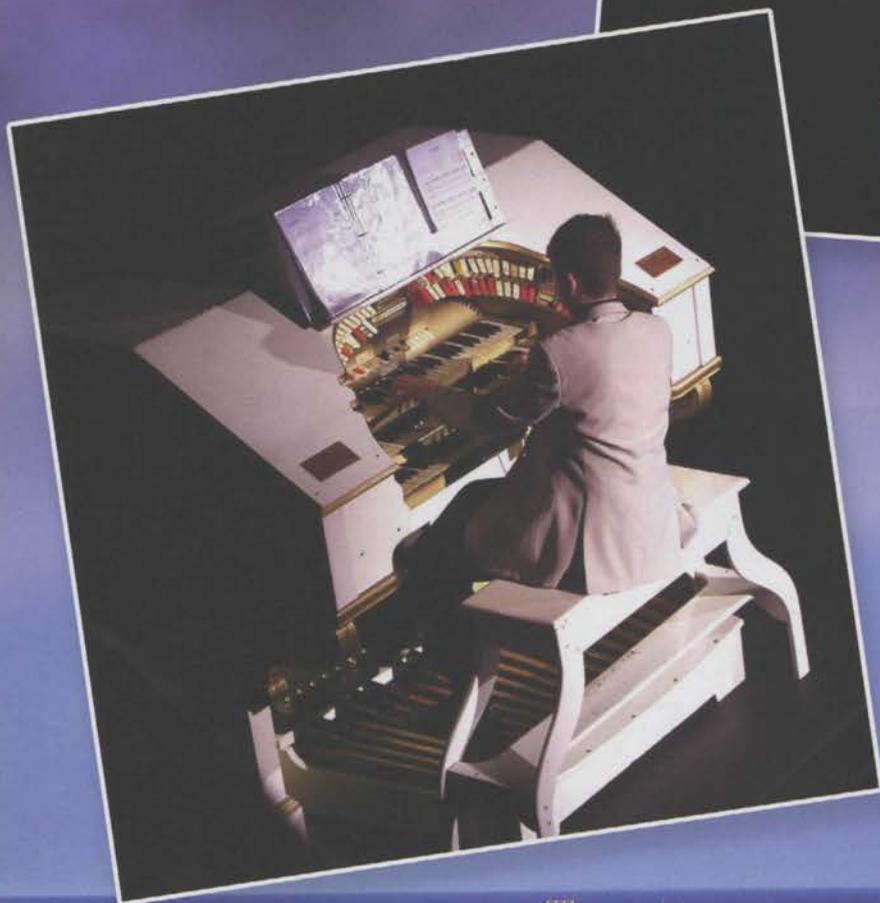


# Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

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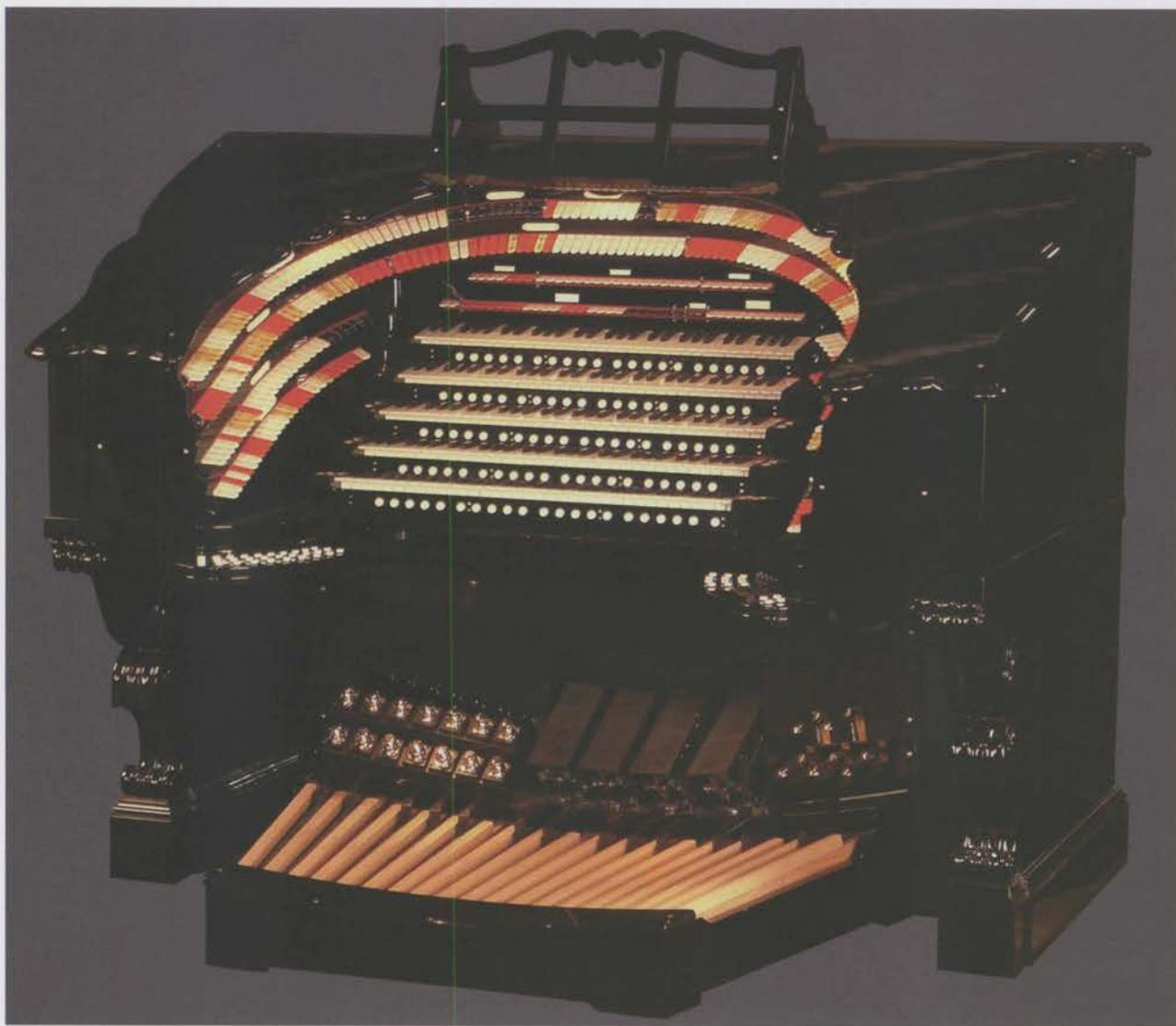
2004 ATOS  
Convention Issue

November/December 2004



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www.atos.org

November/December 2004 • Volume 46, Number 6

PRESIDENT: Gus Franklin

EDITOR: Dale Baker

EXECUTIVE SECRETARY: Michael Fellenzer

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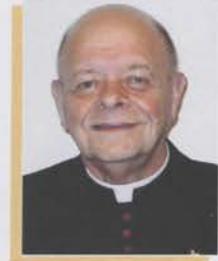
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THEATRE ORGAN (ISSN 0040-5531) is published bimonthly by the American Theatre Organ Society, Inc., 5 Third Street, Suite 724, San Francisco, CA 94103-3200. Periodicals Postage Paid at San Francisco, CA and at additional mailing offices. Annual subscription of \$33.00 paid from members' dues. POSTMASTER: Send address changes to Theatre Organ, c/o ATOS Membership Office, P.O. Box 30525, Indianapolis, IN 46230-0525.

## President's Message



It's a first! Complete information—over sixty pages of it—about essentially every ATOS-sponsored annual program, award, competition, scholarship, and grant, as well as other significant items, has been sent to the President and Secretary of every local Chapter in one mass mailing. Additionally, we plan to have much of the information from this mass mailing posted on our website soon. We are, indeed, grateful to our Secretary, Jack Moelmann, for his collecting, reproducing, collating, packaging and mailing all of that material. Such an effort was far above and beyond the call of duty; it is certainly not in his job description!

Previously this type of information was sent piecemeal, on a program-by-program basis, at various times to local Chapter officers by the Committee Chair responsible for it. These individual mailings were often all too easily misplaced or disregarded or even inadvertently discarded. By having all pertinent information in one package at one time in the hands of your local Chapter officers and having everyone aware of that fact, we hope to encourage greater participation in these various programs by all members, either directly or indirectly, by encouraging and/or sponsoring other appropriate participants. Of course, timely announcements regarding all of these programs will continue to appear in this journal, THEATRE ORGAN.

Possibly it's another first, at least at the college level! We are duly proud of our Youth Representative to the Board of Directors, Michael Cierski, who nearly single handedly secured and brought together the resources necessary to produce a two-part program presenting the theatre organ to college students and others at the Kindig Performing Arts Center at South Suburban College in South Holland, Illinois, his most recent alma mater. He had none other than Jelani Eddington there to present a lecture-demonstration at noon and a concert program in the evening, each including a short silent movie. Additionally, Mike secured the help of Jim Patak and the Joliet Area Chapter who provided refreshments and made an impressive display of items from the ATOS Archives and that of Lee Maloney of The Beautiful Sound in Countryside, Illinois, who provided the theatre organ for the occasion, in addition to numerous faculty and staff members, to make it all possible. It is to be noted that everything was donated; there was no cost for the event. Having recently returned from it, I can personally testify that this program was outstanding in every way. I trust some of our Chapters will seriously consider producing similar programs. There is absolutely no reason that our Schools Program cannot be broadened in scope to include college level presentations. Please just ask us.

Also, I personally wish to thank President Barbara Mignery and the Yuma Chapter of ATOS for a gift which makes possible an additional \$1,000 scholarship to be awarded to some deserving young theatre organ student each year for the next five years. This gift was received after the materials concerning our scholarship program were produced for inclusion in the mass mailing. Hence for 2005, we will be able to award six \$750 and two (not just one) \$1,000 scholarships.

Are you getting a bit excited? I am! In less than a year, next July 1–5, we'll be gathered in Pasadena to celebrate the 50th Anniversary of ATOS. Our host Chapter, Los Angeles, is working diligently to see that it is truly a gala Annual Convention. Your calendar is marked and you're beginning to make plans, right? Certainly you don't want to miss this milestone event.

Gus

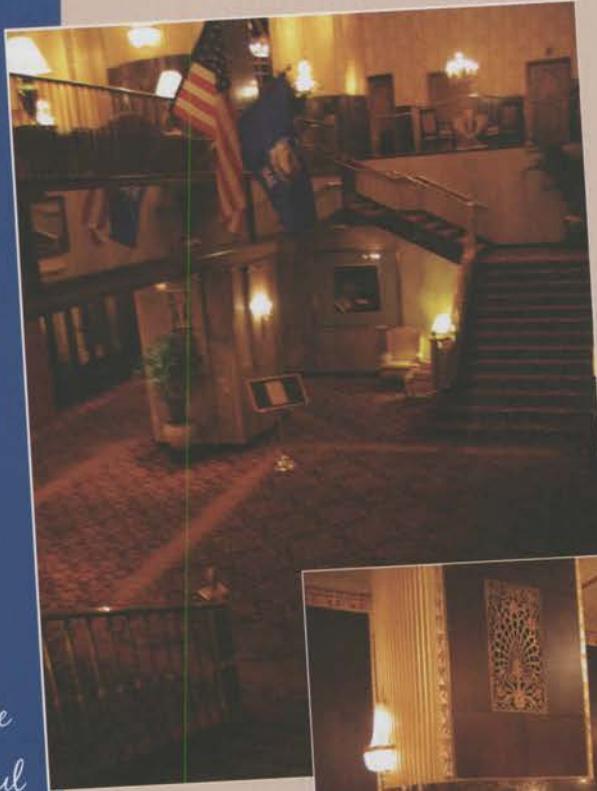
# MILWAUKEE and MORE in 2004 49th Annual ATOS Convention

## PostScript

Allan France and Jody Baker

Looking back at the 2004 ATOS Annual Convention, we preface our PostScript with several thoughts...

The Milwaukee area was a nice friendly place to have our Annual Convention. We enjoyed unique and beautiful venues, with a variety of equally beautiful and exciting instruments. Our hosts provided an opportunity for us to gather and visit with a great group of happy, enthusiastic ATOS members, and to hear a series of concerts by exceptionally talented artists...and they gave us wonderful music!!



HQ Hotel  
Hilton Milwaukee Center



# Preglows

# July 1 & 2

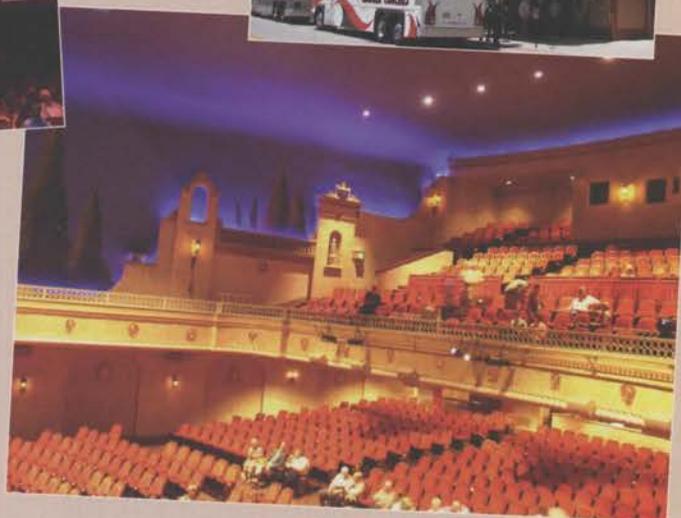


*Sheboygan Theatre*

## Brett Valliant Concert Sheboygan Theatre

The Sheboygan Theatre is an impressive restoration of a 1928 Spanish Colonial Revival theatre. The 3/12 Kimball was complemented by the theatre's acoustics. This was the first, and hopefully not the last, presentation of this venue to an ATOS Convention.

The early hour for any concert seems to be a challenge to both the artist and the audience, but both were up for this one . . . Brett gave a great concert. His program included medleys of hits from the 60's, and a wonderful version of "McArthur's Park," which left us all breathless. Brett entertained us with up-beat lighthearted selections, classics, and patriotic renditions. Brett presented his musically packed concert with professional stage presence and great music. Terrific job Brett!



*Brett Valliant*

# Organ Piper Music Palace

## Friday & Saturday July 1 & 2



Ron Reseigh

Organ Piper Music Palace and the 3/27 Kimball-Wurlitzer owned by Dairyland President and Convention Co-Chairman Gary Hanson, was a special treat. Organ Piper is one of the few remaining pizza restaurants, but a successful one that has good music and good food! It was defiantly worth the trip! When walking into the restaurant, one imagines being in a wooden toyshop with all sorts of musical instruments exposed above your head, but the specialty of this shop are, "The Ducks". It is a unique experience to watch adorable little mallards quack their way through "Do-Re-Me" from the *Sound Of Music*.

Ron Reseigh displayed his musical talents and left all wanting for more! Ron's great ability to play those shouted requests is truly an art, as he didn't miss a beat in his fast moving medley of hits! He has the ability to bring the organ to a whisper with the soft soothing numbers, and even in an arena such as the Organ Piper, you could hear a pin drop. Ron has a casual approach to stage presence, commonly found in the pizza parlor, and made everyone feel welcome. Ron finished by playing "Stars and Stripes Forever," was fine way of getting us all into the Fourth of July mood.

The jam sessions held at Organ Piper on Friday and Saturday nights were casual, relaxed and enjoyable.



## Ron Reseigh

Gary Hanson



Adam Gruber our youngest member

# Night Jam Sessions at Organ Piper



Tom Hoehn accompanies  
singer Bonnie Duncan



Jenny Vanore

## Dave Wickerham Concert at Bieck Residence

Gary Bieck Dave Wickerham Nelson Page



The Gary and Nancy Bieck Residence was a wonderful example of the Wisconsin countryside. Their music room is a delight, with the array of interior decorations surrounded by outstanding gardens with flowers peeking through the windows. It was a perfect day at the Bieck residence, grand music with beautiful ambiance!

Dave Wickerham . . . just one word for this concert—WOW! Always the showman, Dave has a special talent for making everyone enjoy the music as much as he does! His program was filled with patriotic tunes, ragtime, Broadway show medleys, Fats Waller music, marches, soft hymns, and even a medley of Hawaiian classics. (Complete with Hawaiian shirt!) The numerous standing ovations were well deserved as Dave gives his all to any performance!

Dave gave us a marathon musical kaleidoscope. His professional and personable manner leaves the audience happy. His musical ability is superb, and is always prepared for whatever comes his way. It is truly a pleasure to experience Dave Wickerman at any theatre organ console! In every sense of the word Dave is a first-class show—an E-ticket—a must see, a real entertainer! Thanks to Gary and Nancy for giving us this chance to hear their excellent organ and to Dave for giving us a truly glorious musical experience!

CONTINUED ON PAGE 24



# THEATRE ORGAN INSTALLATION DOCUMENTATION RESEARCH PROJECT

## A Call for Original Factory Theatre Organ Blueprints, Drawings, Contracts and Correspondence

The ATOS Technical and Education Committees are jointly requesting the assistance of all ATOS members who have access to original factory organ chamber and contractor blueprints, drawings, contracts, photos, specifications and correspondence. The goal is to acquire historic documents to include in the ever-expanding ATOS Archive. This request for documentation includes all builders of theatre pipe organs.

Although a number of original Wurlitzer drawings are presently available through the Smithsonian Institution, they represent less than 10% of the total number generated by the firm. We are seeking originals, or high-quality copies, of prints and documents that do not exist in the Smithsonian Wurlitzer collection. Equally important, is the acquisition of installation blueprints and technical drawings of Robert-Morton, Barton, Marr & Colton, Kimball and other theatre organ builders.

Please assist us with this important project, before the gnawing tooth of time wipes away more of our important history.

Contact Carlton Smith, Chairman, ATOS Technical Committee, for further information, assistance and coordination. E-mail: [smith@atos.org](mailto:smith@atos.org) or phone: 317/697-0318.

## The Dynamic Duo does it again!

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- (ii) March
- (iii) Dance Of The Sugar-Plum Fairies
- (iv) Russian Dance - Trepak
- (v) Arab Dance
- (vi) Chinese Dance
- (vii) Dance Of The Reed Flutes
- (viii) Waltz Of The Flowers

### TOYLAND (piano solo)

### WINTER WONDERLAND

### EUROPEAN CAROL FANTASY

- (i) Joy To The World
- (ii) O Tannenbaum! (O Christmas Tree)
- (iii) Gesu Bambino
- (iv) Fum Fum Fum
- (v) Good Christian Men Rejoice -  
Un Flambeau, Jeanette Isabelle
- (vi) Silent Night, Holy Night
- (vii) Les Anges Dans Nos Campagnes  
(Angels We Have Heard On High)
- (viii) Infant Holy Born So Lowly
- (ix) Minuit Chretiens (O Holy Night)
- (x) Hark The Herald Angels Sing!

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# Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

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

November/December 2004 • Volume 46, Number 6

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Ian House (L) and Mark Herman (R)  
above Milwaukee skyline.  
page 85

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Annual membership in the American Theatre Organ Society is \$40.00 per year (\$55.00 outside of the USA), which includes six issues of THEATRE ORGAN. Make check or money order payable to ATOS and mail to the ATOS Membership Office, P.O. Box 30525, Indianapolis, IN 46230-0525, fellenzer@atos.org. MasterCard and VISA are accepted.

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

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# General Information

## 2004 ANNUAL MEMBERSHIP MEETING OF THE AMERICAN THEATRE ORGAN SOCIETY (ATOS)

(Held during the 2004 Milwaukee Annual Convention)

Irish Cultural Center, Milwaukee, Wisconsin

July 3, 2004, 2:00 PM

The Annual Meeting of the ATOS Membership was called to order by President Gus Franklin. He noted that the Meeting would be conducted in accordance with Robert's Rules of Order and that Joy Stephens would serve as the Parliamentarian. A quorum was present to conduct the business given in the notice of the Meeting.

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

The Officers, Directors, and Staff were introduced (not necessarily in this order) and present for the meeting: Officers: Gus Franklin, President; Bob Davidson, Vice President; Jack Moelmann, Secretary; Bob Maney, Treasurer; Jim Merry, Treasurer-elect. Directors: John Apple, Dan Bellomy, Jelani Eddington, Harry Heth, Ed Mullins, Nelson Page, Carlton Smith, and Jeff Weiler. Staff Members/Committee Chairs: Mike Kinerk, Joy Stephens, Michael Fellenzer, Dale Baker, Jim Patak, and Bob Acker.

A motion was made by Tom Hoehn with a second by Cletus Goens to approve the minutes of the last meeting as published in the January/February 2004 issue of *THEATRE ORGAN*—Unanimous.

Bob Maney gave the Treasurer's report. He reported that for the period 7/1/03 - 6/30/04 there was income of \$239,069.94, expenses of \$230,103.37, leaving a balance of \$8,966.57. As of 5/31/04, the Investment Fund had \$331,114.33, the Endowment Fund \$148,763.55, the Smithsonian Fund \$125,858.65, and the George Wright Memorial Fellowship Fund \$27,124.42.

A motion to approve the report was made by Dick Wilson and a second by Bob Leutner - Unanimous.

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

The ATOS Board of Directors met in Tampa, Florida on January 31, 2004. The following actions were taken:

- a. The rules and procedures for the newly established Electronic Theatre Organ Competition were approved.
- b. A new Volunteer Technician Award recommended several years ago was approved for implementation with the criteria provided.
- c. A 50th Anniversary Booklet for ATOS was approved. \$25,000 was put into the budget for the publication. It was noted that there could be a cost vs. income overrun with this project, but it was accepted. It could also be an incentive for new members and an item for the Los Angeles Convention. It could also be subsidized in convention materials. The due date for this project is by the Los Angeles Convention in 2005.

d. A budget not to exceed \$4,000 was allocated for a computer, scanner, and software, and was approved for the purpose of scanning music on hand or other items donated in the future to the Archives/Library.

e. A "Member of the Year" Award was approved. It would not replace or degrade the "Honorary Member" award but would recognize a member who has made a significant contribution during the past year. As with other awards, none has to be given in any one year. The award is to be in honor of Ron Musselman and named the "Ron Musselman Member of the Year Award."

f. A new group requested Chapter status. The request was approved. The new Chapter will be known as the "Packersland Chapter" and its area of operation is Northeast Wisconsin and the Upper Peninsula of Michigan.

g. A 2006 Annual Convention was approved for the Tampa, Florida, area with Bob Davidson and Mike Kinerk serving as co-chairs.

h. \$30,000 was allocated for the design and layout portion of the Wurlitzer Book Project to be done by Fat Cat Graphics.

i. After a presentation by Gayle K. Steiner, Development Director, Michigan Theater Foundation, Ann Arbor, Michigan, concerning a musical work entitled "Once Upon a Castle" which was written for orchestra and theatre organ, expenses were requested for the project. ATOS offered \$5,710 for expenses associated with four public broadcasts of the work. In return, ATOS asked for the rights to perform the work on a no musical score rental or royalty basis for one public performance only by its own selected musicians and at its own time and place. ATOS also asked for acknowledgment of support in all of the four broadcasts, and also asked for acknowledgment of support in any public concert performance materials.

j. Many copies of past Journals are on hand in the Marketplace. They need to be disposed of to make room for new things. It was suggested that they could be sold, given to Chapters for advertising purposes, or as a last resort, thrown away, or recycled if possible. It was suggested that limits be set for the retention of previous journals: 50 for older ones, 100 for newer ones, and none should be disposed of for the past two years. The Manager of the Marketplace was given the authority to do what is best with the situation. The Manager of the Marketplace was also given the responsibility and authority for pricing items for sale.

k. A previous Board policy was changed to read: "Upon the death of a past leader of ATOS (former Officers) or a current Officer, Board or Staff member, flowers or other memorial will be sent to the family by the President on behalf of ATOS."

Items from the Board of Directors Meeting held in Milwaukee, July 1, 2004:

- l. Officers appointed for 2004-2005:
    - President - Fr. Gus Franklin of Illinois
    - Vice President - Bob Davidson of Florida
    - Secretary - Jack Moelmann of Illinois
    - Treasurer - Jim Merry of California
  - m. The *THEATRE ORGAN* Journal Editor's contract was renewed for the next two years at the rate of \$1,500 per issue.
  - n. Some special incentives will be given to new *THEATRE ORGAN* Journal advertisers.
  - o. Nelson Page was appointed as the *THEATRE ORGAN* Journal Publisher and Publications Manager.
  - p. Endowment Fund Grants for 2004:
    - (1) A \$1,000 grant was awarded to the Central Ohio Chapter to assist with the project of having Clark Wilson replace two regulators and to rebuild the tremulants for the solo Tibia Clausa and Tuba/Diaphone system on the Chapter's Worthington organ.
    - (2) A \$750 grant was awarded to the South Mississippi Gold Coast Chapter to help defray the cost of re-leathering a main regulator for the New Orleans Strand Theatre's 2/13 Robert-Morton Theatre Pipe Organ.
    - (3) A \$500 grant was awarded to the Peery's Egyptian Theatre Foundation, Ogden, Utah, to assist with defraying the cost to refurbish the console of the 3/22 Wurlitzer Theatre Pipe Organ located in the Peery's Egyptian Theatre.
    - (4) A \$5,000 grant was awarded to the Central Indiana Chapter to assist with the defraying of costs for the installation of a 2/5 Wurlitzer Model "B" Special, Opus 1604 theatre pipe organ in the Walker Theatre, Indianapolis, Indiana.
    - (5) The grant of \$2,633.93 approved in 2000 was re-approved for the Central Indiana Chapter for the upgrading of the console of the Barton Theatre Pipe Organ in the Warren Center, Indianapolis, Indiana.
    - (6) The grant of \$895 approved in 2001 was re-approved for the Central Indiana Chapter to complete the renovation of their Page/Wurlitzer Theatre Pipe Organ installed in the Indianapolis Hedback Theatre by the addition of a MIDI Wood Harp.
- In summary, to date \$48,732.66 has been paid of the \$80,228.93 awarded in 37 grants to 24 Chapters, 3 private organizations, and 1 individual.
- q. With the large number of back issues of the *THEATRE ORGAN* Journals in the ATOS Marketplace, the following disposition was approved: we will keep 50 copies of all issues more than ten years old and then keep upward of 100 copies for the next five years and 200 copies for the current five years.
  - r. The ATOS Scholarship Program was restructured to provide one special annual award of \$1,000 and six regular \$750 scholarships.
  - s. The Board approved in principle a Theatre Organ Summer Camp and Workshop Program centered around the youth.
  - t. The budget for 2004-2005 was approved.
  - u. A mass mailing will be made to all Chapter Presidents and Secretaries with all of the information concerning ATOS programs for the next year including schedules, requirements, and methods of responding. This will replace the individual mailing of program information to the Chapters in hope that there will be better response.
  - v. Current ATOS membership is at 4,367 as of July 1, 2004.
  - w. Committees and activities and their chairpersons were appointed for 2004-2005:
    - Archives/Library - Jim Patak
    - Awards & Recognition - Dan Bellomy

- Bylaws - Jelani Eddington
- Chapter Relations - Ed Mullins
- Convention Planning - Mike Kinerk
- Education - Jeff Weiler
- Electronic Theatre Organ Competition - Bob Acker
- Endowment Fund - Bob Davidson
- Ethics - All Board Members
- Financial Review - Jeff Weiler
- Executive Committee -
  - Gus Franklin, Bob Davidson, Jack Moelmann, Jim Merry, Jelani Eddington, and Nelson Page
- Inner-City Youth Program - Ed Mullins
- ATOS Marketplace - John Ledwon
- Nominations - Bob Miloche
- Election Teller - Fern Siemens
- Organist Scholarships - Carlton Smith
- Young Theatre Organist Competition - Harry Heth
- Hobbyist Organist Competition - Dan Bellomy
- Mentor Program - Dan Bellomy
- Membership - Jim Merry
- Public Relations - John Apple
- AGO Liaison - John Apple
- Publications Review - Nelson Page
- ATOS International News - Harry Heth
- ATOS Web Site - Tom DeLay and Michael Fellenzer
- Restoration & Preservation - Allen Miller

#### Special Interest Groups

- Electronic Organ Owners Group (ETONES) - Jack Moelmann
  - Pipe Organ Owners Group (POOG) - John Ledwon
  - Smithsonian Project - Nelson Page
  - Technical - Carlton Smith
  - Technical Assistance Program - Cory Wright
  - Youth Initiatives - Jelani Eddington
  - George Wright Memorial Fellowship Program - Jelani Eddington
  - Youth Representative to the Board Committee - Jelani Eddington
  - Theatre Organ Workshops - Jelani Eddington and Mike Cierski
  - Theatre Organ Instructor Lists - Jelani Eddington
- x. Endowment Fund Board of Trustees for 2004-2005:
    - Bob Davidson - Chairman
    - Nelson Page - Board Member & Recording Secretary
    - Jim Merry - Financial Secretary (Treasurer)
    - Alden Stockebrand - Member
    - Bob Maney - Member
  - y. A mid-year meeting of the Board of Directors will be held in Tampa, Florida on February 5, 2005.
  - z. The next Annual ATOS Membership Meeting will be held in conjunction with the 2005 Los Angeles Convention with specific time and date to be announced.

#### NEW BUSINESS:

Comments from members included:

- Opening convention concerts to the public to expose the organ and attract new members.
- Try to avoid scheduling convention seminars at the same time.
- A "well done" was given to the President, Gus Franklin, for his first term in office.

There being no further business, the meeting was adjourned with a motion from Bill Schlotter and a second from Tom Hoehn at 2:55 PM — Unanimous.

Respectfully submitted,

*Jack Moelmann, Secretary*



# Editor's Notebook

*ED: During the Milwaukee Convention, we all anticipated a fine concert at the Oriental Theatre, by our surprise artist Lyn Larsen. It started out great . . . then abruptly stopped! I asked Carlton Smith, newly appointed Technical Director of ATOS, for a short explanation of exactly what happened at the Oriental Theatre, which resulted in Lyn's concert being cut short.*

## "So Carlton, What Happened At The Oriental Theatre?"

I attended the Lyn Larsen concert that day, as well as the performances of Clark Wilson and Simon Gledhill on previous days. Let me also mention that I have been distantly involved with the Kimball Theater Organ Society, owners of the organ, and have observed the installation process over the years since the organ has been playing in the Oriental Theatre.

To begin in a positive tone, I will say that it is my opinion the two organ chamber installations were very nicely executed, and I don't believe anyone would disagree that organ makes a wonderful sound in that building. Furthermore, the KTOS members are all very nice and well-intentioned people. However, they have always seemed to have a less than adequate attitude toward their relay system installation. Their chosen professional consultant and the many professional organists have been warning them about the relay problems for years.

With the above said, I will now state that what happened to Lyn Larsen during his concert was completely beyond his control. Sitting in the balcony during the performance, I could easily observe Lyn and realized from the beginning of the program that the organ was not correctly responding to his commands.

The plain truth is this. The KTOS Kimball's relay system has been plagued with problems such as what happened to Lyn from nearly the very beginning of the organ installation. These problems have been due to, frankly, poor craftsmanship by well meaning volunteer

technicians. Cold solder joints, twisted-together wires, and in general, sloppy cabling has made the playing this organ a fearful experience for every professional organist who has performed on it. The fear always loomed that some day the inevitable would occur during a public performance. Well that day, sadly, came! Unfortunately it happened to one of the most cherished and beloved theatre organists in the world during an annual ATOS Convention.

The brand of relay system used on the Kimball installation is not important to mention. I say this because there is absolutely nothing wrong with this particular brand of relay. In fact, it is actually the most tried and truly reliable electronic relay system on the market when properly assembled following the manufacturer's instructions. At this point in time, the only way the Oriental Kimball will be a reliably playable instrument is to have the relay completely disassembled and then properly reassembled using a high level of craftsmanship and most of all, following the manufacturer's wishes to the letter.

What was witnessed by several hundred ATOS convention-goers this year was a perfect example of a group entrusted with a magnificent, historically significant organ not taking the advice of any professionals seriously . . . coupled with a seeming disregard for any professional organist who puts their reputation on the line every time they perform on the instrument in public. We must have respect for our musicians who play these instruments!

Every organist that has played the Oriental Theatre Kimball with whom I have come in contact feels it is a magnificent sound, and thus, why they all have wanted to perform on it in the past. The good news is that the ill-fated convention program this year seems to have been a wakeup call for the KTOS people. I have been told that they have made inquiries to several professional technicians since the convention, with an interest of having the console rewired.

Carlton Smith



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# Closing Chord

## BROTHER ANDREW CORSINI, CSC (JOHN ELSWORTH FOWLER)

In remembrance, I send my own personal appreciation, small though it is, of a former member who died last November at age 87, Brother Andrew Corsini, CSC.



L to R: Brother Andy and Bill Peterson

ATOS members who are also members of the Theatre Historical Society may have seen the tributes in the THS 'Marquee' publication. Brother Andy was a co-founder, with the late Ben Hall, of the THS, back in the late 1960's.

My personal recollections date back to 1964, when I was making a tour of some of the ATOS Chap-

ter locations including Portland, Oregon, that year. I had been in correspondence with the then current Oregon Chapter Secretary, the late Bill Peterson. He and Brother Andy were my hosts, so to speak, along with (young) Dennis Hedberg—who was already then fired up with enthusiasm for organ maintenance and rebuilding, design, etc.

Brother Andy at the time was working in administration for the Catholic University of Portland, and he arranged for me to stay in a student 'guest dormitory' for a couple of nights. I maintained contact with Andy over the years, principally through exchange of Christmas and the occasional birthday greetings. And I did manage to meet up with him during one of his trips over here.

Apart from organ-oriented visits in 1964, Andy took me on a drive up the Columbia River Gorge. I was impressed by the natural scenery . . . the Douglas fir trees being reminiscent of the Highlands of Scotland. Return communications from him ceased some five years ago with, I now know, his declining health complications from diabetes. As David Naylor wrote in the THS 'Marquee' magazine, "Andy's legendary gruff exterior never quite hid the big heart."

So RIP, requiescat in pace, dear friend, until we meet again around that great Wurlitzer (et al) in the sky.

Michael Candy  
Hertfordshire, England

## CLIFFORD (CLIFF) S. SCHWANDER

LATOS Honorary Member Clifford (Cliff) S. Schwander passed away July 21 at age 95. Cliff was Crew Chief for the Downtown Los Angeles Orpheum Wurlitzer for many years. He contributed to the growth of LATOS, starting with our days at the Wiltern Theatre in the 1970s. He was instrumental in restoring the Orpheum Wurlitzer, both in personal effort and monetarily. Up to his 90s, he was still climbing the ladder up to the chambers, sitting in the audience on Saturdays monitoring those who participated in 'open-console', and then going to brunch with the gang.

KEITH BALDWIN PHOTO



Cliff Schwander

In his capacity as Orpheum Crew Chief, Cliff was a reliable gentleman, a good friend, and boss . . . at times feared, but always respected. When he gave his word, it was as good as done. When he said "No," there was never any doubt about it. Cliff knew much of the history of theatres in Los Angeles . . . he had installed sound systems in most of them for RCA. He installed one of RCA's early model projection TVs in the Orpheum, back in the 1950s. This was a cranky and dangerous vacuum tube device, requiring a 100,000-volt power supply with an oil convection cooling system around the picture tube, to make the picture bright enough for projection without it burning up.

Cliff had the console lift installed in the orchestra pit of the Orpheum so that the console could be presented in traditional solo style, front and center. But a lift was not all that was needed. The console cable was not long enough, so it was also necessary to splice extensions into all 1,160 wires. Cliff and others did this job, one wire at a time, so that the organ was never left unplayable. Organists uniformly speak of being better able to hear and balance the sound of the Orpheum Wurlitzer from front and center, and the credit for that is due in large part to Cliff. Thank you, Cliff, for your leadership and friendship at the Orpheum.

