His contributions to this publication have been most creative and he has left me some large footsteps to follow in. Bravo, Shawn!

Tom Nichols

CONNECTICUT VALLEY

Beth Boda, President
beboda@optonline.net

Thomaston, Connecticut. CVTOS celebrated its 43rd birthday on February 21, with an afternoon of entertainment at the Thomaston Opera House. Juan Cardona, Jr. was the featured artist for the event. Juan has come a long way since his 1995 debut performance at Thomaston. His fine program included a nice variety of music, well performed.

During 'open-console' we enjoyed

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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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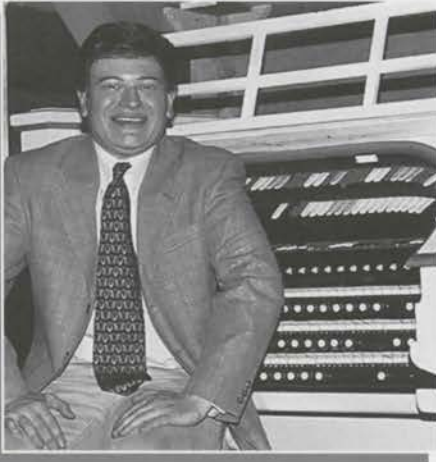
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Juan Cardona, Jr. at Marr & Colton console—Thomaston Opera House.

listening to several members play the Marr and Colton, including Gary Schwartz, Gordy Lewis, Mary Jane Bates, and George Bell. Following the meeting at the opera house, members drove to a nearby restaurant for dinner. Don McCormack, Program Chairman, resurrected from his attic a large poster of years gone by, celebrating our birthday in 1975. Everyone enjoyed seeing it. After a delicious main course, a festive birthday cake was served. Seven past presidents were in attendance at the event.

June Garen was honored at our 2003 Christmas Party, for her 30 years as editor of *The Diaphone*. (The CVTOS newsletter) She always includes clever illustrations, and does a skillful job of editing the material sent to her by many different people.

Due to the press of church music commitments, your correspondent has retired after serving for 10 years as Concert Chairman. Inquiries about playing for Connecticut Valley should be sent to Beth Boda, who will direct them to the proper person.

Mary Jane Bates

DAIRYLAND

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

Racine/Milwaukee, Wisconsin. DTOS had a "January Thaw" on the 18th when we had a social at the Racine home of Tom and Marilyn Stulken Rench. Tom is an organ builder, so the pipe organ in their home has been lovingly installed and cared for by him. Marilyn is a church organist, so she played some leftover sacred Christmas music. Then, during 'open-console' several other talented

organists played, among them: Ralph Conn, Bob Leutner, Fred Hermes and others.

We combined Valentine's Day and George Washington's birthday on February 22, and had a social featuring love songs and patriotic numbers. It was held at the Racine Theatre Guild on a Wurlitzer there. Ralph Conn was the featured organist. Thanks to Bob Leutner and Fred Johnson for arranging this program for us.

Sandy Knuth

DELAWARE VALLEY

Harry Linn, Jr., President, 610/566-1764

Chester Springs, Pennsylvania. A very beautiful and moving memorial organ concert sponsored by the Theatre Organ Society of the Delaware Valley was held at the Keswick Theatre in Glenside, Pennsylvania on February 15, 2004. The organ was a 3/19 Möller Deluxe. It was held in memory of Dorothy MacClain Whitcomb, who passed away on January 7. Dottie was involved with the theatre organ for many years. Her late husband, Leonard MacClain, taught her to play.

Tom Smerke introduced Barbara Fesmire, who played the memorial for Dottie. Barbara was a very dear and life-long

DICK AUCHINCLOSS



Barbara Fesmire after her concert at the Keswick Theatre.

friend of Dottie. She played some of Dottie's favorite songs, including "Where You're Concerned," a beautiful ballad that was written for her by Leonard. She also played many more, and ended the concert with a march. The organ sounded great. Many photos of Dottie were on display in the lobby of the theatre, as well as a picture folder that was given to everyone who attended. There was also a very nice write-up of Dottie and of the



Jack Schwartzberg at work in the main chamber of the 3/19 Möller.

organ in this folder. We will all miss Dottie very much.

After the concert, our new President, Harry Linn, Jr, held a short business meeting. He announced the new officers for the year 2004. After this, refreshments were served; and 'open-console' took place. The talents of Louis Rabouin, Dick Metzger, Michael Lundy, Carl Shannon, and Candi Carley-Roth were heard.

Rose Etzel

EASTERN MASSACHUSETTS

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

Wellesley, Massachusetts. On January 3 at Babson, EMCATOS had the very talented Ronald Reseigh for first paid public concert artist of the year. He may be young in years, but he has matured in his playing. His father, Gary, also an organist, might have been an inspiration to him. His program contained a good mix of selections and tempi, requiring much inter-manual work, double pedaling and combination changes. The older generation was not forgotten in his programming nor was the current, with the variety of music he played.

This was Ron's first appearance at our 4/18 Wurlitzer and judging from the long applause he earned and the standing "O" it won't be his last. The organ world needs many more young people like Ron to play these noble instruments, which are not given the status they so richly deserve.

On February 1 our chapter had its annual general meeting. There were no changes in our officers, but four alternate directors were elected instead of the

usual two. David Marden presented the chapter with a large Chinese gong for our organ. Ed Wawrzynowicz (Big Ed) at our console, trumpeter, Pat Stout, and Yvonne Wollak, singer and traps and percussionist, gave us a very enjoyable afternoon. This trio has been with us before so we knew what to expect with nice relaxing music. Our member organist played some solo music before being joined by the other members of the trio.

On February 28 at Babson, we again presented one of the world's top-echelon organists, David Wickerham, for our second paid public concert of the year. Dave had played our instrument when it had its original three-manual console and fewer ranks of pipes. What a great program utilizing at one time or the other all of our Wurlitzer's resources. Dave played a very authentic bagpipe selection, some rock and roll, and other forms of music—something for everyone. He, like Ron, did a lot of double pedaling and inter-manual playing, fast and accurate.

Our organist devoted his second half to audience requests selections with beautiful bridging of numbers in medley format. A band organ selection was almost beyond belief in its realism to the authentic instrument. With his classical music training, he made our organ sound like a big cathedral instrument with tremors off and lots of Diapason. David's audience appreciated his well thought out program, and it was so professionally played that they gave him a richly deserved standing ovation. Dave gave us an encore, to finish a great evening of varied music. The next day Dave played another concert, on the fine Wurlitzer in the Shanklin Music Hall in Groton, Massachusetts, to end a very busy weekend.

Stanley C. Garniss

GARDEN STATE

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

Trenton, New Jersey. January 2004 was a continuation of snow and freezing temperatures that started in December. Layers of warm clothes and colorful wool caps have been necessary. We have been spoiled, as several past years the weather was pleasant.

On Sunday January 18, our chapter's valiant members, in spite of the weather, gathered in the Rahway Senior Center in Rahway, New Jersey. An interesting business meeting was held, which included our officers' plan to have a GSTOS contract with the Union County Arts Center (Olde Rahway Theatre) to sponsor two silent movies, using the 2/7 Wurlitzer theatre pipe organ. With the end of the business meeting, our members climbed up to the pipe chambers to see the progress of our famous Rainbow Room Wurlitzer.

February was an interesting month. A special invitation from our New York Chapter was given to our chapter and to the Connecticut chapter, to join them in an all-Wurlitzer organ crawl. The details of the invitation included a well-planned program, with visits to two beautifully restored Wurlitzer theater organs, with 'open-console', and two mini-concerts.

Sunday February 8 began with an arranged luxury bus that picked up New York members in the 'City', and drove them to the Lafayette Theatre in Suffern, New York. We Jersey members met there also. We enjoyed a fun hour-and-a-half at 'open-console' and talented organist Dave Kopp presented a mini-concert, fully displaying the 2/11 Ben Hall Memorial Wurlitzer.

Our members then filled the bus and



The Marquee of the Union County Arts Center (Olde Rahway Theatre).

BOB MILOCHE



Bernie Anderson, Organist at the 'Biggest' little 2/7 Wurlitzer.

traveled to the Middletown Paramount Theatre, where local residents were invited to come to see and hear the organ. Bernie Anderson, President of NYTOS, welcomed all and presented a mini-concert on the 3/12 Wurlitzer. The audience enjoyed the silent movie with accompaniment by Bernie. The audience loved him, and really applauded. The remainder of the afternoon was filled with music, from the professional to the just-learning organists. The audience was enthusiastic, and enjoyed the organ.

Our GSTOS members thank NYTOS

CONTINUED ON PAGE 59

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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Text and Photos By Gary Hanson



Michigan Theatre Wurlitzer

The history of one of the three five-manual, (and largest of the three) Wurlitzer organs has an unusual story. Installed in Detroit's Michigan Theatre May 29, 1926, Opus 1351 was indeed a special and unusual instrument. Some of the larger and more unusual Wurlitzer's actually were installed in Detroit, in theatre's just a short distance from one another. If you wanted to hear a large Wurlitzer, there were two 4/20 Publix #1's there—in the Capitol and the State Theatre . . . of course the Michigan 5/28 . . . and just a short distance away was the Detroit Fox, with its 4/36 . . . and lastly the 4/34 in the Fischer Theatre.

The Beginning

In a recent issue of the *Dairyland Bartola* newsletter, Fred Hermes wrote an article about his first start in purchasing Wurlitzers. It begins in 1947, when he was just 21 years old. Quoting from the article:

"The (Racine) Rialto Wurlitzer was my first organ in 1947. It had seven ranks, and a 3-rank Solo was water damaged and a complete loss. The Tibia pipes had fallen apart, and the Style-D Trumpet was missing, saving only the Vox and the magnets. Being new at this game, I cut all the cable to the relay, console, and chests. David Olson and Tom Rench, then age 17, helped in its removal and transportation. We used my grandfather's two-wheel trailer, but didn't have a car so we pulled it ourselves four blocks down the street to our office building.

It was a Friday evening—busiest night of the week downtown. At the intersection of Sixth and Main, the trailer got away from us. All the organ junk was spilled into the center of the intersection and traffic was tied up for half an hour while the cops helped us reload. Knowing nothing at that time about organs, (still possibly knowing nothing) with all the cables cut, we had to wrap and string each wire individually across nails

and beams. A crazy web! Looked like a bunch of arachnids lived there.

After it was all hooked up, nothing would play. Seems I should have put the springs back on the regulators. Then it worked! David Olson played it every day, but the organ needed a solo division.

In November 1948, a late model 2/5 Wurlitzer in mint shape was obtained for \$225 from the Juneau Theatre in Milwaukee. That organ became the Solo Division with its Tuba, Tibia, Vox, and the String and Flute became Celestes.

Eventually it all went together, and I had learned, "you don't cut cable, and you do need regulator springs!" However the organ was still a mess, with inner tubes doing the hula when the tremors were running! Plaster casts were used where the broken zinc lines met.

Then in 1949 I bought my 4/11 Wurlitzer for \$300, with a Trumpet, Post Horn, and Krumet, selling the 2/11. The 2/11 organ ended up in the Garden Ballroom at a resort on Brown's Lake in Burlington, Wisconsin. This organ was also featured in the 1965 ATOS convention held in Chicago. Eventually the ballroom closed, and the organ was broken up for parts. The four-rank chest first went to Pipe Organ Pizza #2, then installed at the Organ Piper in Greenfield. A 6-rank chest replaced the four-ranker at the Organ Piper, and it was then sold to Gib Petzke and Alden Stockebrand, and now plays in their home installation in Milwaukee!

