

Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

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The Alabama Theatre...
and the Wurlitzer *Big Bertha*

January/February 2005



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EXECUTIVE SECRETARY: Michael Fellenzer

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President's Message



Thanks again to the exigencies of a publication schedule, I am writing this message for the January/February issue of THEATRE ORGAN before the end of November and very shortly after receiving my November/December issue of our journal! Bearing that in mind, I trust my remarks will be timelier for you than they may, at first, appear.

Just yesterday I was reading a bit of personal correspondence written by David Junchen on February 19, 1991. In response to a query put to him, he concludes that letter with the comment that the first ten chapters of his intended Volume III of the *Encyclopedia of the American Theatre Organ* had been assembled and that the book could possibly be published yet that year. Of course, that did not happen. David died in January of 1992 after a long battle with cancer.

I trust everyone has read Jeff Weiler's very fine article "A Catechism of the Mighty Wurlitzer" (page 45 of the Nov/Dec issue) for a thorough discussion of what happened to Dave's materials and of the work that had to be accomplished to get the intended book reassembled and published. Your ATOS Board of Directors has enthusiastically supported Jeff in each step of this truly Herculean task of locating and again assembling all of the materials according to the very detailed plans Dave had left in his meticulously organized files and had shared with some friends. ATOS is, indeed, grateful to Jeff for his many hours of hard work in chairing this project and carrying it to completion.

This is a book, which simply had to be published. We are extremely pleased that we were able to do so, particularly to mark the celebration of our Fiftieth Anniversary. This crowning achievement, the publication of *The Wurlitzer Pipe Organ: An Illustrated History*, is a most appropriate memorial and tribute to David L. Junchen . . . a one-time "Quiz Kid" and co-winner on "The \$64,000 Question" from Sherrard, Illinois . . . who made so very many wonderful and significant contributions to the world of the theatre organ. Thank you, Dave; I know you're pleased!

To climax the celebration of our Fiftieth Anniversary, the Los Angeles Chapter will host the Annual ATOS Convention in Pasadena, California, July 1-5. Our hosts are truly working overtime to put together a convention like none other, one that will, yes, celebrate our past but will also look forward to our exciting and promising future. A fantastic informative commemorative booklet is in the works. You will be proud to have a copy of it. But this Annual Convention is already on your agenda, right? It is simply an event that no one will wish to miss!

In the meantime, your ATOS Board of Directors will have their midyear meeting during the first weekend of February. During that meeting we will review ongoing programs, move forward with new incentives, and address any problems. We will make certain that our focus is on our common mission and that we are all carrying out our responsibilities appropriately.

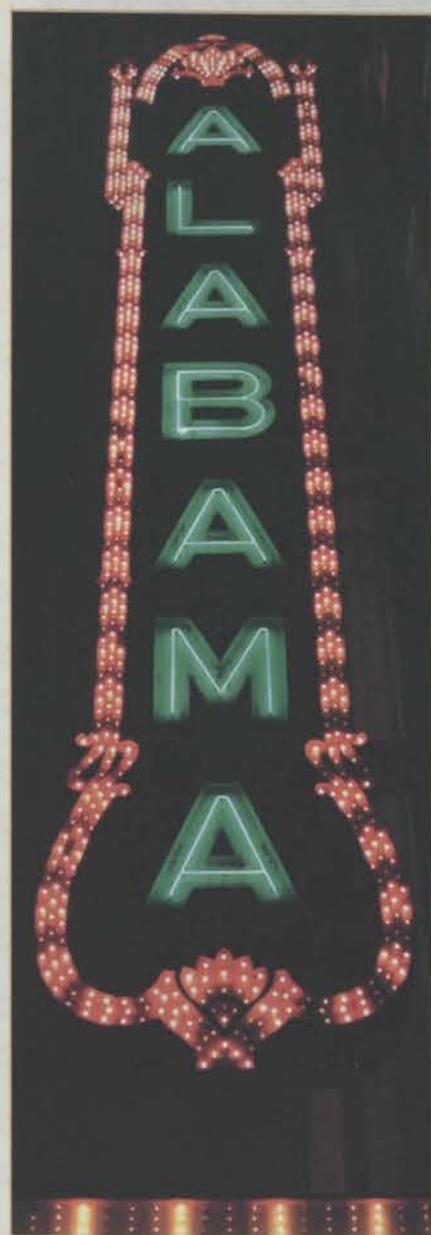
I trust that all of you are further preparing for our Fiftieth Anniversary Celebration and Convention by getting even more involved with the various ATOS-sponsored programs. Please remember that your local Chapter President and Secretary have all the necessary information. Let's make this 50th Anniversary year our best year yet!

Gus

The Alabama Theatre...

AND THE WURLITZER BIG BERTHA

By Larry Donaldson, Dan Liles, Sabrina Summers & Cecil Whitmire



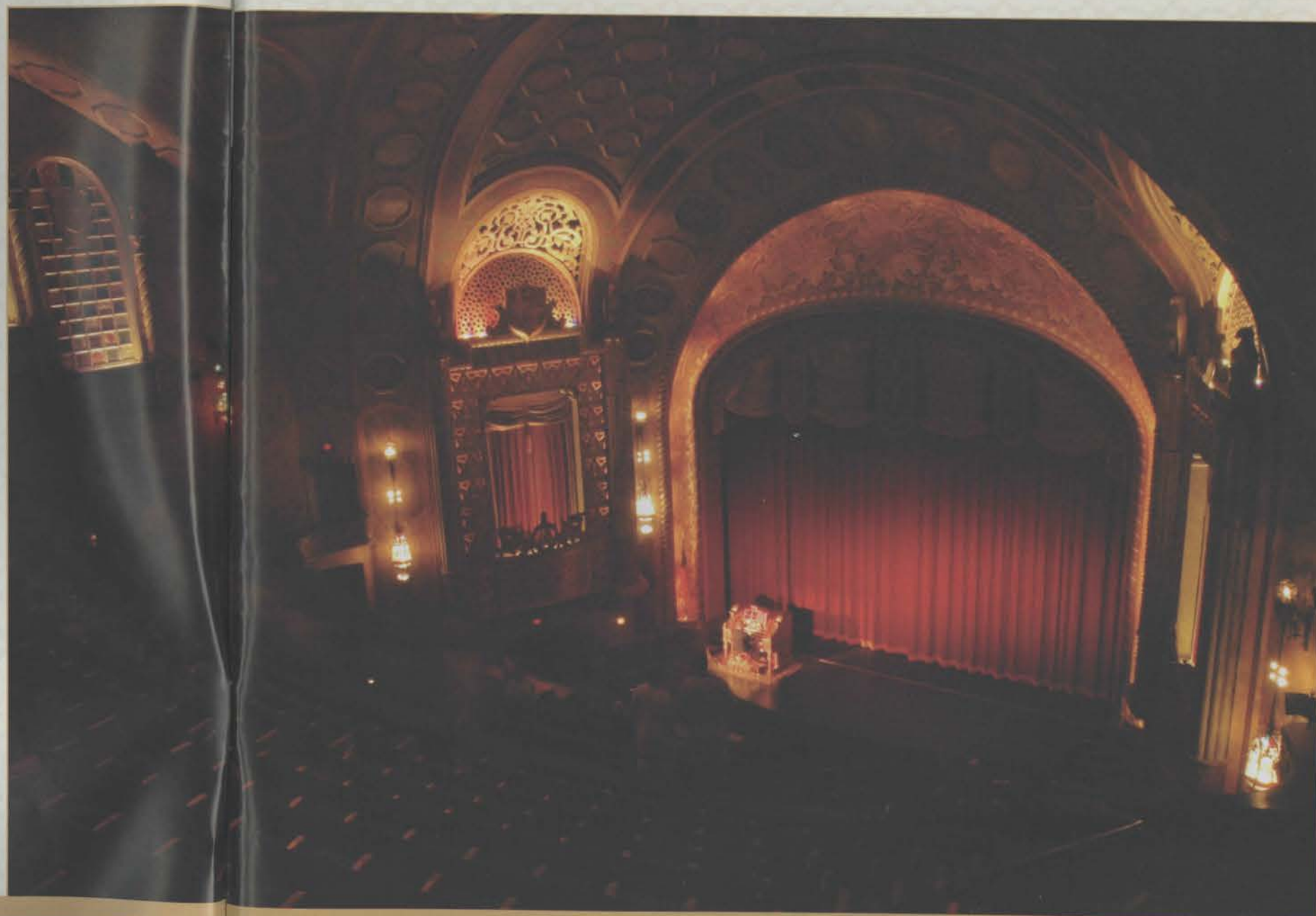
Birmingham, Alabama Theatre Organ History

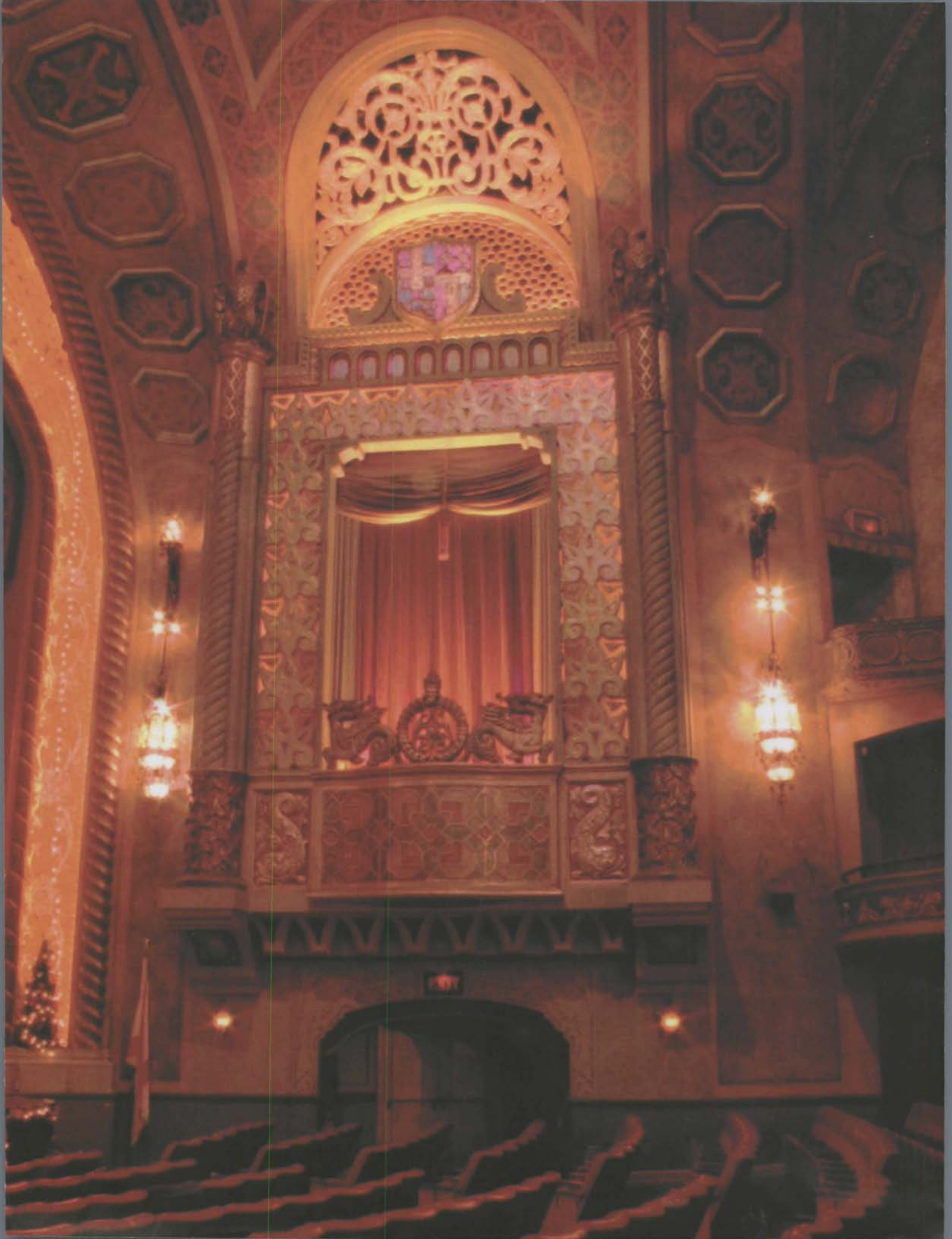
Dan Liles

1914 saw the first newspaper advertisement featuring a theatre organist. Professor C. R. Hartsell was advertised at the Trianon Theatre playing a program entitled "Vox Humana." In the 1920's, 14 Birmingham theatres advertised pipe organs as part of their programs. Twenty-five theatre organists, both male and female, were featured in theatre newspaper advertisements. Besides providing background for the movies, some organists became local celebrities providing organ entertainment and sing-alongs. Birmingham law required entertainment venues to close on Sundays so many local theatre organists supplemented their income as church organists.

Of the theatres continuing to operate after the 1920s, three maintained their theatre organs—the Lowes Temple, the Ritz, and the Alabama. However, by the mid '30s the Lowes Temple organ (4/46 Möller concert organ with percussions) and the Ritz Theatre organ (2/6 Kilgen/Robert-Morton) ceased to be used. The Alabama's Publix-1 "Mighty Wurlitzer" would remain a star attraction until the departure of Stanleigh Malotte in 1956. There are two possible reasons for the Alabama Wurlitzer's survival. The featured organists were entertainers who could hold an audience's attention, and the Alabama's console majestically rises on a lift into the audience's full view. The consoles at the other Birmingham theatres were out of sight, either sitting on the floor in front of the screen or sitting down in an orchestra pit.

PHOTOS BY:
LARRY DONALDSON
GARY JONES
T. HAROLD ROBERTSON
THURMAN ROBERTSON
SABRINA SUMMERS
CECIL WHITMIRE





The Alabama Theatre Opens

In the middle 1920s Birmingham businessmen conceived the Alabama Theatre. They wanted to build the biggest, best, most beautiful and most elegant movie palace in the South. The property was purchased and the plans drawn by leading theatre architects Graven and Mayger. The property purchased was L-shaped so the business people tried to purchase the remainder of the city block without success. After a cost estimate that was far beyond the means of the businessmen, a quick trip to New York City was made to visit with the largest builder of movie palaces at that time, Paramount Pictures. The necessary funding was secured. The only problem was the roles had now changed; the business people would now only operate the theatre and the Publix Theatres division of Paramount Pictures would own it. When touring his nearly completed Alabama Theatre, Paramount President Adolph Zukor named the Spanish-Moorish themed theatre the "Showplace of the South."

On Christmas Day, 1927, Paramount's Alabama Theatre opening featured Joe Alexander as solo organist and Lillian Truss as picture organist. As the house-lights slowly dimmed to blue running lights, the opening night audience got its first glimpse of the "Mighty Wurlitzer" console slowly rising into view. The massively ornate red console featured four manuals and elaborate gold trim. Joe Alexander thrilled the audience with his rendition of "Organs I Have Played." The feature movie that evening was *Spotlight* starring Ester Ralston and Neil Hamilton. The evening's entertainment package also included the Alabama Grand Orchestra and a "Banjomania" stage show, complete with band and "Banjomania Girls." The Alabama Theatre truly earned its title "Showplace of the South."

In addition to films, the Alabama Theatre offered live entertainment until 1929. Paramount Studios produced unit stage shows which toured their theatre circuit, and would eventually play the Paramount in New York City's Times Square. According to an Alabama Theatre advertisement, these unit shows would "Bring Broadway to Birmingham." On the Alabama stage, the trunk doors used to bring performers' luggage





Main Lobby

to their dressing rooms can still be seen. Before coming to the Alabama, a unit show played the New Orleans Saenger Theatre, and when the show left Birmingham, it went to the Atlanta Paramount.

The Alabama's Early Days

In the 1920's, Joe Alexander, Lillian Truss, and Lee Erwin occupied the Alabama Theatre Wurlitzer's Howard Seat. (A theatre organ bench has replaced the original Howard Seat, now stored in the organ workroom.) Joe Alexander would serve as house solo organist until October 1928. Mrs. Lillian Truss was a noted Birmingham organist who served as feature organist at the Strand and picture organist at the Alabama. Mr. Lee Erwin, an Alabama native, had served as Joseph Stove's assistant organist at the Lowes Temple Theatre. In addition, Lee was organist at First Methodist Church. Mr. Erwin would leave Alabama for fame and fortune with his *Moon River* radio show and later would work with Arthur Godfrey on radio and TV. Much later, Lee Erwin would return to the Alabama console to accompany the silent films *The Phantom of the Opera*, *The General*, *King of Kings*, and others.