Keith Baldwin and John Koerber

## DAVE QUINLAN

February 2, 1921 - July 12, 2004

In October 1988, I spent an evening with Dave Quinlan and his partner Lou Boyer reminiscing about old time theatre organ—how Dave got interested in it, the places he played, the people he knew. It is a fascinating history of one man's love for the theatre organ—and of the love of theatre organ in the San Francisco Bay Area.

Dave's father played the violin and his mother played the piano. Dave started out on accordion and played for barn dances in the area around his hometown of Aberdeen, Washington. He went on to play with a trio in the Ship Café. Their theme was "Don't Give Up The Ship".

He taught himself to play organ. There were five pipe organs within a few blocks of his home—two in funeral parlors and three in churches. One of the funeral parlors had an Estey, which was later replaced with a full-fledged theatre organ. Carlos Pendergraft broadcast on this instrument from 6:00 to 6:30 p.m. using percussion and all. The Methodist church had a Wurlitzer. The Lutheran Church had a freestanding organ.

When the Hammond organ came out in 1935, Dave was already a proficient organist. He played the Hammond in the Wintergarden Café and Accordion, five nights a week on radio. He taught accordion at Dave Coleman's music store.

While still living at home in Aberdeen, Dave learned that there were pipe organs being played in the nightclubs in Seattle. He visited one, and was allowed to go in even though he was about 16 at the time. He sat close to the organ and watched the organist's hands. He returned to Aberdeen, and practiced what he had seen and heard at the nightclub on the organs in the churches and funeral parlors!

He knew that his parents wouldn't approve of him going to nightclubs. So, he convinced them to let him go ice-skating in Olympia on Saturday nights. He would drive to Olympia, disconnect the car's odometer, and drive on to Seattle. On the way home, he reconnected the odometer in Olympia. On Sundays



PHOTO COURTESY OF LOU BOYER  
Dave Quinlan at the 615 Club  
Wurlitzer in 1960.

he would walk around the house complaining how sore his ankles were! His parents didn't know the truth until many years later.

He played at the Rivoli in Seattle (a burlesque house) on a pipe organ in the early '40s. Next, he played at the Garden of Allah on an 8-rank Wurlitzer. He then did a stint in the Army, and afterwards went back to the Garden of Allah. He then played at Lyon's Showbox on a 10-rank Wurlitzer, and at Lyon's Music Hall on a Robert-Morton of about 10 ranks. All of these were Navy Personnel nightclubs.

In the mid-40s he left Washington to try his luck in Hollywood. He stopped off to visit a friend in Oakland and never went on. George Wright had left the Shanghai Terrace Bowl for the Fox Theatre. June Melendy was playing at the Shanghai Terrace. Dave got a job playing at the Harem Club at 22nd and Broadway. Benny Butler also played in the Harem Club. Lee Lees was playing in the Sultan's Room, and someone else was playing upstairs in the Sinbad Room.

When June left the Shanghai Terrace Bowl, Dave took over. Dr. Fong Wong, noted herbalist, owned the STB. He loved nightclubs, and went out every night. His family started the STB so they could keep an eye on him! Dave next played at Our House in San Leandro. In 1947 he went to the Century Club, at the south end of Lake Merritt near the Oakland Auditorium. He and Harvey Blanchard played piano-Hammond organ duets together there for five years. At the same time he was broadcasting on Saturdays and Sundays on KGO radio, (around 1947 to 1948). After the Century Club, Dave went back to Seattle for a couple of months. On his way back to the Bay Area he stopped to see a friend, and ended up playing Sam's Club in Vacaville for 18 months.

Dave then moved to Benicia. He started playing a Conn Organ at the 615 Club in Benicia in 1954. Later on, Judd Walton and Bob Jacobus installed the 6-rank Wurlitzer from the Campanile Theatre in Antioch in the 615 Club. The organ was in mint condition, and was bought for \$1,000. Dave played there for 7½ years. The place was closed by the Building Department as being unsafe. Dave remembers a crack in the corner of the room above the organ growing to about two inches wide during his tenure there.

When the American Theatre Organ Enthusiasts (now ATOS) was founded at Frank Killinger's home in 1955, Dave was a Charter Member. The Nor-Cal Chapter of ATOE was founded February 5, 1957 at Frank Killinger's home, and it was decided to have their first concert meeting at the 615 Club. Dave was the featured organist. The first ATOE convention was held October 25, 1958 on a Wurlitzer, affectionately named "Myrtle," installed in Joe Chadburn's barn in Vacaville. Dave was one of the featured organists.

Carston Henningsen was a regular patron at the 615 Club, and thus conceived the idea for putting a pipe organ in a pizza parlor. He installed an organ in Ye Olde Pizza Joynt in San Leandro. Dave premiered the organ, and stayed there from July 25, 1962 to October 12, 1963. Next, he played at the International Restaurant in Walnut Creek for eight months, and then went to The Lost Weekend where he played from July 1965 to January 1966. The 615 Club also inspired the Lost Weekend. George Barnes and his wife were regular patrons, and liked it so much they installed a Wurlitzer in the Lost Weekend, which they operated. They also operated the House of Harmony, at Bush and Polk.

Dave then went to the Candlewood Room in the Kentwood Lodge in Vallejo. Next, he took his Conn to Rudy's Supper Club in Vallejo. Curt Wood installed the 6-rank Wurlitzer from the 615 Club, and it was used until maintenance became impossible. The wind line ran through the basement, which was very damp.

Over the years the moisture rotted all the leather, so the Wurlitzer was replaced with an Allen. Dave played at Rudy's from August 4, 1967 to June 20, 1981 — 14 years!

His last job was at the Elks Club in Vallejo, where he played four years on an Allen. He retired June 29, 1985, but continued to play a Hammond at home. Everett Nourse had a Conn organ, which he carted around in a specially outfitted trailer. He would show up at Dave's home, and they would jam on the Hammond and Conn. I heard a tape of one of their sessions. Although completely unrehearsed, the results were phenomenal!

Dave re-leathered many, many of the pneumatics for the installation of the Nor-Cal Chapter Wurlitzer in the Berkeley Community Theatre organ.

About five years ago Dave had a stroke, which paralyzed his left leg and arm. He never recovered, and was wheelchair-bound when not in bed. His long-time partner Lou Boyer died a couple of years ago, and now Dave has rejoined him. I'm glad they shared Dave's story with me, and also hope you enjoyed it.

Bert Atwood

## DAVID MESSINEO

We were saddened to learn of the sudden death on June 11 of Dr. David Messineo from an apparent heart attack. David was just 44.



Since 2000, Dave served as Principal University Organist at Princeton University Chapel. He earned his bachelors, masters and doctoral degrees from the Juilliard School in New York. From 1979 through the mid 1980s, Dave served as organist at Radio City Music Hall, where he performed with such artists as Liberace and Frank Sinatra, as well as for the popular annual

Christmas Spectacular. Along with Bob Mайдhof, David recorded a wonderful holiday CD, "A New York Christmas" on the Long Island University/Brooklyn Paramount Wurlitzer. He had also served as Organist and Music Director at Sacred Heart Cathedral in Newark, and was professor of organ at Montclair State University in Montclair, New Jersey.

We have lost a friend and a great musician.

Tom Stehle

## MADELEINE HAZZARD

It saddens us to report that longtime LATOS member Madeleine Hazzard passed away July 9 at her home in Santa Monica. Madeleine was a retired piano/organ teacher who will be fondly remembered by her many friends in the organ world. She was an active member who participated in many LATOS activities. Madeleine was a member of John Ledwon's Wurlitzer class at Pasadena Civic Center, Gordon Kibbee's class at Burbank Adult School, and attended ATOS Conventions and the Home Organ Festival at Asilomar. She was a special longtime friend of late organist/teacher Bill Thomson, and others.

A member of its first graduating class, Madeleine was always a proud supporter of UCLA. She possessed a warm and playful sense of humor, and enjoyed life to the fullest. Cruising to some faraway place on the globe was her favorite way of vacationing, and she had visited many countries around the world. Her car was easily identifiable by its license plate "MADHAZ."

She will be greatly missed.

Char Hopwood 

# Pop Organ Workshop

By Bill Irwin



## THEATRE ORGAN

### STYLES AND TECHNIQUES

In this session . . .

- A “chord” version of *Auld Lang Syne* with Chord Substitution. Includes a critique of the lack of standard chord symbol notation.
- *Jingle Bells* and *Silent Night* . . . the evolution of the Simply Irwin format, arranged in modern “moods,” plus two ways to correct “non-chordal tones” to avoid discord.
- *Jingle Jazz* and *Jingle Boogie* solos. If you like “different,” these arrangements are for you!
- *Glass Sleighbells On A Velvet Rope*. A modern version of a Christmas Classic. (Can you guess the original title?)
- *Questions and Answers* . . . To add or not to add, that is the question.

## A NEW LOOK AT CHRISTMAS MUSIC FOR 2004

(A “Christmas Break” with traditional harmony.)

Are you a musical purist? Do you believe that, if there are more than three different chords in the most famous traditional tune at Christmas, “Silent Night,” somehow that it is irreverent? Would it disturb you to find an arrangement of “Jingle Bells” played with more than *four* different chords? Will you find it intolerable to play an arrangement of “Jingle Bells” without the traditional ‘Oom-Pah’ accompaniment?

If you have answered “Yes” to any of the above questions . . . I’m in big trouble with this very different approach to the traditional tunes of Christmas . . . and if you think that **four** different arrangements of “Jingle Bells” in one article is a total waste of paper and ink, instead of an educational opportunity to study new approaches to an ‘old chestnut’, then quietly and quickly turn past the next few pages . . . but please don’t complain to the Editor. I need the work.

### AULD LANG SYNE 2004

By gosh, I’m breaking another tradition by putting “Auld Lang Syne” first, when everyone knows it’s the last song played at the end of the year! Well, with just a single note melody and chord symbols, for the Chord System or Modern Keyboard Harmony players, it is the simplest of all the music in the article . . . except for the few extra chords added. All right, there are more than a few extra chords. In fact, almost every melody note has a different chord, and some have three and four chords! Ah, but they are all easy, well-known chords, except for how some of them are notated.

This piece of music was originally arranged for a Hammond Chord Organ, and in the Homeowners Manual that came with

the chord organ, the writer had decided to use his own ideas of how the chord symbols should be written. However, it’s only fair to tell you that, to this day, there has never been complete agreement on how chord symbols should be notated. No definitive text has ever been published and totally accepted by professional musicians, although some notations are used more than others. This is one of the main reasons to learn to read the Bass Clef, to see exactly how the chords are spelled and voiced (the order of the notes). Voicing the accompanying chords can make a tremendous difference in the sound of the arrangement.

It doesn’t seem reasonable that a Minus Sign should be used for anything but a Minor chord, but the symbol D<sup>-</sup> is supposed to be telling you to play Ddim (Diminished). The C<sup>+</sup> represents Caug (Augmented), in spite of the fact that the Plus Sign (+) means “add to” rather than sharp the 5th step.

The one thing I wish I had written differently, is the F<sup>#</sup> major chord on the 4th beat of the next to last measure. (I’m sure all chord players know that when a single letter is shown, it is the Root of the chord and when there is no additional information, such as a number or abbreviation, that the letter alone indicates that it is the Root of a major chord.) It should have been a Gb major chord, making the melody note of: “F”, the natural 7th step. An indicated F<sup>#</sup> chord with a natural F melody note, is not good writing. This admission constitutes a formal apology. (I just didn’t want to go to the extra time and expense of having the entire arrangement engraved again. Call me cheap.)

## "HOW DID YOU CHOOSE ALL THE CHORD SUBSTITUTIONS?"

That's an excellent question, and if we had an all day workshop I would be happy to go into all the details, but with six arrangements to discuss in the Session, I will just hope that you can play all the chords shown, and that you will enjoy the different harmonic approach.

## TWO MUSICAL ICONS FOR CHRISTMAS

Every year, at Christmas, we hear the two famous musical icons of Christmas... "Jingle Bells" and "Silent Night." "Jingle Bells" is light-hearted and rhythmic... a Christmas song for children, and a nostalgic reminder of the past for grown-ups. "Silent Night" is a quiet, tender melody, with generically religious lyrics, generally played and sung non-rhythmically, giving it dignity in a spiritually uplifting manner. As different as these two pieces of music are, they have one thing in common. They both have simple, folk-type harmonies and simple chord progressions. Of course, that's what helped make them famous. Both being easy to play, sing and remember.

In choosing to reharmonize these Christmas classics, it is not to denigrate harmonic simplicity, which is an art in itself, but simply to be creative and a bit more contemporary, without any demeaning thoughts and certainly with no intent to lessen the respect for the well-deserved acclaim these two pieces of music have enjoyed through the years.

In the "Jingle Bells" arrangement, you'll find some three and four note chords in the L.H. as I was slowly finding my way to completely simplify the L.H. accompaniment, and yet still retain rich, full-sounding harmonies. In my original effort to make the arrangement easier to play, I did not tie the common notes in the L.H. chords in order to maintain a smooth legato accompaniment. If you want to increase the fullness of the

accompaniment, look for opportunities to tie the common notes between any two chords. Examine the L.H. chords in measures 4, 5, 6, 7, 8 and wherever you see two consecutive chords with one or more common notes between chord changes, try tying or sustaining the note or notes, as you change the chord.

## A JINGLE BELLS MOOD

It would be too lengthy to try and explain the thinking behind the many chord substitutions used throughout the arrangement of "A Jingle Bells Mood." Chord alteration, extension and substitution is a long, advanced and extremely interesting study. I don't feel that it is possible to fully discuss the technical aspects of the chord substitutions found in these arrangements, without first establishing a foundation for that study. I plan to discuss *Chord Substitution* in future articles, and perhaps in Workshops hosted by the various Chapters of ATOS and organ dealers. I hope that by playing the arrangements in this particular article, you will become interested and intrigued by the possibilities offered in the enhancement of simple, original chords found in many 'lead sheets' and sheet music... particularly, older sheet music.

Please try the arrangements and if you hear something that doesn't quite agree with you the first time you hear it, please try it a few times before casting it aside as being "too different".

NOTE: I believe that music can be arranged for lower level players (I generally use the term "newer players") so that the sounds are contemporary and advanced, but the technique required to produce those sounds, remains simple.

This arrangement of "Jingle Bells" is one of my initial efforts to simplify the accompanying harmonies, which eventually was distilled into the format for an entire series of books that I arranged for the Hal Leonard Publishing Corp., called *The Simply Irwin Series*. In that Series, all melodies are written in

## Auld Lang Syne

ROBERT BURNS (Scotland)

Arr. Bill Irwin

Slow without rhythm

The musical score for "Auld Lang Syne" is presented in four staves. The first staff begins with a treble clef and a 4/4 time signature. The tempo is marked "Slow without rhythm". The melody is written on a single line with various note values and rests. Above the notes, chord symbols are placed: F, A7, Dmi, F7, Bb, G7, C7, A7, Dmi, Ami, F7. The second staff continues the melody with chords: Bb, D7, Gmi, E7, A7, Dmi, D-, Gmi, C7, Bb, Eb9, F, C9. The third staff has chords: F, A7, Dmi, F7, Bb, G7, C7, C+, F, Ami, F7, Bb, D7, Gmi, E7, Ami, F7. The fourth staff concludes with chords: Bb, A7, Dmi, D-, Gmi, C7, N.C., Ab, G, F#, F. Fingerings are indicated by numbers 1-5 above or below notes.

single notes. The L.H. accompaniment plays intervals (two notes instead of full chords), and the Bass Pedals are always played on the Roots of the accompanying chords.

In addition, for players who do not read the Bass Clef, the names of the two notes played with the left hand, are spelled out, from left to right, in a parenthesis, placed over the melody

notes, with instructions to always play the Root of the indicated accompanying chord on the Bass Pedals. This effective, but simple, format uses the melody note to form or complete the desired chord and to avoid discord when a melody note is not a part of the indicated accompanying chord symbol.

Let me take a moment to explain "Non Chordal Tones".

# A Jingle Bell Mood

Arranged by  
Bill Irwin

## ELECTRONIC and PIPE ORGANS

Upper: Flutes/Tibias 16', 8', 4', 2'  
Lower: Diapason 8', Flute 4', String 4'  
Pedal: 16', 8' Medium, Sustain  
Trem: On, Full

## DRAWBAR ORGANS

Upper: 60 8808 006(00)  
Lower: (00) 6654 433(0)  
Pedal: 5(0)3(0) (4) String Bass  
Vibrato: On, Full

**Slowly**

**R.H. Upper** (Ab,D) Bb7b5 (G,C#) A7 (Gb,C) Ab7+5 (F,B) G7 (E,G,B,D) Em7 (D,F,A,C) Dm7 (C,E,G,B) CMaj7 (C#,E,G,Bb) C#dim

**L.H. Lower**

**Pedal**

**To Coda**

**CODA**

**R.H. Upper**

**L.H. Lower**

**Rit.**

**D. C. al Coda**

## TWO WAYS TO CORRECT NON-CHORDAL TONE PROBLEMS.

When a melody note is not a part of the indicated accompanying chord (symbol), it becomes a Non Chordal Tone. If the indicated chord is casually correct, but not totally correct, such as a melody note Gb with an indicated C7 chord... if you held the Gb melody note and played the entire C7th chord (C,

E, G, Bb) in any inversion or position behind the Gb melody note, you would hear the discord from the clash between the natural note G in the L.H. and the flatted note G in the R.H.

Basically, I teach two ways to correct a non-chordal tone problem, when the indicated chord symbol is the correct basic chord, but without the alteration necessary to accommodate the melody note, when it is not a part of the basic chord.

# A Silent Night Mood

FRANZ GRUBER

Adaptation by  
Bill Irwin

Electronic and Pipe Organs

Upper: Oboe/Reed 8'  
Lower: Dulciana/Soft Flute 8'  
Pedal: 16', 8' Soft  
Trem: On, Full

Drawbar Organs

Upper: 00 4680 531(00)  
Lower: (00) 6644 111 (0)  
Pedal: 5(0)4(0) Spinet 4  
Vibrato: On, Full

**Slowly**

Upper (E,B) (E,C) (E,B) (Ab,D) (G,C#) (Gb,C) (F,B) (G,Db)(F#,C)(F,B)  
C Maj7 C C Maj7 Bb7b5 A7 Ab7#5 G7 Eb7 D7 Db7b5

Lower *mp*

Pedal

(E,B) (E,A) (E,Bb) (F,C) (Gb,Bb) (F,B) (F,Db) (F,D)  
C Maj7 C6 C#dim Dm7 Ab9b5 G7 G7b5 G7

(G,Bb) (F#,A) (F,Ab) (E,G) (E,A) (E,Bb) (F,E) (F,D) (F,C)  
Eb D Db C C6 C7 FMaj7 F6 F

(A,Eb) (A,Eb) (G,Db) (F,C) (F,B) (E,B) (E,A) (E,Bb)  
F#dim F7b5 Eb7b5 Dm7 Db7b5 CMaj7 C6 Gb7

Note: For non-bass clef readers, the left hand chords are spelled, from left to right, above the chord symbols. Play pedals on the root, or name of the indicated chord.

1. **Alter the conflicting note in the accompanying chord.**  
 With the melody note "Gb", alter the accompanying chord of C7, by flattening the "G", the 5th step in the chord, making the spelling of the chord C, E, Gb, Bb, with the correct name of the chord now C7 (b5). (Note

the altered step placed in parenthesis.)  
 2. Simply **omit the clashing step in the original accompanying chord.** (The word "Simply" led me to the title of *The Simply Irwin Series.*) Now, the C7th chord accompanying the melody note Gb, is spelled.

The musical score consists of five systems of piano accompaniment. Each system includes a treble and bass clef staff with notes and rests. Chord symbols are placed above the treble staff, and performance markings like 'rit.' and 'a tempo' are included. The systems are as follows:

- System 1:** Chords: (F,C) F, (F,C#) F+, (F,D) F6, (Bb,E) Gb7b5, (A,Eb) F7b5, (G,Db) Eb7b5, (F,C) Dm7, (F,B) G7, (F,B) Db7b5.
- System 2:** Chords: (G,D) C+9, (G,C) C, (G,Bb) C#dim, Upper (B,F) G7, (C,Gb) Ab7b5, (B,F) G7, (A,D#) B7b5, (Bb,E) C9, (Ab,F) Db7. Markings: rit., a tempo.
- System 3:** Chords: (A,E) C6, (Ab,D) Bb9, (Gb,C) Ab7, (A,D) Bm7, (G#,D) E7, (G,C#) A7, (F#,C) D7, (G,Db) Eb7, (G#,D) E7. Markings: rit., a tempo Lower.
- System 4:** Chords: (A,D) F6, (Gb,C) Ab13, (F,B) G7, (G,Ab) AbMaj7, (F,Ab) Ab6, (Eb,Ab) Ab, (G,Ab) AbMaj7, (F,Ab) Ab6, (F,Ab) DbMaj7. Includes a triplet in the bass line.
- System 5:** Chords: (E,G,B) CMaj7, (E,G,D) CMaj7+9.

3. C, E, Bb... and since the Root of the C7 will be played in the Bass... you can omit the Root in the L.H. ... play the 2 notes or the interval of E and Bb, with the Root C in the Bass and Voila! You have the exact format for the *Simply Irwin Series*.

(Note: I refer to the format of a two note interval in the L.H. and the Root of the chord played in the Bass, as the Tri-Tone (3 note) Accompaniment. That's how "newer" players can produce the advanced, altered and extended chords/harmonies found in the *Simply Irwin Series*.)

## Jingle Jazz

Arr. by  
Bill Irwin

**Moderately**

N.C. C7(#9) F13 C7(#9) F13

*mf*

C7(#9) F13 C7(#9) F13

C7(#9) D7(#9) G13 Db9

D7(#9) Db7(#9) C9 C7(b9) C9

## A SILENT NIGHT MOOD

In the arrangement of "A Silent Night Mood," I moved closer to the final Tri-Tone Accompaniment format, with only two notes in the accompaniment, until I reach the final four measures and use triads (3 note chords) to end with a fuller or richer sound.

Let's read through the arrangement and I'll point out some of the harmonic highlights, such as, in measure 1, the use of two part harmony between the R.H. melody notes and the matching movement in the L.H. Rule: When a melody moves in a close manner or in small intervals, look for the opportunity to play 3rd or 6th intervals in the L.H. to harmonize

## Jingle-Boogie

Arr. by  
Bill Irwin

Moderately  
N.C.  
*mf*

C

F

1. C D7 G7

2. G7 C

**the movement.** The Bass note C and the L.H. sustained dotted half note E, create a Tenth interval, acting as a solid harmonic base for the interval movement with the melody.

Instead of using the original C major chord to harmonize the first four measures of the melody, here's my thinking for the reharmonization... I wanted to leave C major, but return to it in the 4th measure to allow the listener to feel comfortable with the harmony following the famous two phrases "Silent Night, Holy Night." In basic chord progression (I, V7, I) I wanted to use G7 to return to C.

A very useful harmonic ploy in Chord Substitution, is to choose a melody note and think of it as a Flatted Fifth step... which I did with the melody note E in the 2nd measure. If E is the b5, the actual 5th step would be F. If F is the 5th step, the Root or 1st step would be Bb. That would make the accompanying chord a Bb chord and since I planned to move to other chords in the measure, I would use either a Bb7 or Bb9. Using the Tri-Tone approach, the b7 and the 3rd steps in the Bb scale, together with the Root Bb, solved the problem of choice. I now had a Bb7 with a flatted 5th step. I wanted to move to the G7th chord in the next measure and since the desired chord was only 3 half tones or steps down from Bb, I moved the Tri-Tone Acc. down in half steps and named the chords "accordingly". When I arrived at G7 in the 3rd measure, I had the option of moving the Roots of the subsequent substituted chords **up** to the C chord, or **down** to the C chord. I chose to move **down**.

**Note:** In choosing substitute chords, I choose the chords moving in the opposite direction that they will be played or "backward"... and then the chosen chords are played in the correct order, or "forward".

For example, I was going to play the substituted accompanying chords **down** from to the G7 chord, to the C chord, so I started looking **up** from C, chromatically, trying to match chords built on the chromatic Roots, with the melody notes. If I used Db7 to accompany the melody note G, the G would be the flatted 5th step in Db (Db7b5). Moving up again, the Root D would indicate D7 which would be fine with the A

melody note. (A is the 5th step in the D scale). In order to have the harmony changes balance with the preceding measure, I wanted to make a chord change on the 2nd beat of the measure. D7th would not accommodate the melody note G, so I moved up another half step from D and used an Eb7 with the melody note G, a part of the Eb7 chord (the 3rd step)... Please look at the 6th measure from the end, where I used a Mozart 6th (a major chord built on the flatted 6th step of the original scale) Ab major, and the L.H. is playing steps of the Ab scale, as a combination melodic and harmonic Fill, before using a Dominant Progression around the Circle of Chords to the DbMaj7, a half step above the final destination of C major. Notice how the final, original melody note C becomes a B when the R.H. is lifted and the unusual ethereal effect of the sustained harmony notes held above the final well known phrase "Silent Night". It's not possible to write a textbook in these articles, but I thought you might like to have some insight as to the substitutions I used, and the how and why that they were chosen.

### JINGLE JAZZ

An old saying applies to the next two arrangements of Jingle Bells. "Even a turtle has to stick its neck out to get ahead"... and I sure am sticking my neck out with these two arrangements!

If you like Jazz, you'll welcome the sound and movement of the sharpened 9th and 13th chords. The original melody has been paraphrased to fit the chords and to add a Blues effect. Watch the counting in the final measure and be sure to use both the full value and the following staccato touch on the 3rd beat. Cool!

### JINGLE BOOGIE

If you're used to simply holding the L.H. chords in most of your playing, your L.H. will really get a workout as you perform this authentic L.H. Boogie Woogie pattern. Once you get the "feel" of the pattern, you'll find it easier to play it with the different chords. Nothing much to say about the performance,

## Glass Sleighbells on a Velvet Rope

(A Modernized Version of Jingle Bells)

Arr. by  
Bill Irwin

#### Electronic/Pipe Organs

Upper: Flutes/Tibias 16', 4', String 8'

Lower: Flute 8', Reed 8'

Pedal: 16', 8' Sustain

Trem: On, Full

#### Drawbar Organs

Upper: 50 8804 446

Lower: 00 8533 222

Pedal: 4-5 Sustain

Trem: On, Full

The musical score is written for a two-staff organ. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef. The piece begins with a tempo marking of "Slow (ad lib)". The melody in the upper staff consists of eighth and sixteenth notes. The bass line in the lower staff features chords and single notes. Performance markings include "Lower mf" in the first measure, "Faster" in the second, "Slower" in the third, and "Ritard" in the fourth. Fingerings "2 3 1 2" are indicated above the final notes of the melody. The piece concludes with a staccato touch on the final note.

Cmaj7 C6 B<sup>b</sup>9(b5) A<sup>b</sup>9(#5) G<sup>9</sup> G7(b9) Cmaj7 C6(9) G11 G7(b9)

*Upper* *a tempo* *Thumb gliss*

B<sup>b</sup>9(b5) B<sup>b</sup>7(b5) A7(b9) A7 Dm7 G7(b9) B<sup>9</sup>(b5) B<sup>b</sup>9(b5) A<sup>9</sup> A7

*poco rit.* *mf* *a tempo*

D7 D7(b5) G11 G7(b9) G7 C6 Em7/B

*Thumb gliss* *poco rit.* *a tempo* *Lower* *mf*

Am C7/G G<sup>b</sup>9 Fmaj7 Am/F# Fm6 Em7 Dm7 B<sup>b</sup>9(b5) A9

*ritard*

Dm7 B<sup>b</sup>9 B<sup>9</sup>(b5) B<sup>b</sup>9(b5) A<sup>9</sup> A7(b9) Dm7 G<sup>9</sup> G7(b9)

*a tempo* *Faster* *ritard*

C7(b5) E<sup>b</sup>9(b5) A<sup>b</sup>7(#5) D<sup>b</sup>maj9 C6(9)

*mp* *Slowly* *ritard*

except to suggest that you might want to put a little extra time into playing the final measure where the L.H. and the Bass Pedal play in unison. Do you remember "Beat me Daddy, eight to the bar!"

## GLASS SLEIGHBELLS ON A VELVET ROPE

Hey man....dig that crazy title! This is about as far out as I care to go with the final reharmonization of "Jingle Bells." You can take all the time you want with this lush, more advanced, harmonically rich adaptation of the well known simple ditty "J\_\_\_\_\_ B\_\_\_\_\_." (I'm afraid to write out the title

again!) It's meant to be played slowly, giving the listener time to enjoy and absorb all the harmonic changes.

After the earlier discussion of Chord Substitution, perhaps you'll find some of the same examples in this arrangement. A few hints: Play the grace notes quickly and clean. Play smooth Ritards. Watch for tied notes.

In the 10th measure, the Thumb Gliss relates to the R.H. notes F natural up to B. The wiggly line is missing.

Notice the Fermatas (Hold indefinitely). Completely "lift" with both hands before the final four measures.



### Q Workshop Questions...the Students ask:

"Should I add embellishments, such as grace notes and glissandos, to traditional arrangements that I think are too simple?"

### A Bill:

With the many organ arrangements I have had published, I hope you won't think it's a personal ego trip when I advise that you **do not** attempt to add embellishments to published, traditional arrangements. If you do, you will probably destroy the original goal of the arranger, which probably was to present the material at a lower level while using good taste in keeping with the overall presentation of the song.

The best example I can give you, occurred at an organ festival some time ago. The father of a young girl, who was to perform, came to me to tell me that she was going to play one of my arrangements in her program, and she was eager to have me hear her performance.

In order to hear her, I rushed my dinner and returned in time to hear her *distort* my arrangement with "splash for cash," not needed, not wanted, Palm Glissandos that were totally disconnected, had no meaning, put in as an afterthought, totally destroying any good taste that might have been in the original arrangement. Glissandos of any kind, are used to connect chords or singles notes. They're not to just add noise and body movement!

If you read traditional arrangements and you think an arrangement is too simple for your advanced technique, I suggest you purchase a more advanced arrangement, practice it, and play it well.

If you really want to be creative, start with single melody notes and chord symbols. Create your own arrangement from "scratch," and perhaps you will begin to realize what goes into a published arrangement.

Can you imagine how I felt when the performer announced that she was playing a Bill Irwin arrangement? It reminded me of a story about a prominent keyboard artist, playing in a lounge, banging out a frantic performance of some jazz or rock tune. After a wild., noisy, "splash for cash" performance, she

turned to the audience and said, "What would you like to hear now?" A voice in the back answered, "MUSIC!"

### And In Conclusion...

My thanks to the thoughtful reader who sent me a copy of the lengthy Porter Heaps arr. of "Swinging Bach" for my German friend Hans Rainer Eicker. I took it with me to Germany, and handed it to him personally. He said, "Dankeschoen."

Look for an arrangement of my original tune "Syncopated Samba" in the Jan/Feb issue. It's written at a fairly easy level, and I think the lyrics add a lot to the interpretation of the Latin tune.

Your input to my Sessions is always welcome. I'd like to hear from **you!** Thanks to all the thoughtful readers who have taken the time to give me some very positive feedback about the contents of my articles.

Time to close this session, conducted in the low desert area of Arizona, where, during the summer months, we have "the beat with the heat" and "practice amid the cactus".

'Bye now,  
Bill



## WORLD'S LARGEST ORGAN FESTIVAL 2005

Join Bill Irwin and a group of organ music lovers for a 15-day "Musical Adventure" in England and Ireland, including a week at the annual "World's Largest Organ Festival" in England...before sightseeing in Ireland. World-class performers, electronic organs, workshops & more! This is the group's 11th year. Depart on April 21, 2005, from either of two locations, (Phoenix and Chicago) and return May 5. For complete details and itinerary, phone 1-800-591-7827 and ask for "Jo", or send E-mail to:

# The ATOS Marketplace

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

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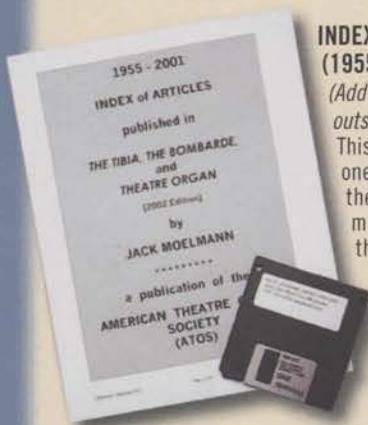
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The back issues of *THEATRE ORGAN* contain invaluable information about the history of the theatre pipe organ. The articles that have appeared in the Journal provide the necessary information to fully understand and appreciate the rich heritage of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

### INDEX OF ATOS PUBLICATIONS (1955-2002)—\$8.00

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



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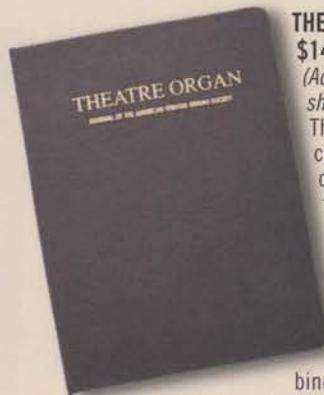
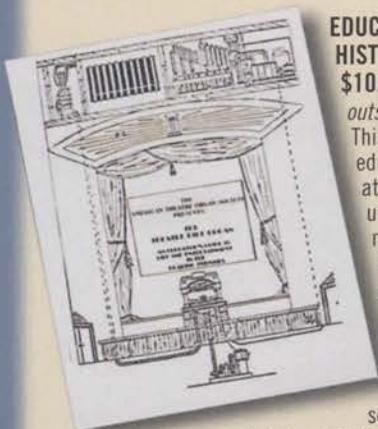
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This publication was developed to help educators teach the history of the theatre pipe organ. It is designed to be used with students in the upper elementary school grades through junior high school age. It approaches the subject of the history of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

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



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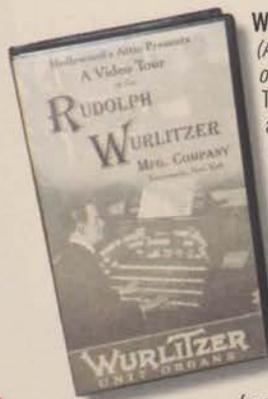
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The high-quality, heavy-duty, custom-made binders that are offered for sale allow members to file their issues of *THEATRE ORGAN* in a convenient and eye-appealing binder. These binders are black with gold imprint and are impressive in any library.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

### WURLITZER FACTORY VIDEO—\$24.00

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



### ATOS LAPEL PIN—\$2.50

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

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



### ATOS SHOP NOTES—\$75.00

(Please write for International shipping charges.)

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



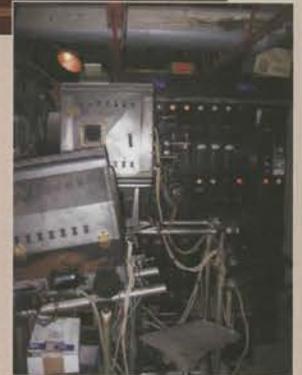
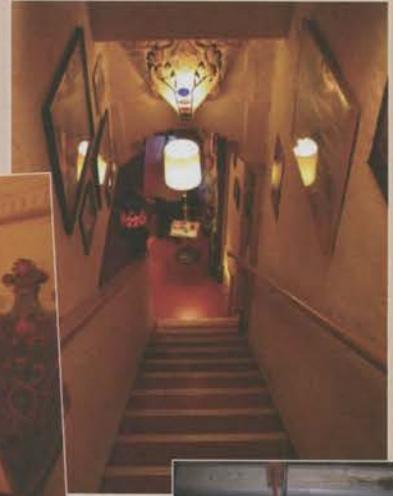
If you have any questions, please contact John Ledwon, ATOS Marketplace Manager at [ledwon@atos.org](mailto:ledwon@atos.org), or 818/889-8894.