My missing Style-D Trumpet from the Rialto organ turned up in the Venetian organ in Racine. Apparently even in the 30's the Style-D trumpet was appreciated even more than the Tuba. I got the Style-D back, when I purchased the 3/8 Wurlitzer from the Venetian for a thousand dollars. This Trumpet now plays in my 5-manual Wurlitzer. I also kept the small-scale Tibia, the metal Diaphone, and the manual chests, which are installed in the Wurlitzer now. So now, with the Style-D trumpet and the switch stack, I have something from my very first organ in my very last—hopefully. Thank God, I'm done!" —Fred Hermes.

The 5/28 Michigan Wurlitzer

Who would have known that the same year as Fred's birth was the completion of the 5/28 Wurlitzer that has been now his these past 48 years!

Back in the 1950s, theatre organs were just at the low point of their history—not old enough to be thought of as rare or collectible, they were unplayed, and in many cases more of a liability than an asset to a theatre and management. It was this very liability that the Michigan Wurlitzer had become, that

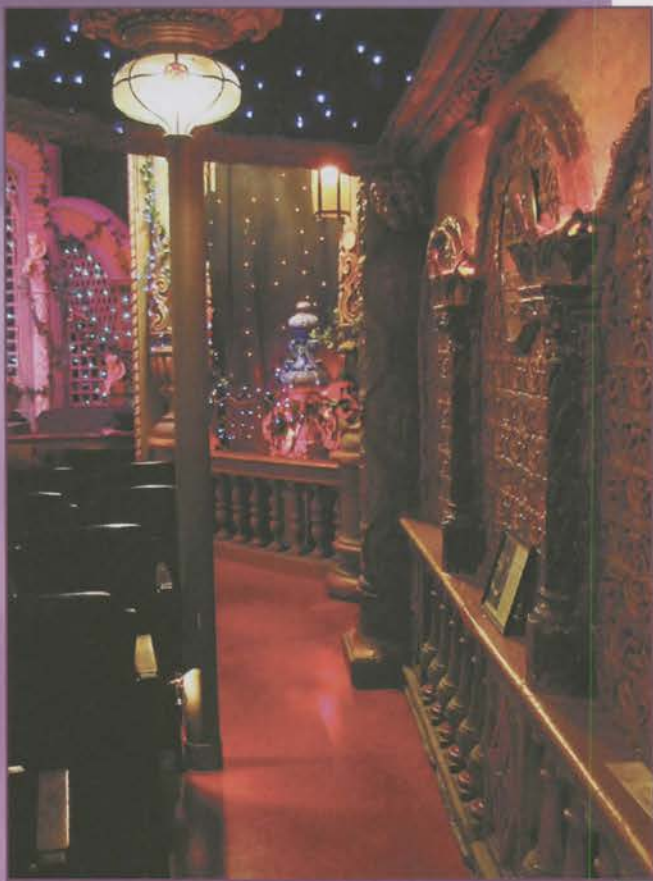
allowed Fred to purchase it from the theatre. This organ had a short life in the theatre, and when the orchestra pit was redone in 1941, the console was moved off of the lift, and into a small room directly behind the pit. They actually had to open a wall, and then rebrick the wall, to place the console in its "moth-balled" state—never to play again in the Michigan.

Locating a large Wurlitzer

In the early 1950s, Fred Hermes was looking for a larger instrument. Organ builder Bill Bunch worked for Balcolm & Vaughn out in California. He had an original Wurlitzer Opus Shipping List, which he copied and sent to Fred. Looking through the list, the 5/28 Wurlitzer in Detroit looked like a promising organ to purchase, if it was still there. Ed Gress, an organ builder living in Detroit, was also a friend of Fred Hermes. Fred called him to see what he knew about the status of the instrument. Ed told Fred that organ was, "un-buyable for any price". This fact did not deter Fred's pursuit in the least. Writing to the City of Detroit to find out who was the property owner of the Michigan Theatre, Fred contacted Francis Dillon. Mr. Dillon told him that they did not want to sell the organ at all. That hardly slowed Fred Hermes, who then looked for an avenue to persuade them to sell the instrument. Discovering that the building owners were taxed on their personal property tax an additional \$1000 per year for the unplayable Wurlitzer organ. Fred told them that if they sold the organ they could save that tax money, and he offered them \$1000 for the organ. The owners said they wanted no less than \$5000, but Fred counter-offered \$3000, and the organ was sold!

Organ sold (but you cannot remove it!)

While trying to set up arrangements for the organ removal, a new problem developed. The theatre was leased for 99 years to United Detroit, and they told Fred that the organ would remain at the theatre until their lease expired! Perhaps others would have given up on the purchase, but Fred asked to see the lease that was in place with United Detroit. Fred's father was an insurance agent and realtor, and Fred was also in the same business and was familiar with leases. Another trip to Detroit, and Fred was back in Francis Dillon's office looking at the lease. He pointed out to Mr. Dillon that according to the terms of the lease United Detroit had to, "maintain the equipment in first class operating condition at all times." The bricked up Wurlitzer organ was unplayable, much less in first class operating condition. While Fred waited, Mr. Dillon called the management of United of Detroit and pointed out this fact of the lease, and estimated that it would cost them around \$50,000 to get the organ back into first class shape. Sitting



Right Aisle under Balcony

across the desk from Mr. Dillon, Fred could hear the voice on the other end of the phone yell, "tell him to come and take the damn thing out!"

Seemingly the coast was clear to remove the organ, until the mortgage holder on the property became involved. With the mortgage still in place on the real estate, the mortgage holder would not sign a release to let the instrument out of the building. Fred asked, "Who holds the mortgage?" It was an insurance company, a company that the Hermes Insurance Agency used frequently when they wrote insurance policies. Using some pressure with this company, Fred advised them that he did a lot of business with this company, and would like to continue to do so, but . . . there was a problem in getting title to his organ in a Detroit theatre. Sensing a veiled threat, the insurance company very shortly sent a release on the way to allow the organ to be removed!

The organ removal

Fred and volunteer friends removed the organ during a sleet storm in February 1956. Since the Michigan was an operating theatre, it had union member stagehands. They felt that they should be paid and a part of the organ removal. Again being the savvy negotiator Fred asked what the bottom line was that would satisfy the union men. Two bottles of whiskey later, and

no more was heard from the stagehands. Fred was also advised that the organ removal could not go on while the theatre was operating. In the 50's the theatre was operating from early morning until midnight. This small problem did not stop Fred and his crew, and they quietly worked in the chambers with the swell shades closed. When the console had been moved back into the storage area, the floor area had new concrete poured around the main cable. This concrete needed some sledgehammers in use to break the cable free. The current movie shown was "Helen of Troy," and there was a scene with the Trojan horse and catapults. The very loud sound from the movie in this scene was the perfect opportunity for the sledgehammers to get to work and they hammered away! As the organ was removed, the main cable had to be pulled back through the conduit pipe from the relay room. After nearly thirty years this extremely heavy cable, wrapped in friction tape was not about to move! Who should stop by, while the crew was loudly complaining and struggling with the cable? . . . The building owner, Mr. Dillon. He said to Fred, "you know you were told to not remove the organ while the theatre is operating." Fred just looked at him, and said, "Here, grab the cable and give us a hand!" With Mr. Dillon's help, the cable broke loose and pulled out! The main relay cable was wound into a large steamer trunk. When the organ moving crew arrived, they had two men put straps under the trunk and move this out to the moving van. These two strong men knew that in the past, with straps, they could lift 1000 lbs. The steamer trunk was impossible for them to lift . . . it took four men to do it!

At the time, local organ buffs were very critical of the removal of this instrument, but as time passed it turned out to be a fortunate thing for this organ. It has remained intact, and lovingly cared for by Fred for now approaching 48 years! By the 1970s, the Michigan Theatre, which had been running at a loss for 20 years, was gutted. The interior actually became a multi-level parking ramp . . . that it still is today. All that remains of the interior is the top of the proscenium arch, decorative ceiling and top of the organ grills. One can park a car, and see what remains of what was one of the most beautiful theatres in the country.

The organ installation

During the 2000 Milwaukee Convention, ATOS placed Fred's organ on the "National Registry of Significant Instruments." Probably few organs can boast of this award, much less having been preserved almost entirely in its original installation configuration. The chests are still standing on their original chest legs and bearers, and much of the original metal wind line is also in place, "just as it was installed in the Michigan." Yes, this instrument that is 78 years old is playing on the original relays, with the original specification, and reinstalled in chambers that very closely match the Michigan Theatre's.

After buying the Wurlitzer, Fred formulated custom house plans to install this organ. Four 'chambers' were built to house

the chests and pipe work. Including the Foundation Chamber, the Main Chamber, the Orchestral Chamber, and the Brass Chamber. In addition to these four large 'chambers', there are two additional rooms for the installation. The Relay Room is a two-level area, and the Blower Room and small workshop comprise the second room. Fred wanted the organ to, "get out." The walls (that are 18 feet high) were built and plastered with the hard "keen cement" surface that was originally used in theatre organ chambers. In addition to the organ chamber space, the console rises out of a pit on a Peter Clark lift.

Although the organ was purchased in 1955, and removed in 1956, it was years before it played again. Moving 30 tons of organ equipment from the Michigan Theatre involved two moving van semi-trailers, plus a small truck. It took two years to recondition the instrument. An additional two years went into the installation, and from there it has been an ongoing process of labor to maintain the organ. The magnificent Michigan Wurlitzer cost \$75,000 back in 1926. Fred purchased the organ for \$3,000 in 1955. To replicate and replace this instrument today would exceed \$2,000,000.

This Mighty Wurlitzer has been featured many times over the years, including the 1965 and 1969 ATOS conventions in Chicago. Artists then were John Muri, and Kay McAbee. The Master of Ceremonies back then was Ben Hall.

The Basement Bijou

Regardless of wherever the term originated, when the term "basement Bijou" is used, everyone in the Dairyland Chapter knows what it means. Perhaps the years of Leon Berry's recordings of the "Beast in the Basement" had something to do with this!

Approaching the Hermes home in the northern area of Racine, one would never expect what you will see in the interior! In fact, even the house itself, situated on prime lakefront property, is so wooded that one cannot see the lake from the home. It is this low-key approach that makes one wonder where such a large organ could be installed. Jack Moelmann arrived for a DTOS summer picnic, and looked at the outside of the house. As only Jack would put it: "There isn't any 32-rank organ in that house!!"

The house is a large unassuming ranch style home, with a low roofline. It looks like a suburban 50's era home. This is where unassuming ends however! For the many tour groups and visitors to the home, there is a gravel walkway that runs along the side of a ravine. This is the ground level entrance to the "basement Bijou." Entering from the outer vestibule into the 'foyer of the theatre', there is a breathtaking transformation. You are instantly transported back into the 1920s, and into a very atmospheric environment.



Lobby of Bijou

Balcony Stair from Lobby





Foundation Chamber—(L to R) Open Diapason, Gamba, Harmonic Flute, Gamba Celeste, Tibia Clausa, Vox Humana.



Main Chamber Chest One—(L to R) Krumet, Salicional Celeste, Spitz Flute, Dulciana, Concert Flute.

Transformation—Basement Auditorium Into Atmospheric Theatre

In addition to owning a rare and unusual instrument, Fred's pursuit of collecting theatre artifacts and memorabilia has continued for 50 years. In the 1970s the local Venetian Theatre in Racine met the wrecking ball. Not to let the wonders of the Venetian Theatre go away, in 1977 Fred worked with Racine Mayor Stephen Olsen to salvage much of the interior, that he needed. Fred envisioned what he could do with his "Bijou," and the pictures in this article can give an idea of that transformation.