The Talkies and Theatre Organ on the Radio

Paramount's decision to move to sound movies in May, 1929 ended Mr. Erwin's job as Alabama house organist, and the talking screen provided the Alabama's only entertainment. From May 1929, until October 1931 movie patrons didn't hear the Alabama Wurlitzer; however, theatre organs could be heard on radio. Three Birmingham radio stations began broadcasting theatre organ music. In 1930, at Lowes Temple Theatre, radio station WBRC broadcast Marie Elliot at the theatre's Möller console from 6:30 to 7:00 pm. At the Protective Life Building Cathedral Studio, WAPI radio installed a 3/6 Kimball (repossessed from the Marion Theatre, Marion, Ohio; now at Foster Auditorium, Southside Baptist Church, Birmingham). Herbert Grieb, Beatrice Wright and Clo McAlpin would be featured at this organ. At the Alabama Theatre, on February 1, 1931, WKBC radio began broadcasting Della Dean Orr, former Ensley Theatre organist, at the Alabama's Mighty Wurlitzer. Ms. Orr's broadcast did not interfere with the movie schedule as she was heard daily at 10 am, (before the theatre opened) and at 9:30 pm on Sunday (the theatre was closed on Sundays).

Alabama Theatre audiences would next see and hear the "Mighty Wurlitzer" on October 26, 1931 with Edwin Lyles Taylor at the console. 1932 would feature organists Gladys Lyle ("Tiny Tot at the Great Organ"), and Malcolm Tate. On December 19, 1932 Randy Sauls would begin a three-year stint playing at the Alabama. Randy was innovative, and introduced guest singers that he accompanied from the console. When he left in 1935, Jessie Walker would become the Alabama's organist and remain as house organist until 1937. In the three months following Jessie's departure, three organists played at the Alabama, each lasting one month. During this time, Francis Faulkenburg, from Miami's Olympic Theatre, was appointed manager.

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Theatre Organ

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The Alabama Theatre... and the Wurlitzer Big Bertha

PHOTOS: LARRY DONALDSON, GARY JONES,
T. HAROLD ROBERTSON, THURMAN ROBERTSON,
SABRINA SUMMERS, CECIL WHITMIRE

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(see above at Bylaws)

General Information

Electronic Organs In Public Places

In a prior issue of THEATRE ORGAN, it was suggested that there is a need for a listing of not only theatre pipe organs, but electronic theatre organs as well that are installed and used in public places. I know of a couple of outstanding electronic theatre organ installations that are used for concerts and/or perform live organ music as part of a movie presentation, stage production or other entertainment opportunities.

The ETONES (Electronic Theatre Organ Owners/Enthusiasts) is the sub-group in ATOS that has a very keen interest in the role that electronic organs serve in presenting and preserving the theatre organ artform. We continue to want to attempt to create an electronic theatre organ listing, similar to the "Pipe Piper" which appears annually in THEATRE ORGAN, which lists theatre pipe organs in public places.

In order to do this, we need your help. We need to determine the locations of these electronic instruments. The information needed is the name of the venue, address, phone number, and the make and model of the instrument. Contact information would also be helpful should additional information be needed. The venue should be one that is generally

open to the public rather than being a home installation. The ultimate listing will serve a similar purpose as the "Pipe Piper," in that people traveling around can possibly visit such a venue and see, hear, possibly even play either a pipe organ or an electronic organ or maybe even both.

If you have any information please send it to Jack Moelmann, P.O. Box 25165, Scott Air Force Base, IL 62225; (618) 632-8455 or a preferred method is e-mail to: moelmann@atos.org

Nov/Dec Issue Corrections

In the 2004 Annual Membership Meeting Minutes . . .

On page 8, paragraph 5, a motion to approve the report was made by Dick Willson.

On page 9, paragraph p. item (2) dealing with Endowment Fund Grants should have read: p. (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 Shreveport Strand Theatre's 2/13 Robert-Morton Theatre Pipe Organ.

In the Annual Convention PostScript . . .

On page 65, Oriental Theatre's Kimball was erroneously noted as a 3/14. It should have read 3/39.

ATOS Awards

HALL OF FAME

??	Dixon, Reginald	1972	del Castillo, Lloyd B.	1976	Land, Edith	1985	McAbee, Kay
1970	Shelley, Raymond G.	1972	Von D'Antalfy, Deszo	1976	Weaver, Edward J.	1985	Glen, Irma
1970	Sigel, Arsene	1972	Malotte, Albert Hay	1977	Sellers, Edna S.	1986	Kibbee, Gordon
1970	Crawford, Jesse J.	1972	Farney, Francis "Gus"	1977	Cowham, Bernie	1987	Bohr, Raymond
1970	Swinnen, Firmin	1973	Parmentier, Dr C. A. J.	1977	Gart, John	1988	Bollington, Al
1970	MacClain, Leonard	1973	Keates, Henri A.	1977	Muri, John T.	1989	Ramsey, Harold
1970	Dunstedter, Edward J.	1973	Kinsley, Frederick	1978	Hanson, "Eddie"	1990	Meeder, William H.
1970	Erwin, Jr., Lee O.	1973	Valazco, Emil	1978	Charles, Milton	1991	White, Pearl
1970	Foort, Reginald	1973	MacPherson, "Sandy"	1978	Dalton, William R.	1992	Bebko, Edward J.
1970	Miller, F. Donald	1973	Mauro-Cottone, Melchior	1979	Grierson, Tom	1993	Nalle, Billy
1970	Murtagh, Henry B.	1973	Forster, Paul H.	1979	Fossler, Dean L.	1994	B'hend, Tom
1971	Baker, Donald H.	1974	Stokes, Kathleen O.	1979	Wright, George	1994	Roseveare, Jim
1971	Gutow, Arthur	1974	Leibert, Richard W.	1980	Ayars, Lowell C.	1995	Larsen, Lyn
1971	Krumgold, Sigmund	1974	Ward, Jack	1980	Park, Henry Francis	1996	Lanterman, Frank
1971	Slosser, Milton	1974	Melgard, Alfred M.	1980	Carson, Paul	1997	Nolan, Buddy
1971	Crawford, Helen A.	1975	Gould, Betty	1981	Leaf, Ann	1998	Nourse, Everett
1971	Torch, Sidney	1975	Page, Dr. Milton	1981	Cronin, Francis J.	1999	Kann, Stan
1971	Wallace, G. Oliver	1975	Hammond, John F.	1981	Weiner, Jean	2000	Thomson, Bill
1971	Feibel, Fredrick	1975	Carter, Gaylord B.	1982	James, W. "Tiny"	2001	Ogden, Nigel
1971	White, Lew	1975	Larsen, Ambrose	1982	Richardson, Alexander	2001	Goldstine, Bob
1971	Minor, Charles Sharpe	1975	Fitzpatrick, Mildred M.	1982	Koury, Rex	2002	Duddy, Brant
1972	Cole, Edwin L "Buddy"	1976	Barrie, Stuart	1983	Waller, Thomas "Fats"	2002	Van Steenkiste, Dorothy
1972	MacLean, Quentin	1976	Byrd, Desa	1983	Miller, Ashley	2003	Hazleton, Tom
		1976	Sellers, Jr., Preston H.	1984	Alexander, Mildred	2004	Seng, John
		1976	Shaw, Gerald	1984	Rio, Rosa	2004	Brown, William P. "Bill"

ATOS Awards

HONORARY MEMBER

1959 Jesse Crawford
 1960 Famy Wurlitzer
 1961 Mel Doner
 1962 Leonard MacClain
 1963 Eddie Dunstedter
 1964 Reginald Foort
 1965 Dan Barton
 1966 Tiny James
 1967 Erwin Young
 1968 Richard Simonton
 1969 Judd Walton
 1970 Bill Lamb
 1971 George & Vi Thompson
 1972 Stu Green
 1973 Al & Betty Mason
 1974 Lloyd Klos
 1975 Joe Patten
 1976 Floyd & Doris Mumm
 1977 Les & Edith Rawle
 1978 Len Clarke
 1979 J. B. Nethercutt
 1980 Sidney Torch
 1981 (none)
 1982 Lloyd del Castillo
 1983 Marian Miner Cook
 1984 William Brown
 1985 Preston "Sandy" Fleet
 1986 Bob Gilbert
 1987 Lowell Ayars
 1988 Lois Segur
 1989 John Muri
 1990 Tim Needler
 1991 Dale Mendenhall
 1992 Grace McGinnis

1993 Vern Bickel
 1994 Jack Moelmann
 1995 Dorothy Van Steenkiste
 1996 Gaylord Carter
 1997 (none)
 1998 Jasper/Marian Sanfilippo
 1999 Phil Maloof
 2000 Andy Crow
 2000 Allen Miller
 2001 John Ferguson
 2002 Ruth Villemín Dresser
 2003 Gary Hanson
 2004 **Fred Hermes**

ORGANIST OF THE YEAR

1970 * Lee Erwin
 1971 Don Baker
 1972 Lloyd Del Castillo
 1973 Dr. C. A. Parmentier
 1974 Dick Leibert
 1975 * Gaylord Carter
 1976 Eddie Weaver
 1977 John Muri
 1978 Milton Charles
 1979 George Wright
 1980 Lowell Ayars
 1981 Ann Leaf
 1982 Rex Koury
 1983 Ashley Miller
 1984 Lyn Larsen
 1985 Dennis James
 1986 Tom Hazleton
 1987 Jonas Nordwall
 1988 Lew Williams

1989 Ron Rhode
 1990 Jim Riggs
 1991 * Walt Strony
 1992 Bill Vlasak
 1993 * Walt Strony
 1994 * Gaylord Carter
 1995 * Lee Erwin
 1996 Donna Parker
 1997 Simon Gledhill
 1998 Clark Wilson
 1999 Barry Baker
 2000 Charlie Balogh
 2001 Jelani Eddington
 2002 Tony Fenelon
 2003 Stan Kann
 2004 **Russell Holmes**

**Indicates named Organist of the Year more than once.*

AWARD FOR TECHNICAL EXCELLENCE - TECHNICIAN OF THE YEAR

1983 Ken Crome
 1983 Dick Taylor
 1983 Ed Stout
 1984 Brant Duddy
 1984 Les Rawle
 1985 Dennis Hedberg
 1986 David Junchen
 1987 Judd Walton
 1988 Richard Villemín
 1988 Ed Zollman
 1989 Grahame Davis

1990 Allen Miller
 1991 (none)
 1992 Carlton Smith
 1993 Clark Wilson
 1994 Sam LaRosa
 1995 Bill Hansen
 1996 (none)
 1997 (none)
 1998 (none)
 1999 Jerry McCoy
 2000 Norman A. Arnold
 2001 John Struve
 2002 (none)
 2003 (none)
 2004 **Harold Wright**

AWARD FOR INDUSTRY ACHIEVEMENT

1994 Bill Zabel
 1995 Dick Wilcox
 1996 (none)
 1997 Robert Trousdale
 1998 Al Bizik - work with the Brass Trumpet and Saxophone resonators
 1999 Tim Rickman - Uniflex System
 2000 (none)
 2001 (none)
 2002 (none)
 2003 (none)
 2004 **Bob Arndt, Arndt Organ Supply, Ankeny, Iowa**

RESTORATION AND PRESERVATION VINTAGE AWARD


1995 Berkeley Community Theatre, Berkeley, CA, 4/33 Wurlitzer
 Zeiterion Theatre, New Bedford, MA, 2/8 Wurlitzer
 Shea's Buffalo Center, Buffalo, NY, 4/28 Wurlitzer
 Castro Theatre, San Francisco, CA, 4/21 Wurlitzer
 1996 Pasadena Civic Auditorium, Pasadena, CA, 5/28 Moller
 1997 Embassy Theatre, Fort Wayne, IN, 4/16 Page
 1998 Karl C. Saunders, Zanesville, OH, 3/31 Wurlitzer
 1999 David A. Billmire Residence; Cincinnati, OH, 3/15 Robert-Morton
 2000 Shanklin Conference Center; Groton, MA, 4/34 Wurlitzer
 2001 Manasota Theatre Organ Society; Tyson Forker 4/32 Wurlitzer
 2002 (none)
 2003 (none)
 2004 (none)

HISTORY OF HISTORIC AND SIGNIFICANT INSTRUMENTS

1997 # 1 - Castro Theatre, San Francisco, CA; 4/21 Wurlitzer, 1925, Opus 1148, Level 4
 # 2 - Shea's Center, Buffalo, NY; 4/28 Wurlitzer, 1925, Opus 1206, Level 2
 # 3 - Zeiterion Theatre, New Bedford, MA; 2/8 Wurlitzer, 1923, Opus 706, Level 2
 # 4 - Berkeley Community Center, Berkeley, CA; 4/33 Wurlitzer, Level 4
 # 5 - Pasadena Civic Auditorium, Pasadena, CA; 4/28 Moller (Foort Traveling Organ), Level 3
 # 6 - Embassy Theatre, Ft. Wayne, IN; 4/16 Page, 1928, Level 3
 # 7 - Diane & Phillip Underwood, Rensselaer, IN; Style 160C Wurlitzer (piano console), Level 1
 # 8 - Fox Theatre; Detroit, MI; 4/36 Wurlitzer, 1928, Opus 1894, Level 1
 # 9 - Pantages/Warnors, Fresno, CA; 4/14 Robert-Morton, Level 1
 # 10 - Mosque Auditorium, Richmond, VA; 3/17 Wurlitzer, 1927, Opus 1757, Level 1
 1998 # 11 - Alabama Theatre, Birmingham, AL, 4/21 Wurlitzer, 1926, Level 2
 # 12 - Orpheum Theatre, Phoenix, AZ, 3/30 Wurlitzer, Level 4
 # 13 - Paramount Theatre, Oakland, CA, 4/27 Wurlitzer, Level 4
 # 14 - Paramount Theatre, Denver, CO, 4/20 Wurlitzer, 1930, Opus 2122, Level 2

- #15 - Fox Theatre, Atlanta, GA, 4/42 Moller, Level 1
- #16 - Michigan Community Theatre, Ann Arbor, MI, 3/14 Barton, Level 1
- #17 - Long Island University, Brooklyn, NY, 4/26 Wurlitzer, 1928, Opus 1984, Level 1
- #18 - Performing Arts Center, Providence, RI, 5/21 Wurlitzer, 1927, Opus 1587, Level 1
- #19 - Century II Center, Wichita, KS, 4/39 Wurlitzer, 1926, Opus 1458, Level 3
- #20 - Karl Saunders, Zanesville, OH, 3/31 Wurlitzer, 1926, Opus 1173, Level 4
- #21 - Ohio Theatre, Columbus, OH, 4/20 Morton, Level 3
- #22 - Auditorium Theatre 4/23 Wurlitzer, Rochester, NY, Level 2
- #23 - Jasper Sanfilippo Residence 5/80 Wurlitzer, Barrington Hills, IL, Level 4
- 1999 #24 - Rialto Square Theatre 4/27 Barton, Joliet, IL, Level 4
- #25 - Redford Theatre 3/10 Barton, Detroit, MI, Level 1
- #26 - Fox Theatre 4/36 Wurlitzer, St. Louis, MO, Level 4
- #27 - El Capitan Theatre 4/36 Wurlitzer, Los Angeles, CA, Level 4
- #28 - Billmire Residence 3/15 Robert Morton, Cincinnati, OH, Level 4
- #29 - Shanklin Conference Center 4/34 Wurlitzer, Groton, MA, Level 4
- 2000 #30 - Riverside Theatre 3/14 Wurlitzer, Opus 1865, Milwaukee, WI, Level 4
- #31 - Hermes Residence/ex Michigan Theatre 5/28 Wurlitzer, Opus 1351, Racine WI, Level 4
- #32 - Radio City Music Hall 4/58 Wurlitzer, Opus 2179, New York, NY, Level 2
- #33 - Beacon Theatre 4/19 Wurlitzer, Opus 1891, New York, NY, Level 1
- 2001 #34 - State Office Building, 2/9 Kimball, 1928, Juneau, AK, Level 2
- #35 - Al Ringling Theatre, Baraboo, WI, 3/8 Barton, Level 1
- #36 - Roaring Twenties Pizza, Ellenton, FL, 4/42 Wurlitzer, Level 2
- #37 - Anderson Paramount Theatre, Anderson, IN, 3/12 Page, 1929, Level 2
- #38 - Long Center, Lafayette, IN, 3/21 Wurlitzer, Level 3
- #39 - Warren Performing Arts Center, Indianapolis, IN, 3/18 Barton, Level 3
- #40 - Proctor's Schenectady, Schenectady, NY, 3/18 Wurlitzer, Level 3
- #41 - Tyson Forker Memorial/Grace Baptist Church, Sarasota, FL, 4/32 Wurlitzer, 1927, Level 3
- 2002 #42 - Ironwood Theatre, Ironwood, MI, 2/7 Barton, Opus 145, 1928, Level 1
- 2003 #43 - Avalon Casino Theatre, Catalina Island, CA, 4/16 Page, Level 1
- #44 - Nethercutt Collection, Sylmar, CA, 4/74 Wurlitzer, Level 4
- #45 - Byrd Theatre, Richmond, VA, 4/17 Wurlitzer, Level 1
- #46 - Iowa Theatre, Cedar Rapids, IA, 3/14 Barton, Level 1
- 2004 #47 - Little River Studio, Wichita, KS, 3/19 Wurlitzer, Level 3
- #48 - Paramount Theatre, Cedar Rapids, IA, 3/12 Wurlitzer, Level 2

AWARDS OF SPECIAL MERIT OR SPECIAL AWARDS

- 1986 Award of Special Merit: Hector Olivera for his 0-1 Orchestra
- 1995 Life Achievement Award to George Wright
- 1998 Jerrell Kautz, Houston, Texas, for furthering Theatre Organ on the Internet
- 1999 Disney Organization for their work on the installation and presentation of the Theatre Organ (El Capitan Theatre, Los Angeles, California)
- 2000 Al Hermanns for his work in the THEATRE ORGAN Journal
- 2003 Jack Moelmann for 20 years of continuous service to the ATOS Board of Directors 

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ATOS ANNOUNCES THE POSITION OF YOUTH REPRESENTATIVE TO THE BOARD

A program to encourage dialogue and exchange of ideas between our young members and the ATOS Board.