## Hermes Residence

Reading the story of the Fred Hermes Residence 5/24 Wurlitzer in THEATRE ORGAN (May/June 2004) before attending the convention only arouse ones curiosity to actually experience the 'Basement Bijou' as it is known. This venue lived up to its billing! You are transported to a small 1920's theatre, down to the smallest ornate detail! Fred has out done himself with not only the fine instrument, but with the magnificent surroundings the organ lives in! Kay McAbee was our musical host, along with Fred for the afternoon—the banter between Kay and Fred, was a reminiscent of a vaudeville act and had everyone laughing!

Kay's concert pieces were splendid as he played well-known selections including, "Somewhere My Love", a medley from *South Pacific*, and "Tea For Two." Accompanying an enjoyable silent movie *Railroad Stowaways*, it was truly a pleasure to experience one of the masters of the theatre organ, Kay McAbee and the Hermes Bijou!

Kay McAbee & Fred Hermes



Projection room



## Kay McAbee Concert



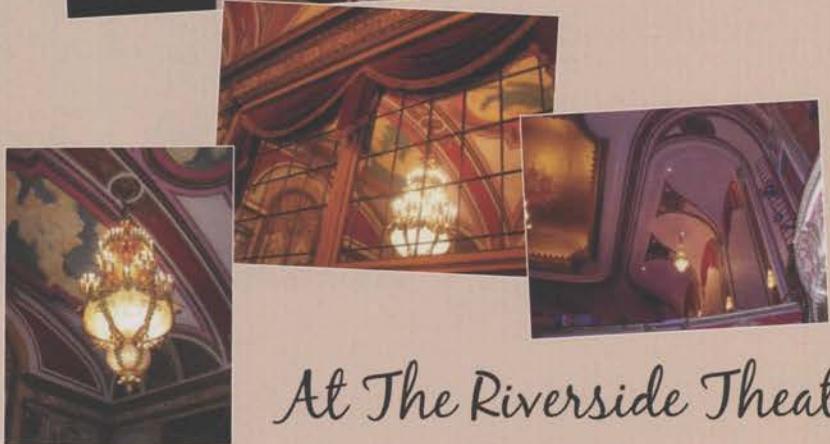
# Friday, July 2

## Ron Rhode Concert

Our first concert, officially opening the 2004 Convention, was presented by Ron Rhode. The venue was the Riverside Theatre, appropriately named since the Milwaukee River runs directly along side. The Riverside was featured in the May/June 2004 THEATRE ORGAN, and was a real treat to experience first hand. The 3/14 Wurlitzer is a perfect match for this beautiful theatre.

Ron's presentations were delightful. His array of selections ran the gamut, a medley of the Andrew Sisters popular songs, lively marches, Victor Herbert tribute, and show tunes. Ron's assortment of music varied from sweet and soft to "no dust in these pipes" loud! The outstanding Third Movement from the *Grand Canyon Suite*, "On The Trail" was only one of the super highlights of his concert. Ron always plays so proficiently and gave a concert that showed this 3/14 Wurlitzer at its best.

Due to the Riverside management setting a deadline for the time the theatre must vacated, Ron and the audience were rushed to exit and therefore we were unable to enjoy the post concert time with Ron. Nonetheless, it was to say a great beginning for the convention. Excellent show Ron!



*At The Riverside Theatre*

## At The Welcome Party



# Saturday, July 3

The Oriental Theatre greets you with an ornate lobby and a tiled staircase with ebony lions leading you to the balcony. Entering the auditorium burning, beaming Buddhas and numerous mythological creatures engulf the interior, and even though the Oriental was "triplexed" the conversion left half of the main floor and the entire balcony untouched and the 3/40 Kimball sings in the environment.

Enveloped in the lavishness of the theatre, we were intensely impressed with Clark Wilson playing the 3/40 Kimball. A medley of Lerner & Lowe tunes, soulful medley of George Wright music and hits by Judy Garland left us wanting more. His finale "Great Gate At Kiev" was a captivating piece to end his performance. Clark always has a wonderful stage presence and gives his audience what they want – music at its best!



## Oriental Theatre



## Clark Wilson Concert



# Vornado Radio Hour

The Vornado Variety Hour took us on a journey back in time, when radio was king. The trip was fun and highly entertaining . . . a replication of a live-studio-audience musical radio show. The music was great! Jack Bethards was our announcer, and Clark Wilson and Brett Valliant provided the musical background. Allen Lawrence was the featured soloist, and the 'incomparable' Jack Moelmann as the director! Jack learned a new skill and used it quite frequently during the convention; also this was one of the first occasions that Jack did not speak a word for approximately one hour.

Jack got plenty of exercise when the drawings for the Vornado Fans, courtesy of Mike Coup, were given away. Congratulations to those who won Vornado Fans. What a fun time!



*Allen Lawrence*

*Jack Moelmann*

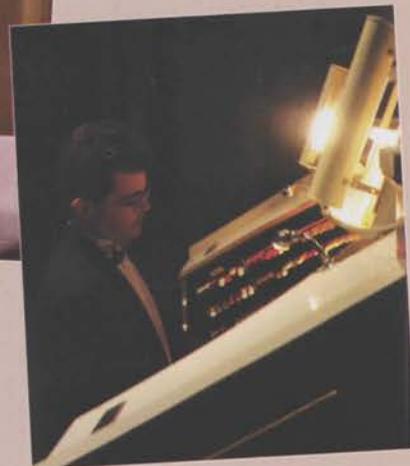
*Clark Wilson*



*Mike Coup*



*Jack Bethards*



CONTINUED ON PAGE 59



## In The Spotlight ...

# THE MICHIGAN THEATRE AND ITS BARTON

- ◆ The 3/13 instrument (Barton Opus 245) was installed in the theatre in 1928 and was played from the opening day (January 4, 1928) for the next 18 months to accompany silent films in solo and with a 12-piece orchestra. In the summer of 1929, the theatre converted to sound, but the Barton continued to be a regular feature of shows until 1950. The instrument was played for most of those years by resident organist Paul Tomkins.
- ◆ Because of the vigilance of long time manager Gerry Hoag, the Barton was not vandalized or removed. Between 1950 and 1970, it was played occasionally but suffered from some water damage in the 1960's. When I arrived in Ann Arbor to enter a Ph.D. program at the University of Michigan, I visited the Michigan Theatre on my first day in town and received permission to play the Barton. It was quite playable but clearly needed some work.
- ◆ In the summer of 1970, I organized a restoration team that was headed by Ben Levy of Ann Arbor and consisted of many local members of ATOS. For the next two years, we met on Sunday mornings and completely renovated the instrument. Our work consisted of re-leathering and rewiring, cleaning pipes and chambers, tuning and voicing.
- ◆ In September 1972, Lyn Larsen premiered the Barton with a concert. In November 1972 the instrument went into regular use to provide music before film screenings on Friday and Saturday nights. Rupert Otto, Newton Bates, and I were the organists. Newton and I are still at it over 30 years later.
- ◆ After seven successful years of operation, the restored Barton was threatened with the proposed remodeling of

the Michigan Theatre. After many months of trying, I was able to enlist the help of then Mayor Lou Belcher in saving the theatre. Together we formed the Michigan Theatre Foundation and signed the necessary purchase papers.

- ◆ Since 1979, the theatre has been operated as a non-profit film and concert venue. It now has a professional staff of 12 and about 20 part-time student employees. The theatre has been completely restored and also has an annex that contains offices and a 200 seat screening room for films.
- ◆ Today, the Barton is played five days a week by a staff of five including Steven Ball, Steve Warner, Newton Bates, Wade Bray, and myself. Scott Smith professionally maintains the instrument. In addition to providing music before movies, the Barton is used for special occasions, and also by the Ann Arbor Symphony Orchestra for silent films. I am responsible for maintaining a schedule of organists, and for coordinating the relationship between the organ and events in the theatre. Our screening room has a Conn 641 electronic theatre organ with two Leslie speakers. This instrument is also used regularly.
- ◆ In 2001, the Michigan Theatre and the Ann Arbor Symphony Orchestra began planning a concert to celebrate the joint 75th anniversaries of both institutions. I suggested that a concert of film music might be appropriate and insisted that the Barton be played as part of the program. I suggested that a commissioned work for theatre organ and orchestra would be an exciting addition to the program. I also suggested that the commission be offered to Michael Daugherty, who is a composer in the Music School at the University of Michigan. This commission resulted in



the concerto entitled "Once Upon a Castle" that was premiered at the Michigan Theatre in November 2003.

- ◆ In addition to the concerto, the Barton is also featured on a Christmas CD entitled "Under the Christmas Mistletoe" that contains pieces played by each organist and "Having a Ball" a CD performed by Steven Ball.
- ◆ We are very proud of the Barton organ and think that it is probably used more often than almost any other original installation in the country. The instrument has not been computerized, and the Michigan Theatre's Board of Trustees has passed a resolution recognizing the entire instrument as an historical artifact. The board will not support any modernization of the instrument. This will insure that the Barton will remain unaltered and safe from the possibility of being removed from its four-poster lift in the theatre's orchestra pit.

*Henry Aldridge*

# PIPEDREAMS *Radio Program Features Michigan Theatre*

The nationally syndicated organ program PIPEDREAMS will devote an entire broadcast in November to the Barton theatre pipe organ in Ann Arbor's historic Michigan Theatre. Musician-in-residence Steven Ball will be featured in selections from his new CD ("Having a Ball") and also as soloist with conductor Arie Lipsky and the Ann Arbor Symphony in the premiere performance of "Once Upon a Castle", a new work by University of Michigan composer Michael Daugherty.

Commissioned by the Ann Arbor Symphony in consort with the Cedar Rapids Symphony Orchestra, the Rockford Symphony Orchestra, the West Shore Symphony Orchestra and the Michigan Theater Foundation, Daugherty created a four-movement score in neo-romantic mode, very engaging and occasionally spellbinding.

The piece evokes the silent film era, particularly the life and times of William Randolph Hearst. The movements are

titled: (1) The Winding Road to San Simeon; (2) Silent Movies; (3) Neptune Pool; and (4) Rosebud

Few new concert works have been written with theatre organ in mind. Though this new score easily adapts to performance on a 'classical' instrument, some of the specific tonal effects of theatre organ registration add immeasurably to the work's character.

Michael Barone hosts this PIPEDREAMS broadcast (#0447), to be heard on classical music/public radio stations nationwide during the week of November 22.

More information is available online: [www.pipedreams.org](http://www.pipedreams.org) (search for Program #0447).

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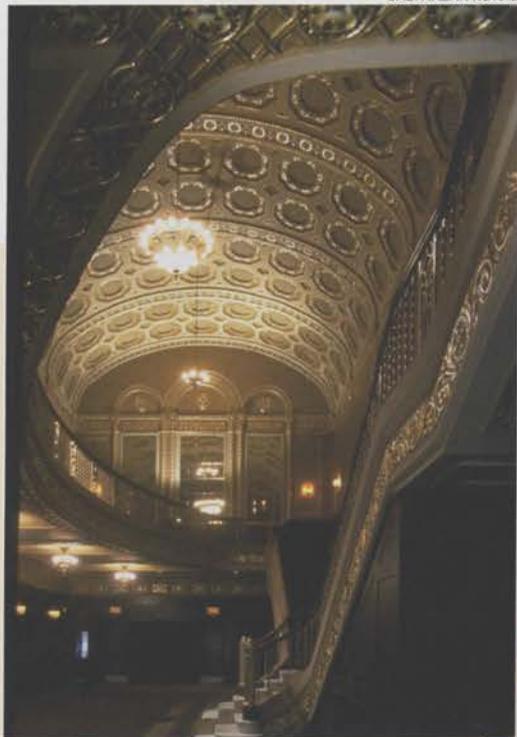
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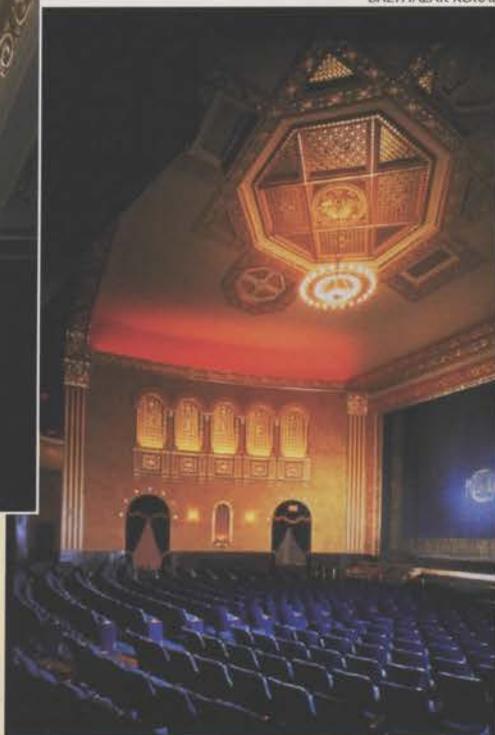
- **Richard Whiting:**  
"Hooray for Hollywood!"
- **Mel Brooks:**  
Medley from *The Producers*
- **Hubert Giraud:**  
"Sous le ciel de Paris"
- **Marguerite Monnot:**  
"Hymne a l'amour"
- **Charles Dumont:**  
"Les flonflons du bal" – Steven Ball (1927 Barton) Michigan CD-1001 ([www.stevenball.com](http://www.stevenball.com))
- **Michael Daugherty:**  
*Once Upon a Castle* (world premiere) – Ann Arbor Symphony/Arie Lipsky, conductor (r. 11/15/03)
- **Robert Toms:**  
"I kind o' like Ann Arbor" from *The Junior Girls Play 1910* – Steven Ball (Barton/Michigan Theatre) Michigan CD-1001
- **Manuel de Falla:**  
"Ritual Fire Dance"
- **Richard Rodgers:**  
Medley – Kay McAbee (r. 1968, Michigan Theatre Archives)
- **John Barry:**  
"The Music of Gye" from *Out of Africa* – Steven Ball (Barton/Michigan Theatre) Michigan CD-1001

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*Michael Barone*



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 Evan Chase, Toledo, OH  
 Robert Cooper, Garland, TX  
 Wade Cooper, North Cape May, NJ  
 David Dalton, San Francisco, CA  
 Wilbur Dodge, Binghamton, NY  
 Thomas Drake, Winter Park, FL  
 John & Bezie Fischer, Indianapolis, IN  
 Garrett Fortenberry, Jackson, LA  
 Robert Gergesz, Joliet, IL  
 Brian Gerl, Milwaukee, WI  
 Ronald Getty, Los Angeles, CA  
 Jeanette Harrison, Sun City, FL  
 Wallace Hough Jr, Tulsa, OK  
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# Members' Forum\*

Dear Editor,

I was sorry to read of the death of Alan Mills. Alan was a good friend and a brilliant organist. (*Due to an erroneously captioned photo*) I would like to set the record straight.

Alan was pictured at the console of the Senate Theater 4/34 Wurlitzer, not the 3/10 Barton in the Redford Theater. Alan played Senate Wurlitzer for the 1967 ATOE Convention hosted by the Motor City Chapter. The only other time he played the Redford was for a movie prelude on his trip to do a concert at the Senate. Alan was an Honorary Member of the Detroit Theater Organ Society. He played a number of concerts for DTOS over the years, including a memorable one in 1962 when he filled in at DTOS for George Wright at the last minute. He was then 24 years old. Many of us heard the Wright concert on a Gulbransen the next night and everyone agreed that Alan was equal to George.

We, as everyone, shall miss him. His skill and originality were evident in everything he played and he used every resource of the organ.

Don Jenks  
Howell, Michigan



Dear Editor,

I would be happy to hear the improvements in the Radio City Music Hall organ, as Mr. Ronald Bishop of the organ restoration and maintenance crew suggests in his letter in the July/August issue of THEATRE ORGAN. In fact, I have a wonderful idea of how I could hear that improvement that would delight a lot of people and, with the right publicity and advertising in THEATRE ORGAN, The New York Times and the N.Y. Post, fill Radio City Music Hall: I suggest Radio City out fox The Atlanta Fox and have an organ weekend featuring famous organists. Radio City has many production values that no other theatre has and the event could be a unique experience if the instrument is truly now of concert status. With the Christmas season coming soon I would think they're very busy and some open time in early 2005 would be an appropriate time for an organ weekend.

With dual consoles, each on a different stage elevator, Walt Strony on the left and Clark Wilson on the right, for instance, could play duets, to top off the end of the event the last evening. That could only happen at Radio City Music Hall. I suggest Radio City prove to the world that it is the home of the mightiest Wurlitzer in a working theatre. During his individual concert perhaps Lyn Larsen could play "Singing In The Rain" and it could rain on stage with real water from the rain machine as the theatre changes colors. Rob Richards could play "A Foggy Day In London Town" as laser lights play in clouds of steam that fill the stage from the steam machine. Surely, with all the expert show business and P.R. knowledge surrounding Radio City an organ weekend package can be organized with great style.

With such a wonderful and improved instrument at their fingertips I would think that Mr. Bishop and his fellow crew members, after all the hard work they have put in, must feel

terribly disappointed that the instrument is used for entrance and exit music only on rare occasions and has a solo of 64 bars or so to sound like a church organ at the Christmas show. I wonder if the Bishops agree with me that it's time that Radio City prove again that it actually is home to a truly mighty Wurlitzer and still Showplace of the Nation. The Wurlitzer only gets a 2-line mention in the Radio City website, without a mention at all in the rather lengthy "restoration section", which is a shame. There is not even a link to the fine and detailed ATOS Radio City organ site. The Atlanta Fox has an entire section of their website devoted only to their organ, which they are obviously mighty proud of.

As far as Ben Hall goes, he was a charming, diplomatic man and I'm sure he said many things to me privately that he would never say to anyone connected with an organ venue.

Mr. Lewis, in his response to my recent letters in THEATRE ORGAN... What in the world is he talking about? I'm just trying to get us all on the same page, as it were, so that as we try to interest non-organ people—especially young people—in the theatre organ we have a basic understanding of their initial feelings about organs in general. Mr. Lewis' letter is a typical case of shoot the messenger and forget the message. If Mr. Lewis read what I actually wrote carefully he would note that I personally never said a negative word about pipe organs. I spoke of my experience of other peoples' feelings about organs gathered over more than a 50-year period. I dearly love pipe organs. I don't know how many times I have to say that! I'm 62 years old, but I'm not an old man who would hold back what should be a natural transition the ATOS needs to develop to bridge the gap between the older generation and young people. Even the UK journal "Cinema Organ" put forth an editorial stating that concerts are less frequent and audiences are smaller. And they didn't offer a clue what to do about it.

To me, it is a curious thing that none of the current well-known organists have written any literature for the theatre organ. How is it that we haven't a composer in the bunch? Some new and interesting music might help bridge the generation gap. Why is the theatre organ dying? Because it hasn't been fed. Why doesn't the ATOS sponsor a yearly competition for a composition written especially for theatre organ?

Perhaps I'm a dreamer, but at the very least, in all these years that have passed, you'd think a shining star might arise who might take a cue from the likes of Sarah Brightman, twisting the classics and the pops together somehow searching for some new sounds even if it involves inventing new ranks of pipes ala Andreas Vollenweider or borrowing interesting ranks from classic organs. Unda Maris anyone? Flute d'Amour?

Christian Orlov  
New York City

\*Opinions expressed in this column are those of the correspondents and do not necessarily reflect the opinions of the editors or the policies of ATOS or THEATRE ORGAN. Letters concerning all aspects of the theatre organ are welcome. Unless clearly marked "not for publication" letters may be published in whole or in part.



# 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.

## CHRISTMAS WONDERLAND

Jelani Eddington & Pianist David Harris



"Christmas means music... from popular holiday favorites, to the beloved hymns of the season, and even some of the great classical music associated with the holidays." Those are the words Jelani uses in his liner notes to introduce this

entrancing festival of charming, cheerful holiday music. And it's an added delight that Jelani is joined by his frequent musical partner, David Harris, at the 9-foot Steinway grand! Although for several years they've performed together around the country this is only their second duet album. In reviewing their earlier disc (*Fascinating Rhythms*, Journal, January 2002) Lew Williams wrote, "... in conclusion this is a first class production both musically and technically. Let's have more of these two."

So, here's "The Dynamic Duo" again—and this one-hour CD is also the debut album of the completely remodeled and expanded "Wonder Morton" in the renown Wheaton-Fox Studio of the Van Der Molen home in Illinois. The nucleus of the Wheaton-Fox Morton came from the Lowe's Bronx Fairmont Theatre and, as a 3/16, was first played in its new home in July 1982. Clark Wilson recorded it first on his *Morton Magic* LP, which we had the privilege of reviewing in the February 1984, issue of *The Console* magazine. In that review we

commented "... selections, arrangements, registrations and overall quality is top notch ... with a great emphasis on solo voices and beautiful soft combinations. And the organ is a jewel! Highly Recommended!" Tom Hazleton recorded a two-cassette album titled *Glory Sounds*, which was reviewed in the Journal, September 1986. In reviewing Tom's cassettes Walter Beupre wrote "The Van Der Molen Mostly-Morton has superb presence ... This album may prove an excellent introduction to the joys of theatre organ sounds for those unfamiliar with (them)."

The excellent, detailed 12 pages of full color liner notes describe the changes and improvements made to the Wheaton-Fox Theatre and its Morton during the late 1990s. Briefly, we'll summarize these changes by saying that the organ is now 26 ranks and has one of the rare, astonishingly ornate 4 manual "Wonder" Morton consoles (from Loew's Kings Theatre in Brooklyn.) In addition to the Steinway grand piano (which is playable from the organ console but, on

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this disc, David is at its keyboard,) there is a 9-foot Mason & Hamlin grand piano and a Hammond B-3. And, "The Friendliest Organ Around" (as it was called in a July, 1984 *Console* magazine article) now has a mascot. If you look closely at the cover photo, you'll see the stuffed Fox sitting to the left of the Morton console!

Jelani and David open with a sparkling, whiz-bang arrangement of "Sleigh Ride" (minus the usual horse-laugh at the end) and then continue with a bright, breezy version of Jule Styne's "Let It Snow! Let It Snow! Let It Snow!" The piano and organ blend beautifully as Jelani and David pass the melody line back and forth while the other one adds tricky fingered fills which beautifully enhances the cheery spirit of this album and their musical companionship. Of course, we all know the words to Irving Berlin's "White Christmas." But, since the Duo's version also includes the rarely played verse, here are those lyrics: "The sun is shining, the grass is green/The orange and palm trees sway/There's never been such a day/In Beverly Hills, L.A./But it's December the twenty fourth/And I'm longing to be up north." Jelani's detailed liner notes say this about the next number: "The Van Der Molen Wonder Morton sings forth in a solo rendition of a great up-tempo waltz, 'The Christmas Waltz,' a holiday favorite composed in 1943 by the Cahn-Styne duo and made

popular by the late Frank Sinatra."

Classical music guru Jim Svejda has this to say about Tchaikovsky: "(He) more than earns his position as one of the three or four most popular composers. He never cheats his listeners, giving them huge doses of overwhelming (and often surprisingly complex) emotions, a keen sense of orchestral color, and one of the greatest melodic gifts that any composer possessed." His music for *The Nutcracker Ballet* (Opus 71) was written in 1891-1892. We were surprised to learn that while writing that ballet he found time to come to America and conduct some of our orchestras! When he had completed the ballet he excerpted some of its best music to create *The Nutcracker Suite* (Opus 71a.) Jelani and David next play the complete 22-minute *Suite* which includes the jolly "Overture," the stately "March," the tasty "Dance of the Sugar Plum Fairies," the spirited "Russian Dance," the exotic "Arab Dance," the rather percussive "Chinese Dance," the sprightly "Dance Of The Reeds," and the lushly flowing "Waltz Of The Flowers." It's simply superb!

Time for a piano solo and David plays one of Victor Herbert's best-loved songs, the peaceful lullaby "Toyland," from the 1903 musical *Babes In Toyland*. We were surprised to find that Herbert was commissioned to write this score as a "sequel" to the very successful first musical version of *The Wizard Of Oz!* In fact,

the story of *Babes in Toyland* begins with a shipwreck, (instead of a tornado) then the castaways travel through a forest where they meet Mother Goose characters like Bo Peep, Miss Muffett, and Little Boy Blue (instead of the Tin Man, Scarecrow, and Cowardly Lion) who accompany them on their journey, not to the Emerald City, but to Toyland. Jelani returns to the Morton and the Dynamic Duo swing into a deliciously jazzy version of "Winter Wonderland." It's a wower! *A European Carol Fantasy* is Jelani's original, completely orchestral arrangement (for piano and organ) of ten mostly familiar carols from England, Germany, Italy, France, Poland, and Spain. Each melody melds beautifully into the next one and this entire 17-minute medley is a luscious musical treasure!

Two rollicking Christmas tunes close out the disc. First, we hear the song *Variety Magazine* claims is the world's all-time most recorded number—"Santa Claus is Coming To Town." And we'll quote the liner notes about their final song "We Wish You A Merry Christmas." They tell us "Jelani was able to record the organ portion of this arrangement, and then take a seat at the 9-foot Model CC Mason & Hamlin piano on the right side of the stage to accompany David and the Wonder Morton during playback of the organ. The result is a truly unique 6-hand, 2 feet arrangement of this holiday classic that



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you are certain to enjoy." That's absolutely true and we give this Christmas album by the "Dynamic Duo" a Must Have rating for their selections and sparkling arrangements as well as for the magnificent voices of this truly Wonderful Morton, the liner notes and an excellent "you are there" recording. Compact disc only for \$20.00 (postpaid—overseas orders add \$1 more) from RJE Productions LLC, P. O. Box 45486, Madison, WI 53744-5486. You can also order online at [www.rje productions.com](http://www.rje productions.com).

## UNDER THE CHRISTMAS MISTLETOE

7 Organists



Now that we're all in the Christmas spirit here's another delightful album to add more sparkle and joy to your holiday season! It's a 65-minute disc, which features mostly "pop" Yuletide favorites played on the original 1927 installation 3/13 Barton in Ann Arbor's Michigan Theatre. The Bartola Company of Oshkosh, Wisconsin, was the 5th largest builder of theatre instruments and this is #245 of the 350 organs they built. But, unlike their more popular 3/10 models, this one boasts having three extra—one could truthfully say "unique"—Gottfried

ranks: Posthorn, Tuba, and Kinura. (The full history of the theatre and organ can be found in this album's detailed liner notes and in the cover story of the Journal of September, 1998.)

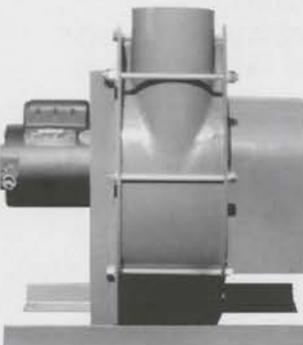
Although the names of some of the artists heard on this disc may be unfamiliar to many of our readers, all have been associated with this beautiful Barton since its 1972 rebuild and most have been featured playing it in preprogram performances for the theatre's many events every week of the year. In fact, it's safe to say that this is one of the most frequently played organs in the country! In alphabetical order the organists are: Henry Aldridge, Steven Ball, Newt Bates, Wade Bray, John Lauter, Scott Smith, and Steve Warner. Each is heard playing two or three "Christmas goodies" but their selections are scattered throughout the program. Although the listener will surely detect some stylistic and registration differences from tune to tune, all the artist are fine musicians who obviously know and love this organ and thoroughly enjoy playing it! So we'll just discuss the melodies in the order they are played and not name the artist playing each selection. (The album's fascinating six pages of liner notes discuss each musical piece, have the artist's biographies, and identify the organist playing each selection.)

This Christmas party opens with a faint, muffled pedal point which blossoms into a full throated dramatic opening as the organist hits the spotlight and bounces into "We Need A Little Christmas" which Angela Lansbury (TV's Jessica Fletcher) introduced in Jerry Herman's hit musical *Mame* back in 1966. Interestingly, this show ran so long that almost every Hollywood girl singer at one time or another played the title roll either on Broadway or in the touring productions. But it was Lucille Ball who played *Mame* in the 1974 film version! Lucy (1911–1989) began her career in

the chorus lines of several Broadway shows before going to Hollywood and stardom in both films and on TV; but her only starring Broadway role was in Cy Coleman's 1960 musical *Wildcat*. A mellow, ravishing arrangement of Mel Torme's ever-popular "The Christmas Song" is followed by a breezy journey through the snow with Leroy Anderson's "Sleigh Ride." Next is "Greensleeves" which has an Orchestral Bells solo line in the middle—it's delightful!

Some people have claimed for years that Bartons are the greatest organs for playing jazz. That's certainly true for the neat, mostly untremmed, swinging version of "Frosty, The Snowman" which is followed by Percy Faith's Latin-flavored salute to the holiday season—"Brazilian Sleigh Bells." Canadian-born Faith (1908–76) was a child prodigy on the piano until his hands were injured in a fire when he was just 18. So he switched to arranging and composing. Moving to New York City in 1940 he conducted orchestras on NBC and became music director for Columbia Records. During the 1950s and 60s he released more than 80 LPs which featured his middle-of-the-road, easy listening music. From *The Nutcracker Suite* we hear only Tchaikovsky's rather seductive "Arabian Dance." (Which reminds us that if you're looking for something really different in Christmas music you'll find that Spike Jones and His City Slickers play the entire *Nutcracker Suite* on the ASV Living Era label #AJA 5189. Actually there is just a little musical mayhem done to this classic and it does have a spoken story line plus some original lyrics for several of the songs. It's certainly different and, besides, the same disc has a number of Spike Jones' more famous "re-arrangements".)

A somewhat slow and dreamy "Toyland" has some nice reharmonizations to spice it up and then we hear organist Dick Leibert's "Under The Christmas



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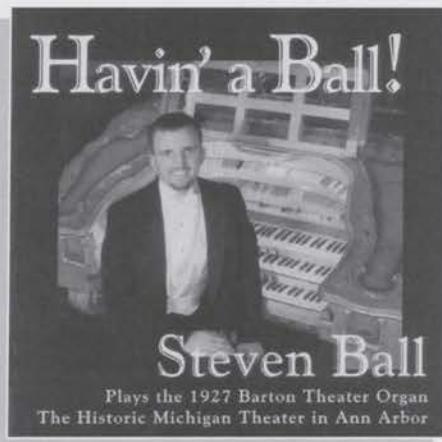
Mistletoe" which is jolly and has a delightful beat. "The Parade Of The Wooden Soldiers" will remind the listener of the Radio City Music Hall's Rockettes who fall down like a row of dominos at the end! A gentle swinger is the ballad "What Are You Doing New Year's Eve?" and then we have a quite theatrical arrangement of "The March Of The Toys" followed by a delightfully different treatment of "Winter Wonderland." From the Peanuts gang's holiday TV program there's a charming "Christmas Is Here." The only medley on the disc is next so we'll quote the liner for this one. "Alfred Burt . . . an Episcopal minister in Pontiac, Michigan began the tradition of composing an original carol to send as a Christmas greeting each year . . . Since then these lovely compositions have been performed by soloists, choirs, and orchestras around the world." The 7-minute *Carol Medley* shows off this Barton at its very best with chimes, lovely solo voices and ensembles, and some of these carols have a wonderful bounce to them. It's truly delightful in every way!

The program ends with a warm, rich "O Holy Night" which builds up to full organ and then fades away to a reverent whisper. But wait! There are three additional 'bonus' tracks! The bonus tracks repeat three of the selections already heard but each is played by a different artist than was heard earlier. The first is a luscious ballad version of "The Christmas Song" and then we hear a Xylophone-laden arrangement of "Sleigh Ride" and, finally, a lush, mostly untremmed "O Holy Night." This entire

album is a joyous Christmas bonanza in every way and we're happy to recommend it for your Yuletide listening. Compact disc only for \$14.98 plus shipping and handling from Organ Historical Society, Box 26811, Richmond, VA 23261 804/353-9266 or online [www.organsociety.org](http://www.organsociety.org), and this CD can also be purchased in the lobby of the Michigan Theatre, 603 E. Liberty, Ann Arbor, Michigan 48104.

## HAVIN' A BALL!

Steven Ball



Here's an impressive Debut Disc by a young organist who has already achieved some impressive credentials in the organ world. Steven Ball has a Master's degree from University of Michigan's School of Music; has lectured, concertized and accompanied silent films in a number of European countries and, since 1999, has been artist-in-residence at the 1,800 seat

Michigan Theatre in Ann Arbor. And, yes Steven is playing the same 3/13 original-installation Barton heard on the *Under The Christmas Mistletoe* CD. The ATOS Detroit Conventions of 1982 and 1995 featured concerts on this Barton and we believe there has been only one other previous commercial recording of this particular organ; Henry Aldridge released the LP *Intermission At The Michigan Theatre*, which was reviewed by Stu Green in the *Journal* for June 1978. Stu wrote ". . . He gets a lot of variety from 13 ranks . . . It's a very refined sound . . . a good recorded example of the medium-size Barton . . . it's a worthwhile package." So both of these new discs should be great sonic treats for lovers of Barton organs.

Yes, this organ is a Big, Bold, Bright, Blatant, Brazen, Brassy Barton as Steven demonstrates so well in his console raising performance of "Hooray For Hollywood." (The only thing we've not previously written about this oft heard song from the 1938 film *Hollywood Hotel* is that in the same film Benny Goodman played a wonderful moldy-oldie we haven't heard in over half a century—"I'm A Ding Dong Daddy From Dumas.") Some of this Barton's soft, solo voices and ensembles are featured in Steven's arrangement of "If I Loved You" from Rodgers and Hammerstein's *Carousel*.

Kudos to Steven for selecting as his 13 1/2-minute Broadway medley not one of the dozen or so "favorites" we usually hear, but instead is Mel Brooks' recent musical hit all across the U.S.—*The Producers*. In fact, as we write this review

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it's just been announced that the original Broadway stars, Nathan Lane and Matthew Broderick (with Nicole Kidman as Broderick's love interest) will reprise their Broadway roles in Hollywood's film version, which should be released about the time you read this! Each of these numbers receives a full arrangement (with two choruses) and lots of variety in registrations and tempos as well as a tasteful use of percussions. In the order played they are "We Can Do It," "I Wanna Be A Producer," "Keep It Gay," "Springtime for Hitler" (which gets a somewhat distracting full organ coda,) "Til Him," "Prisoners of Love," and a bright reprise of "We Can Do It." (That's six tunes of the 18 numbers in the show. If you love Broadway musicals the Sony original cast recording has them all and the liner notes included the hilarious lyrics!)

A jolly ricky-tick number featuring the Barton's percussions is next and we'll quote from Steven's detailed liner note comments: "I Kind O' Like Ann Arbor," the music of Robert M. Toms, is a brilliantly composed novelty number that does this fair city justice . . . (and although the University of Michigan's fight song) 'The Victors' . . . does not appear as a separate track on this recording, as a nod to this old tradition of ours it is musically quoted somewhere. (Can you find it?" There's no question about Steven's next number for, although it starts out as a lush ballad, it soon turns into a zesty, swinging "Who Cares?" from George and Ira Gershwin's satirical musical *Of Thee I Sing*. Although it opened on December 26, 1931—in the nadir of the Great Depression and involved a race to be President of the U.S.A.—it ran for a remarkable 441 performances and recently has been revived several times. Maybe that's because, as one reviewer wrote, "The show was funnier than the government and not nearly so dangerous."