Complete with balcony, and a projection room, the Hermes Bijou has towering ornamental columns, organ grills, statuary, cartouches, friezes, hanging lanterns, and the grand hand-carved orchestra rail of the former Venetian Theatre.

For 25 years, visitors and Dairyland members have enjoyed socials and concerts in this 'Bijou', surrounded by theatre artifacts. Just to ring the doorbell, one could not help but see the immense amount of statuary and plaster pieces stacked outside the house! Here and there a few pieces were installed on the walls, but by and large the transformation moved very slowly in fact right up to the past year! Little by little Fred continued on, installing pieces, creating the balcony railing, wall grills, and columns. At times the 'Bijou' had nearly as much floor space displaced by stored items as by space occupied by the audience. Fred has now finished his theatre, complete with twinkling stars, cove lighting, chandeliers, and with painted, plastered, and stuccoed surfaces everywhere.

Furnishings and Memorabilia

Here is a partial list of origins:

- Crystal Chandeliers and Aisle Signs—
Chicago's Piccadilly Theatre
- Bronze and Marble Seat Indicator Pedestal—
Chicago Marbro Theatre
- Ceiling and Wall Fixture Lighting—
Kenosha's Gateway Theatre
- Theatre Seating & Switchboard—
Racine's closed Uptown Theatre
- Leaded Glass Exit Signs—*Chicago's Pantheon Theatre*
- Peter Clark Organ Lift—*Aurora Paramount*
- Brenograph Lighting Effect Machines—
Minnesota Theatre in Minneapolis
Warner Theatre in Milwaukee
- Gold Main Drapes—*Racine's Crown Theatre*
- Main Curtain Controls—*Dallas Palace*
- Tapestries—*Milwaukee's National Theatre*
- Brenograph Slides—the famed
New York Paramount Theatre (courtesy of the late Ben Hall, author of the book *The Best Remaining Seats*)



Orchestral Chamber First Chest—(L to R) Oboe Horn, Brass Trumpet, Solo String, Tibia Clausa, Vox Humana.



Main Chamber Chest Two—(L to R) Clarinet, Viol and VDO Celeste, Salicional, Horn Diapason, Style-D Trumpet.

The Mechanicals and Installation

Electrical power needed to supply the projector and Brenograph arc projector is provided by a 15-hp 3-phase motor-generator. A 10-hp 3-phase motor powers the organ lift, raising the 2500-pound console. The organ blower itself is a 15-hp 3-phase blower, coupled with another 2-hp 3-phase motor generator for the 12-volt electric action current. Single-phase current powers the overall lighting effects, exceeding 50,000 watts! It's no wonder that, unless you're an important "vip" visitor, all you get for lighting is one lone bare bulb on a stand! Yes, the home has both single-phase and three-phase service installed—no phase converters here!

The 5/32 Wurlitzer

As the organ was installed, Fred added additional chests to increase the size of the instrument. Not all of this has been completed, however four more ranks are playing in the organ. Additions to the instrument include:

Main Chamber—

- 3rd Vox Humana
- Salicional Celeste
- Unda Maris

Foundation Chamber—

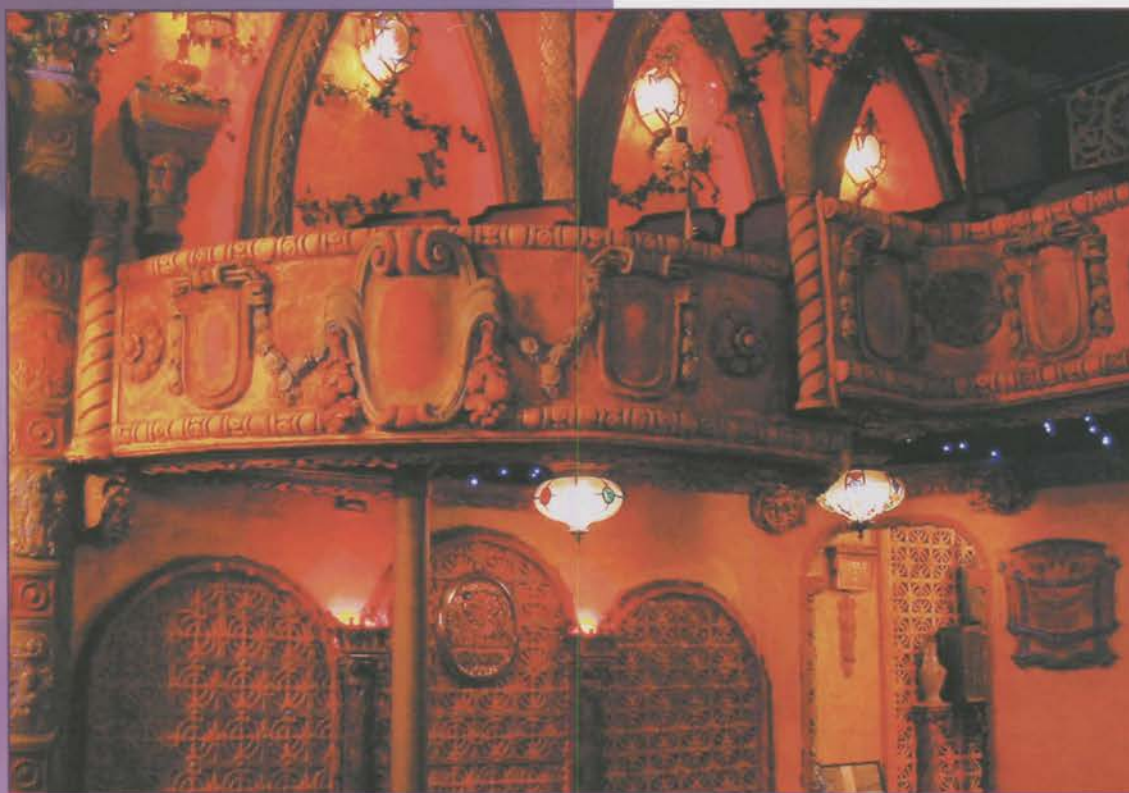
- French Trumpet to 16'

Pedal—

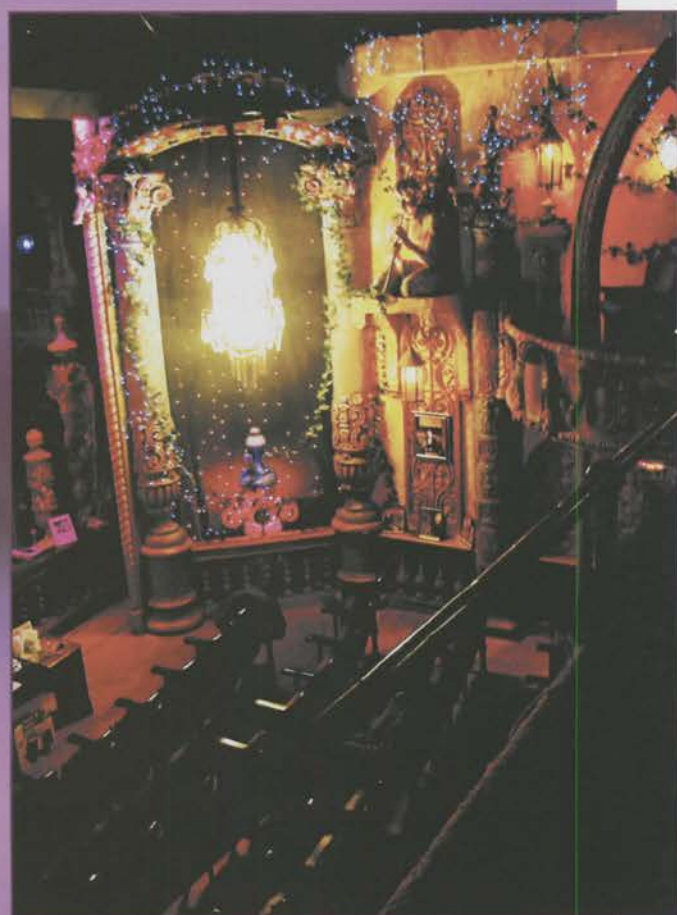
- 16' Metal Diaphone
- 16' Oboe Horn
- 16' String



Orchestral Chamber Second Chest—(L to R) Brass Saxophone, Quintadena, Solo String, Orchestral Oboe, Kinura.



Main Floor side



As originally installed in the Michigan Theatre, the organ had three Diapasons, including the 15' Diaphonic, a 10" Open, and a Horn Diapason. In the smaller environment of the Hermes home, Fred removed the 15" Diaphonic Diapason, and replaced it with a Kimball Spitz Flute. Also, the 15" Tuba Horn was replaced with a 10" Style-D Trumpet rank. (Any changes that have been made in pipe work, however, can be restored to original form, as all the original pipe work is still in storage on site.) Pipe work on hand for completion includes an E.M. Skinner French Horn, Kimball Muted Viols, Musette, and Cor Anglais. Also a Wurlitzer Quintadena Celeste is planned. The temporary placement of the Style-D Trumpet will be changed at that time, and the Wurlitzer Tuba Horn will also again play in its original location, with the Style-D on another chest—Wurlitzer of course!

With a seating capacity of approximately 150, it is not possible to feature the Fred Hermes installation as a Convention event. In 2000, and now in 2004, we are including the Hermes organ in the Preglow Events held on Thursday and Friday, prior to the Convention start. It was nearly 40 years ago in 1965 that organist for the ATOS convention was Kay McAbee performing on the Hermes Wurlitzer. As long-time friends, Kay has been involved with this organ since the first note played on it at Fred's home. Who again, is more appropriate for our 2004 preglow as artist? Kay McAbee of course! ♪

CHAPTER NEWS

CONTINUED FROM PAGE 51

for sharing their splendid theatre pipe organs. We especially thank Nelson Page for the generous use of the Lafayette Theatre, and thanks to Tom Stehle, crew chief of the excellent Middletown Wurlitzer. It was a delightful day.

Jinny Vanore

HUDSON-MOHAWK

Frank Hackert, Chairman
518/355-4523

Schenectady, New York. The Hudson-Mohawk Chapter is deeply involved with the historic Proctor's Theatre in downtown Schenectady, NY. Many of our general meetings are held on the stage of the theatre, which is home to *Goldie*, the fabulous 3/18 Wurlitzer. The maintenance and enhancement of *Goldie* is a primary mission of the club. In addition, *Goldie* is the focal point of our monthly free noontime concert series, which stars various artists, both local and internationally famous. The sole general meeting held this winter was conducted by board member David Lester who, ably assisted by *Goldie*, offered a fun-filled evening of "Name that Tune" on January 19. The theme for the memory-jogging session was vintage commercial theme music from 50's and 60's television. Members wracked their brains to identify elusive advertising jingles, resulting in a great deal of fun. Refreshments and 'open-console' completed the night's entertainment.

Those who traditionally attend our noontime concerts got a real treat on January 20, with special guest artist Don Thompson. The internationally renowned, British-born organist brought his great artistry and wonderful repertoire to a much-appreciated hour's entertainment. Don also joined our club members the previous evening at the chapter's general meeting. All felt his warmth and considerable charm. Ned Spain and Carl Hackert (real troopers) stepped in at the last minute on February 24, to replace the previously announced February artist in the noontime series. The audience enthusiastically enjoyed the resulting entertainment provided by the two. We send kudos to the dynamic duo, for their artistic ability and professionalism.

On the artistic performance front,



Artist David Lester.



From left, Organists Carl Hackert and Ned Spain.

member Avery Tunningley is accompanying a series of silent movies at the Union Presbyterian Church in Schenectady. This series reveals his skill in improvising scores for these silent gems, much as it was done during the Golden Age of Silent Cinema.