The position of ATOS Youth Representative To The Board has been established to encourage a two-way avenue for dialogue and the expression of ideas from a youth perspective. The Youth Representative will serve in non-voting position on the ATOS Board for the two-year period from 2005-2006 and should be involved in as many ATOS events as possible. The position is available to young persons between the ages of 15 and 24.

ATOS will cover the approved costs associated with attending events such as the annual convention and any mid-year Board meetings the Representative is required to attend.

All young people interested in applying for this position should request an application today by contacting Jelani Eddington, ATOS Youth Initiatives Chairperson, 5821 Crabapple Lane, Madison, WI, 53711, or by downloading the forms online from www.atos.org/Pages/PDF.html. If you know of a young person who might be interested, please have him or her send for an application today. Be sure to include your mailing address.

All applications must be completed and postmarked by Certified Mail Return Receipt not later than February 28, 2005.

For more information or for general inquiries, please contact Jelani Eddington at the address listed above or by email at eddingon@atos.org.

Members' Forum*

Dear Editor:

In response to Mr. Christian Orlov's letter, I would indeed love to see another organ performance at Radio City Music Hall. The weekend scheduling or any single performance would be quite an undertaking, and would involve a large financial responsibility on the part of the sponsoring person or group.

To provide an example, the last organ-centered program done at the Music Hall was the '96 AGO (along with ATOS) convention. I can recall the late Dr. David Messineo telling me that the program cost more than \$81,000 to produce. This many years later I can only imagine what the cost factors would be. People and organizations do have to be paid for their services, and are certainly entitled to such income.

Prior to his passing, Dr. Virgil Fox and I discussed a program at Radio City Music Hall with him opening at the stage right console, moving on to his touring organ and light show stage center, (using the elevators and turntable) and then playing his final number on the stage left console. Dr. Fox was a person who could surely have filled that great room. It is unfortunate that he did not live to do that performance. What a superb production that would have been.

The late (and wonderful) Lee Erwin played for us many times, including a silent movie presentation. Fred Swan, the late Dr. Leonard Raver and Dennis James all appeared at the Grand Organ for the sold out performances of *Napoleon* along with the American Symphony Orchestra. During their time both Dick Leibert and Ray Bohr played concerts in the Hall, along with guest artists such as the late Don Baker.

I could go on, but the bottom line is (the necessity of) guaranteed funding to back such potential programs. The instrument can very well sustain any type of presentation. Along with others, Dr. Messineo certainly proved that during that summer evening not too long ago, and the organ was but three-quarters through its renovation at that point in time.

A final thought about Mr. Hall . . . in preparation of a book he was doing on the Music Hall, Ray Bohr and I took him on chamber tours of the organ more than once. He was well pleased with what he saw. I can say for certain.

Ronald C. Bishop
Sr. Consultant
Radio City Music Hall Organ Restoration Project



Dear Editor:

I read with delight Jack L. Sievert's "Schantz...A Brief Encounter With Theatre Organs" in the July/August 2004 issue. It brought back memories of my undergraduate experiences at Moravian College in Bethlehem, Pennsylvania, and my wonderful music professor, Richard Schantz. One day, on campus, several

music students (myself included) met Professor Schantz's brother, from Ohio who was an 'organ builder.' I can't recall whether the brother was the John Schantz mentioned in the article, but the article raised a question in my mind regarding the horseshoe console of the Central Moravian Church in Bethlehem, and whether it is, indeed, part of the Schantz theatre organ. For years, there was a rather underground rumor (spoken in hushed tones) that the instrument was a theatre organ. This was dismissed unilaterally by the music purists and congregational historians alike. Sievert's article, however, piqued my interest and raised the question again.

Is it possible that one of the Schantz organs found its way to Bethlehem, Pennsylvania?

Sincerely,
Dale Hegstrom
Cumberland, Wisconsin



Dear Editor,

I am researching for a book about Arthur Godfrey, his activities and associates. One of these associates, of course, was my friend Lee Erwin. He was on the Godfrey CBS radio programs for years, from just after they started, and was there for the final program in 1972. Over those decades he contributed a great deal to the programs and to Mr. Godfrey's success. After that, of course, Lee devoted his time to theatre organs, traveling all over the world for recitals, recordings and other appearances.

I got to know Lee very well. He was an absolute gentleman, the epitome of a courteous, kind soft spoken, (very!) southerner who was very friendly and helpful to me. Always generous with his time, Lee helpfully appeared on two Godfrey-related seminars that I hosted at annual conventions of "The Friends of Old Time Radio" (FOTR), held each October at Newark International Airport in New Jersey.

Recently I came across an LP record on the Zodiac label, probably from the 1950s. Its title is "Lee Erwin at the organ playing Moon River Music." The reference is to the famous WLW program "Moon River," which went on the air in 1930. During its many years, the show introduced many other artists including Phil Brito, Betty and Rosemary Clooney, Doris Day, and Anita Ellis. One of the hosts on the program was another radio star whom I am proud to have known as a friend, an additional fine gentleman named Lon Clark. Like Lee, Lon moved on from WLW and was on many, many well-known radio programs over the years. His most notable role was as "Nick Carter, Master Detective."

The liner notes for this LP say, "The organ used for this recording is the residence organ of Mr. and Mrs. E. J. Quinby, in Summit, New Jersey. Actually three organs in one, it is made up of a Moeller (sic), a Wurlitzer, and a U.S. Pipe Organ, each in a separate expression chamber, wired to one console. The three-manual

console was built for the Quinby residence by the M.P. Moeller (sic) Company."

By coincidence, I lived not far from the Quinbys and knew Jay Quinby well. He made an enormous contribution to Yesteryear Museum in Morristown New Jersey, of which I had the honor to be Founding Director. Jay was a character. Calling himself "an Ancient Mariner." he answered his telephone with a brusque "Ahoy!" He communicated with other veteran telegraphers via a private telegraph loop that stretched out over much of the country. One could hear the telegraph sounder chattering away in Jay's den, and often he would suddenly jump up when he heard the clicks that spelled out his name. I spent memorable hours in that attractive converted Carriage House. When one sat in the living room and Jay turned on the organ, one's ears quickly sensed a change in air pressure . . . we were sitting inside the organ pressure chamber! Jay was a contemporary of David Sarnoff in the early days of maritime radiotelephone or radiotelegraphy. At the age of 16, if I recall, Jay embarked on a voyage that took him through several years, first down the eastern U.S. coast, up the west to Alaska, across to Siberia and down to the eastern terminus of the Trans-Siberia Railroad. He arrived right when hordes of White Russians were fleeing the Reds, frantically begging rides on any vessel that could take them away.

Jay's ship was a tramp steamer named "Ida." It was traveling

farther on, but as there were no land radio stations to the south, Jay remained behind to explore until the ship returned and picked him up for the return to New York. Jay wrote a marvelous book about his experiences called "Ida Was A Tramp," which I heartily recommend.

For one thing, I was one of many who couldn't make sense of "Dr. Zhivago," until I read Jay's narrative of the historic goings-on over that blood-spattered railroad. I told Jay this, and he replied that I was not the first who extended that opinion with him.

For my research, I am hopeful that ATOS members may be able to share anecdotes about Lee Erwin and Jay Quinby, and about the Quinby's remarkable organ. I'd love to know where it is now located, and by whom it is owned. In addition, any material about Lee and his career will be appreciated, including his numerous compositions, his years with Arthur Godfrey, photographs, recordings, films or videos . . . in short, anything! I'm always seeking information on the other organists and musicians who participated in the Godfrey programs over the many years in Baltimore, Washington and New York.

Thank you so much in advance for your interest and help! Please Email me at: damyankieinva@earthlink.net or communicate by regular mail at the address below. Gratefully yours,

Lee Munsick, 804 Piney Ridge Rd., RR 1 Box 134B,
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Plan Now to Attend the 2005 ATOS Annual Convention Los Angeles, California · July 1-5, 2005

See Convention Registration Form printed on the inside front page of the Mailing Cover.

ATOS ANNOUNCES THE 2005 GEORGE WRIGHT MEMORIAL FELLOWSHIP

A program to bring a young person to the 50th Anniversary ATOS Convention to be held in Los Angeles/Pasadena, California July 1-5, 2005

The George Wright Memorial Fellowship has been established to enable interested young persons between the ages of 15 and 24 to attend his or her first ATOS Annual Convention. ATOS will pay the convention registration fee, jam session fee(s), hotel, economy round-trip airfare, and the cost of the banquet for the winner.

All young people interested in applying for this fellowship should request an application today by contacting Jelani Eddington, ATOS Youth Initiatives Chairperson, 5821 Crabapple Lane, Madison, WI, 53711, or by downloading the forms online at www.atos.org/Pages/PDF.html. If you know of a young person who might be interested, please have him or her send for an application today. Be sure to include your mailing address.

Requests for applications should be postmarked by February 10, 2005, and all applications must be completed and postmarked not later than March 30, 2005. Applications must be returned by Certified Return Receipt Mail.

For more information, contact Jelani Eddington at the address listed above or by e-mail at eddingon@atos.org.

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Closing Chord

LUCY K. DELGROSSO

1925-2004

Lucy DelGrosso, longtime Vice-Chair of the Hudson-Mohawk Chapter, passed away on October 16, 2004 after a long illness.

Lucy became a member of the organ club in October 1987, just three years after it was formed and, with husband David, hosted the organization's Christmas Party the following December at their Latham, NY home. Lucy, an organ enthusiast and talented amateur player, had recently installed an Allen 3500 organ in their home. She became Membership Chair in March 1988, and in September 1989 was elected to the position of Vice Chair, a position she held continuously until her death.



In addition to her love of the organ, Lucy was a Cornell Cooperative Extension Master Gardener, and a member of the Schenectady Rose Society. Her interests included art, knitting, embroidery and travelling extensively with David to Europe and to the Caribbean. She was employed as a chemical technician at General Electric's Knolls Atomic Lab for 38 years; retiring in 1985. She was a former member of the American Chemical Society.

Her contributions to the Chapter are countless. In the early days of the club, working with an artist, she directed the design of the organization's logo. In addition to her duties as Vice-Chair, she helped plan the club's annual banquets . . . taking special delight in the preparation of party decorations; handled concert ticket sales and seating; and organized the Chapter's annual June picnics.

Lucy is remembered especially for her patience, cheerful manner and kindness. She always saw the beauty and music in the world. One especially rainy June picnic, she can be recalled cheerfully holding an umbrella over a very soggy outdoor grill preparing hamburgers and hot dogs for indoor (and dry) club members. It is with deep sadness that we bid farewell to a person who always saw the rainbow in the midst of a downpour. She will be greatly missed.

ROBERT S. HERTERICH

1915-2004

Robert S. Herterich of Wellesley, Massachusetts, a musician and entrepreneur, and member of the Eastern Massachusetts Chapter of the American Theatre Organ Society (EMCATOS), died at his home on May 25, 2004, after a long battle with prostate cancer. He was 88.



Mr. Herterich's early years were spent in the world of music. Starting at the Brooklyn Academy of Musical Arts at the age of 11, he studied piano and later organ at the Guilman Organ School of New York City. He was a staff pianist at Radio Station WBBR in NYC, and during his college years at New York University was a dance band pianist, accompanist and church organist. Along the

way he passed the examinations for an associateship in the American Guild of Organists.

With his enlistment into the Army at the start of World War II, Mr. Herterich's musical talents were soon noted, and he was sent to Washington, D.C., where he completed a bandleader's course at the Army Music School. He was assigned to the 82-piece 2nd Infantry Division Band as a warrant officer bandleader, and later as an infantry line officer at Normandy and the Battle of the Bulge. Following hostilities, he resumed his bandleader duties until an honorable discharge in November 1945.

After the war, Mr. Herterich was the minister of music at the Floral Park Methodist Church in New York, a position he held until 1947, when he began a 43-year career in the surety bond industry. He was employed by The Fidelity & Casualty Company of New York and, in 1956, moved to Wellesley to serve as New England Bond Manager for the St. Paul Companies in Boston. He opened his own bonding and insurance agency in Boston in 1970, from which he retired in 1990.

Over the years he assisted in industry seminars as a part-time instructor at Northeastern University. He also donated his services as a substitute organist at local churches and served as a Scoutmaster and Neighborhood Commissioner for the Boy Scouts of America.

During his retirement, he remained active in professional organizations, served as a pro-bond bonding consultant, enjoyed extensive worldwide travel with his wife of 62 years, Ruth Claire (Snyder) and engaged in entrepreneurial ventures, including a commercial recording company whose releases include two CDs featuring him as a theater organist. These recordings are currently being marketed throughout the United States and Europe.

Shortly before his passing, EMCATOS saluted Bob by dedicating two Simon Gledhill concerts in his honor, and by elevating Bob to the status of EMCATOS Member Extraordinaire. The following appeared in the programs for these events . . .

EMCATOS is proud to announce the elevation of Mr. Robert Herterich to EMCATOS Member Extraordinaire, making him only the second member so honored in the chapter's 50-year history.

Born in 1915, Bob was always interested in music. As Bob tells it: "When I was 11 my mother enrolled me at The Brooklyn Academy of Musical Arts, where I hit it off with a remarkable young piano teacher . . . Robert Lee Mills, who inspired me to learn. In time he became my friend and mentor, and taught me gratis for seven years when my parents could no longer afford lessons. Along the way he continued his studies . . . and, as he learned, I learned. When he took up the organ, I took up the organ. When he passed the Associateship examinations of The American Guild of Organists, I soon followed by acquiring an A.A.G.O. degree of my own."

Since joining the club, Bob has always contributed his talents wherever they were needed. As a knowledgeable surety bond underwriter and insurance entrepreneur, Bob has made sure EMCATOS was protected from liability and property loss. Bob produced the only commercial recording on our EMCATOS Wurlitzer, featuring John Cook at the console. This recording received high critical praise and was the first to bring our organ to the greater theatre organ community. Bob then donated all proceeds from this venture to EMCATOS. Bob and his lovely wife Ruth were generous contributors to our new four-manual console, and other chapter projects over the years. Through one of his other business ventures, Bob composed and printed the marvelous convention booklets for our 2000 Millennial Pipes Regional Convention at a fraction of the real cost. However, Bob and Ruth's biggest contribution to EMCATOS has always been their unflagging enthusiasm for the organ, and willingness to pitch in and work for our chapter's success.

Bob is also an excellent organist. Just a few of his long list of musical achievements include:

- Radio Station WBBR, NYC - Staff pianist, 1932-1933
- Guilman Organ School, NYC - Certificate Holder, 1933
- U. S. Army Warrant Officer Bandleader, 1942-1945
- Minister of Music, Floral Park Methodist Church, NY, 1947-1952

Retiring in 1992, Bob turned his attentions to brushing up his playing skills and in August 1995, he acquired a custom built Allen 312 Theatre/Classical Organ with which he has hosted several chapter functions.

It is no exaggeration to say that without Bob Herterich's efforts and support, EMCATOS would not be all that it is, today. So, again we say, "Many thanks for your years of work on behalf of EMCATOS, Member Extraordinaire, Robert Herterich!"

HAROLD "HAL" PRITCHARD 1924-2004

It comes with great sadness that we mourn the passing of another member and supporter of theatre organ activities around Chicago. Hal as a great friend to many members, and served on the CATOE Board of Directors as a "Member at Large". He is remembered fondly for the many bus trips he planned and organized. CATOE members and friends had an opportunity on these trips to see venues and hear organs distant from the Chicago area, in addition to the theatre organ camaraderie that occurred during the travel.



Hal was a faithful reporter of CATOE chapter activities for the THEATRE ORGAN magazine, and his loss has created an absence of these eloquent reporting. We can only hope that he is chronicling, for us, the activities of Jesse Crawford and the many others who have joined him in the great theatre in the sky.

Harold "Hal" Pritchard, died at the age 79. He was a retired Credit Manager for Statistical Tabulation Co., and lived in south suburban Homewood Illinois. Hal passed away Tuesday, April 6, 2004, at Evanston Hospital where he was undergoing heart valve replacement surgery.