Turning from the Gershwins to Cole Porter, Steven plays the haunting "At Long Last Love" from 1938's *You Never Know*. Since we so rarely hear this Porter number, here are some of it's lyrics: "Is it an earthquake or simply a shock?/Is it the good turtle soup or merely the mock?/Is it a fancy not worth thinking of?/Or is it at long last love?" It's interesting that Cole Porter later said, "When this horse fell on me, I was too stunned to be conscious of great pain, but until help came I worked on the lyrics for a song called 'At Long Last Love.'" Porter suffered pain in his right leg for the rest

of his life and, before he died in 1964 it had to be amputated. (Porter fans might like to know that in 1991 the Pasadena Playhouse revived this lesser-known Porter score and it was beautifully recorded on the Varese Saraband CD #302-062-108.)

De Falla's blazing "Ritual Fire Dance" was composed in 1915 and Steven's arrangement shifts from near silence to turbulent crescendos as the gypsy dancers weave in and out of the flames to burn away the evil spirits. We men-

tioned earlier that Steven accompanies silent films; moreover he has written original scores for such classics as the original 1925 *Phantom Of The Opera*. His next selection is a brief part of that score; "The Black Lake Scene" which, his liner notes say ". . . musically takes us on an eerie voyage across a black lake five stories below ground in the dank cellars of the Paris Opera House." One of France's most famous singers was Edith Piaf (1915-1963) who became known throughout the world as "The Little

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Sparrow." While her singing was strong and highly stylized, she also projected a certain frailty that gave her songs a poignant twist. Pop music critics feel both Judy Garland and her daughter Liza Minelli were greatly influenced by Piaf! Steven's five-minute medley of well-known Piaf hits has the light-hearted waltz "Sous Le Ciel De Paris," the emotional "Hymne A L'Amour," and a bright, cheerful "Les Flonflons Du Bal."

Steven closes his program with another "new to theatre organ recordings" selection. British film composer John Barry (born in 1933) began his musical career-playing trumpet in a rock band! But by 1959 he was writing songs for films, which soon led to his composing complete film scores. Barry is best known for the music he's written for the James Bond films, however Steven concludes with his heart-wrenching "Music of Goodbye" from 1985's Oscar winning picture *Out Of Africa*. It's an interesting program in every way; good music that we don't usually hear on theatre organ discs, a rare original installation Barton, and an artist whose classical training shows through in note perfect accuracy and a straightforward playing style that never obscures the melody and is uniquely his own. To purchase this disc send \$20.00 (postpaid) and orders should be addressed to Steven Ball, Staff Organist, c/o The Michigan Theatre, 603 E. Liberty Street, Ann Arbor, MI 48104. You can also order online at [www.stevenball.com](http://www.stevenball.com).

## AT THE WURLITZER ORGAN

Nigel Ogden



Recently Nigel Ogden has released 2-CDs of British Light Music, (see the last two Journals). Here, we have a 2-CD set, which is definitely all American music, (although our neighbors across the pond will surely be just as familiar with Nigel's selections as we are!) Once again Nigel is at the console of that amazingly versatile 3/14 Wurlitzer in the wonderful acoustics of Blackpool's Tower Ballroom. And, we must note that on these discs we hear some of this organ's beautiful soft voices and ensembles that are rarely heard on the usual Blackpool recordings. The first disc is devoted entirely to some of the best-loved music from the Rodgers and Hammerstein Songbook, while the second disc contains many of the won-

derful melodies written by Burt Bacharach and Hal David! So here we go ...

DISC # 1 -

### RODGERS & HAMMERSTEIN

Both composer Richard Rodgers (1902-1979) and lyricist Oscar Hammerstein II (1895-1960) had other distinguished collaborators before they merged their phenomenal talents to produce *Oklahoma* in 1943. Rodgers had worked with Larry Hart on Broadway musicals since *The Garrick Gaieties* of 1925 until Hart's health failed in 1942. Starting in 1920, Hammerstein had written the lyrics for 34 Broadway musicals by Jerome Kern, Rudolph Friml, Sigmund Romberg and others. Nigel's 73-minute CD features music from some of their best-known musicals. (Not included are songs from their less successful Broadway shows *Flower Drum Song*, *Allegro*, and *Pipe Dreams*, their one TV musical *Cinderella*, or their one Hollywood film, *State Fair*.)

Four selections from 1959's *Sound of Music* open the disc, and Nigel's fascinating arrangement of "Do-Re-Mi" is his console-raiser! In the musical Mary Martin was joined by the seven Trapp family children in this relentlessly cheerful number. Although this show racked up over 1,400 performances on Broadway, it reached a total of 2,385 in the 1961 London version—the longest run anywhere for a R&H musical! We've commented before that the R&H team

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often broke Broadway conventions. In this case the show begins without an overture, and without the usual line of beautiful chorus girls. Instead it has a group of nuns singing the "Preludium" a cappella! The light and delicate "My Favorite Things" is followed by a hymn-like version of "Edelweiss" and that "aspiring anthem of faith and fortitude" as critic Stanley Green described it, "Climb Every Mountain."

*South Pacific* rates six great R&H tunes. You'll probably remember that Mary Martin's love interest in this show was former Metropolitan Opera star Ezio Pinza who played Emil de Becque, a widower with two children. It's unusual, but there is no romantic duet between Martin and Pinza because of the substantial difference in their voices. However they do have a "Soliloquy" duet performed from opposite sides of the stage! Nigel's selections are the cute, cuddly "Happy Talk," a rich Tibia version of "Bali Hai," the soft, romantic "Younger Than Springtime," a robust "Some Enchanted Evening," a sparkling "There is Nothing Like a Dame," and the paean to lost love, "This Nearly Was Mine."

Yul Brynner played the Siamese King in *The King and I* on stage 4,625 times over a 30-year time span from the musical's opening performance in 1951. (Although there are about 20 children

in the musical, it is claimed that the real King of Siam had 67 children by his multitude of wives!) Again, Nigel is playing six of this show's most memorable melodies, starting with the cheerful polka "Shall We Dance?" Then it's on to the haunting "Hello, Young Lovers," the warm, Tibia-laden "Something Wonderful," the stately "March Of The Siamese Children," the lovely, lush "We Kiss In A Shadow," and finally, the jolly "Getting To Know You." Before presenting a few of the songs from R&H's first Broadway musical, Nigel plays the richly romantic "If I Loved You" from *Carousel*, and the soothing beguine (originally written for *Victory At Sea* with the title "Beneath The Southern Cross") retitled as "No Other Love" for the Broadway show *Me and Juliet*.

There is no question about *Oklahoma* being one of the most important musicals of all time! Here are a few of the critics' comments after its 1943 opening: "Because of its close intertwining of story, song, and dance it is a recognized landmark in the theatre..." and "... it's beautifully different, the most thoroughly attractive musical comedy since *Showboat*." Nigel's arrangement of "Oh, What A Beautiful Morning" is like a tone poem, complete with the chirping of awakening birds. Next is the peppy but heartfelt ballad "People Will Say We're

In Love," (the only R&H song for which Rodgers wrote the music first) a frisky, prancing "Surrey With The Fringe On Top," and, of course, the only Broadway tune to become an official state song... the rousing "Oklahoma."

Richard Rodgers said his favorite score was *Carousel*, so it's only fitting that Nigel's salute concludes with "You'll Never Walk Alone," which surely is one of the most inspirational songs ever to come from 'The Great White Way'! Throughout this disc, Nigel displays his consummate musicianship with wonderfully varied registrations, tempos, and rhythms along with the superb use of the expression pedal, which combine to make the Tower Wurlitzer a fine concert instrument.

#### DISC # 2 -

#### BACHARACH & DAVID

It's hard to believe, but all those wonderful hit songs by composer Burt Bacharach and lyricist Hal David were written over 30 years ago! Their several hundred tunes are almost instantly recognizable, because they are so unique and unlike the music of other composers. Bacharach, born in 1928 in Kansas City, was classically trained, and some feel his music is greatly influenced by Debussy and Ravel. However, following his military duties during the Korean War he

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began serving as accompanist and music director for singers such as Vic Damone and Marlene Dietrich. In 1957 he began writing songs and scores for Hollywood films with Hal David. (*The Sad Sack* and *The Blob* were two of their early films!) Between 1957 and 1996 Bacharach wrote songs for 29 films, and the complete musical score for nine of them.

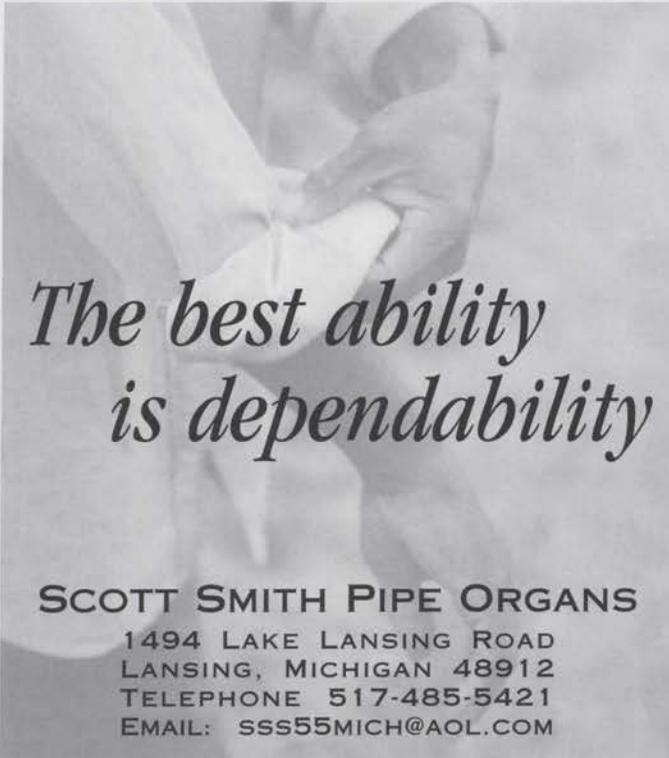
In 1968 the team wrote their only Broadway musical, *Promises, Promises*, which starred TV's Detective Lenny Briscoe (aka Jerry Orbach) who introduced both the title tune and "I'll Never Fall In Love Again." The show was a hit, and ran for 1,281 performances in New York and 560 in London. Unfortunately, in 1973 this wildly successful team wrote the entire score for a film that ultimately led to their breakup. One film critic tells us "Probably the worst musical of the decade, Ross Hunter's tacky remake of Frank Capra's classic *Lost Horizon* lumbered its elephantine way onto the Panavision screen, trampling underfoot such talented performers as... Liv Ullman, Michael York, Charles Boyer, and John Gielgud." (Since 1973 Bacharach's third wife, Carole Bayer Sager, has been his lyricist, and Hal David was elected president of ASCAP—The American Society for Composers, Authors, and Publishers—in 1980.)

Both Hal David, (born in 1921) and his older brother Mack David, (1912–1993) wrote the lyrics for many songs heard in Hollywood films. (Mack also occasionally wrote theme music for films and TV shows!) A pop music student has commented that "David's ability to work with the melody and often bizarre rhythms that Bacharach serves up is a testament to his lyric skills... (they) married words and music as well as anyone in the century full of competition." To complete our understanding of this team's musical accomplishments, here are some condensed remarks from several other music critics. "Bacharach's hits are complex mini-dramas filled with syncopation, odd time signatures, offbeat rhythms, unconventional orchestrations, and innovative melodies... (and) the key to understanding Bacharach is to note that he orchestrated his own material!"

Nigel's 72-minute salute to the B&D team opens with their most captivating of all melodies—"Raindrops Keep Falling On My Head"—which won the Oscar as best song in 1969. (Bacharach also took home a second Oscar for his complete score for *Butch Cassidy And The Sundance Kid*.) The slightly percussive raindrops and soft solo voices are, again, not usually heard on recordings of the 3/14 Tower Ballroom organ, and this

number is as charming as can be! A lonesome solo voice takes the emotional melody in "(What's It All About) Alfie," which, although it's the title song for the 1966 film, is heard only once in the picture; that's when Cher, yes Cher, sings it as the closing credits roll by! Although the next title is "The Story Of My Life," Nigel's version is cheerful and brisk. The one singer most closely associated with B&D songs is Dionne Warwick, who was discovered by Bacharach in 1961, and for whom the B&D team wrote many Grammy-winning songs over the next two decades. One pop critic states she has the "... smoky voice quality (that) seems to have been created as a vehicle for songs by Bacharach and David." Next is one she made a #1 hit in 1969—"What The World Needs Now," which is a soft swinger with chime accents on the melody line. De-lightful!

"Do You Know The Way To San Jose?" is, as you would expect, a bit boisterous but you'll also know Nigel is enjoying the trip! A mournful solo voice takes the lead on another AA nominated song, "The Look Of Love." A bit of the usual Blackpool registrations are heard on the bouncy "Magic Moments" and then there is an almost Bach-like interpretation of "I'll Never Fall In Love Again" from their Tony Award winning musical *Promises, Promises*. Two of their



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lesser-known songs are "Only Love Can Break A Heart," and another Warwick hit "Anyone Who Had A Heart." A relaxed "A House Is Not A Home" (the title song from a 1964 film) is followed by another AA nominated tune, the slightly wild "What's New Pussycat," which features a cute calliope chorus. Herb Alpert had a hit recording of "This Guy's In Love With You," and Nigel's arrangement proves he and the Tower Wulitzer can swing as well as the Alpert group!!

Oddly, "Trains And Boats And Planes" sounds a bit misterioso, but "I Say A Little Prayer" is soft rock at its best. B&D wrote the sad and lonely song "Twenty-Four Hours From Tulsa" for singer Gene Pitney, and then Nigel uses light, untremmed voices in a dainty version of "Wives and Lovers" which is followed by a somewhat louder, lilting "Wishin' And Hopin'." Another song always identified with Warwick is "Walk On By." The ballad "Make It Easy On Yourself" is lush, but "(There's) Always Something There To Remind Me Of You" is an uptempo tune with a driving beat. The disc ends with the enchanting melody B&D wrote for Richard and Karen Carpenter, whose close harmony interpretation made it a #1 hit—"(They Long To Be) Close To You." There it is ... almost 2-1/2 hours of some of the late 20th Century's most popular songs. The entire album is beautifully recorded, and shows off all the wonderful 14 voices of the Blackpool Wurlitzer and the Ballroom's marvelous acoustics. Nigel's musicianship is truly outstanding, especially on the challenging complex music of Burt Bacharach, which is enjoyable theatre organ listening all the way through. For ordering details contact Sanctuary Records Group LTD., Sanctuary House, 45-53 Sinclair Road, London W14 0NS, U.K. or check their website at [ww.sanctuaryrecordsgroup.co.uk](http://ww.sanctuaryrecordsgroup.co.uk).

## A "DUM" MISTAKE CORRECTED

In the review of Ken Double's *Great Ladies of Song* CD (see the Journal for May, 2004) we wrote that Peggy Lee sang "Hard-Hearted Hannah, (The Vamp Of Savannah)" in the 1955 musical film *Pete Kelly's Blues*. Wrong! Thanks to Jack Doyle for pointing out that Ella Fitzgerald sang the song in that film. Our usually detailed Clive Hirschhorn book *The Hollywood Musical* (Crown Pub. NY 1981) unfortunately does not state who sang any of the many songs in that film. Since Peggy Lee played a fading singer who takes to drink and had second billing to Jack "Just the facts, ma'am" Webb, we assumed she sang all the songs without checking the long list of supporting artist (which, among others, were Andy Devine and Jayne Mansfield) to find Ella's name at the very end of the list! You'll probably remember Jack Webb was the star of the immensely popular police drama *Dragnet*, which aired on TV from January, 1952 to September, 1970, and that he also produced, directed and starred in *Pete Kelly's Blues* (although his trumpet playing in the film was dubbed by Dick Cathcart.) Dum-De-Dum-Dum!

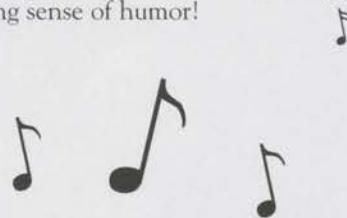
## A NIGEL OGDEN FOOTNOTE

We received the following letter from Mr. Ted Gill, in Ontario, Canada and thank him for this fascinating information: "In your review of Nigel Ogden's CD *The Best of British, Volume 2*, in the July/August Journal, you say you were puzzled by a piece titled "Savoy Medley of Medleys." In the era of popular dance bands, Debroy Somers was the leader of the band in the Savoy Hotel, London, England. He put together groups of songs and named them as appropriate—Savoy Christmas Medley, Savoy Scottish Med-

ley, Savoy American Medley, Savoy Hunting Medley, Etc. These were very popular in the U. K. and I would not be surprised if they are still played today. Nigel has taken pieces from several Savoy Medleys and so we have the "Savoy Medley of Medleys."

## THE "HUT SUT SONG" FOOTNOTE

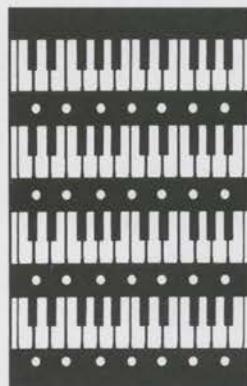
In our review of the 2 CD set titled *The Cinema Organ Collection* we mentioned that one of Sidney Torch's medleys included "that gen-u-ine moldy-olde 'The Hut Sut Song.'" Recently we found a newspaper clipping which tells the story behind this fascinating song and it's composer, Leo Killion, who passed away at age 92 in October, 2000. It tells us "... Killion grew up in Minneapolis where he heard Swedish folk songs that he later spoofed in nonsense lyrics. Written in 1939 by Killion, Ted McMichael and Jack Owens, 'The Hut Sut Song' was recorded and popularized by the Freddy Martin Orchestra and the Horace Heidt Orchestra. It was sung by the Merry Macs in the 1941 movie *San Antonio Rose*. More than a decade later it was featured in the landmark WWII film *From Here to Eternity*. Sung by such Swing Era and wartime favorites as Dinah Shore and The Andrews Sisters, the song included such lyrics as "Hut Sut Rawlson on the rillerah and the brawla, brawla sooit." A graduate of the University of Minnesota and UC Berkeley's Boalt Hall School of Law, Killion ... became a labor lawyer ... (and) was an early advocate of no-fault automobile insurance ... " Yes, some lawyers can have a surprisingly refreshing sense of humor!



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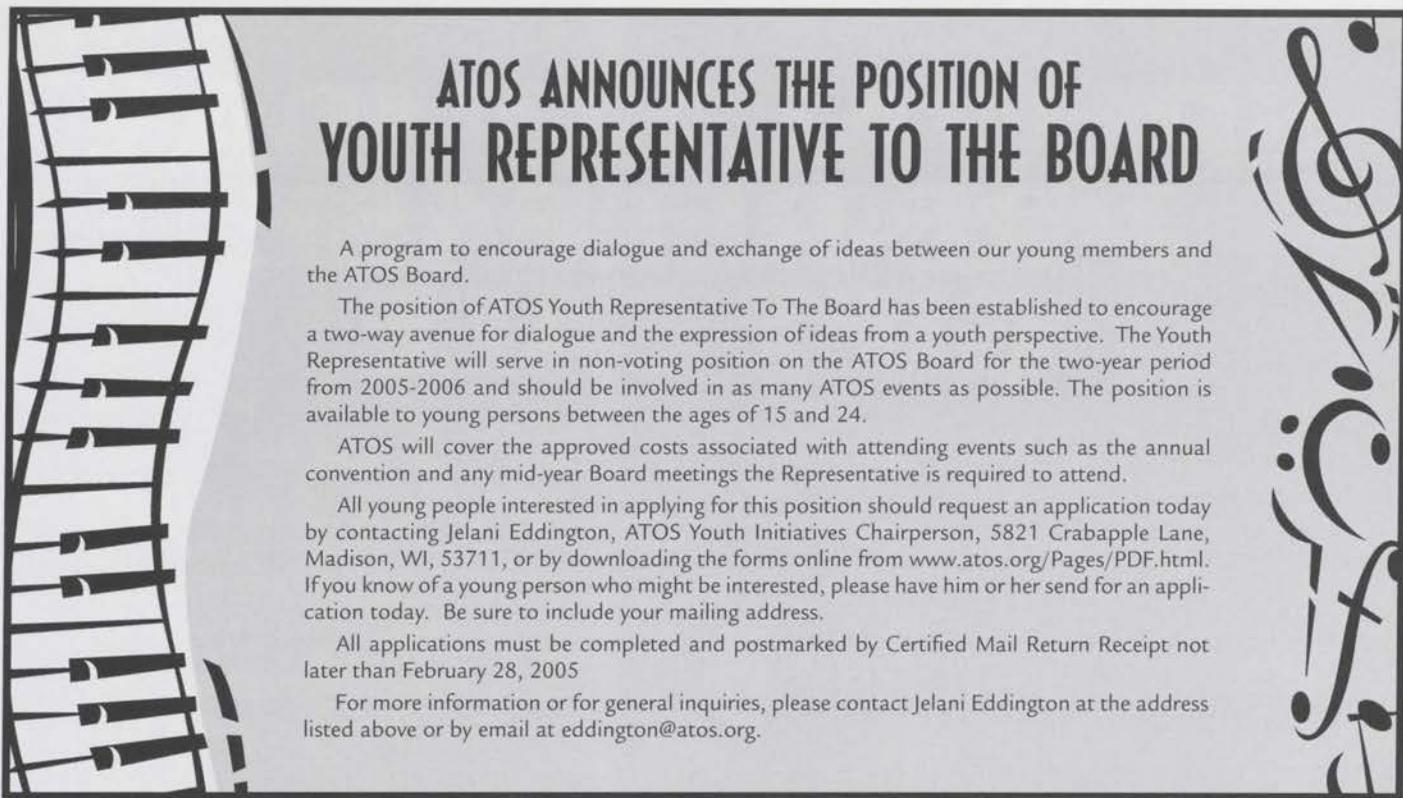
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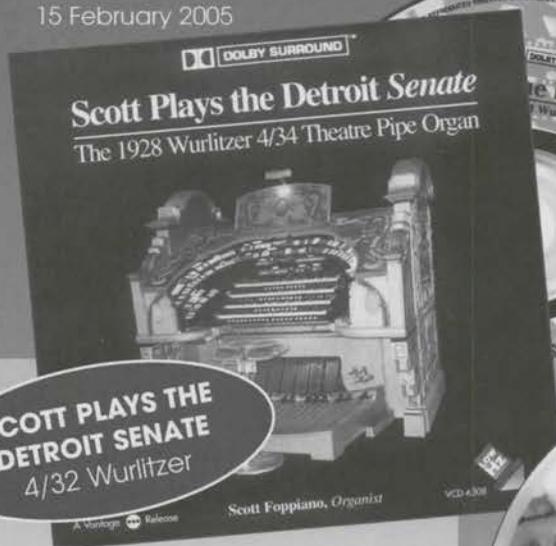
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# OPENING OF NOMINATIONS FOR 2005 Election of Directors

It is time to nominate candidates to fill three (3) positions for ATOS Directors for the term of 2005 through 2008. All ATOS members who have maintained continuous membership in good standing for at least the last two years are eligible for nomination and may nominate themselves or be nominated by another member in good standing, in which case, written consent of the nominee is mandatory and must be received before the nominee's name can be placed on the ballot.

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

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

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

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

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

2. All candidates must have their statement and photo sent by Certified Return Receipt mail to the ATOS Nominating Chairperson, Bob Miloche; 80 Maywood Avenue; Maywood, NJ 07607, and must be postmarked not later than January 15, 2005.

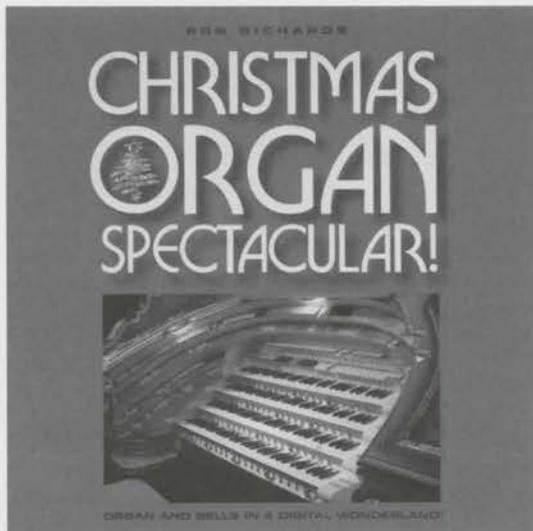
3. We will use a separate mailing of ballots and resumés of the candidates. While this method is costly, we hope that it will encourage you to vote for the candidates of your choice, thus demonstrating your interest in and support of ATOS and its objectives.

4. If you have questions, please contact the Nominating Committee Chairperson, Bob Miloche, (201) 843-0083 or [miloche@atos.org](mailto:miloche@atos.org)

Counting words:

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

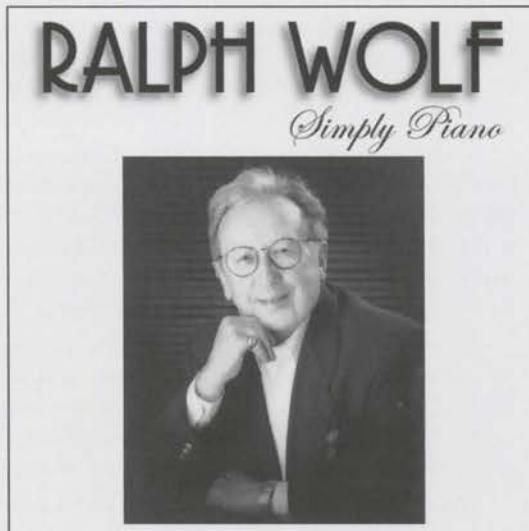
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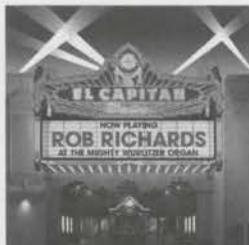
- Deck The Halls • Little Christmas Tree (Mickey Rooney)
- March Of The Toys • Small One • Holly Jolly Christmas
- Dance of the Sugar Plum Fairies
- Under The Christmas Mistletoe (Richard Liebert)
- Somewhere In My Memory (John Williams)
- It's Beginning To Look A Lot Like Christmas
- Rudolph The Red-Nosed Reindeer
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# A Catechism of the Mighty Wurlitzer

By Jeff Weiler

When David L. Junchen planned his popular series, *The Encyclopedia of the American Theatre Organ*, he envisioned a giant third volume dedicated solely to pipe organs built by the Rudolph Wurlitzer Manufacturing Company from 1910 to 1943. Volumes I and II were enormously successful, sold at a feverish pace, and are now long out of print. Occasionally these volumes turn up on Ebay and various book finder lists, fetching hundreds of dollars. When David died in 1992, he left a completed typescript for what was to have been the final volume on Wurlitzer, an annotated opus list, and carefully organized files of over a thousand illustrations selected for inclusion in his book.



Jeff Weiler

David's personal files are filled with some heart-rending correspondence with his designer/publisher, Preston Kaufmann. David had been in declining health, and implored his publisher to work with dispatch so that he could see his Wurlitzer book in print before he died. Such was not to be. Junchen would not live to see the completion of his two greatest achievements; his definitive history of the Wurlitzer pipe organ, and his *magnum opus*, the largest theatre pipe organ ever assembled. While others ultimately completed the pipe organ, the Wurlitzer book faced grave challenges and at one point, total destruction.

The Junchen estate left publication rights to Preston Kaufmann and Showcase Publications, but it soon became quite clear that Mr. Kaufmann had his own ideas as to how the Wurlitzer story might best be told. At first, the plan was simply to divide the hefty Wurlitzer volume into two parts. But Kaufmann expanded the scope of the original book beyond David's plan, encompassing not only pipe organs, but including all aspects of the Wurlitzer product line and history. The byline was changed from David Junchen, to David Junchen and Preston Kaufmann. Then it became Preston Kaufmann with David Junchen. Finally, David's name was removed from the book entirely and apparently Kaufmann felt disposed to claim the complete work as his own. Likewise, what began as one volume later became two, and notes found in Kaufmann's papers indicate that he eventually had planned a series of five books, all devoted to the history, products and operations of the Wurlitzer company.

Mr. Kaufmann would publish only the first of these five volumes prior to his own death in 1998. Upon reading the Kaufmann volume,

many of David's friends and professional associates were saddened to find that large portions of the Junchen typescript had been copied *verbatim*. David was no longer receiving credit for the words that he had authored.

Like David, Preston Kaufmann knowing that his own days were growing short, made careful plans for what would become of his property after his death. Very specific legacies were bequeathed: The famous collection of theatre photos, documents and blueprints first collected by Tom B'hend, and later with Kaufmann's assistance, went to the Margaret Herrick Library of the Academy of Motion Picture Arts and Sciences. Certain other holdings and personal property, not having to do with theatres or pipe organs, went to appropriately designated recipients. The pipe organ files, which had consumed and absorbed the original Junchen Wurlitzer material, ended up divided among the archives of the Organ Historical Society, the American Theatre Organ Society and several individuals.

I am grateful to have known and worked with David Junchen. Our friendship provided me with a first look at many of the photos and documents he had assembled, a first read of sections of his text, and numerous discussions of Wurlitzer pipe organs and the book. The opportunity to have seen documents and images that David had collected, and learn something of his plans would later become very important. Shortly after Junchen's death, and unknown to many, Stephen L. Adams, longtime friend, colleague and executor of the Junchen estate, entrusted me with a copy of David's Wurlitzer typescript prior to dutifully dispersing all papers and property, as directed by Junchen's will.

What started as a simple act of kindness resulted in me having been given a virtual treasure map for later use when I began my work to reassemble all the photos, documents and text that had been scattered across the country. As I mentioned earlier, David—ever the keen intellectual, had maintained extraordinarily organized files. His typescript included photocopies of many of the images and documents he planned to include, all carefully and systematically numbered according to chapter. Often, these images were of very poor quality, in reversed or negative form. They were, after all, only to function as placeholders and identifiers for use in laying out the book. This was all part of the Junchen system of book writing. But Kaufmann had completely dismantled these files and had assigned different numbers and positions according to his own plan and system. Although many of the photocopies were almost too dark and blurred to recognize, they nonetheless made it possible to detect the images that needed to be located and how captions were to be matched up. The photocopies ultimately helped solve puzzles in reestablishing the original numbering system and knowing the order in which David had wanted illustrations to appear.

Dozens of file boxes from the Kaufmann estate had been received at the office of the Organ Historical Society in Richmond, Virginia. During the summer of 1999, I spent a week going through everything that had been sent there. With the cooperation of William Van Pelt, OHS Executive Director, and Stephen Pinel, OHS Archivist, a goodly num-

ber of important documents and photos were identified, but the search was far from over. Due to the daunting size of the B'hend-Kaufmann holdings, I postulated that some of the organ files might have ended up mixed in with the theatre files. Armed with a letter of introduction from the Organ Historical Society, I was admitted to the closed stacks of the Margaret Herrick Library at the Academy for Motion Picture Arts and Sciences. With the assistance of Howard Prouty, Archivist, I was granted permission to go into archival storage areas of the Library, open only to staff members, and spent a week in the summer of 2002 carefully examining all the files they had received from the Kaufmann estate. My premise proved to be correct; many organ-related materials were found intermixed with the theatre documents and photos. Since pipe organs are clearly beyond of scope of the Academy's collection, I was allowed to extract organ materials with the pledge that the Academy would receive a copy of the completed book, and the materials would be transferred to more appropriate archives after publication. After matching up the images now on hand with the photocopied Junchen placeholders, I was able to reassemble about 90% of the images for the book.

Several days of additional research at the Smithsonian Institution in Washington, DC, and in private collections yielded all but four of the original images. Luckily, the photos that remain missing are not of particularly great consequence. Geoffrey Paterson of Toronto took on the illimitable task of converting the typescript into the digital domain working from David's text written on an IBM Selectric typewriter. Paula Smith of Pittsburgh transcribed a number of stoplists and other documents. Carlton B. Smith generated drawings. In the spring of this year, the book materials went to Pamela Gurman of Fatcat Graphics, Inc. in New York for design and layout. The release of the book with sixteen chapters and 800 pages, is expected in early 2005. A prerelease announcement appears elsewhere in this magazine.

In order to avoid any confusion between Preston Kaufmann's first volume on the Wurlitzer history, and Junchen's original work it was decided to let the *Encyclopedia* series stand incomplete. Instead, the Junchen book has been retitled *The Wurlitzer Pipe Organ: An Illustrated History*. The format is also distinctly different from the *Encyclopedia* series both to avoid confusion, and in tribute to the work of the author, David L. Junchen.

The real heroes of this story are Stephen L. Adams who, by honoring a friendship, gave me the primary resource needed to restore the Junchen Wurlitzer book, and Vern Bickle, who as President, threw the support of the American Theatre Organ Society behind my efforts to reassemble scattered materials, fragmented documentation and bring David Junchen's work—as he intended—to publication. The release of *The Wurlitzer Pipe Organ: An Illustrated History*, has been called the crowning achievement of the American Theatre Organ Society. I am honored to have played a small role in helping to bring this about, and thank my friends and ATOS Board colleagues who have supported this effort. I hope that you will find it worthy.

# AT LAST!

**AFTER A DECADE OF WAITING  
DAVID L. JUNCHEN'S STORY OF THE**

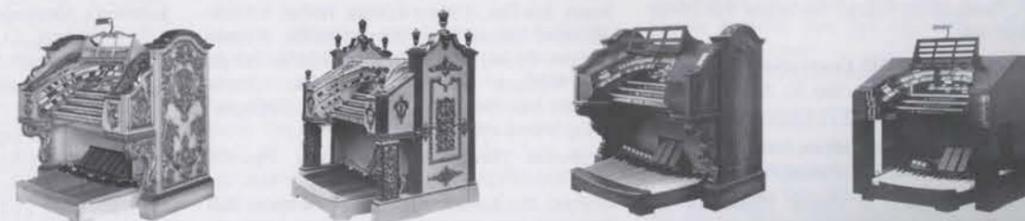
**AND A DECADE IN THE MAKING,  
MIGHTY WURLITZER IS FINALLY TOLD.**



In celebration of its golden anniversary, the American Theatre Organ Society proudly announces its crowning achievement—the publication of

*The Wurlitzer Pipe Organ: An Illustrated History*, by David L. Junchen.

With sixteen chapters, one thousand images, and eight-hundred pages packed with insightful history, fascinating technical information, and an annotated opus list, *The Wurlitzer Pipe Organ: An Illustrated History* is the definitive catechism on the subject in a single, hard-bound volume.



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# WURLITZER

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## MARK YOUR CALENDAR

**Desert Winds** Thanksgiving weekend, 2004, Valley of the Sun Chapter will present seven organists and three organs. Complete information is available in the THEATRE ORGAN Journal or at <<http://www.desertwinds.info>>

**Wurlitzer Weekend 2005**, Saturday, January 15 through Monday, January 17. San Sylmar, Orpheum Theatre, Bay Theatre, Plummer Auditorium, Old Town Music Hall, and other venues. <[latos.org](http://latos.org)>

**2005 TOSA Semi-Annual Convention**, Melbourne, VIC, Australia Friday, March 25 - Monday, March 28 plus afterglow. Coburg, Dendy, Malvern, Moorabbin. John Atwell, David Bailey, Gail Dibben, Leith Ewart, Tony Fenelon, John Ferguson, John Giacchi, Margaret Hall / Nelson, Elizabeth Hanton, Scott Harrison, Thomas Heywood, Richard Hore, Chris McPhee, Rob Richards, Robert Weatherall, Carole Wyatt.

Stay tuned for more information.

**2005 Morton Madness**, Northern California, April 9, Tom Hazleton.

**2005 Pipe Organ Extravaganza 9** Joliet, IL, April 30, Jelani Eddington, cameo by Mark Herman, Neil Jensen, Dave Wickerham, Clark Wilson, and the DePaul University Big Band.