Norene Grose

JATOE

Jim Patak, Chairman, 708/562-5838

Joliet, Illinois. On Sunday afternoon, January 11, we held our belated holiday social. All of our members were encouraged to bring something for the pot luck table. The response was so tremendous that four long tables were overflowing. Many members brought crock pots which predicated the need of several miles of extension cords.

Our artist of the day was former Chicagoan Bill Tandy. He has resided in Kokomo, Indiana for the last few years selling used cars, hosting a talk radio show over WWKI-FM, and playing weekends at the local Eagles Club on weekends. However, he is no stranger to our club and he entertained us with his vast repertoire of nostalgic songs of a by-

gone era. His console riser asked a musical question. Judging by the thunderous applause, "Yes, Indeed!" Bill is a big fan of Big Band sounds and of Fats Waller; so he indulged us with his arrangement. Another favorite was evident when he played a seldom-heard (selection), featured in Stephen King's movie, *The Shining* starring Jack Nicholson. He has a unique sense of wit and humor as well as an uncanny prowess at the console.

Following Bill's fantastic program, we journeyed up on stage to partake in all of the incredible edibles. While our stomachs were filling up with fuel and nourishment, 'open-console' was enjoyed equally by those who signed up as well as those who listened.

Good food! Good Fellowship! Good Music! Who could ask for anything more!!

Jim Koller

JESSE CRAWFORD

Steve Plaggemeyer, President
406/248-3171

Billings, Montana. Jesse Crawford's 108th birthday celebration and chapter's corporate business meeting was held Sunday December 7, in Billings, Montana. Crawford was born December 2, 1895 in Woodland, California. Officers of 2003 were re-elected. Nelson "Kay" Cahill donated the champagne again. We all toasted Jesse's 108th; and Kay played the salute to him on the piano, as we all sang lustily.



Kay Cahill—Happy Birthday, Jesse!

A delicious chocolate cake was served alamo. Chapter president Steve Plaggemeyer accompanied the 1929 silent Laurel and Hardy rib tickler *Liberty*, to finish off the festivities.

The thirteenth and last radio script



Happy 108th!

ED MULLINS



Steve Plaggemeyer accompanies Liberty on his Gulbransen.

for the Jesse Crawford Organ Concert series broadcast on Sunday afternoon, December 18, 1949, over WMCA from Steinway Hall, 109 West 57th St., New York City, was the addendum to the 2003-Winter issue of our chapter journal, THE POET. During his broadcast, Crawford played the following pieces . . . Bali H'ai / The End of a Perfect Day / Nights of Gladness / White Christmas / The World is Waiting for the Sunrise / Katrina / Till We Meet Again / All the Things You Are / The Rose Room / My Melancholy Baby / Goodnight Sweetheart . . . as well as his radio theme, "Forgotten Melody." Many of the selections



Bill Vlasak at 4/41 Wurlitzer in "Roaring Twenties"—Ellenton, Florida.

had Crawford's Hammond drawbar registrations penciled in. At that time, Jesse Crawford's "Beginners Course" consisted of 12 two-hour class lessons for only \$40—and the "Advanced Course" offered 16 lessons for just \$52. (The Jesse Crawford Archives offers a copy of the original set of "Advanced Course" lessons to Chapter Members Only for the cost of printing, binding and postage.)

ATOS Director Dr. Ed Mullins visited Charter Member Dr. John W. Landon in Dade City, Florida on his way to the mid-winter Board meeting in Tampa. They played the 3/11 Robert-Morton organ in the Polk Theatre in Lakeland on Thursday January 29. The Polk Theatre, built in 1927 in the Italian Renaissance style, is one of the few remaining movie palaces in Florida. Dr. Landon plays there alternate Friday nights before the films.

After the ATOS board meeting, Directors traveled by bus to Ellenton, Florida to the "Roaring 20's" Pizza and Pipes where they heard Bill Vlasak at the 4/41 Wurlitzer, originally installed in the Paramount Theatre in Oakland, California.

Ed Mullins

LATOS

Don Near, President, 714/539-8934
donnear@cox.net

Los Angeles, California. Our LATOS chapter in collaboration with Orange County's Theatre Organ Society chapter, hosted a very successful Wurlitzer Weekend V over the weekend of January 16, 17, 18.

WW V Chairman Wayne Flottman is to be congratulated for a job very well done, and it was a big job. Jim Dawson assisted him on the project, with tickets and other details.

Our opening event on Friday evening was held at the Downtown Los Angeles Orpheum theatre where Chris Elliott at our Mighty Wurlitzer accompanied Buster Keaton's most famous silent film *The General*. The turnout was especially gratifying with more than 600 attending. Orpheum Crew chief John Koerber and his crew outdid themselves, with all the many bases covered to make certain that there would be no slipups. He did us proud, and we send kudos to John.

The next morning we arrived at Hollywood's Disney-owned El Capitan Theatre for an 8:30 concert by Tony Fenelon at the 4/37 Wurlitzer, which was originally installed in the San Francisco Fox Theatre in 1929. Following complimentary hot beverages and fresh pastries in the lobby, theatre general manager Ed Collins greeted us. He paid tribute to the late Gordon Kibbee, nationally recognized Southern California organist, who provided artistic leadership and developed the specification for the organ. House organist Rob Richards then introduced our artist, Tony Fenelon. It was a fabulous concert. Bravo!!

That afternoon organist Jonas Nordwall took the bench of the Wonderful Wurlitzer at the Nethercutt Collection

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Downtown LA Orpheum Theatre Marquee.

JOHN KOERBER



From left, John Henry and Steve Asimow, Orpheum Theatre Wurlitzer crewmembers preparing organ for Wurlitzer Weekend V.

in Sylmar. Billed as "Transcriptions From the Classics," Jonas turned in his usual flawless performance on a magnificent instrument. His musicianship is beyond simply admirable. It is awesome.

The third concert on Saturday took place in the evening at the San Gabriel Civic Auditorium with artist Dave Wickerham performing "Popular Music From Tin Pan Alley to Broadway and Beyond." The audience thoroughly enjoyed Dave's turn at the Mighty Wurlitzer and applauded with enthusiasm.

Sunday morning at the Bay Theatre in Seal Beach, Tom Hazleton greeted us

from the console of Dick Loderhose's Jesse Crawford Special with a program of "Music From the Opera." Tom's wife Mimi, a gifted soprano, performed as well, much to the delight of the audience. Tom also included a few tunes sometimes lightly referred to as "down and dirty," and left his audience happy, cheering, and calling for more.

Our Sunday afternoon finale took place at Orange County Theatre Organ Society's Plummer Auditorium in Fullerton, where Dan Bellomy, with the help of drummer Matt Johnson, treated us to a dandy concert of swing and jazz. It is obvious that Dan has mastered the jazz art form on the theatre pipe organ, and it is also obvious that everyone enjoys his ballads. He can coax some beautiful and romantic sounds out of a Wurlitzer. The concert was a fitting finale to another most successful Wurlitzer Weekend.

Sunday evening, as an "extra" or Afterglow to the weekend, Ron Rhode entertained a full house at Old Town Music Hall in El Segundo. Each year, Ron schedules a benefit concert for Bill Field at Old Town, where in the early '70s Ron first attracted attention as an outstanding theatre organist. Needless to say, his popularity draws a sellout. His program of selections from America's rich musical past was a crowd pleaser to say the least.

LATOS members Dennis King and Keith Baldwin have announced the production of a brand-new CD recording entitled "Welcome to LA" which first became available for purchase beginning with the recent Wurlitzer Weekend V in Los Angeles. Six of our very own local theatre organ recording artists . . . Bob Salisbury, Tom Sheen, Bob Ralston, Ken Rosen, Jim McEwan and Don Bickel . . . have most generously donated their pre-



Los Angeles Downtown Orpheum Theatre interior.

viously recorded music to be included on this CD. Engineered and mastered by Bill Lightner, all proceeds from the sale of this CD will benefit the LATOS Organ Maintenance Fund.

To kick off the sale of this new CD, raffle tickets were presented to each person buying the CD during Wurlitzer Weekend. The winning ticket, worth \$90, entitles the winner to a "Free Ticket to Catalina" on our June 26 excursion to the island, organized by Leona and Dennis King and sponsored by LATOS.

Char Hopwood

Chris Elliott at the Orpheum

On Friday night January 16, in partnership with the Broadway Initiative of the Los Angeles Conservancy, LATOS presented Buster Keaton's most famous silent film, *The General* accompanied by Chris Elliott at the Mighty Wurlitzer. The Orpheum Crew, working with Wayne Flottman, Wurlitzer Weekend Chair, went all out to publicize this show, and our efforts attracted a sizeable crowd. A special mailing was made to not only the regular LATOS list but also to the Broadway Initiative list of people



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Tony Felon at El Capitan Theatre.

specifically interested in Downtown Los Angeles events. In addition to being an artistic success, the event was an unprecedented financial success with an audience of more than 600. Our future goal is a full house of 2,000.

Rising out of the orchestra pit, Chris played a rousing march, and after several more selections, the lights dimmed and the movie began. Wayne had obtained a well preserved 35mm print of *The General* from preservationist David Shepard, which was strikingly clear on the Orpheum's quality projection system. The audience hooted and hollered as the action roared across the screen. Chris' masterful accompaniment of the movie perfectly underscored all the action without drawing attention away from the film. At the conclusion, Chris rose from the pit with another rousing number, a march from the original version of *King Kong*, to a standing ovation.

Thanks to the LA Conservancy and Exec. Dir. Linda Dishman, whose assistance was a big factor in the evening's success; to the Orpheum crew, Jim Henry, Steve Petach, Yoshio Nakamura, and Lanna Pian for publicity through the American Cinematheque. Special thanks go to the Orpheum Theatre Managers Ed Kelsey and Jeff Kutz, audio engineer Tom Ruff, volunteer projectionist Mark Wojan, and to Tom DeLay, who did a fine job tuning the organ.

Steve Asimow

Tony Felon at El Capitan

The El Capitan Theatre in Hollywood rang with the sounds of superb musicianship Saturday morning, January 17, with the highlight of Wurlitzer Weekend V featuring Tony Felon at the console of one of the United States'



From left, Rob Richards, El Capitan Theatre Manager Ed Collins, Mickey Mouse, Tony Felon, and Kevin Frawley, Disney VP.

premier theatre pipe organs, the 4/37 Wurlitzer organ that was originally installed in the fabled San Francisco Fox Theatre in 1929. Called the "Mightiest of the Mighty Wurlitzers" by no less than the famed George Wright, it was installed five years ago in this magnificently restored Disney flagship house.

The morning began at the concession counter with complimentary hot beverages and fresh pastries. The festivities began in the auditorium with theatre general manager Ed Collins paying tribute to Gordon Kibbee, a nationally recognized Southern California organist, who provided the artistic leadership and developed the specification for the organ. House organist Rob Richards then introduced Tony Felon. The lights dimmed, the contour curtain rose, revealing the El Capitan's jeweled "Hollywood Romance" curtain and the console arose as Tony began the concert with a clever mixture of Disney and Australian tunes. His mastery of the classics was evident in his presentations of a classical medley, with selections by Rossini, Fritz Kreisler, Liszt, and Chopin. These selections were registered so that one could almost visualize an orchestra behind the ornate organ grills. Individual solo voices were punctuated by brassy answers, with full orchestra responses in a display of the incredible resources of the Wurlitzer.