Born on May 5, 1924, in Chicago, he was the son of the late Corrine (nee Guisinger) and Edward W. Pritchard Sr., brother of the late Edward W. (Mary) Pritchard Jr., uncle of Edward W. III, and James (Deborah) Pritchard, great-uncle of four.

Hal's contribution to the theatre organ cause covered a wide spectrum of activities from his campaign to save the Chicago Stadium and the big Barton organ, to his everyday workings for the preservation of the theatre organ. Hal is missed by all of us.

M. SEARLE WRIGHT 1918-2004

Searle Wright, a composer, teacher and master of both classic and theater pipe organ, died on June 3 in Binghamton, New York. He was 86. Mr. Wright had no immediate survivors.

Mr. Wright, director of chapel music at St. Paul's Chapel at Columbia University from 1952 to 1971 and president of the American Guild of Organists from 1969 to 1971, wrote music that church choirs in North America have been singing for more than half a century. His students, many of whom came to him to learn the art of improvisation, occupy organ benches around the country.



He moved to Binghamton, where he grew up, in 1977 and was Link professor of music at the State University of New York there until he retired in 1984.

Mr. Wright was born in Susquehanna, Pennsylvania, in 1918. He discovered theater organs after his family moved to Binghamton, earning money as a teenager on weekends by playing Strauss waltzes and transcriptions of organ music on the Wurlitzer at the Capitol Theater before the start of the movie.

Mr. Wright went to New York City to study classical organ with T. Tertius Noble, the organist and master of choristers at St. Thomas Church, and later attended Columbia University between 1937 and 1947 and studied composition there, though he never received a degree. He perfected his improvisation techniques at the School of Sacred Music at Union Theological Seminary and began teaching students there in 1947.

Mr. Wright's organ and choral compositions include "Brother James' Air" and "Introduction, Passacaglia and Fugue" for organ and "The Green Blade Riseth," a choral symphony on the theme of the Resurrection in four movements that he wrote in 1950 for choir, three soloists, organ and orchestra.

Craig R. Whitney - New York Times



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By Bill Irwin



THEATRE ORGAN

RHYTHM & DYNAMICS

In this session...

- Intermediate Solo: "Syncopated Samba"
- New! – Music with Lyrics
- Analysis of Syncopation & Samba Rhythm Accompaniments
- Q & A — Expression Pedal Techniques

Syncopated Samba

"Samba Do And Samba Don't"

When questioned about the differences between playing the piano and playing the organ, in addition to the obvious answers regarding touch, dynamics, etc., I always mention the capability of the organ to be the ultimate solo instrument by providing the performer with the pedalboard, which, with the Accompaniment Manual, enables the organist to provide a complete rhythm accompaniment, not available to a pianist.

Outstanding among all the possible rhythm accompaniments, are the Latin Rhythms, including the Beguine, the Tango, the Rumba and the Samba, which is the favored accompanying rhythm in this session.

There are several forms of the Samba rhythm (if you've played my arrangement of "Brazil" in *Volume 6 of the Pop Concert Series*, Page 51, you played three different versions of the Samba rhythm). I chose this one because it just seemed "sexy." When the piece was completed, that sensual beat inspired the lyrics, which in turn reflected the "heat of the beat."

The Syncopated Samba Rhythm

Like most of the Samba Rhythms, there is a two-measure pattern. This particular pattern is repeated throughout the song, using both hands together, or having the Right Hand maintain the rhythm when the Left Hand changes to a Sustained Counter Melody Rhythm Pattern, (starting in Measure 17 on Page 2).

For Chord System Players

From the Arranger's Notebook, here is the Rhythm Symbol format to enable non-Bass Clef readers to add the specific Samba Rhythm used in SYNCOPATED SAMBA. Left hand chords and Bass Pedals are played Staccato on the various counts/beats, as shown. Use Alternate Pedals in the Bass . . . the Root and the 5th step of each chord.

	COUNT: 1 AND 2 AND 3 AND 4 AND				1 AND 2 AND 3 AND 4 AND			
LEFT HAND	4	↓	↓	↓	4	↓	↓	↓
BASS PEDALS	4	⊗	⊗	⊗	4	⊗	⊗	⊗
	(I)	(I)	(I)	(I)	(I)	(I)	(I)	(I)

Sustained Counter Melody With After Beats

Using simple sustained notes, plus crisp "after-beats" (in 4/4 Time, the 2nd and 4th beats of a measure), creates an interesting accompaniment with the sustained notes played extremely legato (full value and connected) in contrast to the staccato (short, quick and disconnected) notes of the melody, which becomes an extension of the Samba Rhythm Accompaniment.

In both Ballads and Novelty tunes, treat the Sustained Counter Melody Accompaniments the same.

Accents

Starting in Measure 7, on the 3rd beat, in the Left hand and in the Bass Pedal part, you will see the moderate Accent symbol . . . A "V" on its side. (A strong accent looks like and inverted "V")

The Accent indicates that the note, or chord, is to be played with louder volume than the surrounding notes . . . "LOUD, soft." I've compared the effect to the striking of a cymbal.

In this session, in the Q & A section, I have tried to convey the technique for performing Accents. It's an exciting technique but should not be overdone.

The Staccato Touch And Fingering

Fingering is always important. Using the same fingering every time you play the same arrangement is the best way to learn and memorize the music. However, when the melody is played staccato, as it is throughout this arrangement, there is great leeway when using the staccato touch. Generally, I indicate

Syncopated Samba

Mod Slow

Words and Music by
Bill Irwin

Upper **D7** (All melody notes are to be played staccato) **G**

1 x mp to mf
mp Gradually increase volume

2 x mf to mp
Fade to end

Lower

Pedal

To Coda

N.C.

Melody non-legato
mf

5

D7 **G**

9

1. Syn - co - pate when you dance the Sam - ba, Just gy - rate, ro - mance with the Sam - ba
2. Bo - dies rub - ing, temp - a - tures ris - ing, Thoughts of lov - ing are not sur - pris - ing

D7 **G** N.C.

13

Let your - self re - lax and just feel that La - tin beat.
When you dance the Sam - ba you feel that La - tin heat.

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17 Am⁷ D⁹ Am⁷ D⁹ Gmaj⁷ G⁶ Gmaj⁷ G⁶

Just three notes are all that they're play - ing. Hap - py coup - les laugh while they're sway - ing.
 Care - ful glan - ces, see how he's mov - ing. His eyes watch her cur - ving and groov - ing.

21 Am⁷ D⁹ Am⁷ D⁹ G (REG)

Syn - co - pat - ed Sam - ba's the dance of love.
 Syn - co - pat - ed Sam - ba, a lov - er's treat.

25 1. G⁷ C

Gen - tle - men with hands on their hips, kick Watch - ing part - ners pow - der and lip - stick.

29 A⁷ D⁷ (REG) N.C.

While the la - dies dare to dis - play all their love - ly charms.

33 Am⁷ D⁷ Am⁷ D⁷ Gmaj⁷ G⁶ Gmaj⁷ G⁶

When the mu - sic's o - ver and end - ed, two warm bod - ies beau - ti - fly blend - ed

37 Am⁷ D⁷ Am⁷ D⁷ (REG) N.C.

Syn - co - pat - ed Sam - ba's the dance of love.

41 2. G⁷ C⁶

Once you try it out on the dance floor, You will want that La - tin ro - mance more.

45 A⁷ (REG) N.C.

When the flame of pas - sion is fed by your danc - ing feet.

49 Am⁷ D⁷ Am⁷ D⁷ Gmaj⁷ G⁶ Gmaj⁷ G⁶

Try to calm down, use your control Dear. This is hotter than Rock and Roll Dear.

53 Am⁷ D⁷ Am⁷ D⁷ G D.C. *al* Coda

Syn - co - pat - ed Sam - ba's the dance of love.

(Return to the introduction)

♠ Coda

58

pp *ppp* *ff*

Syncopated Samba - page 4

(Engraving by Pat Stacy, Dorset, England)

fingering throughout an arrangement to help establish what I consider to be the best fingering, which in turn leads to good hand position. In Syncopated Samba, I believe the fingering is so obvious, and with the staccato touch allowing the performer great latitude in the choice of fingering, I have omitted notating the fingering.

The Simple Sustained Counter Melody Notes In The Right Hand

In the 1st Ending, Measure 25, the Bridge, or Secondary Theme, is played *under* the sustained counter melody notes. Remember to keep the melody notes staccato and the whole notes over the melody, are played with full value and connect-

ed as much as possible. When performed correctly, it will sound like two hands are playing the melody and counter melody.

Registration

Once again, because of the great diversity of Registration available on both Pipe and Electronic organs, I have not included my suggestions for exact registration. With all staccato playing, I like an "edge" to the crisply played melody notes, so I include a Glock on the Upper Manual setting. On various organs, I have played the entire arrangement with no registration changes, as the variations in legato and staccato, single note and melody in chords, has been diverse enough to pique

the ears of the listeners without making several Registration changes. In the music, there are suggested places to change Registration.

Tempo

The use of Tempo (the speed at which a piece is played) will create a special “feeling” for a song. Play a Ballad too fast and you lose the romantic “feeling.” Play a Novelty tune too slow and you lose the impact that the composer had planned. In my Samba, the Tempo instruction is Mod. Slow. On my electronic organ, the Tempo setting of 70 seems about right to me. Too slow and it’s just “draggy.” Too fast and you lose the sensuality in the music. In the end, *you* must be the judge.

When a member of the audience asked an organist why he had played the song as fast as he did, the organist replied, “Because I can!”

Playing Hints

As indicated, start the Introduction quietly and get louder as you approach the R.H. pickup in Measure . . . When you return to the Introduction (DC al Coda), start moderately loud, and slowly get softer. Play to the Coda sign at the end of Measure 6, “segue” (go directly to) the Coda sign at the bottom of Page 4 and continue to get softer through the 2nd beat of the final measure. Then, “put the pedal to the metal” and play the final chords and pedal Fortissimo . . . very loud.



Q Workshop Questions—the students ask:

“How should I use the Expression Pedal?”

A Bill:

How often have you heard your teacher, (and I do hope that you have one, or at least have had one, sometime, somewhere in your efforts to learn to play the organ) caution you to “Play slower, *with expression?*” . . . “Play faster, *with expression.*” “Watch your phrasing, and play *with expression.*”?

The expression in question, has nothing to do with how your face looks while your playing (a touch of humor), but generally refers to how you control the Dynamics (loud and soft) of the song. Dynamics, in music, refers to the dynamics of sound, or simply the use of volume, or sound intensity, to add “feeling” to a performance. Simply put, it is the use of the wide range between PP, Pianissimo, meaning very soft and FF, Fortissimo, meaning very loud. (Yes, I know there is PPP, extremely soft, and FFF, extremely loud, but for now, we’ll leave those terms for the Concert Hall.)

Since I’m “talking” to a keyboard audience, we won’t go into the ways that the different musical instruments are able to produce the range of dynamics to create “expression.” I will concentrate on the two keyboards of organ and piano.

Dynamics Produced At The Piano

The piano is a percussive instrument. You actually strike the keys to produce the sound. It is the act of striking the keys, and the amount of force used, that produces the range of dynamics. It is very personal. It is direct. With fingers that have been exercised to produce both strength and independence, it is not difficult to produce soft volume with a gentle strike and loud volume with a forceful strike. In open octaves and filled octaves, the wrists come into play. When pursuing the FFF, even the forearms are used in the act of striking. There is a great deal more control when flexing the fingers of your hands, than there is in flexing your right foot, to control the volume of the music, to add expression to your playing.

Dynamics At The Organ

Are you aware of the old expression, “to put your foot in it?” (The term usually means to make an error in judgment.) Well, at the organ console, one might say, with regards to creating expression in your music, that you will “put your foot IN it”, if you don’t put your foot ON it, speaking of the Expression or Swell Pedal. (Note: On some large electronic organs and pipe organs, there are several Expression Pedals for the different Manuals (Keyboards), but we won’t venture that far in this Session.)

The basic thrust of this article is to guide you to an approach to the use of the Expression Pedal in controlling the volume of the music in order to add warmth, feeling, interest, variety, etc. with the use of Dynamics.

Making Friends With The Expression Pedal

You can immediately realize the difference between using your fingers to adjust the volume of the music and having your right foot move a foot pedal back and forth or up and down, to mechanically control the volume of the music.

The first thing I would do to get to know the response of the Expression Pedal you are using, especially a new, different Swell Pedal action on a different console than you are used to playing . . . is to place your Right Foot fully on the Pedal, with the pedal back in the “closed” position. (Note: The terms “Open” and “Closed” are taken from the use of movable shutters on the front of the chambers of a pipe organ.) When the organist *opens* the shutters, the volume of the music, gets louder. When the shutters are *closed*, the sound gets softer.

Set up a Full Organ sound on a Manual, and depress the keys (don’t strike them) to play a chord while the Pedal is in the closed (toe back, heel down) position. Listen to the volume of the sound.

While you are listening to the volume of the sound, slowly, evenly/smoothly, start forward to “open” the Pedal and notice the way the volume increases. Pay particular attention to the gradual intensity of the sound. Does the volume increase in a slow, even curve, or do you hear a slight jump at certain points? Are you able to move your foot gently forward without hearing

an increase in the volume (indicating some extra play in the range or “throw” of the Pedal)? That extra play, or looseness of movement, can be a boon to the player with a “nervous” right foot, that tends to move too rapidly when increasing and decreasing the volume.

Continue moving the Pedal forward until you reach the top of the arc. Notice if the volume increases until you can not move the Pedal any further forward, or if the increase in volume remains set at a certain point, even if you move your foot beyond that point. All of this testing of the Pedal you are using, (this is most important when you’re not playing on the instrument you generally use) results in having better control of this mechanical means of controlling the volume and, here we say it again, adding expression to your music.

Using The Expression Pedal To Create Accents

On the piano, any volume level of an Accent is fairly easy to accomplish. Simply strike the keys harder. Not so with the organ. It takes an understanding of what you must do to control the Pedal so that the note or chord that is played, on the Manuals, in the same manner as the other keys on the Manual, is heard as loud and the following notes are heard as soft.

With limited space, I’ll tell you simply, that the routine I teach, can be described as follows . . .

1. Press forward on the Swell Pedal to fully open it.
2. Depress a chord . . . wait until you actually hear the chord, then immediately draw your foot back and close the Pedal to the original volume.

Does that sound simple? If you said “No”, you are correct. It isn’t. But when it is done correctly, the result is a crisp “snap” as the note hits, immediately fading back as you complete the Accent.

3. The next step is to slowly open the Pedal and as you hit a note or a chord, push the Pedal slightly forward into the sound of the note and then immediately pull back the Pedal to

the original volume. That’s the way you will generally be adding an accent during the performance of a song.

4. A Practice Routine for the Accents is to play a series of Quarter notes, with a steady beat, and accent every other note.

Adding Dynamics To Your Playing

Don’t overdo the use of the Expression Pedal. In most of your playing, especially when you are playing in rhythm, with a steady beat, the best use of the Expression Pedal, is no use of the Pedal. Keep your foot steady on the Pedal. Avoid “pumping” the Pedal in time with the music.

Make sure you are balanced on the bench. I deal with Position At the Console in my workshops. If you have too much weight off the front of the bench, I contend that, as your Left Foot plays a Bass Pedal, it supports the weight of the leg and your body. When the Left Foot is raised and moves towards another

Bass Pedal, the weight, off the front of the bench, shifts to the Right Foot and with that foot on a Pedal that moves like a see-saw, the resulting action creates a “loud, soft” effect that is called “pumping the pedal” or “keeping time with your Right Foot.” Follow the printed Dynamics in the music. Learn to recognize and understand all the musical terms related to volume and accents. Increase and decrease the volume slowly and smoothly. Avoid jerking the Pedal.

There’s a lot to be said for the old saying . . . “Playing something simple and well (“with expression”), is better than playing something difficult in a poor manner.”

I hope you’ve enjoyed this discussion of the use of the Swell or Expression Pedal. Join me next time when we’ll explore a relatively easy approach to an almost unlimited number of harmonically rich Endings. Until then, may you enjoy your life and your music . . . “with expression!”

’Bye now,
Bill



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ROB RICHARDS

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Thank you, ATOS!

For Thirty Wonderful Years!

This year, I am celebrating the 30th anniversary of my concert debut (on the little two-manual five rank Wurlitzer once in the Homestake Opera House, in Lead, South Dakota). In reflecting on these three decades, I thought it would be appropriate to say thank you:

To the many people who have believed in my talent along the way... my colleagues for the inspiration they've given me... the technicians for their expertise... and most of all, the many friends I've made across America and around the world.

It hasn't always been easy. But it is a rare and wonderful gift to have a full-time music career. I get to do what I love to do... make music! Once again, my sincere thanks.

I can't wait to see what the next thirty years will bring!

Rob Richards

Have you visited www.robrichards.com lately?

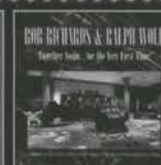
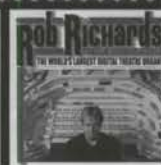
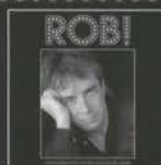
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Welcome!