**2005 Annual ATOS Convention**, 50th Anniversary of ATOE / ATOS, Los Angeles, CA, Friday, July 1-Tuesday, July 5 plus PreGlow and Afterglow. Monday evening, July 4 at Hollywood Bowl for music and fireworks. Featuring Barry Baker, Dan Bellomy, Chris Gorsuch, Tom Hazleton, Mark Herman, Lyn Larsen, John Ledwon, Jonas Nordwall, Rob Richards, and others. Venues: El Capitan Theatre, Iceland Rink, Los Angeles Theatre, Orpheum Theatre, Pasadena Civic Auditorium, San Gabriel Auditorium, South Pasadena High School, Wilshire Ebell Theatre, Hollywood Bowl, Pasadena City College, San Sylmar Walt Disney Concert Hall.

**2006 Annual ATOS Convention**. Wednesday, May 24 through Tuesday, May 30, Tampa/Sarasota, Florida.

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

Schedules subject to change. Please see the THEATRE ORGAN Journal for details.

## THE 2005 ANNUAL CONVENTION

This is going to be the celebration of the 50th anniversary of the founding of ATOE/ATOS. Plan to be a part of this event; you will long remember it.

## ATOS BENEFITS

A set of documents was sent to all Chapter Presidents and Chapter Secretaries of record around the middle of September.

These documents contain the procedures for applying for the various programs. Most of these programs are funded by your ATOS Annual dues.

You are urged to work with your Chapter President and/or Secretary to discover those ATOS programs that are in line with the workings of your Chapter.

# International ATOS NEWS

THE NEWSLETTER OF THE  
AMERICAN THEATRE  
ORGAN SOCIETY

VOLUME 7, NUMBER 6

<http://www.ATOS.org>

November, 2004

## PROGRAM LISTINGS

For the Calendar to be of benefit, you all need to submit the event information well in advance of the scheduled date. The best time is to submit the information on the day you "book" the event.

The information must contain the venue name, venue address, city, state, telephone number (for more information), the organ size and make, and the date/time along with the artist's name.

## 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](mailto: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; Sun, Nov 28, 9:00am, Charlie Balogh; Sun, Nov 28, 1:00pm, Jelani Eddington; <<http://www.organstoppizza.com>>

**Orpheum Theatre**, 203 W Adams, Phoenix, AZ, (602)252-9678, (3/30W); Fri, Nov 26, 7:30pm, Lyn Larsen; Sat, Nov 27, 9:30am, Rob Richards; Sat Nov 27, 7:30pm, Ron Rhode; <<http://www.silentsundays.com>>

### ■ CALIFORNIA (NORTH)

**Angelino's Restaurant**, 3132 Williams Rd, San Jose, CA, (408)243-6095, (3/13W); Live music Thu thru Sat 6:30pm 9:30pm, Dean Cook; Silent movies Sun, 4:00pm, Dean Cook; Dec 19, Two Tars & Big Business

**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); Sun, Nov 7, 2:30pm, Jim Riggs; Sun, Feb 6, 2005, 2:30pm David Wickerham; Sun, Mar 6, 2005, 2:30pm, Jonas Nordwall; Sun, May 1, 2005, 2:30pm, Lew Williams; <<http://www.theatreorgans.com/norcal>>

**Castro Theatre**, 429 Castro, San Francisco, CA, (415)621-6120, (4/21W); Intermissions played

nightly by David Hegarty, Warren Lubich or Keith Thompson

**Grand Lake Theatre**, 3200 Grand Ave, Oakland, CA, (510)452-3556, (3/18W); Intermissions: Fri, Warren Lubich; Sat, Kevin King

**Grant Union High School**, 1500 Grand Ave, Sacramento, CA, (4/21W), (510)644-2707; Sun, Nov 14, 2:00pm, Ron Rhode

**Harmony Wynelands**, 9291 East Harney Ln, Lodi, CA, (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](http://www.harmonywynelands.com)>

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

**Kautz Vineyards and Winery**, 1894 Six Mile Rd, Murphys, CA, (209)728-1251, (3/15RM); Winery tours, theatre pipe organ;

<<http://www.ironstonevineyards.com/main.html>>

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

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

**Towe Auto Museum**, 2200 Front St, Sacramento, CA, (916)442-6802, (3/16W); Sun concerts, 2:00pm free with museum admission; <[ds3@att.net](mailto: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 Sat, 11:00AM; <http://members.cox.net/sbtos/>

**Avalon Casino Theatre**, One Casino Way, Catalina Island, CA, (310)510-2414, (4/16P); Fri & Sat, 6:15pm, Pre-Show concert, John Tusak; <<http://www.visitcatalina.org/>>

**Balboa Park**, Spreckels Organ Pavilion, San Diego, CA, (619)702-8138, (4/72A); All Concerts, Sun 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, Dec 3, 8:00 pm, Ron Rhode; Sat, Dec 4, 2:00 & 8:00 pm, Ron Rhode; Fri, Dec 10, 8:00 pm, Lyn Larsen; Fri, Dec 17, 8:00pm, Tom Hazleton; Sat, Dec 18, 2:00 & 8:00pm, Tom Hazleton; Fri, Feb 4, 2005, 8:00pm, Tony Fenelon; Sat, Feb 5, 2005, 2:00 & 8:00 pm, Tony Fenelon

**Old Town Music Hall**, 140 Richmond St, El Segundo, CA, (310)322-2592, (4/26W); Bill Field at the Wurlitzer; Fri & Sat 8:15pm, Sat & Sun 2:30 pm; Sun, Nov 7, 7:00pm, Jerry Nagano; Fri, Nov 26, 8:15pm, Sat, Nov 27, 2:30pm, & 8:15pm, Sun, Nov 28, 2:30pm, Bill Fields, *College*; Fri, Dec 3, 8:15pm, Bill Fields, *Scrooge*; Sat, Dec 4, 2:30pm & 8:15pm, Bill Fields, *Scrooge*; Sun, Dec 5, 2:30pm, Bill Fields, *Scrooge*; Fri, Feb 11, 2005, 8:15pm, Sat, Feb 12, 2:30 & 8:15pm, Sun, Feb 13, 2:30pm, Bill Fields, *The Thief Of Bagdad*; Fri, Feb 25, 2005, 8:15pm, Sat, Feb 26, 2005, 2:30pm & 8:15pm, and Sun, Feb 27, 2005, 2:30pm, Bill Fields, *Seven Chances*; <<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; Sat, Jan 15, 2005, 8:00pm, Bob Salisbury, *Thief Of Bagdad*; <<http://www.laorpheum.com>>

**Plummer Auditorium**, 201 E Chapman, Fullerton, CA, (714)671-1300, (4/36W); 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); <<http://www.latos.org>>

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

**Colorado Springs City Auditorium**, 221 E. Kiowa St., Colorado Springs, CO, (719) 385-5969, (3/8 W); <<http://RMCATOS.home.comcast.net>>

## ■ CONNECTICUT

**Thomaston Opera House**, 158 Main St, Thomaston, CT, (203)426-2443, (3/15MC); Sun, Dec 5, 2:00pm, Dave Wickerham; <[ThomastonOperaHouse.org](http://ThomastonOperaHouse.org)>

## ■ DELAWARE

**Dickinson High School**, 1801 Milltown Rd, Wilmington, DE, (302)995-2603, (3/66K); All concerts Sat, 8:00pm; Sat, Nov 6, Ron Rhode; Sat, Jan 29, 2005, Dan Bellomy; Sat, Mar 12, 2005, Cameron Carpenter; Sat, Apr 30, 2005, Richard Hills; Sat,

Jun 11, 2005, Clark Wilson; <<http://www.geo.cities.com/dtoskimball>>

## ■ FLORIDA

**Grace Baptist Church**, 8000 Bee Ridge Rd, Sarasota, FL, (941) 922-2044, (4/32W); Concerts Sun afternoons at 3:00pm; <[www.mtos.us](http://www.mtos.us)>

**The Kirk Of Dunedin**, 2686 Bayshore Blvd, Dunedin, FL, 34698, (813)733-5475, (4/100H); <<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, Johnnie June Carter, Bob Courtney, Sandy Hobbs & Heidi Lenker

**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, Johnnie June Carter, Bob Courtney, Sandy Hobbs, and Bob Logan; <<http://www.tampatheatre.org>>

## ■ GEORGIA

**St. Margaret's of Scotland Episcopal Church**, 1499 S Main St, Moultrie, GA, (229)616-1116, (elect); Mon, Mar 7, 2005, 7:00pm, Ken Double; <[www.stmargaretsmoultrie.org](http://www.stmargaretsmoultrie.org)>

## ■ ILLINOIS

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

**Gateway Theatre**, 5216 W Lawrence Ave, Chicago, IL, (773)205-SFSC(7372), (3/17WH); Silent film showings on Fri at 8:00pm; <[www.silentfilmchicago.com](http://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; Sun, Dec 5, 2:00pm, An Old Fashioned Christmas Show; Thu, Dec 9, 1:30pm, Dennis Ammann; Fri, Dec 31, 7:00pm, Pipe In the New Year; <<http://www.lincolntheatre-belleville.com>>

**Rialto Square Theatre**, 102 N Chicago St, Joliet, IL, (815)726-6600, (4/27B); Organ pre-shows and Intermissions Jim Patak or Sam Yacono; Theatre Tours with Jim Patak at the console.

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

**Virginia Theatre**, 203 W. Park St, Champaign, IL, (217)356-9063, (2/8W); Organ played prior to monthly film series, Champaign-Urbana Theatre Company performances, and many other live shows throughout the year. Warren York, organist; <<http://www.thevirginia.org>>

**York Theatre**, 150 N York Rd, Elmhurst, IL, (630)834-0675, (2/7B); Theatre organ overtures on Fri nights, Freddy Arnish; Sat 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 23, 2005, 2:30pm, Mark Herman

**Long Center For The Performing Arts**, 111 N 6th, Lafayette, IN, (765)589-8474, (3/21W); Sat, Dec 18, 2:30pm, Martin Ellis & Burnett Creek Elementary School Chorus; Sat, Mar 12, 2005, 2:30pm, Dave Wickerham; <[www.cicatos.org](http://www.cicatos.org)>

**Manual High School**, 2405 Madison Ave, Indianapolis, IN, (317)356-3561, (3/26W); <[www.cicatos.org](http://www.cicatos.org)>

**Paramount Theatre**, 1124 Meridian, Anderson, IN, (800)523-4658, (3/12P); <<http://www.parathea.org/>>

**Warren Center**, 9500 E Sixteenth St, Indianapolis, IN, (317)295-8121, (3/18B); Sun, Mar 6, 2005, 2:30pm, Clark Wilson; Sun, Jun 12, 2005, 2:30pm, Jelani Eddington; Sun, Sep 11, 2005, 2:30pm, Ken Double; <[www.cicatos.org](http://www.cicatos.org)>

## ■ KANSAS

**Century II Civic Center**, 225 W. Douglas, Wichita KS, (316)838-3127, (4/38W); Sat, Mar 12, 2005, 7:00pm, Clark Wilson, *Wings*; Sat, Apr 16, 2005, 7:00pm, Simon Gledhill; <<http://www.nyparamountwurlitzer.org>>

**Little River Studio**, 6141 Fairfield Rd, Wichita, KS, (316)838-3127, (4/19 W); Sun, Mar 13, 2005, 1:00pm, Tom Sheen; Sun, Apr 17, 2005, 1:00pm, Catherine Drummond; <<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; Tue, Dec 21, 7:30pm, Roy Cornils; Fri, Feb 11, 2005, 7:30pm, Dennis James; Tue, Mar 15, 2005, 12:00noon & 7:30pm, Roy Cornils; <<http://www.foko.org/>>

## ■ MARYLAND

**Rice Auditorium**, Stoddard St, Catonsville, MD, (410)592-9322, (2/8M); Sun, Dec. 5, 3:00pm, Charlie Kokoski; Sun, Apr 10, 2005, 3:00pm, Michael Xavier Lundy; <[www.theatreorgans.com/md/freestate/](http://www.theatreorgans.com/md/freestate/)>

## ■ MASSACHUSETTS

**Knight Auditorium Babson College**, Wellesley Ave, Wellesley, MA, (978)670-1269, (4/18W); Sat, Nov 20, 7:30pm, Dave Wickerham & Female Chorus; Sat, Feb 26, 2005, 7:30pm, Clark Wilson; Sat, Apr 30, 2005, 7:30pm, Phil Kelsall; <[www.emcatos.com](http://www.emcatos.com)>

**Shanklin Conference Center**, 130 Sandy Pond Rd, Groton, MA, (978)670-1269, (4/34W); Sun, Nov 21, 2:30pm, Dave Wickerham & Female Chorus; Sun, Feb 27, 2005, 2:30pm, Clark Wilson; Sun, May 1, 2005, 2:30pm, Phil Kelsall; <[www.emcatos.com](http://www.emcatos.com)>

## ■ MICHIGAN

**Crystal Theatre**, 304 Superior Ave, Crystal Falls, MI, (906)875-6052, (3/21M); E-mail: <[klamp@up.net](mailto:klamp@up.net)>

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

**Grand Ledge Opera House**, 121 S Bridge St, Grand Ledge, MI, (888)333-POPS, (3/20B); Sun, Nov 21, 3:00pm, Steven Ball, *Robin Hood*; Sun, Feb 13, 3:00pm, 2005, Barry Baker Sun, Apr 10, 3:00pm, 2005, Lyn Larsen, Jack Bethards, & Orchestra; <[www.lto-pops.org](http://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 Sun 1:00pm-3:00pm

**Redford Theatre**, 17360 Lahser Rd, Detroit, MI, (313)531-4407, (3/10B); Movie Overtures, Fri at 7:30pm and Sat 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, Nov 21, Dave Calendine; Sun Dec 5, Ron Rhode

## ■ MINNESOTA

**Center For The Arts**, 124 Lincoln Ave W, Fergus Falls, MN, (218)736-5453, (3/12W); Sat, Dec 11, 12:00noon, Lance Johnson; Sat, Dec 18, 12:00noon, Lance Johnson; <<http://www.fergusarts.org>>

**Heights Theatre**, 3951 Central Ave NE, Columbia Heights, (763)789-4992, (4/11W); Movie overtures every Fri & Sat

**Minnesota State U Moorhead**, 1104 7th Ave, South Moorhead, MN, (701)237-0477, (3/7H); Lloyd Collins, Steve Eneboe, Lance Johnson, Dave Knutson, Gene Struble; <[organ@johnsonorgan.com](mailto:organ@johnsonorgan.com)>

## ■ MISSOURI

**Fox Theatre**, 527 Grand Blvd N, St Louis, MO, (314)534-1678, (4/36W); 10:30am theatre tours with Stan Kann playing the organ; <<http://www.fabulousfox.com/>>

## ■ NEW JERSEY

**Broadway Theatre**, 43 South Broadway St, Pitman, NJ, (856)589-7519, (3/8K); Movie Music Overtures; Tue, 6:30pm-7:00pm; Fri & Sat 6:30pm-7:00pm; Sun, 2:30pm-3:00pm; House Organists: John Bresline, Michael Xavier Lundy, Bob Nichols, Janet Norcross, & Harold Ware; Sun, Jan 30, 2005, 3:00pm, Don Kinnier, *The General*; Sun, Mar 20, 2005, 3:00pm, Michael Xavier Lundy, *The King of Kings*; Sun, May 1, 2005, 3:00pm, Marc Cheban, *Peter Pan*; Sun, Jun 12, 2005, 3:00pm, Michael Xavier Lundy, *The Count & The Adventurer*; <[www.pitmansbroadway.com](http://www.pitmansbroadway.com)>

**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); Sat evening intermissions, John Baratta

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

**Symphony Hall**, 1040 Broad St, Newark, NJ,

(973)256-5480, (3/15GB); Used for special events; <<http://www.gstos.org>>

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

**Union County Arts Center**, 1601 Irving St, Rahway, NJ, (732)499-8229, (2/7W); Sat, Nov 27, 8:00pm, Bernie Anderson, *The General*; Sun, Feb 20, 2005, 2:30pm, Bernie Anderson, *Matinee Idol*; Sun, Apr 3, 2005, 2:30pm, Bernie Anderson, *Kid Boots*; <[www.ucac.org](http://www.ucac.org)>

## ■ NEW YORK

**Auditorium Center**, 875 E Main, Rochester, NY, (585)377-5552, (4/23W); Sun Nov 14, 2:30pm, Paul Roberts; Fri Dec 10, 8:00pm, Tim Schramm; <<http://theatreorgans.com/rochester/>>

**Bardavon 1869 Opera House**, 35 Market St, 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); <<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; Lance Luce; <[www.jrjunction.com/estmim](http://www.jrjunction.com/estmim)>

**Lafayette Theatre**, Lafayette Ave, Suffern, NY, (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, Tue unless stated otherwise; Wed, Nov 17, Paul Roberts; Tue, Dec 21, Holiday Concert (various artists); Tue, Jan 25, 2005, Gene Zilka and William Hubert; Tue, Feb 22, 2005, David Lester & Dr. Jim Brockway; Tue, Mar 22, 2005, Al Moser, John Wiesner, & guest performers; <[www.proctors.org](http://www.proctors.org)>

**Shea's Buffalo Theatre**, 646 Main St, Buffalo, NY, (716)684-8414, (4/28W); <<http://www.theatreorgans.com/ny/buffaloarea/sheas/concert.htm>>

## ■ NORTH CAROLINA

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

## ■ NORTH DAKOTA

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

## ■ OHIO

**Akron Civic Theatre**, 182 S Main St, Akron, OH, (330)253-2488, (3/19W); <[www.akroncivic.com](http://www.akroncivic.com)>

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

**Music Hall**, 1241 Elm St., Cincinnati, OH, (513)744-3223 (elect); Fri, Sat, Sun, May 13, 14, 15, 2005, 8:00pm, Dennis James, Cincinnati Symphony Orchestra, Erich Kunzel, conductor

**Music Palace**, 11473 Chester Rd, Sharonville, OH, (513)771-1675, (4/33W); Tue, Thru, Sat, 11:00am-2:00pm; Call for evening performance times; Closed Sun, Mon & 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 Weds at 1:00pm; <<http://www.cinematovers.com/>>

**Elsinore Theatre**, 170 High St SE, Salem, OR, (503)233-7274, (3/24W); Silent Movie Programs start Weds during May at 7:00pm, Rick Parks, organist; <<http://www.elsinoretheatre.com/>>

## ■ PENNSYLVANIA

**Grand Court of Lord & Taylor**, 13th & Market, Philadelphia, PA (6/469H); Forty five minute organ concerts daily except Sun, 12:00noon, Mon, Tue, Thu, Fri & Sat, 5:00pm, Wed, 7:00pm; <<http://www.wanamakerorgan.com/>>

**Keswick Theatre**, Easton Road & Keswick Ave, Glenside, PA, (610)346-8494, (3/19M); Musical Overtures Before Live Shows; House Organists: Barbara Fesmire, Michael Xavier Lundy, Wayne Zimmerman; <[www.keswicktheatre.com](http://www.keswicktheatre.com)>

**Keystone Oaks High School**, 1000 Kelton Ave, Pittsburgh, PA; (412)921-8558, (3/19W); All concerts on Sat at 7:30pm; <<http://www.aol.com/wurli2/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](http://www.Roxytheaternorthampton.com)>

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

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

## ■ TENNESSEE

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

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

## ■ TEXAS

**Houston Community College**, Main Campus, Holman & San Jacinto Streets, Houston, TX, (713)520-1911 or (281)399-8200, (3/16W); Sun, Jan 30, 2005, 2:30pm, Ken Double, Organ Benefit concert

**Jefferson Theatre**, 345 Fannin, Beaumont, TX, (409)835-5483, (3/8 RM); Organ played occasionally before shows and for concerts; <<http://www.jeffersontheatre.org>>

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

## ■ UTAH

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

## ATOS NEWS

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

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### ■ VIRGINIA

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

### ■ WASHINGTON

**Everett Theatre**, 2911 Colby, Everett, WA, (425)258-6766, (3/16K); Tue, Dec 14, 7:00pm, Dennis James; Tue, Mar 8, 2005, 7:00pm, Dennis James; Tue, Apr 12, 2005, 7:00pm, Dennis James; Tue, May 10, 2005, 7:00pm, Dennis James; Tue, Jun 14, 2005, 7:00pm, Dennis James; Tue, Jul 12, 2005, 7:00pm, Dennis James; Tue, Sep 13, 2005, 7:00pm, Dennis James; Tue, Jan 11, 2005, 7:00pm, Dennis James; Tue, Oct 12, 2005, 7:00pm, Dennis James; <<http://www.everetttheatre.org>>

**Hokum Hall**, 7904 35th Ave SW, Seattle, WA, (206)937-3613, (2/10W); Sat and Sun, 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); Mon, Feb 7, 2005, 7:00pm, Dennis James, Janet Gaynor in *SUNRISE*; Mon, Feb 28, 2005, 7:00pm, Dennis James, Anna Mae Wong in *PICCADILLY*; Mon, Aug 1, 2005, 7:00pm, Dennis James, Buster Keaton in *THE NAVIGATOR*; Mon, Aug 8, 2005, 7:00pm, Dennis James, Buster Keaton in *OUR HOSPITALITY*; Mon, Aug 15, 2005, 7:00pm, Dennis James, Buster Keaton in *SHERLOCK JR*; Mon, Aug 22, 2005, 7:00pm, Dennis James, Buster Keaton in *COLLEGE*; Mon, Aug 29, 2005, 7:00pm, Dennis James, Buster Keaton in *STEAMBOAT BILL, JR*; Mon, Feb 21, 2005, 7:00pm, Dennis James, Gloria Swanson in *MALE & FEMALE*; Mon, Feb 14, 2005, 7:00pm, Dennis James, Greta Garbo & John Gilbert in *LOVE*; <<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); <<http://theatreorgans.com/wi/milwaukee/orientaltheatre/>>

**Phipps Center for the Arts**, 109 Locust St, Hudson, WI, (715)386-8409, (3/16W); Sat, Dec 18, 2:00pm, Clark Wilson, *The Mark of Zorro*; Sat, Jan 22, 2005, 2:00pm, David Wickerham; Tue, Apr 19, 2005, 7:00pm, Simon Gledhill; Sat, Jun 4, 2005, 8:00pm, Barry Baker <[www.ThePhipps.org](http://www.ThePhipps.org)>

### ■ AUSTRALIA

**Capri Theatre**, 141 Goodwood Rd, Goodwood, SA, (08)8272 1177, (4/29W+H); Fri, Sat, Sun, Nov 12, 13, 14, 8:00pm, Dennis James Sun, Dec 5, 1:45pm, Tony Fenelon & Limited Edition; Organ used Tue, Fri, & Sat evenings

**Dendy Cinema**, 26 Church St, Brighton, VIC, (03) 9781 5349, (3/15W); Organ before films, Sat evening

**Karrinyup Center**, Perth, WA, 61-9-447-9837, (3/13W); Sun, Nov 7, 7:00pm, Dennis James

**Malvern Town Hall**, Glenferrie Rd & High St, Malvern VIC, (03) 9781 5349, (3/16C); 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, Mon @ 8:00pm; <[www.theatreorgans.com/toronto/](http://www.theatreorgans.com/toronto/)>

**Church of the Redeemer**, 89 Kirkpatrick St, Kingston, ON, (613)544-5095, (3/28K); KTOS c/o John Robson, 412-217 Bath Road, Kingston, ONT, Canada, K7M 2X7; All concerts 8:00pm unless otherwise stated; Sat, Dec 11, Regional Artists' Christmas Concert; Sat, Feb 12, 2005, 6:00pm, Valentine Gourmet Dinner with Open Console; Wed, Apr 6, 2005, Clark Wilson; Fri, May 27, 2005, Ken Double; <[kingstonkimbball@cogeco.ca](mailto:kingstonkimbball@cogeco.ca)>

**Uptown Theatre**, 612-8th Ave. SW, Calgary, AB, (403)543-5115 (elect); Mon, Mar 14, 2005, 7:00pm, Dennis James; Mon, Mar 21, 2005, 7:00pm, Dennis James; Mon, Mar 28, 2005, 7:00pm, Dennis James; Mon, Mar 7, 2005, 7:00pm, Dennis James

### ■ HOLLAND

**CBS Building**, Princes Beatrixlaan 428, Voorburg, Holland, 0344-624623, (2/11Standaard); <<http://www.xs4all.nl/~janhuls/PaginaEN/NOF-intro-E.htm>>

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

**Theatre de Meenthe**, Stationsplein 1, Steenwijk, Holland 0521-514004 (4/29 Strumk); <[http://home.wanadoo.nl/tomk/website\\_peter/web/index.html](http://home.wanadoo.nl/tomk/website_peter/web/index.html)>

### ■ UNITED KINGDOM

**The Assembly Hall**, Stoke Abbot Road, Worthing, Sussex, (0)1903-206 206, (3/23W); All concerts Sun at 3:00pm unless noted otherwise; Sun, Nov 21, 3:00pm, Jim Riggs; Sun, Dec 19, 3:00pm, Simon Gledhill; Dances Sat, 7:15pm

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

**Civic Hall**, North St, Wolverhampton, W Midlands, (0)1902 552121, (4/4C); Fri noontime concerts 12:00-12:30pm before the Tea Dance, Steve Tovey or Cameron Lloyd; All concerts Sat, 2:00pm; <[http://geocities.com/comptonplus/civic\\_hall.html](http://geocities.com/comptonplus/civic_hall.html)>

**Fentham Hall**, Marsh Lane, Hampton-in-Arden, Solihull, +44 1564 794778, (3/11C); All Concerts Sun at 3:00pm; <<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](http://www.atos-london.co.uk)>

**New Victoria Centre**, High St, Howden-le-Wear, Crook, Co Durham, (0)1388 762 467; (3/12W); Concerts are on Sat at 7:00pm and Sun at 2:30pm; Those events which have only one date are Sat evening concerts; Nov 13/14, Nigel Ogden; Dec 18/19, Richard Openshaw & Annfield Plain Gleemen; <<http://www.theatreorgans.com/uk/netoa>>

**Ossett Town Hall**, Market Place, Ossett, Wakefield, W Yorkshire, 44 (0) 113 2705885; (3/13C); All concerts Sun at 2:30pm; 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](http://www.ptops.ptops-wurlitzer.co.uk)>

**The Ritz Ballroom**, 73 Bradford Rd, Brighouse, W Yorkshire, 44 (0)1274 589939, (3/10W); All concerts, Sun, 2:30pm; Nov 14, Simon Gledhill; Dec 12, Robert Wolfe; Jan 9, 2005, David Lowe & Eddie Ruhier; Feb 13, 2005, David Lobban; Mar 13, 2005, David Warner & Robert Gurney; Apr 10, 2005, Len Rawle; May 8, 2005, Youth at the Console; Jun 12, 2005, Nigel Ogden; Aug 21, 2005, Richard Hills; Sep 18, 2005, Trent Sims; Oct 9, 2005, Richard Openshaw; Nov 13, 2005, Nicholas Martin; Dec 11, 2005, Robert Wolfe; All Dances on Sat at 7:45pm; Feb 5, 2005, Phil Kelsall; Mar 5, 2005, Phil Kelsall; Apr 2, 2005, Phil Kelsall; Aug 6, 2005, Nicholas Martin; <[www.cosnorth.co.uk](http://www.cosnorth.co.uk)>

**St. Albans Organ Museum**, 320 Camp Rd, St Albans, Hertfordshire, 01144(0)1727 851 557 (3/12W); Sat, Dec 4, 2:30pm & 7:45pm, Robert Wolfe; Fri, Dec 31, 8:30pm-12:30am, Donald MacKenzie & Guests; <<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](http://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, Hall has been remodeled and organ has been removed; <[www.cinema-organs.org.uk](http://www.cinema-organs.org.uk)>

**Stockport Town Hall**, On A6, Main Road Thru Stockport, UK, 44 (0) 161 764 3979, (4/20W); Mon, Nov 1, 12:00noon, 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)

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

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



# LEE ORVILLE ERWIN JR. PART II\*

by Michael Hix

LEE ERWIN COLLECTION



Lee Orville Erwin Jr. (circa late 1980s).

Eventually the allure of life in New York City overcame Erwin. With no job secured, Erwin and John Ranck moved to an apartment on East 52nd Street in Manhattan. According to Ranck, Erwin believed that finding work in New York would not be problematic, and that the move would “broaden his horizons.” Based on his reputation from “Moon River” Erwin was hired by CBS as the staff organist. He played for numerous serials as well as for the programs hosted by Arthur Godfrey.

Erwin’s first major job at CBS was as an organist on the radio program “Arthur Godfrey Time.” Godfrey hosted a popular morning radio program, and later in his career several evening television shows. “Arthur Godfrey Time” featured an orchestra, male and female vocalists to sing the hit songs of the day, and a quartet, which performed traditional material including gospel and barbershop. In his book *Arthur Godfrey: Adventures of an American Broadcaster*, Arthur Singer explained:

“What he (Godfrey) wanted was not only a versatile group of musicians and performers, but also a flexible group who could fit into his unrehearsed, make-it-up-as-you-go-along style.”

With Lee Erwin he found just such a versatile musician. Erwin, a classically trained performer with experience in arranging and performing popular music, was an obvious choice. The other band members who were hired formed an impressive core of accomplished musicians and included clarinetist Johnny Mince, bassist Gene Traxler, trombonist Sy Schaffer Hank, pianist Ludwig Von Flato, and drummer Joe Marshall. Many of these musicians had played with some of the most popular swing bands including those of Ben Bernie, Glenn Miller, Tommy Dorsey, and Benny Goodman.

As the television industry began to emerge, Arthur Godfrey made the transition flawlessly. His television programs included “Arthur Godfrey and His Friends” and “Arthur Godfrey’s Talent Scouts.” By the early 1950s Godfrey’s programs were reaching over 80 million viewers, and in 1954 accounted for 12 percent of CBS’s revenues.

As Godfrey’s importance as a broadcaster grew, so did Erwin’s responsibilities to the numerous Godfrey programs. At one point in his career Erwin was conducting, arranging, composing, and performing (organ and piano) for CBS. His talent, versatility, dedicated work ethic, and success earned him the nickname “Money-Bags Erwin” with Godfrey, who used the moniker humorously on the air in an ongoing comedy sketch. (In the same way that there exists camaraderie between modern television host David Letterman and his music director Paul Schaffer, there seems to have existed a similar relationship between Erwin and Godfrey.)

When reminiscing about his days at CBS, Erwin recalled, “Mr. Godfrey would give his musicians the title for a song, and then expect them to have the music composed by the next day.” These songs were sung by Godfrey, and “all the little Godfreys.” Janette Davis, Julius La Rosa, Bill Lawrence, Marion Marlowe, Frank Parker, Johnny Nash, LuAnn Simme, Carmel Quinn, Pat Boone, The Chordettes, The Mariners, and The McGuire Sisters. A number of these songs became popular hits, including “Dance Me Loose,” “There Ought to Be A Society,” “Go Now,” and “A Google Eye Ghee.” (The Lee Erwin Collection contains copies of 50 of these songs.)

Just as many theatre musicians made the transition from movie palaces to radio work, so did radio musicians quickly adjust to the growing television industry. In addition to the work with Arthur Godfrey, Lee Erwin provided music for every CBS soap opera filmed in New York, which aired during the 1950s and 1960s.

\*Part I Sept/Oct 2004 issue

An unexplained anomaly in the life of Lee Erwin was his marriage to Jane M. E. Kampf, a wealthy jewelry storeowner from Cincinnati, on June 26, 1957. According to his brother Joe Erwin, Lee called the day before the wedding in order to invite Joe and to ask about borrowing a pair of black socks for the ceremony. There was no known courtship and no previous clues that Erwin and Kampf intended to marry. (The Lee Erwin Collection includes the marriage certificate of Lee Erwin and Jane Kampf and a single wedding photo.) Although there is no evidence in the Lee Erwin Collection to suggest the reasons Erwin married, speculation can lead to two possible conclusions. Perhaps Erwin felt a union with the wealthy Kampf would prove a good business venture, or perhaps the marriage could have been used to mask his identity as a homosexual. Not surprisingly, the union lasted only a few months. After the dissolution of his marriage to Jane Kampf, Erwin became involved with Ted Creech, the lyricist for dozens of Erwin's songs. Erwin and Creech remained partners until the early 1970s.

## ERWIN'S RETURN TO FILM MUSIC

In 1967 Erwin made an unexpected career move. After more than twenty successful years with CBS radio and television, Erwin left his well paying job and resumed his role as a silent film accompanist. Silent films, which had fallen out of fashion after the invention of sound film, had not been pro-

duced since the 1930s. But with a sense of nostalgia, cinemaphiles increasingly began to take interest in silent films and their preservation. During the 1960s many individuals took action to preserve the rapidly deteriorating celluloid films from the early 1900s. These individuals included actors and actresses, as well as film collectors such as Jim Day and the film historian and preservationist Raymond Rohauer.

In addition to film preservation there was also a movement to restore theatres and theatre organs. Organists and fans of the theatre organ joined together nationally in 1955, and formed the American Theatre Organ Enthusiasts (ATOE). This later became the American Theatre Organ Society (ATOS). Their mission statement sums up their goals:

The American Theatre Organ Society (ATOS) is dedicated to the preservation of a unique American art form — the theatre pipe organ and its music. The membership includes musicians, technicians, and enthusiastic listeners—all devoted to the preservation and continued enjoyment of what we believe to be a national treasure.

LEE ERWIN COLLECTION



Lee Erwin in concert.

LEE ERWIN COLLECTION



One version of the "Arthur Godfrey Show" band. Lee Erwin is seated at the piano. Godfrey is the banjo player seated on the right.

Erwin credited the American Theatre Organ Society more than any other group with the success of theatre preservation. "By saving the organs, they have often saved the theatres. But they have helped preserve more than buildings, as they helped preserve an art." (Lee Erwin served on the Board of Directors and as Vice President of ATOS. He was twice named ATOS Organist of the Year and was inducted into the ATOS Hall of Fame).

Simultaneous with the formation of ATOS, many performers, including Lee Erwin, made their way back to the consoles of American theatre organs. The first effort to revive the theatre organ accompaniment for silent film was initiated by Gaylord Carter in 1959. With film collector Jim Day, Carter

originated "Flicker Finger Productions" in 1959. Originally film screenings for small private audiences consisting of cue sheet accompaniments, Carter's presentations sparked a great deal of interest in the theatre organ's original accompanimental role in silent film. Although Erwin did not return to film music until the late 1960s, his role in the revival of silent film cannot be overstated. Erwin, having a deep respect for and a profound understanding of silent film as an art form, began composing original scores for each film, just as he had done in the 1920s.

In early 1967 the New York Chapter of the American Theatre Organ Society commissioned Erwin to compose his first film score since the 1930s. This commission was for a new score for the 1929 Eric Von Stroheim film *Queen Kelly*. The film, starring Gloria Swanson, was Von Stroheim's last film. In her autobiography, Swanson discusses how Von Stroheim's megalomania led this film into disaster. His artistic indulgences, incredibly lengthy shoots, and disregard for the film's budget created "\$600,000 worth of unresolved footage" which was never completed nor released during his lifetime. In 1967 Swanson decided to salvage what she could of the film, and present it for the public.

The following is an announcement from the New York Theatre Organ Society regarding the commission. It includes many details concerning the performance, including Gloria Swanson's role as emcee.

## Special Notice

We are proud to announce to you, in advance of our public advertising, that on Monday evening, May 8, at the Beacon Theatre, we will present Gloria Swanson, IN PERSON, in an unusual silent film and theatre organ show, From Silents to Sounds with famous New York Chapter Member Lee Erwin at the console of the mighty, better-than-new Beacon Wurlitzer. This great event stems directly from Miss Swanson's thrilling surprise appearance at our memorable Beacon *Gaylord Carter Flicker Fingers* show in February.