Tributes to George Wright, Buddy Cole, and Jesse Crawford followed with Tony doing several selections arranged by each, and playing note-perfect from the original. Next, Tony charmed his audience with beautiful solo voices and lush ensembles while playing exquisite music from the motion picture *Ice Castles*. All good things must come to an

end, and Tony reluctantly closed his program with a medley of American patriotic tunes. A well-deserved standing ovation followed. Backstage, Disney VP of Show Production and Talent, Kevin Frawley, and guest Mickey Mouse personally thanked Tony. The audience was then invited to greet the artist in the lobby, and to return to the auditorium to hear Rob's organ interlude, enjoy the stage show, and the newest Disney animated movie *Teacher's Pet*.

Dennis Houlihan of Roland USA facilitated Tony Felon's premiere solo organ concert at the El Capitan Theatre. All in all, a fabulous morning orchestrated to the nines by Buena Vista Special Events, the El Capitan Theatre Staff and, of course, Mr. Tony Felon. BRAVO!

John Ledwon, Staff Organist
El Capitan Theatre

Jonas Nordwall at the Nethercutt Collection

On Saturday afternoon January 17, the concert at The Nethercutt Collection performed by Jonas Nordwall was truly outstanding. His classical program featuring transcriptions was presented in a beautifully played and faultless manner. Jonas was the master of the instrument, bringing out the very best in every selection heard. With his superb musicianship, his program was a joy to hear.

There was a Surprise Guest: "Jesse Crawford," (a transcription program on Gordon Belt's Jesse Crawford original style "H" pipe organ roll player). It was a pleasure to watch Jonas perform some difficult selections in a refreshing and exciting way, and he deserved the admiring and appreciative audience response he received.

George and Arline Lakes

Dave Wickerham at San Gabriel Civic Auditorium

The second evening of Wurlitzer Weekend V, on Saturday night January 17, featured Dave Wickerham playing the Mighty Wurlitzer in San Gabriel Civic Auditorium. The theme for the evening was "Popular Music From Tin Pan Alley to Broadway and Beyond," and Dave presented an enjoyable and energetic musical performance.

He played many familiar tunes along with some lesser-known selections of Gershwin's. A particularly noteworthy piece was a technically difficult piano/organ number from legendary pianist Zev Confrey.

Steve Asimow

Tom Hazleton at the Bay Theatre

Tom Hazleton, the Bay Theatre, the Jesse Crawford Special and Dick Loderhose and family all came together for a fine romp through a musical potpourri that included Tom's wife Mimi (soprano extraordinaire), superb music, divine singing, and camaraderie.

Everything was at the ready, and the show went off beautifully. Tom's operatic flavor turned into an opera, comprising almost any kind of music you might wish to hear, including "down and dirty" tunes that sometimes seemed a little too close to the music we really like!

The crowd was big, happy, and cheering throughout... and Dick was smiling. Dick, his wife and daughter wanted all to know that they are looking forward to more concerts at the Bay, and that is a very good thing! Thanks, Tom, Mimi, Dick and family, and especially to Wayne Flottman for putting it all together.

Pat Mower

JOHN KOERBER



Orpheum Theatre vertical "blade" sign.

Plummer—Finale of WW V

Once again, Plummer Auditorium in Fullerton was the site of the closing event of Wurlitzer Weekend V. The performance, presented by Dan Bellomy with the help of drummer Matt Johnson, was a hit. It was obvious that Dan has mastered the jazz art form on the theatre pipe organ—a claim that few theatre organists can make. It was also obvious that everyone thoroughly enjoyed his ballads. Dan is an expert at coaxing some very romantic sounds out of a Wurlitzer.

Dan invited drummer Matt Johnson to join him on stage and the two worked exceptionally well together. Matt was the drummer with the Jack Bethards orchestra that has twice performed at Plummer for a Wurlitzer Weekend.

The concert was a fitting finale to another most successful Wurlitzer Weekend.

Ed Bridgeford, OCTOS Correspondent

Ron Rhode at Old Town Music Hall

The closing "extra" performance of 2004's Wurlitzer Weekend V was presented on Sunday evening, January 18,

at Old Town Music Hall in El Segundo. A sellout crowd heard the incomparable Ron Rhode play, as only he can, a program of selections from America's rich musical past. After a weekend showcasing six other fine artists, one would have thought that might be enough. Such was not the case. Eighty tickets for this program were purchased through LATOS, accounting for about half of the total sold. We are so happy to have had the chance to support Bill Field at Old Town Music Hall. Those of us there that night had an experience, which will be long remembered.

Old Town Music Hall was built in 1922, and was for years the only movie theatre in town. In 1968, Bill Field and his late partner Bill Coffman obtained a lease and installed the Wurlitzer, where it has played every weekend since. This organ dates back to 1925 in the Fox Theatre in Long Beach. After five years or so, it ceased to be needed due to the advent of sound motion pictures. The "Two Bills" purchased it in 1958, and rebuilt it. It played for a few years elsewhere in Los Angeles, before arriving in El Segundo.

In the early '70s, a young, aspiring organist named Ron Rhode traveled to this area from his home in Arizona, looking for concert opportunities. He contacted the "Two Bills" at Old Town Music Hall and persuaded them to give him a chance. His success there helped launch his career. Ron is a firm believer in "giving back" and not forgetting how he arrived where he is today. Throughout the year, he donates his talents to charitable organizations and encourages and educates young people to enjoy

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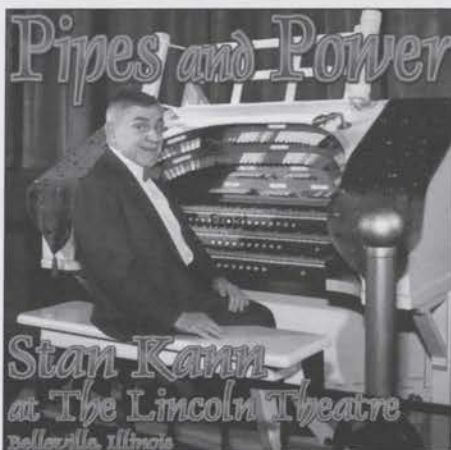
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and/or become performers themselves. As part of this philosophy, he travels to El Segundo each year to present a benefit performance at Old Town, to help it keep going under its nonprofit charter.

Dear Friends, if you have not yet been to Old Town and experienced this for yourself, you need to do so without further delay. Each weekend a vintage movie and short comedy are featured. Bill Field plays music on the Wurlitzer that was popular the year that evening's film was produced, followed by a sing-along accompanied on the organ. Throughout the year there are numerous live musical performances presented in a wide variety of musical styles ranging from Ragtime, to early Jazz, to Bluegrass. This is one place where the whole family can come to enjoy wholesome entertainment. See you there!

Dorsey Caldwell

LONDON & SOUTH OF ENGLAND

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

London, England.

Woking Leisure Centre

January 17, 2004

Organist John Atwell (AUS)

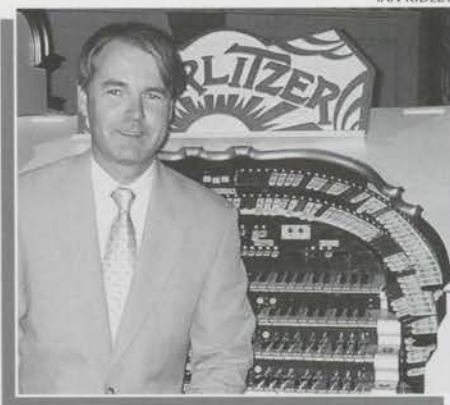
This concert, our first of 2004, certainly got our season off to a flying start. Our audience numbers were at full capacity and we were very fortunate to



John Atwell at the Woking Wurlitzer.

have as our organist John Atwell from Australia. For about 30 years now, there has been a select group of Australian theatre organists who have gained international recognition. John is certainly one of this group. He is much in demand for concerts not only at home, but also in the rest of the world. At present he is one the house organists at the Regent Theatre Melbourne, which houses the re-furbished 4/36 Wurlitzer from the Paramount in San Francisco. When he last visited Britain he was unable to fit a concert for us into his busy schedule, but he promised to play a single concert for our chapter alone, when he came over for a holiday in 2004. So it was with great pleasure that we were able to welcome his wife Joy to the U.K. on this occasion.

John got us off to a lively start with a well-known number from *Kiss Me Kate*



Iain Flitcroft plays the Kilburn State Wurlitzer.

and followed this up with a march. We then had some wonderful toe tapping music from Benny Goodman followed by a selection from the Rogers and Hart musical, *Babes in Arms*, consisting of four well-known numbers much appreciated by the audience. The first half continued with music from the pen of Marvin Hamlisch, a novelty piece by Stanley Wyllie, and a comprehensive selection from that well loved musical by Sigmund Romberg, *The Student Prince*. Switching to classical mode, we then had music from the *Royal Fireworks* by G.F. Handel. John then played a very unusual medley of Scottish tunes, which he had arranged after being inspired by a recording of 'The Scottish Fiddle Orchestra'. He certainly achieved, with his clever registrations, to somehow turn our Wurlitzer into a very realistic 'fiddle orchestra' for

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this very lively selection. This brought very appreciative applause. It was now time for the interval which John and Joy spent chatting to the members of the audience, and re-making some old acquaintances.

John started the second half with a lively march by Jim Riggs, and continued with more lovely music from the show *Singin' in the Rain*. We were then treated to a variety of music from composers as wide and various as Bach, Lennon & McCartney, and Tchaikowsky. Sadly, all too soon it was time to end our concert so after some thanks from the MC, John played an encore and brought a wonderful evening to a close. I have met many of the audience since, and this concert is still on their lips, and was certainly a great start to the chapter's year, and one to remember.

Kilburn State Theatre
February 1, 2004
Organist Iain Flitcroft.

A larger than normal audience assembled for our concert this afternoon, and they were not disappointed. Iain started off with his signature tune and went straight into a rousing march. We then had a long and comprehensive selection of music from the shows. As you can imagine these tunes are many people's favourites, and of course it went down really well with the audience. Practically every musical, old and new, must have



Len Rawle with the "Sidney Torch" Christie at Barry.

been represented in this selection. He then played a Robert Farnham march, which has special memories for him since he played it on the very first recording he made many years ago, on this very instrument at the State Kilburn.

We then had our usual interval after which Iain continued with a waltz medley and a march selection, both of these containing many popular favourites. He followed this with a dazzling overture, and then a musical journey through France, which included ballads of Edith Piaf and toe tapping numbers from *Moulin Rouge*.

All too soon it was time to end our concert, which Iain did with the demanded encore. Everyone agreed that we'd had a wonderful concert with a wide choice of music providing some-

thing for everyone's taste. All enjoyed a wonderful Sunday afternoon of theatre organ entertainment.

Memorial Theatre, Barry
February 22, 2004
Organist Len Rawle.

It was exactly one week short of 17 years since Len brought up the gold and cream Christie console for its very first concert in the Memorial Theatre. That was on St. David's Day, March 1, 1987. It was quite fitting that he should do this since he could be considered to be a 'local lad' having been born up in the Welsh valleys not far away. He has had a long association with this instrument known as 'The Sidney Torch Organ' as he was part of the team that removed it from the Regal in Edmonton, and transplanted it here in the years leading up to 1987. So it is no surprise therefore, that no one knows this instrument better than he does.

After bringing the console up to his well-known signature tune, he went straight into a selection of marches with a strong Welsh flavour. This was then contrasted with a selection of haunting romantic ballads, which included music from many famous American composers. We were then treated to an unusual number from the pen of George Wright, a piece that describes musically, all aspects of life in a quiet village—church bells, dogs barking etc.—and has a

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constant tune which runs under, and is played throughout only on the pedals. He concluded the first half with a comprehensive selection of 'Big Band' music, which included many popular favourites.