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David Blake, Binghamton, NY
Paul Boucher, Rumford, RI
Larry E. Bourner, Decatur, IL
Joris Brinckerhoff, Norwood, PA
David Burud, Sharpsburg, GA
Alan Cavitt, Duncanville, TX
David Clark, Binghamton, NY
Rex Colbeck, Holt, MI
Karen Coup, Wichita, KS
Donald Crandall, Boynton Beach, FL
Elaine Marie Dawes, Belper, United Kingdom
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Jim Embrey, Claremore, OK
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Valeria Welber, Toledo, OH
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Richard Zamboni, Paramount, CA

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 or phone: 317/697-0318.

Volunteer Technician Award Call For Nominations

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

The recipient of this Award...

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

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

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

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

Carlton Smith

ATOS Technical Committee • 2175 N. Irwin St., Indianapolis, IN 46219-2220

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

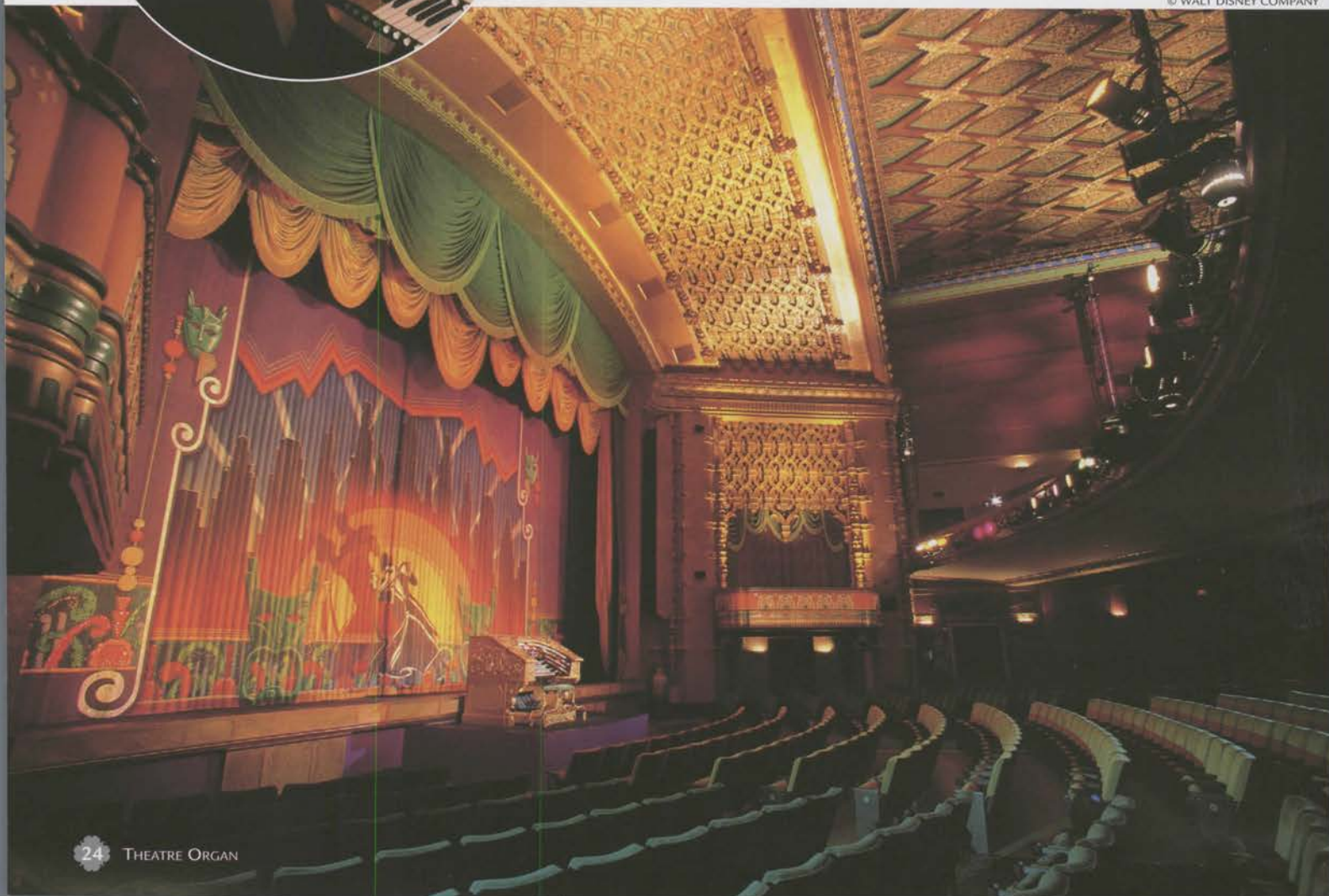


In The Spotlight ...

Hollywood's El Capitan Theatre is home to a spectacular 4/37 Wurlitzer, originally installed in the San Francisco Fox Theatre. This is one of the many organs that will be heard as part of the 2005 ATOS Convention. Staff Organist John Ledwon tells us what it is like to perform on what must be the most heard theatre organ in the world.



© WALT DISNEY COMPANY



Working For The Mouse

A Day in the Life of a Working Theatre Organist

By John Ledwon

Staff Organist at the El Capitan Theatre, Hollywood, California

About a decade ago, the Walt Disney Company decided to create a grand theatre experience on Hollywood Boulevard. They wanted something similar to the theatres of the Golden Age of the Motion Picture Palace when movies were an experience that included an organ interlude and a stage show. The result is the El Capitan Theatre. And in the process of making this dream come true, Disney did what no other organization has done: they installed a theatre pipe organ to be played as part of their regular schedule. The result is spectacular. The El Capitan Theatre literally glistens with color and architectural texture, superb stage shows and one of the best Wurlitzer theatre organs in the world.

But that is just the physical description of the theatre. Behind that are the day-to-day activities of those of us who help to make it all happen. There are three organists at the El Capitan Theatre: Rob Richards, Ed Vodicka and myself. We share the duties of organist because during a major run there are from four to six shows a day, which translates to about 150 shows a month . . . far too many shows for just one or even two organists. In the beginning, we worked an eight-hour day; meaning two organists were required to play every day. After a while we decided it was easier to put in a long day rather than split the day. So now our normal day is eight to ten hours a day, and even longer on special occasions. When one considers that we basically work about 30 minutes per show, we do have a lot of down time. The Disney Company has graciously provided us with dressing rooms that are quite comfortable and can double as an office.

But exactly how do we spend our days? I am actually writing this from my dressing room at the El Capitan Theatre on Halloween. Our current run is *The Nightmare Before Christmas*. This Tim Burton film is as popular today as it was at first release, 11 years ago. Since this is only a four-day run, there is no stage show or other happenings.

My first performance is at 9:30 am so I pulled into the Hollywood and Highland complex at about 8:40 am. In my 3rd floor dressing room (directly under the 50-hp blower) I change into a tuxedo. This is a Touchstone Pictures film, and that gives me a bit of latitude on musical selection and costume; when Walt Disney Pictures releases are shown we stick to Disney music. I enhance my outfit by wearing a black cape with red lining and a wizard hat with Mickey ears for added pizzazz. About 9:20 am I go down three flights to the stage level and then into the auditorium where I talk to the projectionist and check the day's presale ticket count. At 3,000 presold tickets, this is very good day. We will likely have several sold-out shows with capacity crowds of 1,000. The organ cover is opened and the lift raised from the projection booth. I turn on the organ early; because of the multiple devices that must be started sequentially, it takes about one minute before the organ is playable. I don't worry about problems with the organ as our two organ technicians, Ed Burnside and Ken Kukuk, keep a tight rein on the instrument. An interesting side note . . . we use specially trained ushers (called pipe pullers) to yank out any offending ciphers . . . and they do this while we are playing! We open the theatre a few minutes early because a crowd has already gathered.

Today the music I am playing is themed to the film—spooky music and music that has Halloween theme in the title. For example, I opened with "Little Shop of Horrors," followed by "Satan Takes a Holiday," which leads right into the "Cruella De Vil" theme and Alfred Hitchcock's theme "Funeral March of a Marionette." After this I segue into Bach's "Tocatta in D Minor," and make the last chord of that piece the first chord to the opening theme of "The Phantom of the Opera." I select a few more key pieces, some heavy and some light, which all transition nicely to the closing of "Ghost Riders in the Sky." I have selected that piece as the closing because it builds

up to quite a rousing ending that includes the final chordal progression from the D Minor Fugue. Following the voice-over announcement, I take a bow and take the console down with the driving "What's This?" from *The Nightmare Before Christmas*.

That routine is repeated five times today. The time in between shows is mine to do with as I please. Since we are opening *The Incredibles* in just a few days, two of these periods will be used to finish memorizing the music for that production. We will play Disney music and music from the various Disney/Pixar productions such as *Finding Nemo*, *Monsters Inc.* and *Toy Story*. This run includes a stage show, and there is some backstage activity in preparation for Friday's opening. My first break is devoted to writing this article, the next two to working on music for the upcoming show, and the final break is spent reading, catching up on E-mail and completing this article. Tonight, my final appearance concludes at 10:30 pm, making this a 14-hour day. The crowds have been good, and over 4,000 people have heard the organ. For many

people, a visit to the El Capitan Theatre marks the first time they have seen a movie palace and heard a theatre organ. We, as organists, are gratified to have the opportunity to present such a splendid theatre organ to these enthusiastic audiences in majestic surroundings.

The days are long, but fun. Working at the El Capitan Theatre must be the best theatre organ job in the world . . . and hopefully we have done something to increase the audience for theatre organs. When I look at the upcoming two-month run of *The Incredibles*, I am thrilled at the high number of people who will be exposed to organ music. Assuming a run of four to five shows a day, with an easily obtainable average of 600 audience members for every show, after 60 days over 160,000 people will have heard the organ, and a tremendous number of them will be children. Which is not too shabby, if I do say so myself. Every year more than a million people are reminded of what the classic movie experience really is at the El Capitan Theatre.



PHOTO: WES PELLE



John playing opening for The Nightmare before Christmas.

JOHN LEDWON



The theatre is often themed to the current motion picture. In this case, the film was The Pirate's of the Caribbean. The pirate chest over-flowing with jewels in front of the console bench was the actual chest used in the film.

ATOS 50th Annual Convention

LOS ANGELES, CA JULY 1 TO 5, 2005

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Hollywood Bowl Symphony & Fireworks July 4th
Seminars June 30th & July 3rd

OVERTURE June 30th

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It Began in Los Angeles: The Founding of ATOE

Fifty years ago, on February 8, 1955, American Theatre Organ Enthusiasts was formed in the living room of the Richard C. Simonton home in Toluca Lake area of North Hollywood, California. There is a historic photograph showing 31 people at that meeting. Among those attending that historic meeting were organists Gordon Kibee, Ramona Gerhardt Sutton, "Tiny" James, and Buddy Cole. Others in that photo include many notable theatre organ enthusiasts such as Judd Walton, Richard Vaughn, Bud Whittenburg, Harvey Heck, and Mel Doner.

At that meeting Richard Simonton was elected ATOE President with Judd Walton Vice-President and Paul Pease Secretary-Treasurer. Volume 1, Number 1 of THE TIBIA (which became THEATRE ORGAN in 1959) was published in the Fall of 1955. The magazine appeared quarterly. Tom B'hend was the Editor and undoubtedly part of the original group.

The Simontons had a 4/36 Wurlitzer installed in their basement theatre, the *Bijou*. The organ was originally a Style-260 from Paramount Pictures Hollywood Studio. Mr. Simonton enlarged the Organ to 36-ranks, and had his cabinetmaker build a four-manual console from drawings that he personally made of the second console at Radio Music Hall in New York. The home also had a large classical organ in the living room on the main floor, assembled from a Welte console and a variety of pipework. A small exposed Aeolian-Skinner Positiv division sat above the doorway into the living room. The Simonton residence was a venue at the 1987 ATOS Annual Convention in Los Angeles.

These comments are from a history of the Los Angeles Theatre Organ Society by Ralph Beaudry. Lyn Larsen provided the information about the Simonton classical organ.

And It All Begins Again In Los Angeles: *The 50th Annual Convention at a Glance*

ATOS returns to Los Angeles in 2005 to begin its next fifty years. The Los Angeles Chapter will welcome us in Pasadena with a very special program featuring the many unique and historic instrument of Southern California.

Thursday,
June 30—Overture

Roosevelt Memorial Park: At the time of its installation in 1925, Wurlitzer billed this 4/17 outdoor organ as the Mightiest Wurlitzer. Operating on as much as 50 inches of wind, the organ could be heard up to ten miles away. Time, and the encroachment of surrounding residences, have largely silenced this remarkable instrument. We will have the opportunity to tour the organ, which includes a 32' Diaphone with a 42" x 42" low CCCC pipe. The portion of the organ that remains playable will be demonstrated.

Paramount Iceland: The Zamboni family, inventors of the ubiquitous Zamboni ice resurfacing machine, owns Iceland. The first Zamboni is displayed at the rink. Iceland has been the home of a Wurlitzer pipe organ since 1941. The organ, now a 3/19, is played weekly for public skating and is believed to be the last pipe organ in use at an ice rink. We will be treated to a performance on the organ and an ice show.

Saturday, July 2

Friday, July 1— Convention Opening

ATOS Members Forum: ATOS members will share ideas for the future of ATOS with the Board in this informal forum.

Seminars: Two seminars, one on the background of theatre organs and one on theatre organ performance, will be presented.

Opening Night Reception: Renew old friendships and make new ones at this reception preceding the Opening Night Concert. It is just a short stroll from the reception to the concert.

Pasadena Civic Auditorium: Rob Richards' 5-manual Walker touring organ will join Reginald Foort's 5-manual Möller touring organ as Rob Richards and Jelani Eddington open the convention with a bang at the Pasadena Civic Auditorium. You won't want to miss this historic organ extravaganza that will be showing up on the seismometers at nearby Cal Tech. *This is an ATOS National Registry Organ*



Cathedral of Our Lady of the Angels:

The Cathedral, which opened on September 2002, features a majestic 4-manual Dobson organ. To not only fill, but also shake the cavernous 3-million cubic feet of the Cathedral, the organ includes four 32' stops. The 32' Prestant low CCCC, visible in the façade, is 17½" in diameter and weighs 1,300 pounds. This pipe was shipped in two pieces and assembled on site.



Walt Disney Concert Hall:

PHOTO BY FEDERICO ZIGNANI



This new organ may not be a theatre organ but it is certainly theatrical. Not since Hope-Jones installed the organ in Ocean Grove has a new organ created such a stir in the organ world. Avant-gardé architect Frank Gehry teamed with Los Angeles organ builder Manual Rosales to create a startling new organ that fills the eyes as well as the ears. Manual will be on hand to give us the inside scoop on this remarkable instrument.

Plummer Auditorium: Mark Herman and the Young Organist competition will take to the 4/37 Wurlitzer in a presentation of the rising stars on the theatre organ horizon. This original installation Wurlitzer has been modernized and expanded to become one of the outstanding theatre organs of today. A box lunch will be provided during the trip to the auditorium.



Orpheum Theatre: Chris Elliot will accompany a full-length silent movie on the theatre's original installation Wurlitzer Style-240, still operating on its original electro-pneumatic relay. Located next door to Wurlitzer's Los Angeles sales office (the Wurlitzer name is still seen in the building façade), the Orpheum organ was reportedly used as a demonstrator by Wurlitzer salesmen.

continued on page 51

A Call For Papers

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

Competition Rules and Regulations

1. The Simonton Literary Prize competition is open to anyone, except present officers or staff of the American Theatre Organ Society or their families.
 2. Papers should represent an original, comprehensive effort in research, documentation, or philosophy relevant to the theatre pipe organ.
 3. Entries may not have been previously published, nor may they be submitted more than once. An author may not submit more than one entry per year.
 4. Entries are to be submitted in triplicate, typed or printed, double-spaced, and on white 8½ x 11 inch or A4 paper. The submissions shall be between 5000-7500 words in length. Use of the ATOS Archives, photos and other illustrations are encouraged.
 5. Entries must be clearly marked, "Submitted for Simonton Literary Prize Competition." Furthermore, the author must include a signed statement that he or she, "agrees to abide by the rules of the competition and grants initial and subsequent publication rights to the American Theatre Organ Society in any manner or form without further compensation." Receipt of all submissions shall be promptly acknowledged in writing.
 6. Except as provided above, copyright ownership otherwise remains with the author.
 7. Entries are to be postmarked by May 30, 2005, and be submitted to:
Jeff Weiler, Chair
ATOS Education Committee
1845 South Michigan Avenue, #1905
Chicago, Illinois 60616
- Entries shall not be returned.
8. Winners shall be notified on or about June 15, 2005. Award certificates shall be presented at convention where possible. Monetary prizes shall be distributed upon selection. Winners are encouraged to attend the annual convention of the American Theatre Organ Society, to personally accept their award.
 9. One award shall be offered each year, comprised of a certificate and a \$1000 monetary award.
 10. Submissions shall be reviewed by a panel consisting of the Journal Editor, Education Committee Chair, and a third member to be selected jointly by the first two. The American Theatre Organ Society reserves the right not to grant any award in a particular year. The decision of the panel is final.
 11. Awards may be distributed prior to publication in the THEATRE ORGAN.