In addition to his program of traditional organ novelties and 'songtime' favorites, Lee Erwin has composed a special score to accompany Gloria Swanson's last silent Von Stroheim feature length classic, *Queen Kelly* on the magnificent, 4-manual Beacon organ. Lee's original, imaginative *Queen Kelly* music will make this showing a truly unique experience for every theatre organ enthusiast and silent film fan.

Miss Swanson will explain the dramatic circumstances surrounding her producing and starring in *Queen Kelly*. And, as a special treat, at the end of the main section of this feature she will show the exciting ominous Africa sequence — unreleased footage, from her personal collection, never before seen in public.

After *Queen Kelly*, Miss Swanson will relive for you, for the first time anywhere, her trials and triumphs in maintaining her stardom while she closed the era of the silents and climbed to greater heights in the new worlds of talking pictures.

This film presentation, a turning point in Erwin's career, is also discussed in the following article from *The Villager*:

*A movie event that may have the makings of fun—or gossip, anyway—has been announced for Monday night, May 8 at 8:30 when Gloria Swanson will introduce two of her legendary films at the Beacon Theatre. One is **The Trespasser**, her first talking movie, and the other is **Queen Kelly**, her last silent film, and which was never released—never shown even in part.*

*To add to the fun, there will be an original organ score, written and played by Lee Erwin, an ASCAP composer who drew on his early silent films experiences to create this mood piece.*

The performance was a triumph. The Beacon Theatre was filled to capacity.

In a letter to Erwin, E. J. Quinby provides a glimpse of the successful evening.

*A flyer, which advertised the 1967 Concert at the Beacon Theatre.*

LEE ERWIN COLLECTION

The New York Theatre Organ Society Presents

**GLORIA SWANSON**  
in person

in  
**FROM SILENTS TO SOUND**  
ONE NIGHT ONLY • Monday, May 8th at 8:30pm

Two Legendary Feature Films:  
"QUEEN KELLY" — her last silent von Stroheim classic, with unreleased footage from the Swanson collection. Original music composed and played by Lee Erwin on the Giant Beacon Theatre Wurlitzer Pipe Organ and  
"THE TRESPASSER" — her first great Edmund Goulding talking picture hit.

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**GLORIA SWANSON**  
"QUEEN KELLY" "THE TRESPASSER"  
**LEE ERWIN**  
AT THE MIGHTY WURLITZER ORGAN

Marquee for the 1967 showing of *Queen Kelly*.



In addition to this event at the Beacon Theatre in 1967, Erwin and Swanson toured various theatres throughout the country during 1975 with the same films and general format.

Gloria Swanson at the Beacon Theatre May 8, 1967

"We are still marveling over the splendid performance you turned out last night at the Gloria Swanson FROM SILENTS TO SOUND show at the Beacon Theatre in New York. The score you composed and arranged for *Queen Kelly* is superb, and I am so glad to know that it was taped for future use. . . .

Gloria Swanson's charming appearance and personality at the microphone certainly captured the audience. Their sincere and prolonged applause brought genuine tears to her eyes, — we were seated in the third row, and could plainly see her genuine emotion. . . .

It is gratifying to know that the house was sold out, and this experience should certainly be significant to exhibitors who are having a hard time selling enough seats to keep such magnificent show places out of the red."



Swanson, thrilled by the performance, wrote Erwin the following letter:

Dear Mr. Erwin,

I have heard nothing but the most fulsome praises for your performance Monday night. It was a tour de force on all grounds. I look forward to hearing the tape one quiet evening when things are not as hectic as they were the other night.

Meanwhile I want you to know how much I appreciate the labor and love that went into bringing *QUEEN KELLY* to life—the way it was meant to be seen.

Best wishes for your well-being and happiness.

Gloria Swanson

The success of the May 8, 1967 performance at the Beacon Theatre prompted the New York Theatre Organ Society to commission Erwin for another film score. Thus in 1968 he composed the music to one of his most frequently performed film presentations, Valentino's film *The Eagle*. It premiered May 1, 1968 in North Tonawanda, New York at the Riviera Theatre. It received additional performances at the Beacon Theatre and the Academy of Music on 14th Street in New York City on October 28, 1968. Allen Hughes, reporter for the *New York Times*, reviewed the performance.

Waves of magnificent sound rolled through the Academy of Music Theatre on 14th Street last night. . . . Lee Erwin . . . was the performer, and he was great. Mr. Erwin composed the score he played for *The Eagle*, which is a 70-minute film. It employs leitmotifs and includes appropriate sound effects. The nationwide theatre organ revival is resulting in the establishment of a concert circuit, which includes Rochester, Detroit, San Francisco, and Dunedin in Florida. . . . If all goes well, the sound of the theatre organs may again be heard regularly throughout the land.

The capacity crowd for the Beacon Theatre Showing of *Queen Kelly*.

While playing a full week's run of *The Eagle* at the Virginia Theatre in Alexandria in October 1969, Erwin made an appearance on the "Ed Walker-Willard Scott Show," an NBC program in Washington D.C. When Walker posed the question, "Out of all the things you have done what has been your real ambition?" Erwin replied:

"Come to think of it, I'm finally doing the one thing, which I always wanted to do more than anything else—playing a theatre organ in a theatre. Radio and television shows were wonderful; they kept organists going for a good many years, but how wonderful it is to be playing in front of a real live audience!"

Though Erwin approached film composing as a serious artistic venture, nostalgia was a prominent facet of the silent film renaissance, as is evident in the 1969 film presentation and concert entitled "The Colleen Moore Show." This event, with music composed by Erwin, was similar in many ways to the 1967 *Queen Kelly* performance. Moore made a personal appearance (similar to the Gloria Swanson appearance) and her 1926 film *Irene* was shown. The Motor City Chapter of the American Theatre Organ Society sponsored this production at the Redford Theatre in Detroit, Michigan. In addition to the film and music, the general atmosphere of the era was created with roaring twenties fashions and a vintage car motorcade.

From the 1970s until 2000, Erwin toured the world as an ambassador of the theatre organ and silent films. The numbers of concerts and venues he played are staggering. According to a list Erwin compiled, by 1977 he had performed in 404 different venues, including concert halls, theatres and churches in the United States, Canada, Australia, England, France, Switzerland, Greenland, and the Virgin Islands. His concert tours, which Erwin continued into his nineties, include literally thousands of performances. Because of the number of con-

certs, only highlights of Erwin's career will be discussed in detail.

Noteworthy performances include Erwin's appearance at the 1970 American Guild of Organists Convention in Buffalo, New York, "The Golden '20s Gala in Honor of George Eastman, and the 50th Anniversary of the Eastman Theatre and the Rochester Philharmonic Orchestra," in 1973, and at the Art Deco Symposium at Radio City Music Hall in 1975. (Erwin is quoted as saying: "The last theatre organ to be built was put into Radio City Music Hall in the 1930s after sound had come in. It wasn't used for its original purpose until last year when I played the first and only movie to be shown at Radio City.")

Two major tours for Erwin include the "Silent Clowns Tour" of 1979 and a tour under the auspices of the Library of Congress National Film Registry Board. The "Silent Clowns Tour" visited ten cities, during which time Erwin played for 441 performances of films featuring Charlie Chaplin, Harold Lloyd, and Buster Keaton. The National Film Registry Board of the Library of Congress sponsored Lee Erwin in concert throughout the United States in 1986. It featured such films as *The Beloved Rogue* starring John Barrymore, and Lon Cheney's *The Phantom of the Opera*.

Not only did Erwin's career keep him busy composing music for television and movies, but also it soon brought him into the limelight. The Lee Erwin Collection contains two videocassette recordings of television programs that document Erwin's unique musical career. The CBS Morning Show interviewed and filmed his performance at the Alabama Theatre in 1985. Vermont Public Television also produced a 1987 documentary about Erwin. But it was not until the 1987 Woody Allen movie *Radio Days* that Erwin found himself on the silver screen. In this nostalgic film set in the 1940s, Erwin convincingly portrays a roller rink organist.

Given Erwin's involvement with such a historical musical tradition, it is noteworthy that Erwin also composed avant-garde electronic music during the 1960s and 1970s. He frequently performed one of these works, *Abstract Duration 22:22* in recital. (*The Huntsville Times*, Evelyn Spearman, stated: "It is like nothing you have ever heard before, a first for Alabama listeners, and an interesting, exciting, and different musical experience . . . The sounds on the tape were produced

by various electronic means and included all sorts of weird sounds, bells, clackers, some sounded like the music for the *Twilight Zone* . . . being no music critic, I can honestly say that it was a 'happening' and very stimulating.") Labeled "A Happening for Electronic Tape and Organ" it combined taped electronic sounds, splices of Dupré, Franck, and Bach, with sections of improvised music. This piece demonstrates his awareness of current trends in musical composition. In addition to writing experimental compositions, Erwin served on the



Lee Erwin with Al Mason, actress, Colleen Moore, and Ben Hall.



Lee Erwin at the Irvine Auditorium, University of Pennsylvania

LEE ERWIN COLLECTION



Erwin at the cathedral of St. John the Devine.

faculty of Hunter College (later renamed Lehman College) in New York as a professor of electronic music.

In the 1980s, as the videocassette recorder became omnipresent in American homes; dozens of silent films were released on VHS format. Rather than having the films appear without music, many companies hired musicians such as Gaylord Carter and Lee Erwin to provide scores for the video recordings. Thus, several of Erwin's scores have been preserved on VHS and DVD.

Two interesting projects occupied much of Erwin's later years. In 1991 Erwin completed a film score for *A Man Without A World*, a film by performance artist/film director Eleanor Antin. In many of her works Antin takes on various personae, which in turn create or are the subject of the work. In *A Man Without A World*, Antin assumes the persona of Yevgeny Antinov, a fictional Russian Jewish silent film director from the 1920s. To guarantee the authentic style of this silent work, Antin chose Lee Erwin to compose the score. The other major project, which occupied Erwin from 1990 until 1997 was his musical *The Count of Monte Cristo*. With a book by Gayle Stahlhuth and lyrics by Rim Rich, this musical premiered at the Church of the Holy Trinity in New York City in 1997 by the Triangle Theatre Company. The Lee Erwin Collection contains a large quantity of material, including scores and sketches, pertaining to this work.

Among Erwin's greatest contributions to the preservation of silent film accompanying was his work with younger musicians interested in the theatre organ. Organist/silent film composer Jeff Weiler stated in an interview that he was not just a pupil of Erwin, but a "disciple."

"Everyone has certain experiences that strongly define their lives. One of the strongest life-defining experiences came for me at age 16, when I first heard Lee perform his score for the Valentino classic, *The Eagle*, at the Capitol Theatre in Davenport, Iowa. I was held spellbound by the suave and sophisticated music, and by how it subtly carried and advanced the

LEE ERWIN COLLECTION



Lee Erwin talks to his audience at the Capitol Theatre.

Erwin and Weiler.



screen drama. No one missed spoken dialogue at all. The performance made me completely fascinated in composing silent film music, and presenting the theatre organ to fulfill its original purpose. It was later a great privilege for me to study with Lee in New York. His attitudes towards the arts and his lessons and observations on life continue to have a profound influence on me."

Other organists/composers who have cited Erwin as an influence include Ben Model, silent film accompanist at the Museum of Modern Art in New York City, silent film composer/theatre organist Dennis James, and organist David Messineo. According to Messineo, a New York-area organist and teacher, Erwin taught him a great deal about improvisation, and he considered Erwin to be the "Leo Sowerby of the theatre organ" (Leo Sowerby (1895-1968) was a Pulitzer prize winning composer and church/concert organist.)

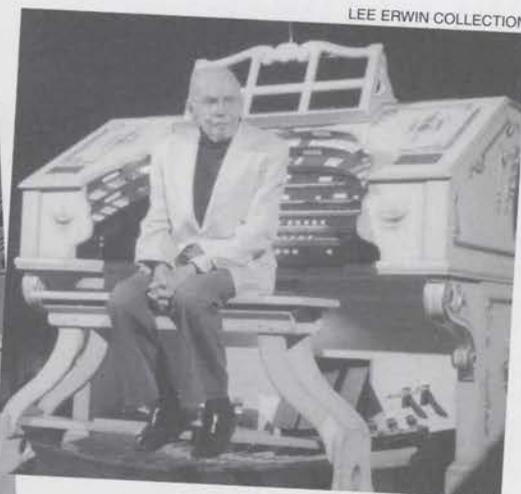
In the winter of 2000, Lee Erwin fell and broke his hip. During the next months he was lovingly cared for by his partner Donald Schwing. Unable to leave their Greenwich Village apartment, Erwin's health slowly deteriorated. He died September 21, 2000. ♪

LEE ERWIN COLLECTION



Lee Erwin at Knoxville's Tennessee Theatre in November 1975.

LEE ERWIN COLLECTION



Lee Erwin at Long Center, Lafayette, Indiana in 1997.

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# Silent Era on The Avenue

The Madame Walker Theatre Barton Theatre Pipe Organ and Mary Singleton, Theatre Organist

Carlton B. Smith & Shawn D. Chase

The year was 1927 in the bustling Midwest City of Indianapolis, and the popular entertainment of the day was jazz. Radio was still in its infancy, and the average Hoosier was entertained mostly by live performers rather than recorded music. Each of the major hotels had orchestras playing daily in their dining rooms and ballrooms. Additionally, some hotels, as well as most Indianapolis theatres, had pipe organ installations. This period in history was interesting in that musicians were able to make a steady living in the local entertainment scene. However, the film industry was about to introduce sound films, or 'talkies', which would greatly affect one type of musician and the unique instrument on which they performed.

The instrument called a 'Unit Orchestra', commonly referred to as a theatre organ, was adapted from the basic technology of the pipe organ.

Whereas the pipe organ could synthetically produce the sounds of many instruments of an orchestra, these organs, designed for theatres, contained specialized pipe work different from the average church organ. In addition, they contained actual tuned and non-tuned percussions such as a Xylophone, Glockenspiel and Marimba; and orchestra trap effects such as a Wood Block, Bass and Snare Drums, Tambourine and Cymbals. These musical elements normally comprising an orchestra were contained within one instrument, and controlled by a single musician. With this vast repertoire, the theatre organ was perfectly capable of playing light classical and orchestral transcriptions, as well as being well suited for playing popular music of the dance bands. Although the theatre organ possessed the capability of producing tremendous diversity in musical styles, the primary reason for their having been invented was to accompa-

ny silent films. Paying one musician to accompany a film was far more economical for a theatre than having multiple musicians. A theatre pipe organ could also make a more effective musical impression in the room than a single piano or even a small band.

The first theatre pipe organs appeared in 1919, becoming better perfected by around 1924, and were considered to be an essential and prestigious part of the furnishings of early 1920's movie theatres. Yet, by the later part of 1927 when sound film was invented, daily theatrical use of the instruments quickly declined. As a result, instruments installed in theatres during late 1927, and their musicians, were to have very short careers before the talkies took favor with the public. Thus was the fate of the theatre pipe organ in the Walker Theatre.

During the fated year of 1927, a newly constructed factory and office building containing a 1,500 seat movie palace was about to open for business on Indiana Avenue. The Madame C.J. Walker Company built the structure, and the new Walker Theatre was to quickly become the center of entertainment for the Indianapolis African-American community. It should be noted that the Walker Theatre was unique for the period, being a very prestigious theatre built solely for the Indianapolis African-American community by an African-American business. This sort of structure was generally only built in very large cities at the time.

The new Barton organ was comprised of a two-manual gold ornamented console and six ranks of pipes, with a full compliment of tuned percussion and sound effects. Built by the Bartola Musical Instrument Company in Oshkosh, Wisconsin, the Walker's organ was built and installed in the theatre for

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Mary Singleton  
1927.



Times ad  
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*Kings ad in Recorder.*

approximately \$15,000, as reported in a February 1928 edition of *The Indianapolis Recorder*. The interior decor of the theatre gave the appearance of two organ chambers, with grilles located on either side of the proscenium. In fact, the entire organ was located on the left side of the auditorium with the console located directly below the organ chamber.

On opening day at the Walker, December 26, 1927, the feature silent film was *The Magic Flame* starring Ronald Coleman and Velma Blanky. The brand new Barton theatre pipe organ was premiered with a lovely 22-year-old Mary Singleton as the featured organist. Just as the theatre itself was unique for the time, so too was Mary Singleton as a musician. She held status as a premier theatre organist, and a celebrity performer of the era, in the Indianapolis African-American community. As were the duties of all of the theatre organists in this period, Mary's daily performances on the Walker Theatre's "silver-toned" Barton organ were to accompany the silent films, play solo vignettes of popular and classical music, and to accompany stage acts. With near certainty it can be said that she was also asked on occasion to play with the Walker's stage band, Reginald DuValle and his Black-

birds. One must understand that in 1927 a theatre organist was a prominent part of the show, and very much considered a celebrity.

Mary Singleton, queen of the Walker Theatre Barton organ, was no exception to this celebrity status. Born in Montgomery, Alabama in October 1905, to Tom McDonald and Susie Coleman-McDonald, she was named Helen Mary McDonald. The McDonalds were a very large family and, as was common in the time, Helen Mary was taken to be raised by a relative. In this situation the relative was an aunt, Annie Singleton. Archie and Annie Singleton had been married the year before, and moved from South Carolina to Ithaca, New York. Helen Mary moved to Ithaca as well, and her name was changed to Mary Kirkpatrick Singleton. It is appropriate to mention here that Archie and Annie Singleton were instrumental in founding the Alpha Phi Alpha Fraternity at Cornell University in 1906. Annie Singleton was later officially designated the "Mother of Alpha Phi Alpha" by the fraternity.

With her new name and family, Mary Singleton grew up in Ithaca where by 1922 at the age of 16, she had graduated from high school and the Ithaca Conservatory of Music. At the conservatory she studied piano technique, harmony, public speaking, theatre orchestra, Shakespeare, conducting, ensemble playing, and other aspects of the musician's art. Judging by the statements

made in the 1922 yearbook, she was clearly respected by her classmates. These included, "she has common sense in a way that's uncommon", and "Mary is a conscientious worker, and there is no question as to her future success. We wish we could learn her secret of concentration." Within Mary's studies it is very likely the theatre orchestra courses included theory of film accompaniment.

Following her graduation, the next five years took Mary from Ithaca to several areas of the country where she embarked upon a teaching career. Schools in which she taught music included Tennessee State College in Nashville, Tennessee, Wilberforce University in Wilberforce, Ohio and Wiley College in Marshall, Texas. These were well known African-American institutions of higher learning at the time, and remain so today. We suspect that sometime in early 1927 the Walker Theatre management requested assistance from these colleges in identifying a qualified staff organist/pianist. This most likely is what brought Mary Singleton to move to Indianapolis, where she attained the prestigious position of house organist at the newly constructed Walker Theatre, performing on the Barton theatre pipe organ. The advent of sound film was about to hit the theatre market though, and Mary's career as a film organist was to be very short-lived.

Miss Singleton was widely popular with the Walker Theatre patrons, and certainly a local celebrity at the time. She was given billing in the Walker Theatre newspaper advertisements throughout all of 1928. With her celebrity status she, as well as many theatre organists of the day, had a local following. Mary most assuredly encountered many 'stage door Johnnies' awaiting her after a performance. It is said by family members that Mary met her beau and husband at the Walker Theater, and perhaps he was indeed one of her admirers from afar. In any event, on August 8, 1928 Mary Singleton married Henry L. Hummons, Jr., the eldest son of Dr. H.L. and Rose Hummons. Dr. Hummons was a very popular physician,



*Mary Hummons 1949.*

and an important leader as well as philanthropist in the Indianapolis African-American community.

In January and early February of 1929 Mary was still playing for silent films at the Walker Theatre, witnessed through a large ad appearing in the *Indianapolis Recorder* announcing the showing of the very popular silent film by Cecil B. DeMille, *King of Kings*. This is the last time Mary would get billing in the Walker ads, which was not uncommon since all of the movie palaces were beginning to show sound films. Mention of the organist in the public advertisements became quite rare. It is likely that Mary was playing solo spots on the Barton organ throughout 1929 and into the early 1930s. She may have taken a short vacation in 1929, as Marie Williams and Seleta Pettiford appear in ads for September and October dates of that year. How often Mary continued to perform on the Barton in the early 30s is not known. It is known, however, that Mary Singleton-Hummons and her hus-

band Henry moved to Buffalo, New York in 1935, where Henry worked for the New York Central Railroad. In Buffalo, Mary taught piano and organ, served as organist at Lincoln Memorial Methodist Church, and also performed locally at the Castle Restaurant. Mary remained in Buffalo until her passing in December 1954 at the age of 49. She is fondly remembered as a strikingly beautiful lady, vibrant, intelligent and fun loving with many, many friends who miss her dearly.

As for the Walker Theatre's "silver-toned" Barton theatre organ, and how often it was heard through the years, no one recalls. It did remain in the theatre until 1963, when it was purchased and removed to be sold off for parts.

In 2002, the Central Indiana Chapter of the American Theatre Organ Society (CIC-ATOS) contacted the Madame Walker Theatre Center to negotiate the installation of a three-manual, ten-rank Wurlitzer theatre pipe organ. An agreement was signed with

Mrs. Cynthia Helms-Gardner, director of the Walker Theatre, in July of 2003, starting a three-year project to restore and install the Wurlitzer. This installation will make the Walker Theatre the first Indianapolis downtown venue to reinstall a theatre pipe organ.

The Walker Theatre's original two-manual Barton console was discovered in mid 2003 by CIC-ATOS. The console will be aesthetically restored, and put on display in the Madame Walker Museum located in the Walker Theatre building.

The contributions of many people made this document possible, and the authors wish to extend their appreciation to them. Foremost, this includes members of the Hummons family, each of whom supplied details of Mary's personal history; Ann Hummons-Powell, the daughter of Mary Singleton-Hummons; David F. Hummons, Mary's nephew; and Rosemary Anderson-Davis, Mary's niece. Additionally, the authors wish to thank Mary Rogers, Historian for the Madame Walker Theatre Center; Wilma Gibbs, Archivist of African-American History at the Indiana Historical Society; Gilbert Taylor, Curator of the Crispus Attucks High School Museum; as well as John Hickey of The Ithaca College Archives for their help and contributions to this writing. Finally, gratitude must be expressed to Mrs. Evelyn Merriweather, Publisher of *The Buffalo Criterion*. An abridged version of this article first appeared in the February 2004 issue of *Black History News & Notes*, a publication of the Indiana Historical Society.



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### **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

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Organ Stop Pizza: 4/75 Wurlitzer

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*ATOS Annual Meeting*



# Dwight Beacham Irish Cultural Center

A 1910 Kimball pipe organ, (in marginal condition) is installed in the Irish Culture & Heritage Center. On this occasion Dwight Beacham played his personal 4-manual George Wright Signature Series Allen Renaissance Theatre Organ. Dwight is Vice President of Product Development for Allen Organ Company, and is a driving influence behind Allen's continued interest in the theatre organ. Dwight was an integral part in the development of the George Wright Signature Series. Installed in this setting it sounded great!

Dwight's musical style showed what the GW4 could do, and his musical selections were top notch. To say Dwight was having the time of his life would be an understatement and we all came along for the fabulous trip. Dwight brilliantly entertained us with familiar tunes, a sing-a-long, and a host of other musical treats.

George Wright made a ghostly appearance and played renditions of "Singin In The Rain" (and did it rain after the program!), "Charmaine", and "A Good Man Is Hard To Find."

Dwight, we thank you for your contribution to the theatre organ world, and for a most enjoyable afternoon filled with gorgeous music.



Dwight Beacham



## HQ Hotel



# Sunday, July 4 Seminars



*Bill Irwin Seminar*



*Clark Wilson Seminar*



*Jelani Eddington Seminar*



*Tom Stehle*

## *ATOS Member Forum*



*ATOS Board - Ed Mullins speaking*



*Tom McNeely*



*ATOS Board  
& Staff*

# Rob Richards Concert Peck Center



*Ralph Wolf*



*Rob Richards*



*Rob Richards and Ralph Wolf*

The Helene Zelazo Center for the Performing Arts, also known as the Peck Center was the site for the debut of the Walker 5-manual digital theatre organ. What an instrument, equivalent to 104 ranks and is presently the largest digital theatre organ in the world! Who better to perform this inaugural concert but the person who conceived and designed it, Rob Richards.

Appropriately, for the 4th of July, Rob opened with the National Anthem. Rob's concerts are not complete unless we are entertained by some of Disney's great tunes, including the cute "Little Minnie's Yoo-Hoo."

For this concert we had a surprise guest artist who joined Rob, Ralph Wolf at the piano! This duo meld together organ and piano in their medley of songs by Irving Berlin, superb ragtime selections and the raucous piano duet of "Tiger Rag." Ralph is true master of the piano and his sensitive rendition of "What'll I Do?" pulled at your heartstrings. The great camaraderie between Ralph and Rob spills over to the audience showing they enjoy their collaboration as much as we do! As the second half got rolling, Rob and Ralph reunited in matching red sports jackets! They are quite a pair and we can only state what a treat to experience the talents of Rob and Ralph together!

Rob showed his mastery of the Walker TO, and the design of this organ resulted in an impressive instrument! Rob's final selection left us humming the "Battle Hymn of the Republic" as we marched off to celebrate the 4th! Excellent show Rob and Ralph!

# ATOS Awards Ceremony



Don Bickel Fr. Franklin



Bill Brown Dan Bellomy



Bob Arndt Carlton Smith



Bill Peck Jack Moelmann



Don Near Carlton Smith



Fred Hermes Dan Bellomy



Tom McNeely Ed Mullins



Simon Gledhill Jack Moelmann



Russell Holmes Dan Bellomy



Bob Maney Fr. Gus



Jesse Kohl Fr. Gus



Paul Jacyk Jeff Weiler

## 2004 ATOS AWARDS

### *Hall Of Fame*

William P. "Bill" Brown

### *Honorary Member*

Fred Hermes

### *Organist Of The Year*

Russell Holmes

### *Technical Excellence - Technician Of The Year*

Harold Wright

### *Award For Industry Achievement*

Bob Arndt, Arndt Organ Supply, Ankeny, Iowa

### *National Registry of*

### *Historic/Significant Instruments*

Little River Studio, Wichita - Accepted by Simon Gledhill

Paramount Theatre, Cedar Rapids - Accepted by Bill Peck

### *David L. Junchen Technical Scholarship*

Paul Jacyk

### *Volunteer Technician*

John R. Koerber - Accepted by Don Near

### *Ron Musselman Member of the Year Award*

Ron Musselman - Accepted by Nelson Page

### *George Wright Memorial Fellowship*

Jesse Kohl

### *Mentor Program*

Paul Jacyk

### *Service to ATOS*

Don Bickel

Bob Maney

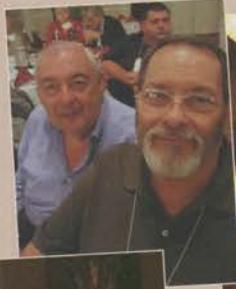
### *Electronic Theatre Organ Competition*

Coverage on Pages 83-84

### *Young Theatre Organist Competition*

Coverage on Pages 85-87

# Awards Ceremony Guests



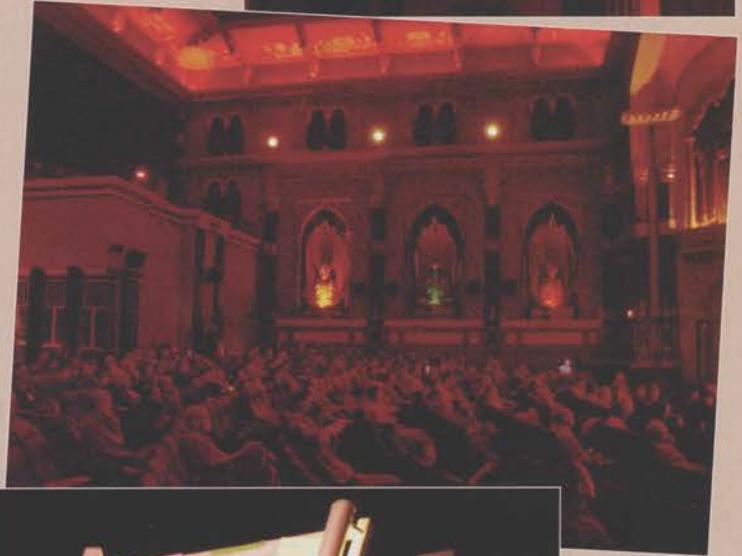
Music provided by The New South Rampart Street Paraders

# Monday, July 5

## Simon Gledhill Concert Oriental Theatre

Back to the ornate Oriental Theatre and the 3/14 Kimball to experience an early morning concert with Simon Gledhill. His perky rendition of "Good Morning" "knocked us up" (British expression for woke us up). Simon continued his upbeat performance by playing "Run Away Rocking Horse", a medley of David Braxton music, a tribute to Duke Ellington and medleys from *No No Nanette*.

Tunes from Jerome Kern, treasures from Sidney Torch and a brilliant closing and encore only showed us that as usual Simon gave it his all. A standing ovation for a brilliant performance was well deserved. As always it is a pleasure to experience the mastery of Simon Gledhill and this was no exception! Superb job!



Simon Gledhill



Simon Gledhill in foreground





## Walt Strony Concert Irish Cultural Center

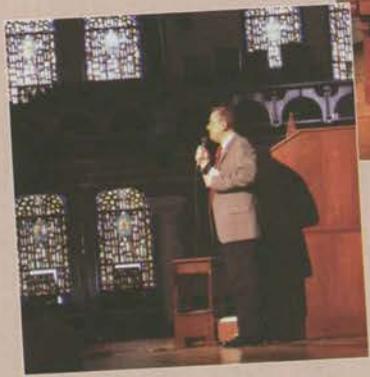
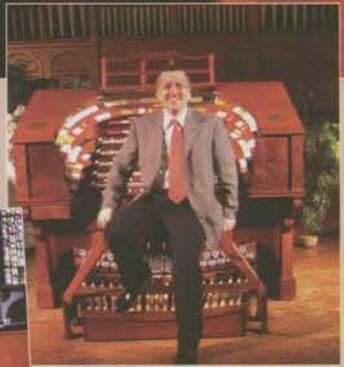
The afternoon concert was at the Irish Cultural & Heritage Center and the debut of the Allen Renaissance Theatre Organ with the talented Walt Strony at the helm. This 5-manual digital theatre organ is equivalent to 55 ranks, and in this room sounded grand.

When Walt comes to play you know you are in for a good time and this was no exception. As Walt took our breath away, we listened to a remarkable medley from "My Fair Lady", and more astonishing medleys from Gershwin and *Kismet*, a great tribute to our host city, Milwaukee with appropriate music . . . "Beer Barrel Polka." Last but not least Walt's dedication to the Howard Seat . . . "Waltz of the Flowers" from the *Nutcracker Suite* gave us all a chuckle.

Walt just kept the hits coming with "Dance of the Toreadors," music from *Porgy and Bess*, and ending his awesome arrangement "Land of the Pharaohs." An exciting concert that filled another afternoon with beautiful music . . . Superb job Walt!



Walt Strony



CONTINUED ON PAGE 85

## DETROIT THEATER ORGAN SOCIETY

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# Chapter News

**ATTENTION ALL CHAPTER CORRESPONDENTS:** The deadline for receiving Chapter News items for the March/April issue is January 5. 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 INDIANA

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

**Indianapolis, Indiana.** I regret we have not had a Chapter News listing in the past two issues of THEATRE ORGAN. This is partly due to the fact that we went several months without a membership meeting due to unforeseen circumstances. It is also partly due to the fact that I missed the last deadline while attending a work-related convention in Los Angeles! Rest assured, the Central Indiana Chapter is alive and well—and busy—so, let's get caught up now.

Our March meeting was held in the beautiful surroundings of the Paramount Theatre in downtown Anderson, Indiana. President Jason Young had hardly any voice, which resulted in an especially short business meeting. Afterward, longtime CIC-ATOS member Bill Tandy entertained us with his usual delightful assortment of music at the console of the 3/12 Page. Refreshments were available afterward, courtesy of Ron Wilson, and 'open-console' followed as usual.

On April 4, in lieu of a membership meeting, we presented Rob Richards in his first-ever Indiana concert (excluding his 2001 Convention performance at the Walker Theatre) on the 3/26 Wurlitzer in the Carl E. Wright Auditorium of Emmerich Manual High School. Due to forthcoming construction in the school, this was the last concert in that venue for at least the next year. The auditorium seats were removed in late spring to accommodate some construction and expansion in that part of the building.

However, one of the benefits of this inconvenience is that once the auditorium is usable again, we will at last be able to enjoy the sounds of the Mighty Wurlitzer in **air-conditioned** comfort! This will make both patron and organ much happier, especially during those months when Indiana humidity is at its highest.

While Rob was in town, arrangements were made for him to demonstrate the organ and play a mini-concert for various students in the Indianapolis Public School System. The students were treated to a photo tour of the interior of the organ, a demonstration of its various sounds, and a variety of music both old and new. In addition, they were treated to a very early Walt Disney silent film starring a young Mickey Mouse, accompanied by Rob on the organ. Thanks to Michael Fellenzer, Chapter Treasurer and Concert Committee Chair, for his

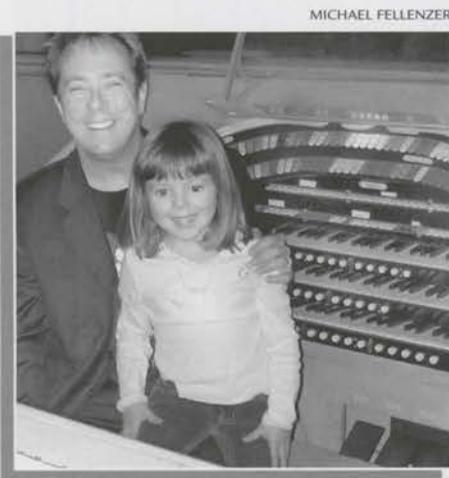
role in making this event possible. We hope to have more school presentations in the future, particularly since our two primary concert instruments happen to be installed in high school auditoriums.

We were forced to cancel our May membership meeting because of construction work at Manual; no other venue was available on the same date. We also learned that the legendary Lyn Larsen was appearing in concert at the Embassy Theatre in Fort Wayne on that day, so our membership was encouraged to support the Embassy by attending Lyn's concert. Several CIC-ATOS members did just that! It made for an enjoyable way to spend Mother's Day, and Lyn always has as much fun playing the Embassy organ as we have hearing it.

Our June activity was the Ron Rhode concert on our 3/18 Barton, installed in Eash Auditorium of the Warren Performing Arts Center. Ron is no stranger to this organ: he played the opening concert, immediately after its installation, at the 1997 ATOS Annual Convention. We were quite pleased to see several new faces in the audience enjoying Ron's sensitive musicianship and entertaining style.

Also in June came the good news that our chapter was awarded a funding grant from the Central Indiana Community Foundation in support of our 2005 "Pops on Pipes" theatre organ concert series. This was the third time we had applied to that organization for a grant, and our persistence paid off! We are grateful to Michael Fellenzer and Tim Needler for their work in preparing the grant application and paperwork.

We had no scheduled membership meeting in July, and encouraged our



*Rob Richards and Elizabeth at the console during the demonstration to IPS students at Manual High School.*

members to attend the 2004 ATOS Annual Convention in Milwaukee. Therefore, our only July activities were the ongoing Wednesday night work sessions on the 3/10 Wurlitzer to be installed in the Walker Theatre. Several chests have been completely disassembled and cleaned, and we are currently re-leathering their primary and secondary pneumatics.