After the tea interval, which Len spent chatting to members of the audience, we started in lively style with a well-known Italian number. Then after playing a request for one of our technical team, he drifted straight into a long selection of Jolson numbers, which included a nice mix of ballads and numbers, which got the audience's feet tapping. The second half continued with a lively selection of Latin American music, finishing off with that 'finger flying' piece by Gustav Peter from Zirkus Renz, which was much appreciated by the audience. He finally brought the concert to close with a lovely selection of Jerome Kern favourites. After our MC had said his thanks, of course to Len, and then all those involved in the tuning of the organ, and running of the concerts, we ended, as usual, with an encore. Our Christie was in fine voice, and Len's unique knowledge of the organ was

amply demonstrated with some lovely sounds, which only he knows lurk inside this instrument. He certainly gave us a wonderful concert and a fine display of musicianship.

Ian Ridley

MANASOTA

Charles Pierson, President
941/924-0674

Sarasota, Florida. Organist, John McCall, from Moultrie, Georgia played a well-received program for the Manasota membership on January 18. John had attended a program played by his old friend Gene Hodges earlier in the season, and many ears perked up during 'open-console', when John played several songs. Apparently John enjoyed playing the Forker Wurlitzer, because he enthusiastically agreed to return and to present a program for the members. John put the 4/32 Forker Wurlitzer through its paces, showing off the beautiful tonal colors of the organ. His program was well chosen with sprightly tunes that were well known to the members. John clearly worked hard on his arrangements and

his enthusiasm and talent were very much appreciated. He charmed us musically and, of course, with his southern drawl. We hope that John will favor us with another visit.

On Sunday February 15, two incredible performers, David Harris (piano) and Jelani Eddington (organ) played to an audience of over 500. David played the 9-foot Steinway and Jelani played the 4/32 Wurlitzer. They brought the house down with their performances, each doing both solo and duet performances. To say the least, their CDs sold like hotcakes. The audience especially loved their well-arranged duets, and their program was superb. The images from color video cameras, focused on the hands of each performer, were projected on a large screen behind the organ console, and the audience was fascinated with the views of the artists. Jelani has just issued his new CD entitled *Sarasota Spectacular!*, which he recorded on the Forker Wurlitzer. The chapter is very proud of both Jelani and the Forker Wurlitzer. This CD is a must for your collection.

Jim Filsinger

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NEW YORK

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

New York, New York. The New York and the Garden State Chapters joined forces for a delightful successful "Mid-Winter Organ Crawl" on Sunday, February 8, visiting two venues, The Lafayette Theatre in Suffern, New York,

ALLAN FRANCE



Organist Dave Kopp at New York Chapter's Ben Hall Memorial 2/11 Wurlitzer in the Lafayette Theatre.

and The Middletown Paramount in Middletown, New York. The New York Chapter provided a charter bus to bring members from Long Island and New York City to the two theatres located north and west of the City. The first stop



Bernie Anderson at the Middletown Paramount 3/12 Wurlitzer, playing for the joint chapter Organ Crawl.

was at the newly restored Lafayette Theatre, home of NYTOS's 2/11 Ben Hall Memorial Wurlitzer. Our host at the Lafayette was former ATOS President, Nelson Page, who now operates the theatre as part of his Galaxy Movie Theatre Corporation. Nelson opened the morning session with a "spotlight" tour of the 1924 vintage theatre, one of the few remaining single screen movie houses still in existence. Nelson highlighted the many improvements and much of the restoration work that he and his staff have accomplished in the building since he took over the lease in the fall of 2002. NYTOS and GSTOS members then took their turns at 'open-console' and enjoyed morning refreshments. The session concluded with an excellent mini-concert played by former NYTOS Chairman, Dave Kopp, who serves as one of the house organists at the Lafayette.

Next we headed on to Middletown where the day's activities continued, featuring the NYTOS 3/12 Wurlitzer at Paramount Theatre. Opened in 1930 as a movie house, the Paramount is now owned by the City of Middletown and operates as a performing arts theatre. Organist and NYTOS Chairman Bernie Anderson put our Mighty Wurlitzer through its paces playing an excellent mini-concert. We opened this activity to the general public, and thanks to some promotion by the Paramount's management; nearly 200 people from the local community joined our members for an enjoyable afternoon of theatre organ music.

Following Bernie's min-concert, 17 members from the two chapters took a turn at the 'open-console', keeping the

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NYTOS member Christian Orlov takes his first-ever try at 'open-console', at the Middletown Paramount Wurlitzer.

music going well into the evening. As we left the Paramount, it was obvious that members and non-members alike had a great day.

Our special thanks go to Nelson Page, and to Middletown Paramount Director Maria Bruni, for opening their theatres to us. Thanks also to Dave Kopp, Bernie Anderson, Greg Klingler, Tom Stehle, Mike O'Brien, Bob Miloche, Lowell Sanders, Jack Stone, and Jesse Kohl for their part in helping to make our "Mid-Winter Organ Crawl" such a successful event.

The NYTOS Board of Directors met on January 31 to elect officers and plan programs and activities for the coming year. Serving as officers for 2004 are Bernie Anderson, Chairman, Larry Hazard, Vice-Chairman, Tom Stehle, Secretary, and Bob Welch, Treasurer.

Tom Stehle

NORTH TEXAS

Earl McDonald, President, 214/348-4436
Olemac7456@aol.com

Dallas/Ft. Worth, Texas. This has been a very busy and important period for the North Texas chapter! After many months of frustration with the management of the Lakewood theatre, home of our chapter's Robert-Morton organ for about eight years, we finally had to resort to legal action to reaffirm claim to our organ and gain access to the theatre in



Danny Ray played for North Texas Chapter's February meeting.

order to remove it from the Lakewood. With only a few days to carry this out, we mustered all the necessary help from chapter members and other friends and carefully removed the organ from the theatre. It was moved into shop space where we can make some repairs and then put it into storage until we find a suitable new venue for the Robert-Morton. In the interim, the venue committee has been actively seeking out and meeting with planners in several potential buildings. Their diligence has resulted in getting an agreement for our placing a chapter organ into a county courthouse building that is being converted into a multi-use community facility including a small auditorium. Current planning is for completion of this restoration by 2005. Though too small for our Lakewood Robert-Morton, we have another organ suitable for this venue that can be made ready. A couple of other situations are being worked on that will provide additional venues for Chapter organ activities.

We gratefully accepted the invitation of Bill and Jean Hanson to hold our February chapter meeting in their home. This meeting included election of officers but notably a concert program by Danny Ray. Mr. Ray is a composer, arranger, church organist and a noted theatre organist. Danny "cut his eye teeth" playing the big Wurlitzer theatre organ in the Fort Worth Casa Manana Theatre. He has since then played all of



Easy does it. The Robert-Morton console is carefully hoisted from watery pit, during the removal of the organ from the Lakewood Theatre.

the theatre pipe organs in the area. Danny is also a member of the prestigious Turtle Creek Chorale where he sings, arranges music and composes special music whenever needed. His theatre organ concerts are always a most enjoyable experience and we always look forward to his programs.

In this instance, he was playing the Hanson's Allen 319 George Wright Signature Organ. When Danny was introduced, he quickly slid onto the bench and immediately began the opening strains of his medley of songs from *Paint Your Wagon*. His program was billed as "The Wild Wild West," and all of his selections were reminiscent of this billing. After one thrilling rendition after another, Danny introduced George "Whistler" Jageman a member of his church choir who not only sings tenor in the choir, but also is an accomplished whistler. His whistling performance, accompanied by Danny on the organ included western songs. Danny made this Allen sing like theatre pipes, and in his talented hands the experience was complete and thrilling.

Irving Light

OHIO VALLEY

Joseph L. Hollmann, President,
513/729-0786, jhollmann@fuse.net

Cincinnati, Ohio. The Ohio Valley continues to search for a suitable home for the Chapter Albee Wurlitzer. It has been four years since we were forced to vacate our home, which was the Emery Theatre in downtown Cincinnati. Since then, several sites were considered for the new home. None materialized due to budget situations and other concerns.

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However, another prospect has been presented to the Chapter. This is Memorial Hall in downtown Cincinnati and is located to the left of the famous Music Hall, home of the Cincinnati Symphony Orchestra. Memorial Hall is owned by Hamilton County and was built in 1908 as a testimonial to the Civil War effort. There is a 700-seat concert hall on the second floor, which was beautifully refurbished by the Cincinnati Preservation Association. In addition to this, The Classical Music Hall of Fame is to relocate from its downtown site to the Memorial Hall. Memorial Hall offers possibilities that none of the previous sites could. It will be in a public building that will have all sorts of programs and concerts, not to mention all the visitors to the Classical Music Hall of Fame. Cincinnati lacks historic theatres due to many of them being torn down in the 1970's, a sad mistake. Memorial Hall possesses all the nice, old world craftsmanship and is simply beautiful. This project is in the early stages, so there will be more to follow.

Joseph L. Hollmann

ORANGE COUNTY

Ed Bridgeford, Chairman, 714/529-5594

Fullerton, California. Our January 18 Wurlitzer Weekend V concert featured both the soaring ballads and the jazzy sounds of Dan Bellomy. Matt Johnson, a

RANDY-PHOTO



Dan Bellomy at console, and Matt Johnson on drums, during WW V performance at Plummer Auditorium.

first class musician who previously appeared at Plummer with Jack Bethard's band, accompanied Dan on drums. Wurlitzer Weekend, including the final concert at Plummer, was a success with many attendees traveling to six different venues in the LA and Orange County area.

As part of our support for Plummer

Auditorium, in addition to organ maintenance and improvements, we sometimes give attention to other needs. In the past we have repaired and improved the operation of the clock tower and installed LED floor lights to enhance both appearance and guest safety. Our latest contribution was to replace the curtains in front of the orchestra lift, which were looking raggedy indeed. Projects such as these are much appreciated by the Fullerton Joint Union High School District, with whom we partner in support of the Plummer Wurlitzer pipe organ. Continued good relations will ensure our ability in future years to bring the wondrous sounds of theatre organ to our membership and to the local community.

Bob Trousdale is continuing the project of creating a complete set of replacement circuit boards for the organ as well as replacing existing boards that lack gold plated edge connectors, which will improve their reliability of performance. Bob described the cleaning process that removed contamination from each board and the chemicals he used sounded pretty scary. Hope your gas mask is handy, Bob.

Randy Bergum is planning a complete refurbishment of the accompaniment keyboard starting immediately after our June concert. He hopes to recruit a number of people to help on various aspects of this work.

Upcoming concerts include Chris Gorsuch and Russ Peck on April 4, and Chris Elliott will accompany a feature length silent movie June 20.

Jim Merry

PIKES PEAK

Dave Weesner, President,
719/632-9539
dnwdwa@aol.com

Colorado Springs, Colorado.

The Pikes Peak Chapter met at the home of Janet and Jim Kramer on February 15. Music was presented by PPATOS resident organist Bob Lillie on the 317EX Allen 17-rank equivalent, its bass section augmented with two 16-foot folded horns. After refreshments, 'open-console' featured Dave Weesner and Jim Kramer. The neighborhood was so filled with music, that even the neighbors dropped in to enjoy the musical sounds.

The Pikes Peak chapter is making plans for a very special summer. This is the 10th anniversary of the "Sack Lunch Serenade" programs at the Historic City Auditorium, in downtown Colorado Springs. The 3/8 Wurlitzer is the preserved organ from the Burns/Chief Theatre. The theatre was demolished in the '70s, the organ given to the city, and then installed by the chapter in the City Auditorium.