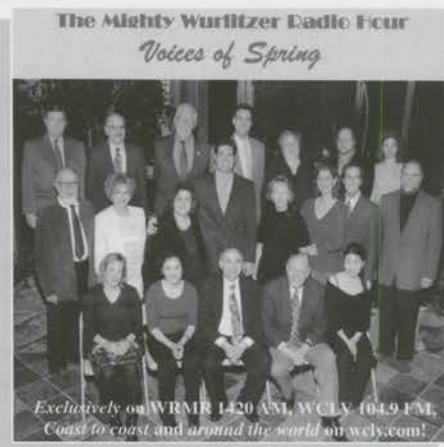
For the Records

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.

VOICES OF SPRING

Larry Kass & Others



With the title *Voices of Spring* you might expect the April 4, 2004 broadcast of *The Mighty Wurlitzer Radio Hour* would be entirely devoted to Strauss waltzes. No, indeed, for there's not a Strauss waltz in the entire program! Once again there is an entertaining variety of wonderful songs—both old and new—along with a few dramatic sketches and two classical pieces, just like those fondly remembered variety radio shows of the 1930s, '40s, and '50s. Since the first *Mighty Wurlitzer Radio Hour* broadcast on October 28, 2001 we've reviewed nine of their quarterly programs, so it's time to remind our readers that the organ heard on these broadcasts is Opus 1949, which was a 1928 installation in Kansas City's Palace Theatre. Over the years it's had several homes, (and a number of ranks) but since 1990 it's been a 3/19 in the Larry Kass home, (also known as the Razzmatazz Studio) near Cleveland, Ohio. Details about this installation, and the organ's specifications, can be found in the September 2002 Journal.

The shows are live in front of a small studio audience, and are broadcast locally over WCLV-FM and WRMR-AM as well as worldwide on www.wclv.com. As you can see on this CD's cover photo, there are 20 first-class announcers,

singers, and performers heard on these unique (for today) broadcasts. Before describing this program's entertainment, here's an important, informative line from the album's back cover: "(The) Original Script, Musical Director, Pianist & Organist, and Producer (is) Larry Kass." To that we must add that Larry is also a composer/lyricist, and this broadcast features 11 of his original compositions . . . each of which beautifully captures the flavor, spirit, and enthusiasm of the sweet and swing music of those long gone radio days!

The Theatre of the Air Chorus opens the show with Larry's cheerful "Voices of Spring" and then swings into "I Feel A Song Comin' On," as host Robert Conrad introduces the program and verbally paints a picture of this show's Springtime theme. Since Euclid Avenue is Cleveland's 'Main Street,' that's the place to show off your new Spring wardrobe as the chorus sings Larry's bright, bouncy "Walkin' In The Easter Parade." Or, you might want to follow Christine and Patrick Janson as they sing a cheerful duet about walking along Lake Erie's shores on a "Heavenly Day In The Springtime." Up to this point the songs have had organ accompaniment, but Kass moves to the piano for James Love's vigorous solo about the "Busiest Feet In New York." (Well, isn't New York also lovely in the Spring?) Taking a brief break from pop music, the program next features pianist Kyung-Wa Chu's sparkling interpretation of the "Scherzo" from Chopin's *Sonata in B Minor*.

The organ plays a bit of another Kass original, "Palace Theatre," to set the stage for a mini-drama where two former stars of the Keith-Orpheum vaudeville circuit reminisce about how they got their start on the stage of Cleveland's Palace Theatre (which is one of the *four* theatres in today's Playhouse Square that have been fully restored to their original 1920's magnificence). Next is an organ solo of Harry Warren's wonderful musical tribute to his hometown, New York City, with "Lullaby of Broadway", which

was sung by Dick Powell in the film *Gold Diggers of 1935*. That number, with its 100 dancers, never-before-seen camera angles, and stunning special effects, is considered the acme of Busby Berkeley's professional career (and it was also his personal favorite). "Lullaby" won the Oscar that year beating out Irving Berlin's "Cheek To Cheek" and Jerome Kern's "Lovely To Look At."

Moon songs are always popular, and lyric soprano Laura Lindauer sings another Kass original, "Take A Ride To The Moon" which is followed by Daren Stahl romantically crooning the Kass song "Here Is My Heart." June Anthony comes to the microphone to sing Cole Porter's jaunty "Just One Of Those Things" from the 1935 Broadway musical *Jubilee*. Porter and the show's director Moss Hart, who were relaxing at a friend's farm in Ohio just before rehearsals were to start, decided they needed a special show-stopping number for the second act. The very next morning Porter placed a sheet of paper on the piano and played "Just One Of Those Things" which he had written overnight; and not a note of music nor one word in that song ever had to be changed! Next up is Kari Kandel and the Theatre of the Air Chorus in a sparkling Kass original "Spring Magic." Daren Stahl returns to sing Johnny Mercer's "Somethin's Gotta Give," one of the few songs for which Mercer also wrote the music. You'll probably remember Fred Astaire introducing it in the 1955 film *Daddy Long Legs*; but you'll be as surprised as we were to learn it was also sung by Paul Newman's wife, yes, Joanne Woodward, in the 1964 film *The Stripper*.

The second mini-drama takes place in the Silver Grill Tearoom atop Cleveland's Higbees Department Store, when two shoppers notice that stars of the touring musical show are also dining there. Of course, this leads into a boy-girl duet of a toe-tapping Kass song, "How Will I Know It's Love?" Violinist Sara Norblom (with pianist Kung-Wa Chu) presents two somewhat melan-

choly, yet fiery selections from Bela Bartok's *Romanian Folk Dances*. The broadcast continues in a more popular vein with Larry's rhythmic delight "Can't Stop Dancin'" which is sung first by Christine Janson, and then features former Rockette Mini Schwesens's spirited tap-dance! After a brief "We're Goin' To New York" introduction, the cast presents a 6-minute medley of three songs from *Damn Yankees*. That's the musical about a disillusioned Washington Senators baseball fan, who makes a Faustian deal with a Mr. Applegate (aka The Devil) to help him beat the New York Yankees in the World Series. Gwen Verdon starred as the 172-year-old witch, Lola. The songs are "Two Lost Souls," "Whatever Lola Wants, (Lola Gets)" and one of the best male quartet numbers ever written, "(You've Gotta Have) Heart."

Laura Lindauer and the Chorus wrap up the program with the sunny "Wonders of Springtime" and then its "Time To Go." Again, it's a perfectly professional production in every way; one that again quite accurately recreates those joyous, entertaining variety broadcasts from the Golden Age of Radio. Compact disc for \$17.50 (postpaid) from Razzmatazz Productions, Inc., P. O. Box 401, Hinckley, OH 44233. It can also be ordered by credit card from 877/590-4849 or by e-mail at skass@prodigy.net

AN ALL AMERICAN 4TH OF JULY

Larry Kass & Others



Philadelphia, July 4, 1776. In his prize winning biography of John Adams, historian David McCullough factually describes the birth of our nation in the following words: "... the day, like the one before, was pleasantly cool and comfortable. In Congress, discussion of the Declaration appears to have continued through the morning until about eleven o'clock, when debate was closed and the vote taken ... twelve colonies voted in the affirmative ... (and) Congress ordered that the document be authenticated and printed. For now only the President (of Congress,) John Hancock, and the Secretary of the Congress, Charles Thomson, fixed their signatures.

"The great day of celebration came Monday, July 8, at noon ... when the Declaration was read before an exuberant crowd. With drums pounding, five battalions paraded through the city ... Bells rang throughout the day and into the night. There were bonfires at street corners ... The actual signing of the document would not take place until Friday, August 2, after a fair copy had been elegantly engrossed on a single, giant sheet of parchment ... The delegates came forward in turn and fixed their signatures ... The fact that a signed document now existed, as well as the names of the signatories, was kept secret for the time being as all were acutely aware that by taking up the pen and writing their names, they had committed treason, a point of considerably greater immediacy now, with the British army so near at hand."

Cleveland, July 4, 2004. Now the stage is set for the gloriously patriotic live broadcast of the *Mighty Wurlitzer Radio Hour* over Ohio's radio stations WCLV-FM and WRMR-AM, and around the world on www.wclv.com. It's a full hour of music with stellar vocalists, announcers, actors, the Theatre of the Air Chorus, a few special guest artists, and with Larry Kass at both the *Mighty Wurlitzer* and grand piano. The show opens with the Chorus singing a jubilant Kass original "An All American 4th of July" before segueing into their usual opening tune, "I Feel A Song

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Coming On." After Robert Conrad introduces the All-American theme of today's special show, it's on to the new Larry Kass number, a spirited "March In The Big Parade" sung by James Love and the Chorus. Tim Culver and Laura Lindauer duet next on Richard Rodgers lovely waltz, "It's A Grand Night For Singing" which is followed by June Anthony singing Rodgers' ravishing ballad "Blue Moon." Rube Bloom's sparkling "Give Me The Simple Life" is an organ solo that Larry spices up with tasty registrations and a toe-tapping beat. Another cheery number is Patrick Janson's version of "On The Sunny Side Of The Street," which has a smooth organ accompaniment along with some neat piano riffs!

Surely some of you will remember one of the most respected, intelligent, and popular radio shows of all time. It was *The Cavalcade of America*, which aired from 1935 to 1953. The programs dramatized incidents from American history (and literature, too) and starred the finest actors and actresses of the era along with an orchestra led first by Donald Voorhees and later by Robert Armbruster. *The Mighty Wurlitzer Radio Hour* next presents an entertaining review of United States history in music, songs, and brief dramatic sketches. It features all the cast and chorus members presenting stunning new Larry Kass songs... each of which perfectly capture the spirit of their era. Del Donahoo provides the spoken narration beginning with the signing of the Declaration of Independence as the Chorus sings "A Vision of America." As the country expands westward there is a delightful clip-clop arrangement of "Purple Sunsets On The Trail" and, as they enter the newly opened Louisiana Purchase Territory, there's a "Mississippi Showboat."

The Civil War is remembered with "Our Country Is Divided." By the close of the 19th Century immigrants from around the world are welcomed to America by the "Lady With A Lamp." In the 1920s hot music was all the rage, and everywhere "Jazz Babies" were doing the Charleston. Near the end of the 1930s, dancers were encouraged to "Bop With The Beat Of The Band." But soon World War II was on the horizon, so "We're Working Together" and "We'll Make America Strong" express the patriotic spirit of those times. When peace, came our thoughts turned to the heavens... Soon we landed a man on the Moon, and both astronauts and Americans felt "Surrounded By Stars." In the grand finale to this *Cavalcade of America*

section of the broadcast, the entire cast and Chorus sing the rousing "We're Proud To Be American." It's a truly glorious, inspiring tribute to our country!

Larry Kass at the Mighty 3/19 Wurlitzer has another solo spot and this time it's one of the most sublime pieces of music ever written: Peter De Rose's "Deep Purple." Larry then moves to the grand piano to accompany Helen Todd singing his charming minor key waltz, "I Tried To Find You." And then we have a reprise of that great show-stopping tune from the film *Sun Valley Serenade*, "Chattanooga Choo-Choo", with vocals by Adina Bloom and Weldon Gan. It's said that Toscanini proclaimed that Mario Lanza had the greatest voice of the 20th Century. Lanza was surely one of the top vocalists on records and in films during the 1950s. Helen Todd and Tim Culver beautifully recreated the magnificent Lanza-Kathryn Grayson duet of "Be My Love" which was written by Nicholas Brodsky and Sammy Cahn for the film *Toast of New Orleans*. Bravo! (Sorry but we can't resist mentioning that another Brodsky-Cahn song in that film was titled "Boom Biddy Boom Boom.")

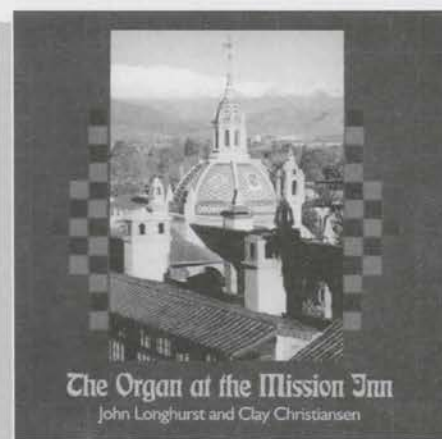
"My Syncopated Feet," another 'rug-cutting' Kass original tune, is sung by Patrick Janson while former Radio City Music Hall Rockette Mini Schwensen tap dances in the second chorus. It's great fun! Returning to the Wurlitzer console, Larry accompanies Christine Janson and James Love in the cheery Rodgers and Hammerstein ballad "People Will Say We're In Love," which is followed by Cynthia O'Connell's engaging "I'll Be Seeing You." (That lovely Sammy Cahn-Irving Kahill song proves once again that a beautiful melody can survive having been introduced in a unsuccessful Broadway musical, for 1938's *Right This Way*, closed after only 15 performances!)

For this broadcast's Grand Patriotic Finale the entire cast and Chorus are joined by Choristers from the Saint Joseph Academy and Saint Ignatius High School in a stately, heart-felt, awe-inspiring anthem "We're Building A New World." That uplifting melody is another Larry Kass original that could well become a 'standard.' The enthusiastic applause of the studio audience and the closing cast credits end the program, which is one of the most entertaining *Mighty Wurlitzer Radio Hour* broadcasts we've reviewed so far. It's Recommended. Compact disc only for \$17.50 (post-paid) from: Razzmatazz Productions Inc., P. O. Box 401, Hinckley, OH 44233. You can also order this disc (and earlier

Mighty Wurlitzer Radio Hour programs by calling toll-free 877/590-4849 or by FAX at: 330/225-3865 or by e-mail: skass@pordigy.net

THE ORGAN AT THE MISSION INN

John Longhurst & Clay Christiansen



In the early years of the 20th Century, Southern California became a favorite destination for people fleeing the cold winters up North and back East. Frank Augustus Miller, a prominent businessman of Riverside in the heart of The Orange Empire, decided to take advantage of the flood of tourists by building the Glenwood Mission Inn, which opened in 1903. The original structure was built in the Spanish Mission Style, topped by the Armistad Dome seen on this album's cover. The Inn became a popular stop on the Pacific Electric's Orange Empire Trolley Tour, and in 1910 Miller added the Cloister Wing, which contained a Music Room. In later years Miller added additional wings with different styles of architecture and a small but ornate chapel. Almost every President since Theodore Roosevelt has stayed at or visited the Inn. In fact, the Nixons were married here, and the Reagans honeymooned at the Inn.

Of course, every truly elegant hotel should have a pipe organ so Miller ordered Kimball Opus 589, a 3/32 classical organ, for his Music Room. On February 27, 1911 John Jasper McClellan from The Mormon Tabernacle in Salt Lake City played the dedication concert. From then on the guests were entertained daily with organ music. The most notable "staff" organist was Newell Parker, who presided at the console from 1917 until his retirement in 1968... an

amazing 51 years! However, by 1930 the organ was beginning to deteriorate so the Kilgen Organ Company was employed to completely rebuild the Kimball from a tubular-pneumatic to an electro-pneumatic instrument, add stops and pipework, and make a new console. It became Kilgen Opus 4629 and was rededicated by Alexander Schreiner (also from The Mormon Tabernacle in Salt Lake City) on January 19, 1931.

By the time organist Newell Parker retired, the Mission Inn was beginning to decay and, despite some efforts to restore and upgrade the landmark structure and turn it into a profitable operation, the cost seemed prohibitive. Until, in 1969, Riverside citizens banned together to form the nonprofit Friends of the Mission Inn and worked with the new owner, Duane Roberts, to completely rehabilitate the historic block-square Inn, and return it to its 1911 glory! Of course that included the organ, which was restored completely by organ-builder Ed Ballantyne and his associates. The *Diapason* magazine of February 2004 says "The goal of the two year project was to return the instrument to its 1911 Kimball profile and update the specification . . ." The Kimball is now 40 some

ranks, and is one of the sweetest sounding classical instruments we've ever encountered!

In keeping with the Mission Inn's tradition, on October 25, 2003 the organ was rededicated by Mormon Tabernacle organists John Longhurst and Clay Christiansen. Longhurst has been at the Tabernacle since 1977, while Christiansen has been there since 1982. Their concert featured music that perfectly represents the type of music played on this unique and thoroughly enjoyable Kimball organ at the Mission Inn for the past 92 years. Although this 66 1/2 minute CD has all the selections played at the rededication concert, we assume by using the organ's MIDI playback system, it was recorded under ideal conditions, and the room ambiance perfectly enhances the organ for a delightful listening experience. Each solo voice stands out beautifully, and the ensembles are superb. Overall the organ has a remarkably refined, and one could truly say, sweet sound. Each organist plays four solo selections, plus there are two 'duet' numbers. We'll indicate the artist playing by the first letter of their last name, and give the track's timing, in parentheses, after each title.