In August, we were fortunate to enjoy the beautiful surroundings of the Embassy Theatre in Fort Wayne as the setting for our next membership meeting, the first one since March. As a special treat, the artist for the concert portion of the day was our own 16-year-old Mark Herman, winner of the 2004 ATOS Young Artist Competition. Mark is a student of John Ferguson and is the fifth CIC-ATOS member to win that competition. Mark knows the Embassy's Page very well, because it is his primary practice instrument when the theatre is available. We are very proud of Mark and we support him as he continues to grow into a fine young musician. Ken Double has asked Mark to play a few numbers during his concert at the Warren Performing Arts Center on September 12.

Finally, CIC member Matt Wire has designed a new Internet homepage for us. Be sure to visit our web site, [www.cicatos.org](http://www.cicatos.org), if you'll be traveling to Indiana; join us at one of our membership meetings or concerts. There will be more exciting news from the Central Indiana Chapter in the next issue of THEATRE ORGAN. As the saying goes, "Watch this space!"

*Tom Nichols*

## DELAWARE VALLEY

Harry Linn, President, 610/566-1764

**Media, Pennsylvania.** On Saturday July 24, our chapter presented a concert featuring Michael Xavier Lundy at the 3/19 Möller in the Keswick Theatre in Glenside, Pennsylvania. This organ was originally installed in the Sedgewick Theatre in Philadelphia. Michael played a kaleidoscope of numbers on the Möller from ballads to military marches for our troops and everything in between. Joining Michael was singer Jennifer Nicole Lear. She also sang several selections with Michael accompanying her on the piano. The audience had a wonderful time. Hats off to both of these young musicians, for putting on a great show. Refreshments were served in the lobby after the concert. Our thanks and appreciation go to the organ crew, headed by Tom Smerke. Tom

DICK AUCHINCLOSS



*Michael Xavier Lundy and Jennifer Nicole Lear.*

DICK AUCHINCLOSS



*Michael Xavier Lundy at the 3/19 Möller.*

also served as emcee for the concert. Many thanks also go to the management and employees of the theatre for making it possible for us to present this event.

Work continues on the 3/23 Wurlitzer that will be installed in the Colonial Theatre in Phoenixville, Pennsylvania. We anxiously await concerts in this theatre.

*Dick Auchincloss*

## EASTERN MASSACHUSETTS

Bob Evans, President, 508/674-0276  
[organloft@mediaone.net](mailto:organloft@mediaone.net)

**Wellesley, Massachusetts.** EMCATOS has not met since Simon Gledhill's splendid concerts. However, plans are underway for the next season, and for our second Regional Convention in November 2006. As any chapter who has produced either an Annual or Regional Convention knows, there are many advance arrangements and details that must be addressed in order to insure a successful convention. Sometimes this is difficult, due to a lack of willing volunteers. However, there are rewards for

sponsoring a Convention, both individual and collective, as EMCATOS realized with our Regional in 2000. We still hear from some who attended that ours was among the best, even though we had to return some checks to would-be attendees for lack of room.

So . . . chapters, which have theatres or halls with theatre pipe organs within a reasonable distance, tell ATOS that you are willing to give it a try . . . we doubt that you will be sorry. The friends you will make, and the profit you should make, is worth the effort.

*Stanley Garniss*

## GARDEN STATE

Don Hansen, President, 718/356-3175  
[nesnah@aol.com](mailto:nesnah@aol.com)

**Trenton, New Jersey.** A special music program for school children was held in the home of Bob and Cathy Martin in Little Falls, New Jersey. Special arrangements had been made with the local grammar school, since the school is situated a short distance from the Martin home, and the teachers and third grade children enjoyed the short walk. Some 100 students entered a great music room and were seated on the floor gazing at the console of the 3/24 Griffith Beach Theatre Pipe Organ. Our talented member, Ralph Ringstad, Jr., cleverly explained and demonstrated the organ. His program had a few brave students experiment with various sounds of the sample pipes available. He coaxed those who play piano to try playing the organ. Ralph finished the session by accompanying a silent film that delighted the teachers and children. The morning ended happily and, hopefully, several students will ask more questions and fall in love with the sound and music of the theatre pipe organ. Many thanks to Bob, Cathy, and Ralph Ringstad, the stars of the morning.

Our excellent newsletter, *Pedals and Pipes*, announced an invitation to a summer picnic at the cottage of Bob and Cathy Martin. This was the eighth annual picnic, and 50 members attended. The Martin cottage stands above a long lush green lawn that continues down to the waterfront of Lake Hopatcong, the largest lake in New Jersey. July 25 began as a gloomy day, expecting rain, but soon the sun brightened everything. There was an abundance of drinks and food, including special dishes made by our members, and our main entrée was served by our host Bob Martin and his helper Michael Fox. The waterfront with swimming and boats was well used.



*Tony Rustako seated at the 2/11 Hybrid pipe organ in the Molesworth residence.*

Content groups on the lawn relaxed—talked and some listened to music from the piano and electric keyboard. It was a restful day and we again thank our hosts Cathy and Bob Martin.

Saturday, July 10, GSTOS members were invited by the Shriners of the Salaam Shrine Center in Livingston, New Jersey, to join them in a dedication of their new organ and celebrate with a dinner and dance. Professional organist Ralph Ringstad, Jr. was the featured artist for the musical program for the evening. Members explored and appreciated the handsome Salaam Shrine Center that contains an Allen Electronic Organ.

Our member and Potentate Sy Mendel greeted all and introduced the Shriners. He then gave a history of the origin and life of the theatre pipe organ. The organ dedication was completed and Ralph played an excellent concert. The dinner and dancing rated five stars. As the evening progressed, Ralph accompanied a silent movie and he put vigour into the sing-a-long as we all sang enthusiastically. It was a fabulous evening; cheers to the Shriners for the invitation, thanks to Potentate Sy Mendel for his fine presentation about theatre pipe organs, and thanks to Ralph Ringstad for his enjoyable music.

During August GSTOS always has a pipe organ crawl. This year our officers arranged an exciting crawl, visiting two homes in Pennsylvania on Saturday, August 14. Our first stop was the home of Bob and Barbara Molesworth, in New Hope, Pennsylvania. We were greeted with music coming from a large music room that has a large style Wurlitzer Band Organ. Bob built this band organ and demonstrated it, while a genuine carousel horse was posed in front of the organ. The sides of the room have many vintage radios, phonographs, and several



*Robert Sakson enjoying the 3/23 Wurlitzer Hybrid at the Heitz residence.*

mechanical music instruments plus a charming weather vane. While the men were busy with mechanics and tools, the ladies fell in love with the dainty doll room Barbara has. This special doll room is the haven of beautiful dolls, some priceless, from all parts of the world. What a joy to experience.

Bob's basement displayed a 2/11 hybrid pipe organ that he carefully assembled. The organ is Bob's pride and joy. 'Open-console' commenced with all organists playing; a special treat is the organ's roll player. Bob and Barbara's theatre contains two 16mm movie projectors but, with time being short, we had to move on without a movie. A special thank you to Bob and Barbara for sharing their unique beautiful home and wonderful instruments.

The second home of our organ crawl was the residence of David and Nina Heitz, also in New Hope. David Heitz had recently restored a 3/23 Wurlitzer and invited the GSTOS Chapter to see and hear his treasure. David and Nina welcomed 65 excited members and, as we entered the house, we admired their beautiful living room and several special music rooms containing an extensive collection of musical instruments, antique phonographs, and nickelodeons. Gathering in the large music room we gazed at the "Star," a magnificent 3/23 Wurlitzer with a restored black console.

After an introduction and welcome, 'open-console' began with 24 talented organists that had quickly lined up to play. The sunshine smiled upon our lush surroundings, and us, as we all relaxed with music filling the air, and enjoyed a great supper served on the large outdoor patio. Members had the opportunity to examine the console and chambers and



*GTOS members enjoying supper on the patio at David and Nina Heitz residence.*

the afternoon ended with an enjoyable concert by Bernie Anderson. Many thanks were given to David and Nina for their wonderful hospitality.

*Jinny Vanore*

## GREAT SALT LAKE

David Massey, President  
(801) 278-5244

**Salt Lake City, Utah.** It has been an exciting summer for the Great Salt Lake Chapter. On July 14, we welcomed a "new" addition to the Utah theatre organ scene, Peery's Egyptian Theatre in Ogden, Utah. The theatre opened its doors on July 3, 1924. Silent movies were shown in the "atmospheric" auditorium, accompanied by the theatre's two-manual Wurlitzer theatre organ. On April 27, 1929, the first talking picture was shown in the Egyptian, signaling the beginning of the end of the Mighty Wurlitzer. The original organ was removed in the 1950's with most of the organ finding a home as part of Organ Loft's 5/36 Wurlitzer in Salt Lake City. The theatre began a downward spiral that ended when it was ordered closed late in 1984 for health code violations.

After several near misses with the wrecking ball, the theatre was meticulously restored and reopened January 17, 1997. Although the theatre was back, its voice was still silent. A three-manual Wurlitzer was located and, after extensive rebuilding, Zollman Pipe Organ Services of Wichita, Kansas completed the organ. The resulting instrument is a magnificent 3/22 Wurlitzer that fits the restored theatre like a glove.

The inaugural concert featured Patti Simon and Jelani Eddington dazzling the sold-out house with their superb talents. It is great to have such interest from the community in this wonderful instrument. We are also excited to have the opportunity to introduce the Wurlitzer Theatre Organ in Salt Lake's Capitol

Theatre to young people as part of their student performance series. A member of our chapter will be on hand to demonstrate and play the organ, and then answer questions beginning 40 minutes prior to the theatre's program.

These events coupled with the ongoing silent movie series at the Organ Loft are helping audiences in Northern Utah to develop a love for the theatre organ sound.

David L. Park

## JATOE

Jim Patak, President, 708/562-5838

**Joliet, Illinois.** On Sunday afternoon, July 18th, JATOErs gathered once again at the Rialto Theatre for their usual monthly get-togethers. President Jim Patak welcomed us all with warm greetings and passed on vital information concerning JATOE's upcoming events. Our membership is strong and growing with each and every new project.

Diligent work continues on the Rialto's 4/27 Golden-voiced Barton. Dry cell batteries have been added as a safety measure. A new trumpet has been purchased from Trivo and will be installed very soon. The upper main chamber is being rewinded as well as the repositioning of certain pipework. It is hoped that the sound quality will be enhanced with these new modifications. The solid state relay system continues to perform flawlessly.

Recording of the Pipe Organ Extravaganza #8 is nearly complete. We expect them to go on sale by early autumn.

Jim also reports that theatre tours are still on-going. In as many as three separate busloads are scheduled per day

and approximately 20 tours per week pass through the doors. Just recently, tourists from Long Island, New York and Washington, D.C. visited our "Jewel of Joliet!" Following every tour, Jim gives a mini-demonstration and mini-concert on the Barton interspersed with a joke or two; just to whet their appetite. As a result of these tours, Jim then invites them to our next social and consequently many fill out applications, pay dues, and ultimately become members.

After these and other miscellaneous announcements, the social turned into what we ultimately came for. Jim introduced our artist for the afternoon: Bob Gergesz.

Bob has a vast repertoire and a strong love for the theatre organ. It is evident in his playing as he ran the gamut; from old standards to upbeat tempos; classics to operatic arias, and seldom heard selections. He even included some theme songs from television shows from a bygone era. It was fun to hear those old TV tunes again.

Following Bob's stellar performance, refreshments were served in the rotunda. A wide variety of munchies were consumed. Vice President Don Walker assisted with the open console list. Some called him the "Curator of the Call List!" He made sure everyone got "equal time." Also, if anyone needed assistance setting up stops or pushing pistons (so many keyboards, so little time); he was there to lend a hand. Thanks, Don!

On Sunday afternoon, August 1st, JATOE members were royally treated to the stately home of Paul and Linda VanDerMolen, a.k.a. the Wheaton Fox. Dressed in formal attire (tuxedo, et.al.),

Board Member Mike Cierski introduced our artist for the afternoon. We don't know how Mike did it as temperatures were soaring above 90°F. It was 2004 Young Organist Competition Winner, Mark Herman. This 16 year old virtuoso presented his music with accuracy, sensitivity, and maturity. Mark is also very articulate and knowledgeable in introducing his selections and is another product of John Ferguson's molding and shaping of musical gifts. Judging of what we heard this afternoon, there is no doubt that theatre organ has a secure future! Upon Mark's closing selection, cheers and a well-deserved standing ovation were cited. An encore was immediately followed with another standing ovation. We didn't want him to stop playing.

It is here that we would like to express our thanks and gratitude to Paul and Linda VanDerMolen (and Max, too (their dog)) for allowing us to hear their "magnificent music machine". We would also like to thank Mark Herman for a wonderful afternoon of joyous music . . .

Jim Koller

## JESSE CRAWFORD

Steve Plaggemeyer, President  
406/248-3171

**Billings, Montana.** Chapter member Jorg Jachim Riehle was conducting a Saturday tour of the Musical Instrument Museum in Berlin, Germany on May 22 when world-famous Chinese pianist Lang Lang made a short visit. Mr. Lang was accompanied by a television crew, since he was giving an interview for German television. Riehle plays the 4/16



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



World-famous Chinese pianist Lang Lang at the 4/16 Wurlitzer in the museum that is located under the Berlin Philharmonie, Berlin, Germany.



Phantom Organist Jesse Crawford played the 2004 Annual Convention on the Walker Theatre Organ via MIDI.

Wurlitzer installed in the museum that is located under the Berlin Philharmonie. Lang was surprised to hear the birds whistling when Jorg played the Finale from Saint-Saens "Carnival of the Animals." Riehle took the opportunity to take a photograph of Lang sitting at the console. The Wurlitzer was originally installed in the von Siemens mansion in the Charlottenburg district of Berlin. Lang Lang later played a piano recital in the Chamber Music Hall.

Jesse Crawford played for the ATOS Milwaukee Convention. Walker Custom Theatre Organs displayed the Walker RTO 3/35 Digital Unit Orchestra

equipped with a playback and played Crawford's organ rolls. There are about 26 wide paper rolls known to have been made. It was amazing to hear the judicious use of stops in Jesse registrations ... sometimes just two stops. Bob Walker is considering issuing a compact disc of the Crawford rolls. If he does, I hope they list the stops used in the various selections.

Ed Mullins

## KINGSTON

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

**Kingston, Ontario.** The Kingston Chapter is still basking in the success of the last several concerts of the 2003-4 season with near-full houses each time. It was also gratifying to share in the audience response to the season finale featuring the rising Canadian star Peter Hansen, who more than lived up to expectations both as to musicianship and stage personality.

Recognizing that a lot of senior citizens have been missing the regular concerts because they were held at night, the new season will start with a Saturday matinee pops concert especially designed to suit their tastes. For the celebrity artist series, booking director John Robson has scheduled John Lauter of the Detroit Fox, along with well-known artists, Dave Wickerham, Clark Wilson, and Ken Double. There will also be a Christmas Celebration featuring local artists at the Kimball and a repeat of last season's Valentine gourmet dinner—always a fund-raising highlight.

Our recently installed Videotron system, that provides the ability for everyone to see the players hands and feet in action, instead of just his back, continues to be a popular audience pleaser. Fortunately for the seniors' matinee, it also functions well in broad daylight and can also be used for sing-a-longs.

Frank Pratt

## LATOS

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

**Los Angeles, California.** *No Dust Left In These Pipes* — Gene Roberson delivered a memorable performance August 14 on the Avery Johnson Mighty Wurlitzer at Pasadena City College. I doubt that anyone dozed off during this show! He opened with his signature song and continued with a medley of Judy Garland tunes followed by several from the late and great Buddy Cole's repertoire. One particularly noteworthy segment included classical church selections interwoven with gospel music, during which he made the most of the 23 ranks. Gene was obviously enjoying all the bells and whistles in the toy counter in other numbers. He played several selections of organist/teacher Mildred Alexander's favorites from her Sunday morning Wiltern Theatre shows.

Following intermission, LATOS Vice President Keith Baldwin presented a special award to Orpheum Theatre Wurlitzer Crew Chief John Koerber; the American Theatre Organ Society named John Koerber ATOS Honorary Technician of the Year 2004. It is a well-deserved recognition by LATOS and ATOS for the time and talent John has devoted to his leadership of the crew



Gene Roberson at Pasadena City College Wurlitzer.

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that keeps the Orpheum Wurlitzer in such fine condition.

In the second half of the show, the mood was more subdued with Gene performing a nonstop collection of Cole Porter hits. There were many of the most familiar ones, as well as a host of other gems from Cole Porter's Broadway shows, including a piano jazz piece. Mr. Roberson performed some unique rhythmic arrangements not often heard with performances of Porter's music, especially his notable left hand rocking rhythm. His remarkably fine pedal work throughout, for which he is much admired and respected, was stunning.

Gene excels on both classical and theatre organs, and his superb musicianship and genial personality triggered a standing ovation... well deserved to say the least. His encore rendition of a song by Robert Elmore was nothing less than a dazzling display of two-footed pedal work and keyboard wizardry.



(L) Keith Baldwin presenting ATOS Honorary Technician of the Year 2004 to John Koerber.

The PCC Wurlitzer performed flawlessly for this evening of theatre organ played by one of the best. Thanks to Donn Linton and his crew of technicians who presented a top class instrument.

Steve Asimow

## LONDON & SOUTH OF ENGLAND

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

Woking Leisure Centre  
Saturday July 10  
Organist Michael Wooldridge

Michael is a well-known performer on both the electronic and theatre organ scene. In 1980 he was the winner of our Young Theatre Organist of the Year Competition, which that year was held



Michael Wooldridge at the console.

at the Granada Theatre Kingston—upon—Thames. In 1984 he was honoured by the Cinema Organ Society with their prestigious Ian Sutherland Award and has since gone from strength to strength, and is in demand for concerts across Europe and as far away as Australia.

He is pretty familiar with our Woking Wurlitzer and gave us a dazzling performance with a concert filled with contrasts. In the first half we had wonderful music from the show *Easter Parade*, which is often neglected by theatre organists. Also included was music from the pen of Hoagy Carmichael and some well-known classical pieces. This young man has many diverse talents in the world of music—but one for which he is well known is his superb playing of Big Band numbers on these mighty theatre organs. Our audience at Woking were not disappointed. We had separate examples of this talent with a tribute to Ken Mackintosh, that great British band leader, and to finish the first half, favourites from the legendary Glenn Miller, these being very popular with the audience.

Michael started the second half with a rousing march, and followed this with a selection of well-known television title themes. Then it was on to music from the shows, where we were treated to a comprehensive selection from the well known, *Phantom of the Opera*, which brought tumultuous applause. Included in this half was a tribute to Bobby Began, who was in fact his tutor for many years. Once again we had a wide variety of music, which included *Thunderbirds* and a great Latin American selection. We all remember Bill Hayley and The Comets, since this year would be his 50th anniversary, it could be said that 'Rock and Roll' was 50 years old this year, so Michael played a great tribute. Michael then launched us into a great tribute to this period, with music from all the stars

at the time, obviously including among many others, Elvis Presley. This had the audience's feet tapping, and their applause showed their appreciation. Sadly, all too soon it was time for our concert to end, so after the demanded encore our emcee closed the show.

**Kilburn State Theatre and Harrow Gold's Gym**  
Sunday August 8  
Organist: Kevin Morgan

This was the last concert for this year in our "Double Touch" series, which features the same organist on two Wurlitzers on the same day, the first at the State Theatre Kilburn in the afternoon, and in the evening at Gold's Gym Harrow in North West London. This venue was formally the Harrow Granada Cinema.

As you can imagine this is a bit of a marathon for our organist. He needs to have two completely different programmes ready for this event, and be able to perform on the Harrow Wurlitzer virtually unseen—practice not being possible as the Gym, which closes early especially for us, and opens only minutes before the audience comes in. Kevin is a musician of great experience and a very highly qualified one at that. He is a prize-winning fellow of the Royal College of Organists and holds Bachelors, Masters and Doctorate Degrees, and at present has a permanent post teaching both piano and organ at a college in the North of England. Out of term time he is much in demand for theatre organ concerts both at home and abroad, so this is his busiest period for freelance work.

The Harrow venue can only accommodate just over 100 in the audience and has to be a ticket only event. Those buying a ticket for Harrow have free entry to Kilburn in the afternoon. Entry for Kilburn alone is as usual, pay at the door. So before a large audience Kevin



Kevin Morgan at the console.

got our "Double Touch" day off to a flying start with a lively march. Having obviously done some quite extensive research, Kevin devoted most of the first half to various anniversaries. First up was a wonderful selection as a tribute to Reginald Dixon with 100 years; this also coincides with 110 years for the opening of the Blackpool Tower. Also included were selections from Enid Baga's repertoire who sadly just died recently. A lively selection followed celebrating the songs of George Formby, Glenn Miller and Fats Waller. He then closed the first half with a well-known classical piece by Dvorak who died 100 years ago.

In the second half we again had a very wide variety of music with Dixieland, Ragtime and a selection of some less well-known Latin American numbers... some that many of us had not heard before. Also included was music from *The Tales of Hoffman* and to finish a comprehensive selection from many successful West End shows. It took some time for our emcee to quiet the audience, and after thanking Kevin and all chapter members involved, we obviously had the demanded encore. It really was a wonderful performance by Kevin and well appreciated by the audience. However we were only half done, so after a quick tidy up at Kilburn, our car convoy set off across London in a north westerly direction for Harrow.

At Harrow Gold's Gym we were able to fix up some lighting and a sound system while we waited for the venue to close to its clients at 7:15 pm. At this point we were able to place the 100 or so chairs around the console and give Kevin a brief chance to check out the organ, which he had never seen before. At 7:45 pm it was time to let in the capacity audience who had previously assembled in the foyer. So without any delay we all settled in for a wonderful

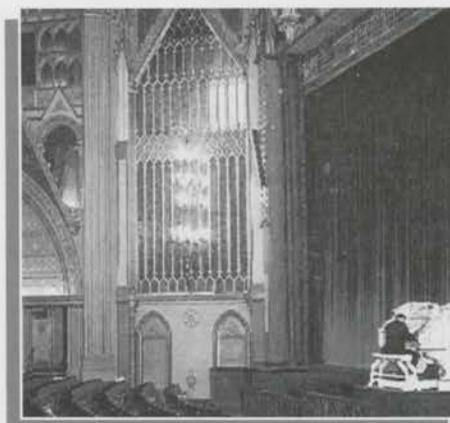
evening of theatre organ music.

Kevin started off in lively style with a selection of Sousa marches, and carrying on his anniversary tribute theme from Kilburn, we were treated to a selection of Doris Day songs from her many films. Included in the first half were a selection of French songs ranging from the First World War to more modern Sasha Distell numbers. It is the 70th anniversary of the death of Elgar so Kevin treated us to a lovely selection of his music. He continued with some well-known London tunes and finished the first half with a great selection from the film *My Fair Lady*. After a break for refreshment, which was served at the café in the foyer, it was time for Kevin to start the last lap of his marathon day.

For the whole of the last half he played non-stop, and included many well-known theatre organ favourites, classical music and music from the shows. It was wonderful—you could have heard a pin drop in the quiet passages and were then thrilled by the fantastic sounds of full Wurlitzer at others times. Kevin really brought out the contrasts in this instrument. It was truly an evening to remember—and yes of course we had an encore after some brief thanks were said by the emcee. Many kind words were said about Kevin's performance and the Wurlitzer itself as the audience filed out of the venue. Complimentary comments were also made regarding the way the Gold's Gym Company had preserved all the main features of the interior of the cinema in carrying out their alterations. All these comments and congratulations make the extra effort put in by all the committee and volunteers of our chapter worthwhile. Two dates have already been set with Gold's Gym for 2005 so once again we will be able to present this wonderful Harrow Granada Wurlitzer to the public.

### Other Chapter News. The Granada Tooting Wurlitzer

The most famous of Granada's broadcasting theatre organs, although still playable, has not been heard by the general public for many years. It does however remain safely entombed beneath the floor of the Gala Bingo Club. Following years of negotiation, The London & South of England Chapter of The American Theatre Organ Society and the Cinema Theatre Association has received agreement in principle from the management of Gala Bingo for the current stage area, to be reformed.



*The Granada Tooting Theatre and Wurlitzer.*

The objectives are:

- 1) To allow the Wurlitzer console to rise once again.
- 2) For the sound of the organ to be projected into the theatre.
- 3) And of course, for spectacular concerts by international stars.

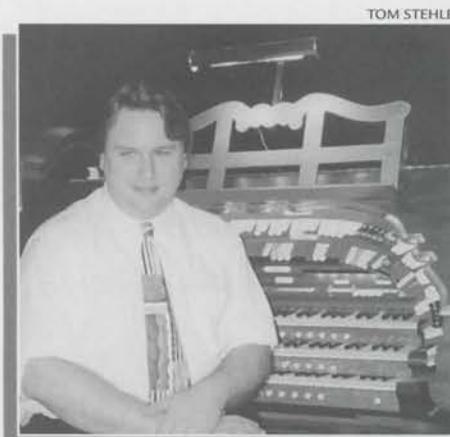
The project has been budgeted at £40,000 and the Gala organisation, which operates the building, is prepared to allow work to proceed with the aid of funding from the private sector.

We are inviting individuals and organisations to be a part of this significant initiative to re-establish a special part of theatre organ history. This is an original Mighty Wurlitzer pipe organ installation within the palatial surroundings of a Grade I listed building.

In the first place we are looking only for pledges. These will not be called in until it is clear that the target figure approaching £40,000 has been reached. This is a very exciting project for us and The Cinema Theatre Association, and we hope to have a more comprehensive



*Kevin Morgan at the console.*



*New York Chapter Chairman Bernie Anderson opened our July 'open-console' session at the Middletown Paramount 3/12 Wurlitzer with an excellent demo concert.*



(L-R) Darrin Conrad, Sarah Schoonmaker, Brian Cobb and John Vanderlee NYTOS honored three young NYTOS crew members for their years of dedicated volunteer work on the Hyde Park High School Wurlitzer project before they head off to college.

article about *The Tooting Granada Cinema* in THEATRE ORGAN at a later time- keep your eyes open! Check it out on our web site at [www.atos-london.co.uk](http://www.atos-london.co.uk).

## NEW YORK

Bernard Anderson, Chairman  
732/634-2320  
[roxymusic@comast.net](mailto:roxymusic@comast.net)

**New York, New York.** On Saturday, July 31 New York Chapter members gathered at the Middletown Paramount Theatre in Middletown, New York, for an 'open-console' session at the NYTOS 3/12 Mighty Wurlitzer. The afternoon of theatre organ music got under way with an excellent demonstration mini-concert played by NYTOS Chairman, Bernie Anderson.

The theatre management had advertised the event in the local newspaper, and a number of people from the community joined our members at the theatre. Bernie did an outstanding job of showing off the Wurlitzer before other members and guests took their turns at the console. NYTOS board member John Vanderlee also took advantage of the occasion, on behalf of the chapter, to publicly honor and thank three young students from Roosevelt High School in Hyde Park... Brian Cobb, Sara Schoonmaker, and Darrin Conrad. The three students had spent their high school years working as volunteers on the crew restoring our Gus Pratt Wurlitzer for installation in their school auditorium. All three will be leaving the crew as they head off to college in the fall.

In all it was a delightful afternoon of theatre organ music and camaraderie with fellow theatre organ enthusiasts. Thanks go to crew chief Tom Stehle and to Paramount Director, Maria Bruni, for



Organ teacher and NYTOS vice-chairman Larry Hazard lends moral and technical support to his student, John Gagliardi, Jr. as he takes his turn during the NYTOS August 'open-console' session at the Bardavon Theatre 2/10 Wurlitzer.

helping to arrange the day's activities.

On August 28 we moved a bit farther up the Hudson River to Poughkeepsie, going to the historic Bardavon Theatre for an 'open-console' featuring our 2/10 Mighty Wurlitzer. Our neighbors from the Connecticut Valley and Hudson-Mohawk Chapters joined us. The Bardavon is a rare case of an original Wurlitzer that was removed from the theatre in the 1960's and rediscovered, purchased, and reinstalled into its original home in the 1990's by the New York Chapter. Several members warmed up the organ with turns at 'open-console' before house organist Juan Cardona, Jr. played an excellent mini-concert that showed off both his talent and the resources of the Bardavon Wurlitzer.

After everyone had taken their turns, we rolled the Steinway Concert Grand out onto the stage and members Larry Hazard and John Baratta joined talents for an impromptu organ and piano jam session. Thanks to the Bardavon crew chief John Vanderlee and to the Bardavon management and staff for making possible this delightful afternoon with the Mighty Wurlitzer.

Tom Stehle

## NORTH TEXAS

Earl McDonald, President  
214/348-4436  
[Olemac7456@aol.com](mailto:Olemac7456@aol.com)

**Dallas / Ft. Worth, Texas.** A significant milestone was reached this month in our negotiations to install a chapter organ in the historic Collin County Court House now being rehabilitated as



Historic Collin County Courthouse in McKinney, Texas. View of auditorium with left side of U-shaped balcony. Chamber space will be at second story level of front wall (during Rehabilitation this is a hard-hat area).

a McKinney Community Multi-Use Arts Facility. A contract was signed with the McKinney authorities that delineate the privileges and responsibilities of the North Texas Chapter of ATOS and McKinney City. The contract obligates us to install a chapter owned organ, suitable to the size of the auditorium, at the time of the building completion in early 2005. Our plans are for a three-manual Wurlitzer organ that is currently being fully specified and components readied, some of which are from chapter inventory and others to be acquired. The signing of the contract now allows us to progress with the organ project, including fund raising activities. We will continue to be coordinating with the architects and contractors to assure that our mutual needs will be addressed. The high degree of enthusiasm of the McKinney people in charge of the building project has been very gratifying and assuring. We look forward to having this North Texas venue for furthering our chapter's mission.



Bill Hanson played program for North Texas in August. The Hanson residence has a three-manual Allen George Wright Special.

Bill and Jean Hanson hosted our August meeting, and introduced us to their three-manual Allen George Wright Special theatre organ. We are grateful to the Hansons for their great enthusiasm for theatre organ and their generosity in sharing it with us. Bill, who is also the chapter's Program Chairman, decided to play this program for us, including his accompaniment of a riotous Buster Keaton silent film, *The Boat*. Bill didn't miss a cue as he made his music match the mayhem on the screen, enhancing our great enjoyment. During 'open-console', we also enjoyed hearing Glenn Swope play the George Wright Special.

We were saddened to learn of the passing of one of our long time members, William (De) Johnson. De and his wife Jeannette, have been avid theatre organ buffs, and have added much to our chapter. We will certainly miss De's wonderful smile and great attitude.

*Irving Light*

## ORANGE COUNTY

Ed Bridgeford, Chairman  
714/529-5594

**Fullerton, California.** More than 30 Orange County members gathered August 20 on the Plummer Auditorium stage for potluck lunch, 'open-console', and a delightful mini-concert presented by Don Thompson. Don interwove his musical talents with stories of his early pipe organ days in Britain and some British theatre organ history. There was also a table of sheet music, free for the taking, and by early afternoon all of the music had found a caring home, the food was gone, and the organ music continued. Orange County has many member-artists who enjoy commanding wind and pipes.

Board member Randy Bergum has formally broken ground on his 'Organ House' project, a significant construc-

tion that will result in a state of the art room to accommodate the Trousdale residence pipe organ, along with some other historic instruments and a 9 1/2-foot Steinway Concert Grand piano. Randy has engaged a lighting designer and other professionals to ensure a top-notch outcome, where up to 100 guests may enjoy the finest in theatre pipe organ music in a comfortable and acoustically balanced environment. While actual organ installation is at least several months away, Randy is accepting names for the substantial volunteer work that will be needed.

We welcome new members: Ben Albert, Ann Rebentisch, Paul Schwenneker, Bill and Bette Ann Stewart, and Devin Wozencraft

Bob Trousdale reports that replacements for all of the circuit boards in the organ, which did not have gold-plated edge connectors, is completed and are installed. A full set of spare boards has also been completed except for final testing. Inspection of a set of tuned Wurlitzer Sleigh Bells in the workroom show a few missing bells (called crotals) and most are out of tune. A source has been found for replacement crotals and instructions for how to tune the bells have been found. The organ technical team will tackle the Sleigh Bells soon and one day Plummer may offer this unique sound.

Stan Kann will perform at the Wurlitzer in our September 12 concert. Stan is always a joy to see and hear, and this time he brings along Charlie Lester, who will demonstrate his artistry with

the Theremin, that mysterious electronic device you heard played in many 1950's science fiction movies to create those wavering and scary sounds. I can't wait!

*Jim Merry*

## PIEDMONT

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

**Fayetteville, North Carolina.** Member Terry Jordan scored the classic 1927 silent motion picture, *Wings*, in the historic Cameo Theatre . . . built in 1914 and still operating in the historic district of downtown Fayetteville, North Carolina. The "Festival of Flight" Committee presented this epic work as part of the celebration of the Wright Brothers first powered flight. Chris Kuenzel, owner of the Cameo Theatre, and all others involved were happy to have a full house for each showing. Dr. Hank Parfitt was emcee. William Wellman, Jr., the son of the director who made the picture, shared stories about the making of *Wings* . . . especially the aerial photography and crash scenes, which had no doubles! Dr. Parfitt and Steve and Mary Joan Fredette greeted patrons in classic 1920's dress.

*Phyllis McLeod*

## PIKES PEAK

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

**Colorado Springs, Colorado.** On September 2, the final "Sack Lunch Serenade" took place with 395 people in attendance. This year will have an added bonus with "Sack Lunch Serenades" taking place each Thursday at noon during the month of December. These noon-time concerts will conclude on Thursday, December 23. This was the tenth year for "SLS" and what a special year it



*Bob Trousdale at the Plummer Auditorium console.*



*Bob Andjulis at the Plummer Auditorium console during 'open-console'.*



*Don Thompson at the Plummer Auditorium console.*



*(L-R) Dr. Hank Parfitt, William Wellman, Jr., Chris Kuenzel, Terry Jordan, Steve and Mary Joan Fredette at the Festival of Flight showing of Wings.*

was! On August 5, Patti Simon, of Wichita, Kansas, presented the noon-time program. It was good to have Patti, who is always a favorite, back at the console of the City Auditorium Wurlitzer.

The highlight of the music for 2004 was the *Wild West Wickerham Weekend* that featured Dave Wickerham of Milwaukee, Wisconsin. This was a new concept to have one artist do an entire weekend of various organs in the region. Thursday, August 19, Dave played the "Sack Lunch Serenade" to an audience numbering about 350, and again Thursday evening played the 3/8 Wurlitzer along with Tom O'Boyle doing impromptu ragtime. Bob Lillie opened the evening at the console. On Friday evening, Dave played the newly rebuilt Mt. St. Francis Wurlitzer. What a rousing evening of music that was. The audience was not ready for the evening to conclude, and many stated, "Time went by so fast." On Saturday morning, Dave presented a program at the home of Duane Searle. Duane's organ is from the Mayan Theatre in Denver, and has been preserved with a few added ranks. Saturday evening, everyone gathered at the home of Gene and Sandy Holdgreve, with Dave presenting yet another rousing program. This program was for members only, and many of the members enjoyed the music while sitting on the deck overlooking the beautiful "Garden Of The Gods" located at the foot of Pikes Peak. By this time, we were considering renaming the weekend, "Let's Wear Out Wickerham Weekend." Sunday afternoon, we all traveled east of Colorado Springs to Kiowa where Dave presented an outstanding program on the largest theatre organ in Colorado, a 4/32 Hybrid. We heard light classics, Disney music, classical pieces, and a very beautiful medley from *Sound of Music* with Dave utilizing all the various special ranks in the organ. All too soon, it was over. We all left saying, "Let's do it again." A big thank you goes to Dave Wickerham for being such a trooper.