The "Sack Lunch Serenade" programs began ten years ago as an admission-free noontime concert. Over the years it has provided a relaxing lunch hour, for downtown workers and city residents to enjoy theatre pipe organ music. Attendance averages 300 each week. The music is provided by resident organists Bob Lillie and Tom O'Boyle, and guest artists. This year the weekly concerts will be each Thursday at noon, beginning the first Thursday of May and continuing thru the Thursday after

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Labor Day. If you are in Colorado Springs this summer, please stop by and be our guest. We will be happy to share this special event.

Owanah Wick

THE RIVER CITY

President, Bob Markworth
402/573-9071

Omaha, Nebraska. Shirley and Paul Kanka hosted our January 18 chapter meeting at their North Omaha home, which boasts a Lowrey Promenade Organ. For a welcome change, the weatherman cooperated (Omaha was "between snowstorms"), and we had a very good turnout. President Bob Markworth chaired a short business meeting, with Paul Kanka offering his Treasurer's report. Vice President Jeanne Mehuron introduced member Naomi Emmack, our guest artist for the afternoon. As a young girl, when Naomi's sisters took piano lessons, Naomi did so well playing those lessons that the piano teacher advised her Mom, "Naomi doesn't need piano lessons!" Naomi progressed from piano, to accordion in high school, and then to electronic organ. Naomi's delightful pro-



Naomi Emmack at the console of Kanka's Lowrey.

gram included hymns, patriotic songs, and tunes with a country-western flavor. 'Open-console' followed, with several members taking their turn at the console. Sandy Anderson, a new chapter member, treated us to a "tour" of the Lowrey's voices. Sandy admitted that he previously had sold Lowrey organs, and his familiarity with this model made for an excellent demonstration. We thank Shirley and Paul Kanka for their generous hospitality.

On the day after Valentine's Day, our



Greg Johnson and Jeanne Mehuron entertained with piano and organ at Masonic Manor.

meeting was held at the Masonic Manor, a 22-story apartment building in Central Omaha. The Manor's spacious lounge includes a grand piano and a Conn "Marquee" two-manual theatre organ. Once again, the weatherman cooperated, and we had 60 members and guests in attendance. Bob Markworth conducted the short business meeting, which included the Treasurer's report by Paul Kanka. Our guest artists for the afternoon were Greg Johnson (on piano) and Jeanne Mehuron (at the organ). This 'Dynamic Duo' offered a toe-tapping concert of old favorites, especially tailored to the occasion. If a popular song's lyrics included "Love," "Heart," "Sweetheart," "Valentine," or even "Gigolo," it was in their playlist. Some 30 tunes later, we can honestly say, "Love was in the air!" Before 'open-console' commenced, organist Pat Hamilton made a cameo appearance on the Conn. We especially thank the Masonic Manor and member Jo Johnson, for hosting this meeting.

With sadness we report the death of long-time River City Chapter member, Virginia Reineke, on February 5. Virginia served as our Secretary from 1986 through 1989. Virginia is survived by loving family members and a host of friends.

Again, during the "2003 Holiday Lights Festival," a downtown Omaha family celebration spanning Thanksgiving through New Years, Greg Johnson was present *one entire Sunday afternoon* at the Rose Theatre, providing live Wurlitzer pipe organ music for the visitors. This is an excellent way to introduce newcomers to the treasures of the theatre pipe organ.

Tom Jeffery

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Owanah Wick, President, 719/488-9469
dowick@prodigy.net

Denver, Colorado. Everyone was a musician, at the January Chapter Social on Sunday January 18. Approximately 60 members and friends gathered at Holiday Hills, and everyone was wearing their new RMCATOS name badges, that were a big hit and which made it much easier to know who was who. (in case, for some reason, one didn't remember a familiar face or was meeting a new one!) The theme was "Everyone's A Musician" and under the enthusiastic direction of Lee Shaw, everyone got into the act. The event included solos, duets, quartets, and quintets, combining piano and organ plus rhythm instruments. Hand chimes and music were distributed to all in the audience and, with a little direction, the group was able to produce a recognizable rendition of several old standard sing-along tunes. After the refreshment break we had a very pleasant surprise. Beverly Bucci, (a guest of member Alvin Anderson) gave *George* a musical workout. *George* is the Allen George Wright Digital house organ at Holiday Hills Ballroom. Then Bob Castle (at *George*) and new member Jim Calm (at the piano) hosted "Stump the Band" (the audience stumped them only



Doc Fergy and Kevin Utter at Chapter Social.

twice) and "Stump the Audience" (Bob and Jim were able to stump the audience a couple of times.) The afternoon closed with all participating in "The Concerto for Theatre Organ and Zipper."

February 22 found approximately 175 members and guests assembling to hear Kevin Utter and Doc (Dr. Harry Ferguson) do a marvelous musical collaboration at the Holiday Hills Ballroom . . . with Kevin playing *George*, and Doc Ferguson playing a number of different saxophones, and Jaylee (Kevin's seeing-eye dog) playing the "rests." Everyone agreed that it was such fun to see two fine musicians having a ball playing fun music. Refreshments, provided by Eve Hartwell and her assistants, were served and that gave everyone an opportunity to greet our two very talented members. At the end of their presentation, a number of

members lined up to take the opportunity to play *George*, and/or just to learn more about this wonderful instrument. We were also pleased to gain six new members that afternoon. We believe the quality of our socials, concerts, and artists, has been instrumental in the continuing increase in our membership.

Coming Events

March 14—Club Social at Holiday Hills with Bob Castle "Learn, Listen And Like It"

March 18—Holiday Hills "Jim Calm Goes Irish"

April 18—Paramount Theatre "Dave Wickerham Concert: "Footloose"

May 16—2pm Club Social Holiday Hills Ballroom "Musical Story" w/Don Story

Aug 8—2pm Paramount Theatre, Denver, Patti Simon and Dick Kroeckel "Amica Convention" Tickets: \$10 adults, \$5 students

Priscilla Arthur

SIERRA

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

Sacramento, California. Kevin King opened our 2004 concert series on the Chapter's George Seaver Memorial 3/15 Wurlitzer in January. Kevin owns and plays the 3/18 Wurlitzer in the Grand

CONTINUED ON PAGE 74

SAMPLE

Theatre Organ Sampler on the ATOS Web Site

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

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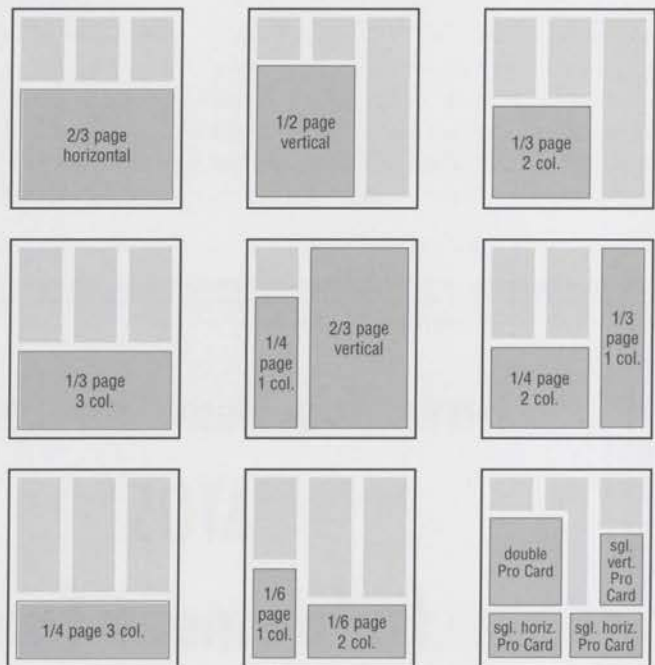
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CHAPTER NEWS

CONTINUED FROM PAGE 71

Lake Theatre in Oakland, CA. He also plays at the Bella Roma Pizza Parlor in Martinez on Sunday nights. Kevin's selections were mostly upbeat, and frequently up-tempo, which worked well in the very dry Fair Oaks Club House environment. However, he still was able to obtain lush sounds when he played ballads. The rather small audience was treated to a fine concert.

The Bay Area also provided the artist for our February concert, Dean Cook. Dean's primary engagement is at Angelino's in San Jose where he plays three nights each week. He also plays at other venues in the Bay Area. Dean entertained us with a wide variety of television show themes and pizza parlor tunes, many with unique registrations, on our George Seaver Memorial Wurlitzer. He magnificently finished his concert with a medley of the themes from *The Magnificent Seven* and *High Chaparral*. We all enjoyed Dean's fine performance.

Each year several museums in the Sacramento area have a day when admission is free. This year, Sierra Chapter members Dave Rietz and Dave Sauer alternated playing a couple of tunes every 10 minutes on the Dale Mendenhall Memorial Wurlitzer installed in Sacramento's Towe Auto Museum.

Other Chapter members handed out literature about ATOS, the Chapter, and future organ events at Towe. More than 2200 people were entertained by the theatre pipe organ.

Pete McCluer

SOONER STATE

Vernon Jackson, President
918/493-2365

Tulsa, Oklahoma. Sooner State's January meeting was another one that was truly fantastic! Our member, Dick Deaver, accompanied a genuine Oklahoma-made silent film, *The Passing Of The Oklahoma Outlaw*, on our 3/13 Robert-Morton at Tulsa Technology Center's Broken Arrow Campus. To open the program however, we all stood up to sing our National Anthem, with Carolyn Craft on the bench. Then Dick took over, and started by playing a couple of his favorite tunes.

Then the movie began! Dick explained that The Eagle Film Company had filmed it in 1916, in Chandler, Oklahoma, by Lawman William "Bill" Tilghman, who wanted to portray outlaws as something other than the glamorous persons shown in movies of that day. The film was a series of individual episodes about the capture of various outlaws, from the late 1800s to the early 1900s, and had lots of scenes of gunfire, fighting, and horseback riding. There

was even one scene where one of the ladies was being courted by an outlaw, in her parlor, and she was shown playing a reed organ. The fact that you had to remember to listen to the music was, as always, the true measure of the accompanist's expertise. Dick said that most of what he played was, "all made up" by him, but there were snatches of some familiarly tunes as well. He also had challenged us to notice two scenes that had "hat episodes" in them—which he explained at the end. The one thing we also noticed was that there was a bit of a problem with the hats: they were all the same color, so it was kind of hard to tell the good guys from the bad guys! But the program was delightful, and we had about 200 persons present in the audience, which may have been a record for us! Six persons then played for 'open-console', which is always fun to listen to.

We returned to Tulsa Technology Center for our February meeting, for another delightful performance of music on our Robert-Morton. We opened the evening with what is becoming a tradition with us: an inspired singing of the National Anthem, with Carolyn Craft playing the accompaniment. The program began with Joyce Hatchett at the organ. Since Valentine's Day had just passed, she told us she would play some "love songs," which she did beautifully. Some were bright and perky, and some were slow and sedate! The latter part of her program was "The Classic American Love Story Series," and began with some "boy meets girl" songs, continued through some courtship numbers, and ended up with two wedding marches, and a celebration-type song! She then played a gospel selection. It was truly delightful!

Phil Judkins was our second artist of the evening, and he began with a rousing opener. He followed with a "traveling tour" kind of program, taking us from, "some places in the United States" all the way to Paris. He finished up with some "Tulsa memory" selections. His music was also truly delightful! There wasn't time for 'open-console', so our meeting ended at that point. And the Dorothy-and-Lee-Smith Mostly-Wurlitzer Home Installation now includes a working Crescendo Pedal, which controls 40 stops! The project is proceeding beautifully, and it still sounds wonderful!

Dorothy Smith ♪

Have You Remembered the
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Milwaukee – And More 2004!



The Dairyland Chapter is proud to host the 49th Annual Convention of the American Theatre Organ Society.