Everyone's favorite Bach composition comes first . . . of course it's his "Toccat and Fugue in D Minor" (L-9:30). Because of this organ's tonal refinement, there is clarity and warmth one rarely hears in this selection. It's a listening joy! Next is organist/composer Ewind Lemare's most popular melody, "Andantino in D Flat" (L-5:30) which is one of the most beautiful themes ever written, and which many will recognize as "Moonlight and Roses." It features many of this organ's most charming, gentle, soft solo voices. Fannie Charles Dillon's "Woodland Flute Call" (L-4:30) showcases this Kimball's various beautiful Flute ranks. The first 4-hands selection is Tchaikovsky's "Waltz Of The Flowers" (7:45), which is charming and quite orchestral for a classical organ. Musicologist Jim Svejda describes the next selection as ". . . morning dawning with a sylvan freshness that suggests the first morning of the world." It's Grieg's "Morning Mood" from *Peer Gynt* (C-4:30) The artist and the organ beautifully fulfill Svejda's comments. (Although the *Peer Gynt* story is Norwegian, it's surprising to find this piece of music was written for a scene-taking place in Morocco . . . and is usually followed by the "Arabian Dance"!)

Another organist/composer was Leon Boellmann and we next hear all four movement's of his well-know *Suite Gothique*, (C-12:00) starting with the spirited "Introduction-Choral" and continuing with a sprightly "Minuet Gothique," a gentle "Priere a Notre Dame," and concluding with the robust, finger busting "Toccat." Just like the other familiar "classical" titles on this disc, we may have heard them many times before but with these two fine artists and this unique Kimball it's quite refreshing to hear them again. Two rarely heard delights are next; first it's Joseph Ckoley's soft, poetic "Fantasy On A Mountain Song" (C-4:10), which is followed by Alexander Schreiner's subtle "Lyric Interlude" (C-3:50). We were a bit surprised with the next selection, which again features both artists at the console, for it's Jesse Crawford's arrangement of George Gershwin's "Rhapsody In Blue" (7:20). Although the complete "Rhapsody" runs between 13 and 17 minutes (depending on how many repeats are cut out!) Crawford's transcription (recorded on the Paramount Studio Wurlitzer in 1930) has all the main themes, and neatly fit onto two sides of a 78-rpm platter. It's a beautiful duplication of Crawford's recording.

The final selection on this album is very special to the Mission Inn, for it was

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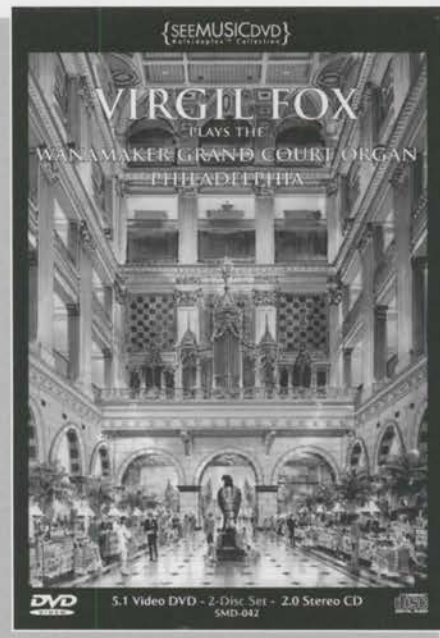
The Senate houses the 1928 4/34 Wurlitzer originally installed in Detroit's Fisher Theater.

written by Carrie Jacobs-Bond while she was staying at the Inn! The story goes that in 1910 she was visiting friends in Southern California who spent a whole day showing her the sights of the Orange Empire. She had such a happy time that when she returned to her room at the Inn that evening, she was inspired to write the lyrics for "A Perfect Day" (L-4:15) which she later set to her own music! We rarely hear any of Ms. Bonds' songs today, but she also wrote "I Love You Truly," and "Just A-Wearyin' For You." Jesse Crawford recorded both songs on the Paramount Studio organ in 1934 and, according to Dr. John Landon's Crawford biography; "A Perfect Day" was the first song Crawford ever recorded! (It was an acoustic recording made on the Chicago Theatre's Wurlitzer in 1924!)

The liner notes correctly say, "The repertoire was selected to demonstrate the versatility of the Mission Inn organ and features music appropriate to its time and locale." Indeed it's a musical journey back to a gentler time and place, and it's a special joy listening to this exceptionally fine Kimball. The excellent recording puts the listener right there in the Mission Inn's Music Room. It's Highly Recommended. Compact disc only for \$18.50 (postpaid) and sheet music for "A Perfect Day" for \$6.50 (postpaid) from Friends of the Mission Inn, P. O. Box 1546, Riverside, CA 92502. Those interested should also ask for information about obtaining copies of a booklet titled *The Organ At The Mission Inn*, and a hardcover book with the title *Historic Mission Inn*.

THE WANAMAKER GRAND COURT ORGAN

Virgil Fox



This is without a doubt one of the most historic organ recordings of all time! Although the original recording was made 40 years ago, this two-disc set of Virgil Fox playing the majestic Wanamaker Grand Court Organ was recorded on better than state-of-the-art equipment for its day. During the 1960s many Hi-Fi enthusiasts felt that Command Records produced the very finest LP recordings for they were made on 35mm magnetic film (which was both wider and thicker than the usual recording


tapes) and was run at more than twice the speed of normal tapes. About the same time this Fox recording was released they were making Ashley Miller's *Showtime* LP at the New York Paramount's Wurlitzer. In the December 1967 *Journal* Stu Green's review of Miller's album stated "The 'Dowager Empress', recorded in her natural habitat, makes her power and majesty known, especially in the well recorded pedal octaves . . . (It's) a magnificent musical memory that can never be duplicated."

Stu Green also reviewed this Virgil Fox LP in the December 1964 *Bombardier* with these statements: "While this definitely is not a theatre organ it is a remarkable job of cramming the sound of the seven story, 6-manual, 461-rank department store behemoth into micro-grooves. Mr. Fox gives a sparkling performance . . . it's an impressive recording in the 'thundering pipe organ' classification." We've already mentioned that this release is a 2-disc set. One of these discs is a beautifully remastered digital version of the original 40-minute LP. The other disc is a DVD with a fascinating Kaleidoplex™ program of colorful digital collages especially selected to accompany the organ music. We reviewed the first unique CD/DVD set, *Sonic Bloom* (which featured Larry Embrey playing popular music on the Atlanta Fox Möller,) in the November 2003 *Journal*. We'll paraphrase our conclusions about that set by saying this new album is another unique, entertaining organ experience and is a Must Have set for all Virgil Fox fans and classical organ enthusiasts!

AND we hasten to add that the DVD disc has an additional 41 minutes of Bonus Tracks! First is a 10-minute interview (broadcast over KYW-TV) with Virgil Fox seated at the Wanamaker organ and playing a few brief passages of music. In addition it has a short view of one of his Heavy Organ concerts, (including the light show and fireworks finale!) The second Bonus is the 30-minute *Camera Three* (WCBS-TV) broadcast titled "La Belle Époque" which features Virgil at his Rodgers Touring organ discussing and playing four additional selections! To many viewers it's quite possible that this will be the most fascinating part of the program, for you are looking over Virgil's shoulder and can easily see his fantastic technique close-up. Some portions use a split-screen so you can also easily observe his phenomenal pedalwork.

Fox opens his Wanamaker program

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(Program subject to change)

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with the brief but powerful "Fanfare" from Wagner's last opera, *Parsifal*, which was first performed in 1882. Wagner reportedly couldn't bear to hear the word "opera" used for any of his works. He considered them "music dramas." And, since this opera was written specifically to be performed only in his Bayreuth Festival Hall, it wasn't until 1903 that New York's Metropolitan Opera Company was able to obtain a 'contraband' copy of the score and introduce this "pseudo-religious, festival-consecration" play to American audiences! Louis Vierne, blind from birth, was chief organist at Notre Dame in Paris from 1900 until his death in 1937. He was also a prolific composer, and Fox next presents one of his most popular organ pieces, "Carillon de Westminster," which features the Wanamaker organ's impressive tower chimes.

Surely most will recall that Virgil Fox's organ arrangement of Bach's "Come Sweet Death" is based on Leopold Stokowski's rather controversial orchestral arrangement. Musicologist Jim Svejda sums it up rather well by saying, "For the vandals among us . . . Stokowski's famous Philadelphia Orchestra recordings of some of his gooey orchestral transcriptions . . . (are a) breathtaking exercise in shameless self-indulgence but easily rank with the most enjoyable Bach recordings of all time." Henri Mulet's "Thou Art The Rock" skitters all over the keyboards but Edward Elgar's "Pomp And Circumstance, March #1" is supremely stirring, eloquent, and full of enthusiasm. Although Gabriel Faure was chief organist at the Madeleine in Paris, he was also a prolific composer of piano and orchestral works. Fox plays his "Nocturne" from *Shylock*, which displays some of the Wanamaker organ's most delicate voices.

Wagner opened the program, and Fox closes with one of Wagner's most heart-breaking, tension-filled, emotion-draining compositions—the "Liebestod" from *Tristan and Isolde*. While that concludes the concert on the CD, the DVD has an additional 41 minutes of video bonus tracks. In his 11-minute interview Fox discusses the Wanamaker organ and plays the finale of Bach's "Tocatta in D Minor" on the massive console! On the half-hour La Belle Époque video he makes fascinating comments about and plays Harry Rowe Shelley's "Fanfare," Alexandre Guilmant's "Marche Religieuse," Charles Ives' unbelievably complex but absolutely fascinating "Variations On America," and concludes

with Edward Elgar's "Pomp and Circumstance (Land of Hope and Glory) March." WOW!

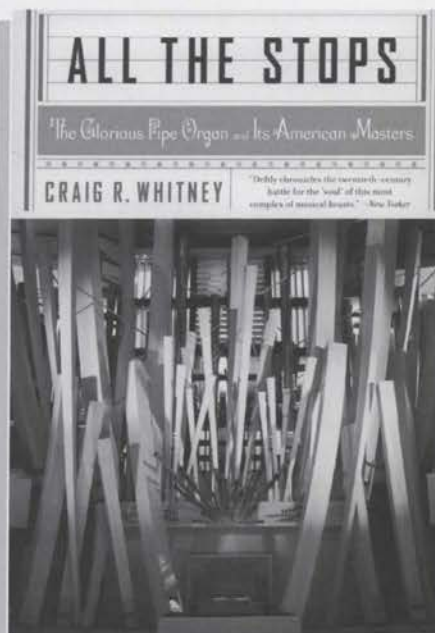
Again, this set comes in a sturdy plastic DVD box and has a very informative (oversize) eight pages of liner notes about the organ, the artist, how the recording was made, (since the combination action was not working!) and the seven selections from the Command LP. In addition the Digital Light Organ collages are described in detail. Because these collages picture various landscapes, cityscapes, buildings, individuals, and pieces of art along with the ever-fascinating kaleidoscopic designs, we found this new DVD to be even more enjoyable than the earlier *Sonic Bloom* DVD. As we've already stated, this is a Must Have album for Fox fans and classical organ buffs. The set is priced at \$24.00 (plus shipping and handling).

Orders can be placed online at www.seemusicdvd.com or by phone to 800/486-6628 during normal business hours (Eastern time) or addressed to Circles International, One Lincoln Plaza #32P, New York, New York 10023.

Book Reviews

ALL THE STOPS

Craig R. Whitney



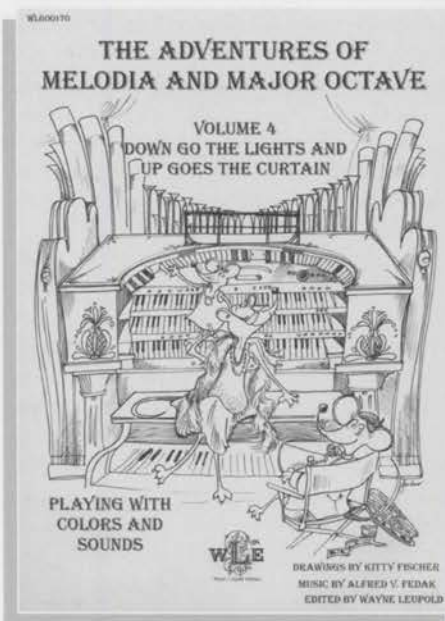
We first reviewed this very informative, entertaining book in the May 2003 Journal. But, since it has now been released in a cheaper, soft-cover edition, we'll just repeat or paraphrase a few of our comments in that review. Here in

one volume is, as the subtitle stated, the well-documented story of 'The Glorious Pipe Organ And Its American Masters.' The author is a professional newspaperman, and has the remarkable ability to write in a breezy, informative style that is a joy to read. Although theatre organs are only mentioned briefly here and there . . . they grew out of the romantic orchestral organs, which so enthralled and entertained the general public in the late 19th Century right up to the Second World War.

Whitney recounts stories about many of America's most famous instruments and their builders. He also discusses some of the major performing personalities; particularly E. Power Biggs and Virgil Fox who popularized classical organ music in the 20th Century. The final chapters of the book are devoted to the current "rebirth" of pipe organs, which have recently regained their status as object of civic pride. Here in one thoroughly enjoyable volume is a history of the American organ that we can enthusiastically Highly Recommend to all organ buffs. Its 300-plus pages have over two dozen photographs, a glossary, notes, bibliography, and index. This soft-bound edition is published by the Public Affairs Division of the Perseus Book Group, and should be available in bookstores for \$17.95 (\$25.50 in Canada.) Further information can be obtained by contacting the Special Markets Department of the Perseus Book Group, 11 Cambridge Center, Cambridge, MA 02142 or by calling 617/252-5298.

UP GOES THE CURTAIN

Kitty Fischer



This is a charming coloring book, written for youngsters about age 5, that easily could entice them to want to learn how to play an organ! In this book they follow "The Adventures of Melodia and Major Octave," two enchanting mice who, with their family and friends, set to work cleaning up an old movie palace and then rebuilding its long forgotten theatre organ. They find a kindly old theatre organist who helps them and then plays the pipe organ accompaniment for a silent movie. Since they attracted a large audience that enthusiastically applauds their show, the story

ends happily for everyone. It's a 9x12 softbound book of 20 pages. The black and white drawings on each page are accompanied by a clever poem and an easy to read piece of music. Here's how the story starts:

Back when movies made no sound
Large pipe organs were all around
Great consoles rose up from below
Up curtain, and on with the show

There is a two-page drawing of a massive four manual console, and several pages showing the industrious mice cleaning up the theatre and the organ's pipe work. There is another two-page picture of the mice working on a typical toy counter with all its drums, cymbals, and other noisemakers. Finally the audience has arrived, and its "Down with the lights and then watch the screen glow!" The brief bits of music on each page are mostly familiar old-time favorites like "I've Been Working On The Railroad," "The Whistler And His Dog," and "Hello! Ma Baby."

If you want to encourage a youngster to learn to play an organ, this book should certainly capture their attention! And it's just one of many books published by Wayne Leupold Editions designed to teach people in any age group, from Lower Elementary to High School and Adults, how to play the organ. Their complete catalog also has an extensive collection of organ solos (church and classic compositions) by Marcel Dupre, Alexandre Guilmant, and Edwin Lemare, in addition to many fine composers of the 20th Century. *Up Goes The Curtain* (WL#6001707) is one of the extensive series of books and teaching aids they publish to introduce the organ to children. You can order a copy for \$7.00 (plus \$3.00 postage and handling) from Wayne Leupold Editions, 8510 Triad Drive, Colfax, NC 27235. You can charge your MasterCard or VISA and FAX your order to 336/996-8445. Their phone number is 800/765-3196 during normal business hours EST. E-Mail to: WLeupold@msn.com or check their website at www.wayneleupold.com

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ANOTHER "OOPS" CORRECTED

In our review of *In Twyn Tonight* (Journal, September 2004) we misspelled the name of David Raksin, the composer of the beautiful ballad "Laura." Our apologies to all and our thanks to Warren Tisdale for calling this unfortunate mistake to our attention.

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WURLITZER

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MARK YOUR CALENDAR

Wurlitzer Weekend, 2005, Saturday, January 15-Monday, January 17. San Sylmar, Orpheum Theatre, Bay Theatre, Plummer Auditorium, Old Town Music Hall, and other venues. <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, Illinois, 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, California, 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-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 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.

Also, please note that we have Annual and Regional Conventions. As we have many valued members in other countries and some of our Convention artists are from other countries, the Conventions certainly lose any "national" identity.

ORGAN GOING HOME

After six and one half years entertaining customers in a shopping mall, Wurlitzer Opus 2123 originally installed in the El Paso, Texas, Plaza Theatre, is being restored and on its way back to the theatre. The organ is expected to return to the theatre in early 2006. The theatre has undergone a restoration.