Numerous theatre organ enthusiasts visited Colorado Springs this summer, and tried their hand at various organs located here. Among them were Steve Brittan from Florida, Bill Rowland from Oklahoma, and John Ledwon from California.

Plans are now being made for the "Christmas Sack Lunch Serenades." We invite you to visit our musical city at the foot of Pikes Peak and attend our "Sack Lunch Serenades."

Owanah Wick

## PUGET SOUND

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

**Seattle, Washington.** The Washington Center for the Performing Arts in Olympia, Washington, was the place to be on Saturday morning, August 14. Nearly 100 members of Puget Sound Theatre Organ Society gathered for a rare opportunity to see, hear, and even play the Center's 3/23 Wurlitzer installed in 1995. Andy Crow gave a complete demonstration of the instrument, and then played several numbers before turning it over to members for 'open-console'.

Details of the instrument and venue may be viewed on the PSTOS website <http://www.pstos.org/instruments/wa/olympia/wacenter.htm>.

Yelm, Washington, and St. Columban Church was the next stop for the "Celebrate Summer!" double feature event. Father Terence Wager is justifiably proud of his 3/16 Robert-Morton, installed in the Social Hall. As in Olympia, Andy Crow explained the instrument in detail, and then played several numbers before turning it over to members. Two surprise guest participants included our Portland neighbor, Jonas Nordwall, and Australia's Bill Schumacher. Many thanks go to Jonas and Bill!

Heralded by their famous dinner bell, a highlight of any visit to this venue is the always-excellent buffet lunch served by the ladies of the church. We look forward to our next visit to Yelm!

Details of the Robert-Morton, its history and current status may be viewed at: <http://www.pstos.org/instruments/wa/yelm/stcolumban.htm>.

Jo Ann Evans

## THE RIVER CITY

President, Bob Markworth  
402/573-9071

**Omaha, Nebraska.** Our July 18 meeting was held in our studio at Durand's Sky Ranch Airport. President Bob Markworth chaired the short business meeting, and Treasurer Paul Kanka presented his report. Bob gave an account of the car-pooling trip to the St. Louis, Missouri area on June 24-27, by 13 of our chapter members. Centered around events at the home of Jack Molemann in O'Fallon, Illinois (with his incomparable music and hospitality), stops also included a tour of the Wicks Organ Factory, Dennis Amman's home theatre organ installation, (named The Palace-Theatre) the restored St. Louis Fox



Shirley Shainholtz at the RCTOS Barton console... and I play a little piano, too!"

Theatre, (and its magnificent Wurlitzer) historic Union Station, and the Cathedral of St. Louis, noted for its beautiful mosaic collection. (83,000 square feet!) Bob Markworth then presented Tom Jeffery with a plaque, recognizing his 19 years of service as Historian and Chapter Correspondent to THEATRE ORGAN.

Jeanne Mehuron introduced our guest artist for the afternoon, member Shirley Shainholtz. At the age of seven Shirley started musical education with the nuns at St. Philip Neri Church. She noted that she has invested in her tenth organ a Lowrey Royale. By the way, Shirley also plays a little piano! Shirley's musical offerings included a novelty story in song, about a young man whose romantic life was going nowhere. Shirley threaded her story line using old familiarly tunes with girl's names, traveling through the guy's early dating, and finding the love of his life, then ending with marriage.

In honor of Shirley Kanka's birthday, Jeanne Mehuron played as we all joined in! 'Open-console' followed with Sandy Anderson, Jerry Pawlak, D.J. Jennings, George Rice, Warner Moss, and Jim Boston taking turns at the console of our Barton theatre organ.

Steve and Jeanne Mehuron hosted our August 15 meeting at their lakeside villa in Woodcliff, near Fremont, Nebraska. One of River City Chapter's fond traditions, this was the fourteenth consecutive year that Steve and Jeanne have invited us for an afternoon of camaraderie, fun, food, great organ music, and boat rides. The weather looked threatening in the morning, but by the afternoon the sun was shining, and we had an excellent turnout of 45 members and guests. President Bob Markworth chaired a short business meeting, with Treasurer Paul Kanka presenting his report. Jeanne opened her program by introducing her 'warm-up act', 14-year-old organ student Andrew Cullen. We were treated to several



Andrew Cullen, our promising young organist, was Jeanne Mehuron's 'warm-up act.'

polkas and selections from *The Sound of Music*. It is evident that Andrew has grown, both in his keyboard talent as well as becoming quite the entertainer! Jeanne followed by showing off the bells and whistles in her Lowrey organ.

After Jeanne's formal program, Greg Johnson joined her at a second organ console to play "Stump the Organist." Small prizes were awarded to the audience members who were able to stump our artists. We had a great day in Woodcliff, and we thank Steve and Jeanne for their generous hospitality. Bob Markworth, Jerry Pawlak, and Paul Kanka contributed to this report.

Tom Jeffery

## ROCKY MOUNTAIN

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

Denver, Colorado. They say that music soothes the soul, and so far this year we have been soothed, and smoothed, and conversely, rejuvenated, energized, and excited by the excellence of the programs and concerts that have been presented. We greatly appreciate our talented local artists, Bob Castle, Kevin Utter, "Doc" Fergy, Bev Bucci, Jim Calm, Lee Traster, and (not to forget), Lee Shaw's "Everyone's a Musician." We were delighted with our out-of-state artists . . . Don Story of Tucson, Dave Wickerham from Milwaukee, Stan Kann, from St. Louis, and Ralph Wolf from California. It just doesn't get any better!! . . . Oh wait, there's more!

August 8 The Rocky Mountain Chapter was privileged to witness a reunion of two old friends, Patti Simon at the console of the Paramount Mighty Wurlitzer and Dick Kroeckel handling the concert grand piano in his own



RCTOS President, Bob Markworth presents Tom Jeffery with a plaque in recognition of 19 years of service as Historian and Chapter Correspondent.

inimitable manner. This concert had a variety of musical selections with something for everyone. It included light classics, marches, ragtime, music of Jesse Crawford . . . presented with this Patti and Dick's very special magical touch. This was a very soul-soothing afternoon of American music and, once again, everyone left the Paramount Theatre with smiles on their faces and happy hearts.

On Sunday, September 19 the long awaited *Phantom of the Opera*, the 1929 classic silent film starring Lon Chaney and Mary Philbin, was shown at Holiday Hills Ballroom. Bob Castle provided his original accompaniment to the film on *George*. (Who is *George*? The 3/23 digital theatre organ at Holiday Hills is a custom George Wright 319EX model built by Allen Organ.)

### EVENTS ON THE SCHEDULE

Ron Rumbles (with pipes)  
*Duane Searle Residence*  
Saturday, October 16, 1 pm & 4 pm  
Ron Reseigh, from Milwaukee's Organ Piper Music Palace, will be featured playing the Searle's 3/15 Wurlitzer.

Ron Romps (with George)  
*Holiday Hills Ballroom*  
Sunday, October 17, 2 pm  
Ron Reseigh at the console

Priscilla Arthur



(above) Stan Kann and Ralph Wolf 'conversing' at their concert!

(left) Patti Simon, at the organ, and Dick Kroeckel at the piano during their concert.

## SIERRA

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

Sacramento, California. Sierra Chapter's second picnic for 2004 was held in July at Chapter member Dan Gates' home in Magalia. Dan's beautiful home includes a large two-story room for his 4/24 Kimball/Wurlitzer instrument. The sound is truly spectacular! This is the third time the Gates have hosted a chapter picnic. Several chapter members and guests enjoyed 'open-console' after lunch. Thank you Dan and Betty for opening your home to us.

On the first of August we enjoyed our traditional "Hot August Pipes and Ice Cream Social." We were at the Fair Oaks Clubhouse where the chapter's George Seaver Memorial 3/15 Wurlitzer is installed. Two chapter members entertained us: Dave Rietz played a nice variety of selections, and Dave Moreno scored Buster Keaton's *Cops* for us. 'Open-console', with much ice cream and conversation, followed the program.

Pete McCluer

## SOONER STATE

Vernon Jackson, President  
918/493-2365

Tulsa, Oklahoma. Sooner State Chapter is still having fantastic programs! Our July meeting was the "Roaring Twenties Variety Show," held at Tulsa Technology School's Broken Arrow Campus. Our emcee was hardly recognizable in the pasted-on black beard . . . it was Wallace Hough! He introduced Carolyn Craft as our first artist, (dressed appropriately in a flapper-style dress) who played a couple of hot





*Sooner State July Meeting—(left to right) Bill Rowland, Wallace Hough, Bonnie Duncan, Laura Judkins, Phil Judkins, Louise Holmes, Dew Holmes, Pamela Anderson, (front and center) Angie Brown. Lurking behind Phil Judkins' Model A Ford is Dick Deaver.*



*Sooner State July Meeting with Mel Sutter at the piano.*

1920's numbers on our 3/13 Robert-Morton Theatre Organ. While she was playing, a 1929 Model A Ford was pushed onto the stage, with a group of people riding along, and the owner of the car, Phil Judkins, dusting off the windows.

Bill Rowland was next, playing more 1920's ragtime and novelty music on a piano keyboard that he'd provided for the occasion. Carolyn then returned to the organ and played for 13-year-old guest, Angie Brown, who danced the Charleston! Bonnie Duncan had a turn on the piano keyboard, and she played and sang several numbers; we all joined with her in singing the last song.

Phil Judkins showed his stuff on the console next, and then Joe Sunderwirth played some really hot ragtime music on the piano during our intermission break. A couple of guests danced during as much of the music as they could; they were Louise and Dewey Holmes, with Pamela Anderson substituting for Louise occasionally.

Phil Judkins and Carolyn Craft entertained again, then Joyce Hatchett, at the piano (dressed as a flapper) accompanied Bonnie Duncan as she sang and danced in her 1920's flapper dress! Betty Sproull and Mel Sutter amazed us with their wild style of playing and then Dick Deaver set up a MIDI recording of the wonderful concert that Brett Valliant, of Wichita, played for us on the 3/13 Robert-Morton in March. Bill Rowland closed the evening with one last rousing number on the organ. It was a truly fantastic evening!

Our August meeting was another variety show night! This time we welcomed the Tulsa German American Society to the Tulsa Technology Center's Broken Arrow Campus. As usual, our

meeting opened with Joyce Hatchett on the 3/13 Robert-Morton playing the National Anthem. Carolyn Craft at the organ, and Betty Sproull at the piano, played some hot ragtime and upbeat numbers. Betty played music from *Phantom Of The Opera* and other numbers on the organ. Mike Stoops, of the German American Society, then stepped to the stage with his accordion! He greeted us "Good Evening" in German and entertained us with lots of polkas and other selections. Mike also entertained us during intermission. Carolyn Craft played several numbers before Dick Deaver played another MIDI number recorded by Brett Valliant, of Wichita.

Jeannette Maxfield played the organ and accompanied her husband Joe for one selection. Jeannette then accompanied the silent film, *The High Sign* with Buster Keaton. This was a real wild movie, and Joe provided very realistic sound effects by clanging on an iron skillet for the dog pulling on a gong, and thumping on a small kettle drum for gun sounds.

Our guest, Jesse Motto, won the door prize a Wichita Organ Club tote bag, and Carolyn Craft closed the evening with a delightful song on the organ. With another large audience, and lots of guests we had a delightful time!

*Dorothy Smith*

## **SOUTHERN JERSEY**

**Joseph Rementer, President**  
856/694-1471

**Franklinville, New Jersey.** In the previous issue of THEATRE ORGAN we mentioned finishing the rehabilitation of the 3/8 Kimball in the Broadway Theatre, Pitman, New Jersey. Even though it is a small organ, it required monumental quantities of dirty, back-breaking work by willing volunteers. Now that the work is complete, another kind of work becomes necessary, again by willing volunteers. These volunteers are the organists who play the instrument before each movie presentation. They

bring the beautiful Kimball sound to the public. Apparently the public does appreciate organ music, because the "Please Help Us Maintain The Organ" contribution canister in the lobby has realized a steady flow of contributions.

The chapter has six organists, who take turns playing for a half-hour before each show on Friday, Saturday and Sunday. There is a Wednesday

afternoon "Golden Oldie" movie show that caters to the golden aged crowd, during which the organ is played. The six masters of the console are: John Bresline, Nathan Figlio, Michael Lundy, Bob Nicols, Janet Norcross, and Harold Ware. Harold Ware coordinates the program, a job that requires considerable telephoning at times. The group is mixtures of ages and occupations, some retired, some are self-taught organists, some took professional lessons, and several play in their churches. Two artists Lundy and Nicols, are deeply involved in the Dickinson Theatre Organ Society in Wilmington, Delaware, in addition to the Southern Jersey Chapter. All have a deep love of that distinctive theatre organ sound, and thoroughly enjoy having the opportunity to play one of the few organs in the country that is still in its original theatre.

We single out Michael Lundy for special mention. He is the youngster in the group, being in his early twenties, and is busy, busy, busy. In addition to activity in two organ societies, Michael goes to college, and is the organist and choir director in his church. He plays at the Broadway Theatre every Friday evening. The music played varies from oldies to movie and Broadway themes. When practical, an attempt is made to have the music be an appropriate prelude to the movie being shown. Some music is memorized; some is sight read.

The organist must be ready for anything unusual that could happen. For instance, Harold Ware found himself playing for over an hour when there was a problem with the projectors. Harold had no idea of what the delay was until the projectionist's son came running down from the booth requesting, "Keep playing. The projector's broken."

Thus, the Southern Jersey Chapter carries out one of the primary purposes of the organization... to educate the public about the beautiful instrument that was developed to accompany silent movies, and is still a significant force today.

*Fred Oltmann* 🎵

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### Statement of Ownership, Management, and Circulation

1. Publication Title <b>Theatre Organ Journal</b>		2. Publication Number 6 2 7 - 0 8 0	3. Filing Date 9/24/04
4. Issue Frequency Bi-monthly		5. Number of Issues Published Annually 6	6. Annual Subscription Price Part of dues; not priced alone
7. Complete Mailing Address of Known Office of Publication (Not printer) (Street, city, county, state, and ZIP+4) 5 Third Street, Suite 724 San Francisco, CA 94103-3200		Contact Person Joseph Owen Telephone (415) 957-1202	
8. Complete Mailing Address of Headquarters or General Business Office of Publisher (Not printer) 5 Third Street, Suite 724 San Francisco, CA 94103-3200			
9. Full Names and Complete Mailing Addresses of Publisher, Editor, and Managing Editor (Do not leave blank)			
Publisher (Name and complete mailing address) Nelson Page 7000 Boulevard East, Guttenberg NJ, 07093			
Editor (Name and complete mailing address) Dale Baker P.O. Box 51450, Indianapolis IN, 46251-0450			
Managing Editor (Name and complete mailing address)			
10. Owner (Do not leave blank. If the publication is owned by a corporation, give the name and address of the corporation immediately followed by the names and addresses of all stockholders owning or holding 1 percent or more of the total amount of stock. If not owned by a corporation, give the names and addresses of the individual owners. If owned by a partnership or other unincorporated firm, give its name and address as well as those of each individual owner. If the publication is published by a nonprofit organization, give its name and address.)			
Full Name	Complete Mailing Address		
American Theatre Organ Society	5 Third Street, Suite 724 San Francisco, CA 94103-3200		
11. Known Bondholders, Mortgagees, and Other Security Holders Owning or Holding 1 Percent or More of Total Amount of Bonds, Mortgages, or Other Securities. If none, check box <input checked="" type="checkbox"/> None			
Full Name	Complete Mailing Address		
12. Tax Status (For completion by nonprofit organizations authorized to mail at nonprofit rates) (Check one) The purpose, function, and nonprofit status of this organization and the exempt status for federal income tax purposes: <input type="checkbox"/> Has Not Changed During Preceding 12 Months <input type="checkbox"/> Has Changed During Preceding 12 Months (Publisher must submit explanation of change with this statement)			

PS Form 3526, October 1999

(See Instructions on Reverse)

13. Publication Title <b>Theatre Organ Journal</b>		14. Issue Date for Circulation Data Below 9/01/04	
15. Extent and Nature of Circulation		Average No. Copies Each Issue During Preceding 12 Months	No. Copies of Single Issue Published Nearest to Filing Date
a. Total Number of Copies (Net press run)		4867	4800
b. Paid and/or Requested Circulation			
(1) Paid/Requested Outside-County Mail Subscriptions Stated on Form 3541. (Include advertiser's proof and exchange copies)		4035	3886
(2) Paid In-County Subscriptions Stated on Form 3541 (Include advertiser's proof and exchange copies)		-0-	-0-
(3) Sales Through Dealers and Carriers, Street Vendors, Counter Sales, and Other Non-USPS Paid Distribution		-0-	-0-
(4) Other Classes Mailed Through the USPS		474	468
c. Total Paid and/or Requested Circulation (Sum of 15b. (1), (2), (3), and (4))		4509	4454
d. Free Distribution by Mail (Carriers or other means)		-0-	-0-
(1) Outside-County as Stated on Form 3541		-0-	-0-
(2) In-County as Stated on Form 3541		-0-	-0-
(3) Other Classes Mailed Through the USPS		-0-	-0-
e. Free Distribution Outside the Mail (Carriers or other means)		-0-	-0-
f. Total Free Distribution (Sum of 15d. and 15e.)		-0-	-0-
g. Total Distribution (Sum of 15c. and 15f.)		4509	4454
h. Copies not Distributed		358	346
i. Total (Sum of 15g. and h.)		4867	4800
j. Percent Paid and/or Requested Circulation (15c. divided by 15g. times 100)		100%	100%
16. Publication of Statement of Ownership <input checked="" type="checkbox"/> Publication required. Will be printed in the <b>Nov/Dec 2004</b> issue of this publication. <input type="checkbox"/> Publication not required.			
17. Signature and Title of Editor, Publisher, Business Manager, or Owner		Date	
<i>Jelani P. Eddington</i>		Sept., 24, 2004	
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# 2004 ATOS Electronic Theatre Organ Competition Results

*Bob Acker, Chairman and Presenter of Awards*

The American Theatre Organ Society is pleased to announce the results of its first Electronic Theatre Organ Competition, created to allow the many ATOS members who might not have access to a theatre pipe organ to participate in an ATOS Theatre Organ Competition. Each entrant submitted three selections including an up-tempo console-raiser selection, a ballad, and third selection of his/her choice. Each entry was then adjudicated for playing accuracy, phrasing & dynamics, appropriateness of registration, and overall musicality. A total of ten entry tapes were received for this year's competition.

## **Donald J. Rankin IV**

*Youth Division Winner*

Our Youth Division winner was 15-year-old Donald J. Rankin, IV. Donnie is the son of Mary Ann and Don Rankin III of Ravenna, Ohio, and represented the Western Reserve Chapter of ATOS. He currently attends Ravenna High School and is heavily

involved in their music program as a percussionist, but has also explored his musicianship on instruments as varied as the harmonica, guitar, trombone, ukulele and xylophone! He has played the organ for about four and a half years including two years of lessons at Akron's Steinway Hall. Although seeking a classical/theatre organ teacher, he has continued to learn independently by attending many organ concerts, and enjoying and emulating the music on the many theatre organ recordings he and his dad have collected. Donnie also enjoyed meeting and corresponding with several theatre organ greats including Lyn Larsen, Ron Rhode, Jim Riggs and Jelani Eddington, and each has kindly shared their advice and encouragement. Recently, he has become a guest church organist, but he definitely prefers playing traditional theatre organ fare . . . ragtime, jazz, swing and pop standards. Donnie hopes to continue learning and improving in order to pursue a career in performance and/or music education. He and his Dad traveled by overnight train in order to be a part of the ATOS Annual Convention activities! His entry was submitted on a Conn 651 Deluxe Theatre Organ.

## **Doug Powers**

*First Place - Adult Division*

First place in the Adult Division was awarded to Doug Powers of Beachwood, Ohio, also representing the Western Reserve Chapter of ATOS. Doug's first theatre pipe organ



experience was at the age of 12, when his Dad bought a 2/10 Wurlitzer. This instrument later grew to be a 4/16 "hybrid," and eventually went to a pizza parlor. During the past 42 years, Doug has been very involved in the rebuilding, restoration, installation, maintenance, tonal regulation, and playing of theatre organs. For many years, he was the crew chief that masterminded what has now become the largest theatre pipe organ in Ohio . . . a 4/60 "mostly" Wurlitzer that did not break up smaller instruments in its growth!

After deciding he would not have the resources to create a large room for a decent sized theatre pipe organ, Doug spent a long time delaying his dream of a home theatre organ until he was able to create a 3/42 Walker Unit Orchestra. He did the majority of the meticulous restoration work on his original Wurlitzer console, (Opus 1659, WENR radio studio, Chicago, 1927). At his Beachwood, Ohio residence he created the only digital theatre organ whose speakers are installed in chambers with actual wind-blown Wurlitzer shutters controlling the expression into mixing chambers. Doug's first-place entry was submitted on the 3/42 Walker Unit Orchestra.

## **Bill Benningfield**

*Second Place - Adult Division*

Our Second Place winner in the Adult Division was awarded to Bill Benningfield of Lawrence, Kansas. Bill has been playing the organ since he bought his first—an already-ancient Consonata that had provided music in a funeral home—in 1970. While he lived in Florida in the 1970s and '80s, he studied for five years with teacher Ray Lawson who had studied with Jesse Crawford.

Bill's career was spent in the aircraft electronics field where he began as an engineer designing airborne radio and audio products, and then spent three decades managing the design, marketing, and support of radio, audio, and radar products. His last position was as engineering director for Honeywell's commercial aviation division. He received a BS degree in Physics from the University of Missouri, and earned a Ph.D. in management from Florida Institute of Technology specializing in the mathematics of economics and finance. Bill retired in 2000, and he and his wife moved to Lawrence, Kansas.

Now, in addition to playing his Allen Theatre III organ and the piano, he enjoys building furniture and making tools and machines in his woodworking and machine shop. He spends several hours each week doing live reading of newspapers and recording books for the Audio Reader organization, a broadcast reading service for the blind and print-impaired. He is the new treasurer of the Lawrence Chamber Orchestra, and is helping with the restoration of the 4/27 Robert Morton in the



Kansas City Music Hall. Bill's entry was submitted on the Allen Theatre III theatre organ.



### Tom McNeely

Third Place - Adult Division

Third Place in the Adult Division was awarded to Tom McNeely of DePere, Wisconsin. Tom has been interested in organs since taking piano lessons as a child where he would play the organs in the showroom at the local music studios after his lessons. Later he began roller-skating at the Elm Roller Rink that had a large theatre organ and there he had the opportunity to take organ lessons from the rink organist, Tony Tahlman. After joining the Chicago Area Chapter in the 70's and attending socials, McNeely also joined a local electronic organ group and served as its president for a term. His first big theatre organ event was seeing George Wright at the Chicago Theatre in 1977, with close to 4,000 people in attendance! Tom also attended ATOS Conventions in 1980-1985.

After moving to Wisconsin in 1990, McNeely joined the Dairyland Chapter and a local organ committee in Mineral Point, Wisconsin, that was looking for a theatre organ for their

movie theatre renovation project. After relocation to Green Bay, Tom continued to go to Dairyland Chapter socials and discovered that a lot of members lived in northern Wisconsin and were interested in forming a local chapter. He became the founder and President of the newest ATOS Chapter, the Packerland Chapter. The Packerland Chapter is in the process of installing an original Wurlitzer and Tom assisted in presenting the history of the theatre organ to the crowds touring the complex and running an information booth for the theatre patrons. Tom hopes to become the house organist once the organ comes online and begins playing for theatre events. His entry was submitted on his Rodgers Olympic 333.

### And our Judges . . .

Our "first" Electronic Theatre Organ Competition could not have been successful without the strong support of our judges. This year, our judges were three internationally known theatre organ concert and recording artists—Jelani Eddington of Madison, Wisconsin, Dave Wickerham of Menomonee Falls, Wisconsin, and Lew Williams of Scottsdale, Arizona. Our judges reviewed and scored each entry, and went "above and beyond" in providing suggestions and comments to help each entrant further refine his or her playing style and skill. Their generous contribution of time and expertise to our competition is greatly appreciated!



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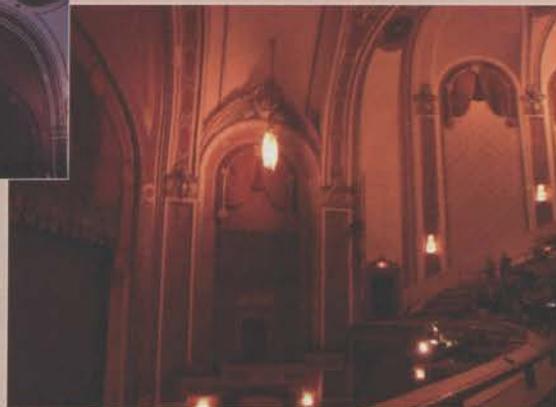
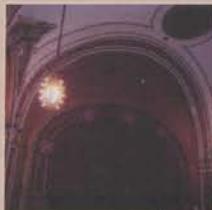
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## Ron Reseigh Concert Riverside Theatre



Ron Reseigh



The Riverside Theatre called us again to hear its 3/14 Wurlitzer, this time with Ron Reseigh at the console. Starting with his console riser "Buglers Holiday" this program ran the full gamut of music. Ron introduced for the first time his original composition "No Name Rag." This number should be included on a CD as it is special. His medley of Broadway songs and the exquisite big band medley left everyone tapping their toes. Ron treated us to a medley of Broadway hits, and a super rendition of "Dizzy Fingers." Ron asked for requests from the audience and those were done with the same articulate precision as his other selections. Terrific job Ron!

## Young Artists Final Competition Riverside Theatre



L to R: Harry Heth, Ian House,  
Mark Herman



As in any competition not everyone can be named the winner, however ATOS looks at each entry as a winner. In 2004 four entries in the preliminary competition of the ATOS Young Theatre Organist Competition were received. Each of the young artists was judged independently, and the judges were impressed with the performances and enthusiasm reflected in their musical submissions.



Andrew Cullen



L to R: John Ferguson, Mark Herman

John Ferguson, Mark Herman  
and his parents Ron and Andrea



# Young Artists Final Competition



Ian House Harry Heth



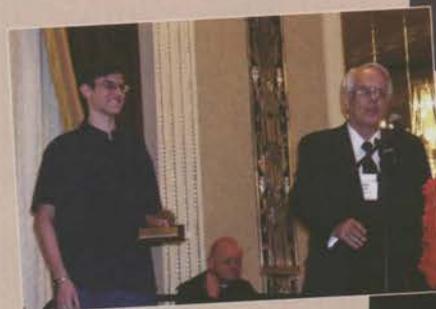
Mark Herman



## Andrew Cullen, Junior Division

Andrew is in the 8th grade in Omaha, Nebraska, and is being home-schooled. He enjoys science, math and aeronautics, reading historical fiction, and watching football.

Andrew started playing the organ when his aunt gave him a Baldwin organ. Since then, Jeanie Mehuron has been instructing Andrew twice a month for the past two years. Andrew enjoys playing up-tempo music, show tunes and ballads. His favorite organ to play is the 3/24 Kimball owned by Bob Markworth, President of R.C.T.O.S. Chapter.



## Ian House, Junior Division Winner

Ian is 14-years-old, and lives near Bristol in the United Kingdom. Ian first showed his interest in music after his sister began piano lessons. Diane Hammond, his sister's piano instructor, and Ian began with a Yamaha PSR 420 keyboard. After reaching grade 5, (Winter 2000) Ian wanted a change, so he began studies on an electronic organ.

Ian first was exposed to a theatre pipe organ when his family traveled to Norfolk to see Robert Wolfe at the Thursford 3/19 Wurlitzer. This performance made a memorable impression on Ian. After hearing about the London and South of England Chapter and the ATOS Young Theatre Organist competition, he jumped at his chance to play this Wurlitzer. "Welsh Wizard" Byron Jones allowed Ian to practice on his newly installed Compton Theatre Organ. Ian's practice paid off, as he entered the competition and won!

Ian has a Yamaha HS8 and a Baldwin Cinema 2 at home. He is a keen drummer and orchestral percussionist, playing with amateur wind bands, brass bands and a local theatre group. Ian is also busy at school with science and computer studies.

## Mathew Loeser, Intermediate Division

Mathew Loeser is currently 19-years-old, and lives in the seaside town of Victor Harbor in South Australia. He has been playing the organ for 10 years, and is currently instructed by Helen Blakebrough. Mathew began playing in public on the 4/29 Wurlitzer Hybrid at the Capri Theatre at ten years of age, and often plays at TOSA club nights, and at the Electronic Organ Club. He won First Place in the Junior Theatre Organ

Mathew Loeser



Section of the ROTOSA Youth Music Scholarships in 1999, after becoming runner-up twice in previous years. After performing in 1998 at the National Theatre Organ Convention in Adelaide, Mathew was invited to play in 2000 at the Convention held in Sydney. In 1998 and 2000, Mathew won scholarships from the American Theatre Organ Society to further his music studies. He was the Junior Division winner of the ATOS Young Theatre Organ Competition in 2001, and played a cameo at the 2001 ATOS Annual Convention in Indianapolis, Indiana.

## Mark Herman, Intermediate Division and Overall Winner

Mark Herman was born on August 25, 1987, and currently lives in Fort Wayne, Indiana. He has been studying the piano since he was seven-year-old, and started classical organ lessons while in the sixth grade. His first introduction to the theatre organ was at the Embassy Theatre, while he was in the fourth grade. This was made possible by Bob Goldstine and the local AGO's "Room on the Organ Bench" Program. Mark has been studying theatre organ with John Ferguson of Indianapolis for two and one-half years, and piano with Christine Freeman at Indiana University-Purdue University, Fort Wayne for three years.

In the summer of 2003, Mark had the opportunity to play a cameo performance at the American Theatre Organ Society

Jelani Eddington Donald Rankin



lan his father Andrew and Jelani

Jelani Eddington and Mark Herman



Annual Convention in Oakland, California. Mark is still involved heavily with the Embassy Theatre as one of the volunteer pianists and organists, and serves on the Embassy Organ Committee and the Embassy organ crew. He is currently a sophomore at Bishop Dwenger High School in Fort Wayne. In addition to playing the organ, Mark is an avid pianist, and loves trying his hand at composing pieces for practice and recreational purposes. Mark feels special gratitude toward his parents, Ron and Andrea, who have supported him from the beginning.

ATOS wishes to recognize both the teachers for their guidance, and especially the parents for their support.

Thank you to the judges for their invaluable assistance in this program, to Jack Moelmann for copying the tapes, and to Gary Hanson and Dairyland Chapter for providing rehearsal time prior to the final round of competition at the Riverside Theatre in Milwaukee.

ATOS encourages all chapters to have their young artists participate in the competition, and we look forward to the entries for 2005!

## Tuesday, July 6

### Jelani Eddington Concert Peck Center

We return to the Peck Center and the Walker 5-Manual Digital Theatre Organ to hear perhaps one of the prominent, talented, yet humble artists today . . . Jelani Eddington. This venue was acoustically perfect for the Walker TO5 and Jelani.

The best way to describe Jelani's concert was riveting. The vast array of exciting music kept everyone on the edge of their seats . . . giving the audience time to draw a breath only between numbers.

His medley from *Showboat* and the overture from the opera *William Tell* were dramatic. From the soft, soothing "My Ship" building momentum of the rowdy "Polovetzian Dances," every selection lifted us higher and higher. His closing number erupted in full fury playing the "Overture" to *Die Fledermouse*. The encore, "Root Beer Rag," brought the audience to a thundering standing ovation! The entire performance was electric!



Jelani

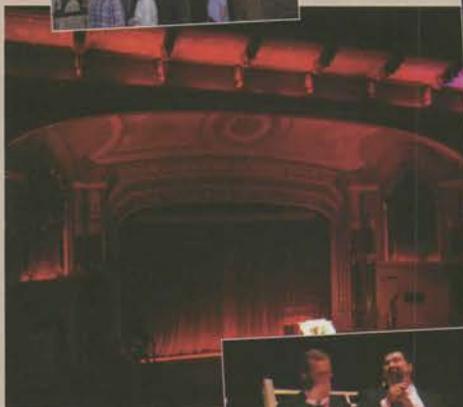


## Lyn Larsen Concert Oriental Theatre

Returning to the Oriental Theatre an afternoon concert by a 'Surprise Artist.' We were elated to find that our 'surprise' was Lyn Larsen. It was a special treat to hear Lyn play the Oriental 3/40 Kimball.

Lyn launched his concert beautifully, but during his second selection he encountered major problems with the Kimball. Calling for technical help, Lyn tried to continue with his program, but the organ refused to cooperate. Lyn's concert abruptly halted. Our emcee, Nelson Page, and Lyn did their best to entertain us with stories, jokes and patter, while technicians frantically worked on the organ. Eventually, to the extreme disappointment of everyone, it was finally determined that the organ could not even be 'jump-started', and there would be no concert. (See page 10 for details.)

While we were at the theatre, LATOS provided a peek at the 2005 ATOS Annual Convention. It will be an exciting event, and quite importantly, will celebrate the 50th anniversary of the American Theatre Organ Society.



Lyn Larsen



## Richard Hills Concert Riverside Theatre

For the closing concert of the convention we once again enjoyed the beautifully, restored Riverside Theatre, and were dazzled by Richard Hills. After the weeklong progression through many exquisite concerts, it might seem unlikely that this last concert could generate much excitement. Wrong! It was electrifying. Richard combined an entertaining presence and wit with his extraordinary musicianship, and provided a wonderful evening concert.

Richard thrilled us 'Light British Music', and variety of classical selections. His concert was well balanced musically and sprinkled with selections not often heard. His closing number from *Coppelia* by Delibes, receiving a well-deserved standing ovation, as did his encore "Tiger Rag." WOW!



Richard Hills



L to R:  
Richard Hills  
and Lyn Larsen



Fr. Gus and emcee  
Nelson Page

We all should consider (and truly appreciate) that we in the ATOS enjoy a rather unique advantage . . . or luxury. We have become accustomed to an extremely high standard of musicianship from our concert-caliber theatre organ artists. Once they have, "tamed the beast" that we love, and reached that pinnacle of music performance, every one of these artists gives us exciting concerts and musical gifts that are exceptional. The extraordinary has become our expected norm. However, these artists are not clones. Each has their individual style and musical perspective, and brings to us their own offering of musical joy. Their different approaches to the art are what make it so exciting for us. We each may have our favorites, but once our musicians have achieved that high standard, and join that special select group of concert artists, there is no real distinction that could be made of who is the 'best' . . . they all are! We are, indeed, very blessed.

A huge well-deserved standing ovation, and a sincere thank you to all the artists that played for us . . . your concerts were fantastic!!

We met in Milwaukee in July 2004 . . . and it was a tremendous mix of happy people, beautiful locations, and thrilling music! The ATOS Annual Convention, (or as Fr. Gus says, "our Family Reunion") was a wonderful weeklong celebration of our music and instruments.

Thank you Dairyland Chapter for an incredible job of assembling a fine array of artist and venues, and to all who participated, organized, and had a part in this great 2004 ATOS Annual Convention!!

*"Milwaukee and More in 2004!" It certainly was . . . much more!*



CONVENTION POSTSCRIPT  
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—Theresa Bachman-Myers, Executive Director, Council for the Arts (Capitol Theatre, Chambersburg, PA, 7/18/03)

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—Priscilla Arthur, Rocky Mountain Chapter, ATOS (Denver Paramount Theatre, 3/30/03)

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"Bob Ralston worked his tail off for us, was fun to work with...presented a delightful, family oriented musical show. Bob kept us spell-bound for over two hours. It was a wunnerful, wunnerful show...a real crowd pleaser."

—Clint Meadway, Puget Sound TOS (Seattle Paramount, 3/16/03)

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