This convention, scheduled over the 4th of July weekend, offers opportunities to see one of the nation's most spectacular firework displays on Saturday evening, July 3!

Featuring theatre organs installed in original movie palaces is a plus for our convention. Hearing a theatre organ in a theatre environment . . . well, it's a sound that just cannot be duplicated anywhere!

Additionally, this convention is featuring concerts on two new, never heard before, digital instruments . . . The 5-manual Walker organ just recently completed for Rob Richards, and also the new 5-manual Allen organ. Both of these organs will be heard in great acoustical environments, creating the "in-theatre" sound! Attending the Preglow event at Fred Hermes' residence, featuring his 5/32 Wurlitzer, will make this a first . . . a convention with *three* five-manual instruments!

The Preglow events beginning on July 1 provide choices of four locations with four different instruments. Because of timing and distance, one will have to attend both Thursday, July 1 and Friday, July 2 Preglows to hear all four organs. If you attended the Milwaukee 2000 convention preglows, you probably have heard two of the

preglow instruments. I mention this to help you decide. If you can only arrive on Friday, for example, you might then take the 'northern' Preglow events, which are in new locations.

The 'northern' Preglows include the newly installed 3/12 Kimball, in the restored Sheboygan Theatre in Sheboygan, Wisconsin. This beautifully restored 1928 Spanish atmospheric theatre has to be seen in person! Featuring organist Brett Valiant, at the powerful Kimball organ, it will be an event that you will not want to miss. This, again, is one of two preglow events that are about an hours drive north of the city of Milwaukee. From the theatre, there is a short bus trip to a buffet luncheon, served in the Milhome Supper Club.

After lunch, we will continue on to the country home installation of Gary Bieck. The artist for this event is Dave Wickerham, and you will hear a wonderful 3/14 Wurlitzer in a home music room that has great acoustics and presence. This music room addition has windows on three sides, showing some wonderful Wisconsin countryside vistas, as well as the Bieck's beautiful perennial garden.

Back in Milwaukee, the other two Preglows include the 3/27 Wurlitzer/Kimball organ at the Organ Piper Music Palace. Resident organist Ron Reseigh knows this instrument



The beautiful Sheboygan Theatre



Bieck's 3/14 Wurlitzer



Sheboygan
3/12 Kimball

Organ Piper Music Palace



well, and is a master of registration. Ron's program, in a 'concert atmosphere', will delight the audience. And, while at the Organ Piper, a pizza luncheon will be included, before leaving and heading for the home of Fred Hermes.

One of the original members of ATOS, Fred Hermes and his famous 5/32 Wurlitzer are legendary in the theatre organ world. Although Fred's organ was included in the 2000 Preglow . . . this time there is a surprise in store for everyone! Fred began his "labor of love" with the installation of his organ back in 1956. The ranch style home was designed for this very instrument. After completion of the organ installation, Fred continued by adding real plaster artifacts from demolished theatres. Since 2000, this has been totally completed, and painted! Complete with small balcony, Fred's installation has a true 'theatre feel' to it. Come, see, and hear this magnificent instrument played by Kay MacAbee.

FRIDAY EVENING

The 2004 convention opens at the downtown Riverside Theatre. The flagship instrument of the Dairyland Theatre Organ Society is the 3/14 Wurlitzer at the Riverside The-

atre. This organ has been maintained by DTOS since 1980, and in 1986 it was donated to the Dairyland chapter. Quoting from 1986, "indeed the Riverside Wurlitzer is part of an elite group of original pipe organ installations in historic theatres in the entire country." The opening concert artist is Ron Rhode, and this will be the first concert for Ron on the Riverside Wurlitzer. Arrive early, and admire the understated elegance of the French-style 2,500-seat former Orpheum circuit movie palace.

For the die-hards in the group, after the concert continue on to the Organ Piper Music Palace for a late night jam session. Of course food and liquid refreshments will be available, if you have not had time for dinner beforehand.

SATURDAY

The wonderful 3/39 Kimball organ, reinstalled in the beautiful Oriental Theatre is featured on Saturday morning, with a 10:00 am concert by Clark Wilson. Clark, a founding member of the Kimball Theatre Organ Society, has been the mentor and consultant for this instrument. Clark's program will include a recreation of a live radio broadcast, similar to his "Upstairs, Downstairs" recording.

Organ Piper 3/27 Wurlitzer-Kimball



Hermes' 5/32 Wurlitzer

Welcome to the Riverside



*Oriental Theatre
Kimball*



The Kimball organ was originally installed in downtown Milwaukee at the Warner Theatre. (The building is still standing intact, but no longer operating as a movie theatre, having been “mothballed” in 1995.) Renamed the Grand Theatre, you will pass the building on the walk from the hotel to the Riverside Theatre. There are still ongoing plans that may see that theatre again restored—and undoubtedly another theatre organ may go back there.

Saturday afternoon will be the debut concert for the 5-manual Allen organ. Because of scheduling conflicts with the Renaissance Center, the Allen will be heard at the former Grand Avenue Congregational Church. This historic church from 1880 is located just a short distance west of the convention hotel, on Wisconsin Avenue. With declining membership, the building was sold for \$1 to the Irish Cultural and Heritage Center, and has now become a very active headquarters for this community group. From concerts to fund-raising events, this building has become very popular in the Milwaukee cultural scene. The Allen organ will be on the stage, right in front of the very impressive organ façade of the original Kimball organ installed in the building. While we do not know if Dwight Beacham or Walt Strony have planned to include the use of

the Kimball organ with the Allen, but one will certainly be aware of its presence in the room! Artist for the program will be Dwight Beacham.

Returning to the hotel, we have left Saturday evening “open”. The Milwaukee lakefront features their 9 p.m. fireworks display, again one of the finest to be seen in the nation. There are shuttle busses that will take you from the hotel to the lakefront area.

SUNDAY

On Sunday morning there are optional meetings, including seminars and the membership forum. There is one concert scheduled for Sunday, the debut of the 5-manual Rob Richards Walker organ in the afternoon. The concert will be held in Bader Concert Hall, in the Zelazo (Peck) Center. This building was a former Jewish synagogue, and has stunning architectural elements. The building, recently purchased by the University of Wisconsin-Milwaukee, is directly across the street from their campus.

The day concludes with the Awards Ceremony in the ballroom of the hotel. Unlike some past conventions, this will not be a dinner, but deserts and coffee will be served,



Irish Cultural & Heritage Center



Oriental Theatre



Milwaukee Riverwalk



Hilton
Hotel
Ballroom

along with a cash bar. The cost of this event is included in the registration fee. This evening, live entertainment will be provided in the ballroom by one of Milwaukee's top Dixieland bands . . . The "New South Rampart Street Paraders Band" will be featured.

M ONDAY

Returning to the Oriental Theatre and the Mighty Kimball, we look forward to hearing the amazing Simon Gledhill. After the morning program, we will return to the hotel for lunch. This is a departure from the original schedule in the Jan/Feb issue, because of the change of venue for the Allen organ, which was mentioned previously.

Monday afternoon will take us back to the Irish Cultural and Heritage Center to hear Walt Strony perform on the 5-manual Allen organ. This artist and instrument should be an electrifying concert.

Monday evening will be exciting, featuring the Young Artists Competitors, and Ron Reseigh! (This evening's location—To Be Announced)

T UESDAY

Wrapping up the convention on Tuesday, there will be a star-studded day of events, including three artists and

three different instruments! Featured on the new 5-manual Walker in the Bader Concert Hall is Jelani Eddington. This is a morning program, and afterward we'll travel back to the hotel for lunch.

Tuesday afternoon we will return to the final Oriental Theatre concert, with a 'surprise' well-known artist. The 'cameo' artist for this event will be a pleasant surprise for all . . . one of the finest and well-known theatre organists in the theatre organ concert circuit. This artist will be well worth the anticipation!

We will have sonic moving experience when the convention concludes Tuesday evening at the Riverside Theatre, featuring Richard Hills. Richard has been named organist at Westminster-Abbey, in London, and we are pleased to have him play the final concert for a wonderful convention in Milwaukee!

W EDNESDAY

The afterglow event is the trip to the famous Wisconsin Dells. Activities include touring the area, wonderful food, and the famous Tommy Bartlett Water Show. Be sure to plan ahead, and include Wednesday in your convention/vacation schedule!





Bader Hall—Peck Center



Bader Concert Hall—Zelazo (Peck) Center



Oriental
Theatre—
'Guards'



Riverside 3/14 Wurlitzer

Be sure to join us for
Milwaukee—And More 2004!



“Milwaukee and More in 2004”

Convention 2004 Time Table

	MORNING	AFTERNOON	EVENING
Wednesday, June 30		Registration, 4:00 p.m.—9:00 p.m. Hilton Hotel Registration Desk	Registration, 4:00 p.m.—9:00 p.m. Hilton Hotel Registration Desk
Thursday, July 1	Registration, 8:00 a.m.—9:00 p.m. Hilton Hotel Registration Desk Preglow #1: Sheboygan Theatre Gary Bieck Residence Artists: BRETT VALLIANT at Sheboygan Theatre DAVE WICKERHAM at Bieck Residence Annual ATOS Board Meeting, All Day Hilton Hotel, Mitchell Room	Preglow #2: Organ Piper & Hermes Residence Artists: RON RESEIGH at Organ Piper KAY McABEE at Fred Hermes Residence	
Friday, July 2	Registration 8:00 a.m.—9:00 p.m. Hilton Hotel Registration Continue Preglows from Thursday	Continue Preglows from Thursday	No-Host Cocktail Party, 5:00 p.m.—7:00 p.m. Concert, 8:00 p.m., Riverside Theatre Artist: RON RHODE Following Riverside, Late Night Jam Session at Organ Piper Music Palace, 11:00 p.m.—1:00 a.m. (Limit—200 People)
Saturday, July 3	Concert, 10:00 a.m., Oriental Theatre Artist: CLARK WILSON	ATOS Annual Meeting, 2:00 p.m., Irish Center Concert, 3:30 p.m., Irish Center Artist: DWIGHT BEACHAM Busses Return to Hotel, 5:00 p.m.	Night Jam Session, 9:00 p.m.—12:30 a.m. Organ Piper Music Palace (Staggered Bus Departures)
Sunday, July 4	Membership Forum, 9:00 a.m.—10:00 a.m. Hilton Hotel Choose One to Attend: Technical Seminar #1, #2, #3 10:15 a.m.—11:30 a.m., Hilton Hotel	Concert & Los Angeles Preview 1:30 p.m., Peck Center Artist: ROB RICHARDS ETONES Meeting 4:30 p.m.—5:30 p.m., Hilton Hotel	Awards Ceremony, 8:00 p.m., Hilton Hotel With Dessert Bar and North Rampart St. Paraders Dixieland Band
Monday, July 5	Concert, 10:00 a.m., Oriental Theatre Artist: SIMON GLEDHILL	Concert, 1:30 p.m., Irish Center Artist: WALTER STRONY	Young Organist Competition & Concert, 8:00 p.m. Location To Be Announced Number of Entries Dependent Artist: RON RESEIGH
Tuesday, July 6	Concert, 9:00 a.m., Peck Center Artist: JELANI EDDINGTON	Concert, 1:30 p.m., Oriental Theatre Artist: SURPRISE ARTIST	Closing Concert, 8:00 p.m., Riverside Theatre Artist: RICHARD HILLS
Wednesday, July 7	Afterglow Morning Departure, Evening Return Wisconsin Dells Duck Ride, Paul Bunyan Meal, Tommy Bartlett Show		

TWELFTH ANNIVERSARY GALA

2004

Concert For Life



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1:00 p.m. both days
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