Thanks to Ken Fredorick, Las Cruces, NM.

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

International ATOS NEWS

THE NEWSLETTER OF THE
AMERICAN THEATRE
ORGAN SOCIETY

VOLUME 8, NUMBER 1

<http://www.ATOS.org>

January, 2005

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.

This is the time for all chapters to work with your members who may be entrants in the various ATOS competitions. There is no better time than during the slump after the holidays.

IT IS RUMORED THAT...

The previous Fox Theatre in Stockton, California, now known as the Bob Hope Theatre has had a 4/21 Robert-Morton organ installed. David Peckham played the orchestral score for *The Nutcracker* ballet last December. The organ will have its official opening as part of the Morton Madness tour in April.

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 performance date/time along with the artist's name.

The closing dates are as follows: February 1 for March/April, April 1 for May/June, June 1 for July/August, August 1 for September/November, and November 1 for January/February.

I have tried to utilize the Chapter web sites, but find that most of them are either no longer in existence, have java script errors, or are way out of date. Please let me know the correct web address for your venue. *Thanks, Editor.*

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 12:00 noon; E-mail: <mackinnon@gei.net>

■ ALABAMA

Alabama Theatre, 1817 3rd Ave No, Birmingham, AL, (205)252-2262, (4/28W); Sun, Jan 9, 2:00pm; Dolton McAlpin; Sun, May 15, 2:00pm, Gene Stroble; <<http://www.AlabamaTheatre.com>>

■ ARIZONA

Organ Stop Pizza, 1149 E Southern Ave, Mesa, AZ (480)813-5700, (4/74+W); Winter organ hours, Sun-Thu, 4:30pm-9:00pm, Fri-Sat, 4:30pm-10:00pm; Summer organ hours, Sun-Thu, 5:30pm-9:00pm, Fri-Sat, 5:30pm-10:00pm; Charlie Balogh, Lew Williams; <<http://www.organstoppizza.com>>

Orpheum Theatre, 203 W Adams, Phoenix, AZ, (602)252-9678, (3/30W); <<http://www.silentsundays.com>>

■ CALIFORNIA (NORTH)

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

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, Feb 6, 2:30pm David Wickerham; Sun, Mar 6, 2:30pm, Jonas Nordwall; Sun, May 1, 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; Sun, Jan 23, John Lauter

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

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

Johnson's Alexander Valley Winery, 8333 Hwy 128, Healdsburg, CA, (707)433-2319, (3/10RM); Daily in tasting room from 10:00am-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 & 3rd Sat, 10:00am; Movie Overtures, Thu 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>

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

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

Nethercutt Collection, 15200 Bledsoe St, Sylmar, CA, (818)367-2251, (4/74W); Guided tours twice a day, Tue-Sat at 10:00am & 1:30pm. Free admission by reservation; Organ is played at the end of each tour; Organ Concerts: Reservations required in advance; Fri, Feb 4, 8:00pm, Tony Fenelon; Sat, Feb 5, 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; Fri, Feb 11, 8:15pm, Sat, Feb 12, 2:30 & 8:15pm, Sun, Feb 13, 2:30pm, Bill Fields, *The Thief Of Bagdad*; Fri, Feb 25, 8:15pm, Sat, Feb 26, 2:30pm & 8:15pm, and Sun, Feb 27, 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, 8:00pm, Bob Salisbury, *Thief Of Bagdad*; <<http://www.laorpheum.com>>

Plummer Auditorium, 201 E Chapman, Fullerton, CA, (714)671-1300, (4/36W); Sun, Apr 3, 3:00pm, Rob Richards; Fri, Jun 3, 75th Anniversary of Plummer Auditorium; Sun, Jun 19, 3:00pm, Chris Elliott; <<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, Feb 11, 3:00pm, Dave Wickerham; Sat, Mar 12, 7:00pm, Greg Breed with silent movies; Sat, Apr 9, 7:00pm, Chris

Elliott; Sun, May 15, 3:00pm, Bob Salisbury; Sat, Jun 18, 7:00pm, Ron Rhode; Sat, Oct 8, 7:00pm, Russ Peck; Sat, Nov 12, 7:00pm, Chris Gorsuch & Esther Jordan; <<http://theatreorgans.com/ca/tosss/TOSSD/TOSSD.html>>

■ COLORADO

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

Holiday Hills Ballroom, 2000 W 92nd Ave, Federal Heights, CO, (303)466-3330, (elect); Sun, Feb 13, 2:00pm, Bev Bucci, Jim Calm, Lee Traster, Pizza & Pipeless; Sat, Apr 9, 2:00pm, Neil Jensen, Workshop; Mon, Apr 11, 2:00pm, Neil Jensen, Awesome Aussie Plays Pipeless; Sun, Jun 12, 2:00pm, Kevin Utter & Doc Fergy; Sun, Jul 17, 2:00pm, Mike Bryant, Bob Castle, & DeLoy Goeglein, Pizza & Pipeless; Sun, Sep 18, 2:00pm, Jim Calm, Cool, Calm, & Collectible

■ CONNECTICUT

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

■ DELAWARE

Dickinson High School, 1801 Milltown Rd, Wilmington, DE, (302)995-2603, (3/66K); All concerts Sat, 8:00pm; Sat, Jan 29, Dan Bellomy; Sat, Mar 12, Cameron Carpenter; Sat, Apr 30, Richard Hills; Sat, Jun 11, Ron Rhode; <<http://www.geocities.com/dtoskimball>>

■ FLORIDA

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

The Kirk Of Dunedin, 2686 Bayshore Blvd, Dunedin, (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 Hwy 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; <www.roaring20spizza.com>

Tampa Theatre, 711 Franklin St, Tampa, FL, (813)274-8981, (3/14W); Movie Overtures, Bob Baker, Stephen Brittain, Bill Brusick, June Carter, Bob Courtney, Sandy Hobbs, Richard Frank, & Bob Logan; Sun, Feb 20, 3:00pm, Rosa Rio, *My Best Girl*; <<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, 7:00pm, Ken Double; <www.stmargaretsmoultrie.org>

■ ILLINOIS

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

Gateway Theatre, 5216 W Lawrence Ave, Chicago, IL,

(773)205-SFSC(7372), (3/17WH); Silent film showings on Fridays at 8:00pm; <www.silentfilmchicago.com>

Lincoln Theatre, 103 E Main St, Belleville, IL, (618)233-0018, (3/15H); Organ plays movie overtures Fri, David Stephens, Sat, Volunteers; <<http://www.lincolnthatre-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); Sun, Apr 24, 2:00pm, Simon Gledhill; Sun, May 15, Barry Baker; <<http://www.EmbassyCentre.org>>

Hedback Theatre, 1847 N Alabama St, Indianapolis, IN, (317)356-3561, (2/11PW); Sun, Oct 23, 2:30pm, Mark Herman

Long Center For The Performing Arts, 111 N 6th, Lafayette, IN, (765)589-8474, (3/21W); Sat, Mar 12, 2:30pm, Dave Wickerham; Sat, Jun 18, 2:30pm, Ken Double; <www.cicatos.org>

Manual High School, 2405 Madison Ave, Indianapolis, IN, (317)356-3561, (3/26W); <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, 2:30pm, Clark Wilson; Sun, Jun 12, 2:30pm, Jelani Eddington; Sun, Sep 11, 2:30pm, Ken Double; <www.cicatos.org>

■ KANSAS

Century II Civic Center, 225 W. Douglas, Wichita KS, (316)838 3127), (4/38W); Sat, Mar 12, 7:00pm, Clark Wilson, *Wings*; Sat, Apr 16, 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, 1:00pm, Tom Sheen; Sun, Apr 17, 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; Fri, Feb 11, 7:30pm, Dennis James; Tue, Mar 15, 12:00noon & 7:30pm, Roy Cornils; <<http://www.foko.org/>>

■ MARYLAND

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

■ MASSACHUSETTS

Knight Auditorium Babson College, Wellesley Ave,

Wellesley, MA, (978)670 1269, (4/18W); Sat, Feb 26, 7:30pm, Clark Wilson; Sat, Apr 30, 7:30pm, Phil Kelsall; <www.emcatos.com>

Shanklin Conference Center, 130 Sandy Pond Rd, Groton, MA, (978)670 1269, (4/34W); Sun, Feb 27, 2:30pm, Clark Wilson; Sun, May 1, 2:30pm, Phil Kelsall; <www.emcatos.com>

■ MICHIGAN

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

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

Grand Ledge Opera House, 121 S. Bridge St, Grand Ledge, MI, (888)333-POPS, (3/20B); Sun, Feb 13, 3:00pm, Barry Baker, Sun, Apr 10, 3:00pm, Lyn Larsen, Jack Bethards & Orchestra; <www.lto-pops.org>

Michigan Theatre, 603 E Liberty, Ann Arbor, MI, (616)668-8397, (3/13B); Wed-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 Paterson; <http://redfordtheatre.com>

Senate Theatre, 6424 Michigan Ave, Detroit, MI, (313)894-4100, (4/36W); All Concerts start at 3pm

■ MINNESOTA

Center For The Arts, 124 Lincoln Ave W, Fergus Falls, MN, (218)736-5453, (3/12W); <http://www.fergusarts.org>

Heights Theatre, 3951 Central Ave NE, Columbia Heights, MN, (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>

■ 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 So 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, 3:00pm, Don Kinnier, *The General*; Sun, Mar 20, 3:00pm, Michael Xavier Lundy, *The King of Kings*; Sun, May 1, 3:00pm, Marc Cheban, *Peter Pan*; Sun, Jun 12, 3:00pm, Michael Xavier Lundy, *The Tramp*; <www.pitmansbroadway.com>

Galaxy Theatre, 7000 Blvd E, Guttenberg, NJ, (201)854-6540, (3/12K); Fri, Sat, before and after eve 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 So, 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 eve 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); Sun, Feb 20, 2:30pm, Bernie Anderson, *Matinee Idol*; Sun, Apr 3, 2:30pm, Bernie Anderson, *Kid Boots*; <www.uacac.org>

■ NEW YORK

Auditorium Center, 875 E Main, Rochester, NY, (585)377-5552, (4/23W); <http://theatreorgans.com/rochestr/>

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; May 30, Don Malcolm; <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; Tue, Jan 25, Gene Zilka & William Hubert; Tue, Feb 22, David Lester & Dr. Jim Brockway; Tue, Mar 22, Al Moser, John Wiesner, & guest performers; <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-Sun eves before and between performances; Short organ concerts, Lance Johnson, David Knudtson & Steve Eneboe; <http://www.fargotheatre.org/>

■ OHIO

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

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-Sun, May 13-15, 8:00pm, Dennis James, Cincinnati Symphony Orchestra, Erich Kunzel, conductor

Music Palace, 11473 Chester Rd, Sharonville, OH, (513)771-1675, (4/33W); Tue-Sat, 11:00am-2:00pm; Call for eve 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 Wed at 1:00pm; <http://www.cinematelovers.com/>

Elsinore Theatre, 170 High St SE, Salem, OR, (503)233-7274, (3/24W); Silent Movie Programs start Wed during May at 7:00pm, Rick Parks, organist; Sun, Apr 24, 2:30pm, Chris Elliott; <http://www.elsinoretheatre.com/>

■ PENNSYLVANIA

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

Keswick Theatre, Easton Rd & Keswick Ave, Glenside, PA, (215)572-7650, (3/19M); Musical Overtures Before Live Shows; House Organists: Barbara Fesmire, Michael Xavier Lundy, Wayne Zimmerman; <www.keswicktheatre.com>

Keystone Oaks High School, 1000 Kelton Ave, Pittsburgh, PA, (412)921-8558, (3/19W); All concerts Sat, 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>

Strand-Capitol PAC, 50 N George St, York, PA, (717)846-1111, (3/17W); Sat, Jan 22, 3:00pm, Don Kinnier; Re-opening of the organ after renovation of the theatre and organ; <http://www.strandcapitol.org/>

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

■ TENNESSEE

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

Tennessee Theatre, 604 S Gay St, Knoxville, TN, (770)428-4809, (3/16W); Concerts 12:00 noon on the first 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, 2:30pm, Ken Double, Organ Benefit concert

ATOS NEWS

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

HARRY HETH, EDITOR

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

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

Michael Fellenzer
ATOS Membership Office,
P.O. Box 30525
Indianapolis, IN 46230-0525
E-mail: fellenzer@ATOS.org

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

■ UTAH

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

■ VIRGINIA

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

■ WASHINGTON

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

Hokum Hall, 7904 35th Ave SW, Seattle, WA, (206)937-3613, (2/10W); Sat & Sun, 2:00pm, silent move. Call to verify schedule.

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

Paramount Theatre, 911 Pine St, Seattle, WA, (206)467-5510, (4/20W); Mon, Feb 7, 7:00pm, Dennis James, Janet Gaynor in *SUNRISE*; Mon, Feb 14, 7:00pm, Dennis James, Greta Garbo & John Gilbert in *LOVE*; Mon, Feb 21, 7:00pm, Dennis James, Gloria Swanson in *MALE & FEMALE*; Mon, Feb 28, 7:00pm, Dennis James, Anna Mae Wong in *PICCADILLY*; Mon, Aug 1, 7:00pm, Dennis James, Buster Keaton in *THE NAVIGATOR*; Mon, Aug 8, 7:00pm, Dennis James, Buster Keaton in *OUR HOSPITALITY*; Mon, Aug 15, 7:00pm, Dennis James, Buster Keaton in *SHERLOCK JR*; Mon, Aug 22, 7:00pm, Dennis James, Buster Keaton in *COLLEGE*; Mon, Aug 29, 7:00pm, Dennis James, Buster Keaton in *STEAMBOAT BILL, JR*; <<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-Sun, Ron Reseigh & friends

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, Jan 22, 2:00pm, David Wickerham; Tue, Apr 19, 7:00pm, Simon Gledhill; Sat, Jun 4, 8:00pm, Barry Baker
<www.ThePhipps.org>

■ AUSTRALIA

Capri Theatre, 141 Goodwood Rd, Goodwood, SA, (08) 8272 1177, (4/29W+H); Organ used Tue, Fri, & Sat eves

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

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

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 eve, 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/>

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

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

■ HOLLAND

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

Fortis Theatre an der Schie, Stadserf 1, Schiedam, Holland, 010 246 25, (3/11Standaard); <<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>

■ UNITED KINGDOM

The Assembly Hall, Stoke Abbot Rd, Worthing, Sussex, (0)1903-206 206, (3/23W); All concerts Sun, 3:00pm unless noted otherwise; Dances Sat, 7:15pm

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

Civic Hall, North St, Wolverhampton, W Midlands, (0)1902 552121, (4/44C); 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>

The Burtey Fen Collection, 3 Burtey Fen Lane, Pinchbeck, Spalding, Lincs, +44 (0)1775 76608, (3/12C), (2/8W); Sun, Feb 27, 2:30pm, Phil Kelsall; Sat, Mar 19, 7:30pm, Robert Wolfe; Sat, Apr 23, 7:30pm, John Mann; Sat, May 7, 7:30pm, Nicholas Pitts; Sun, May 22, 2:30pm, Russell Holmes; Sat, Jun 18, 7:30pm, Nicholas Martin; Sun, Jul 2, 2:30pm, Jean Martyn; Sat, Aug 20, 7:30pm, Len Rawle; Sun, Sep 11, 2:30pm, Andrew Nix; Sun, Oct 2, 2:30pm, Nigel Ogden; Sun, Oct 30, 2:30pm, Robert Wolfe; <<http://www.burteyfen.co.uk>>

Fentham Hall, Marsh Lane, Hampton-in-Arden, Solihull, +44 (0)1564 794778, (3/11C); All Concerts Sun, 3:00pm; Feb 6, John Barnett; Mar 6, Nigel Ogden; Apr 3, Len Rawle; May 1, Byron Jones; Jun 5, Matthew Bason; Jul 3, Trevor Bolshaw; Aug 7, Penny Weedon; Sep 4, Trent Sims *USA*; Oct 2, John Mann; Nov 6, Adam Evans; Dec 4, Nicholas Martin; Dec 18, Russell Holmes; <<http://www.cos-centralandwales.co.uk>>

Kilburn State Theatre, 197-199 Kilburn, High Rd, Kilburn, London, (4/16W); <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, 7:00pm & Sun, 2:30pm; Those events which have only one date are Sat eve concerts; <<http://www.theatreorgans.com/uk/netoa>>

Ossett Town Hall, Market Place, Ossett, Wakefield, W Yorkshire, 44(0)113 2705885; (3/13C); All concerts Sun, 2:30pm

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

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

St. Albans Organ Museum, 320 Camp Rd, St Albans, Hertfordshire, 01144(0)1727 851 557 (3/12W); <<http://www.stalbansorganmuseum.org.uk/>>

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

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

South Bank University, 103 Borough Rd, London, Hall has been remodeled and organ has been removed; <www.cinema-organs.org.uk>

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

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

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

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



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An Acre of Seats in a Palace of Splendor

By Steve Levin, Associate Editor

FOX

(Loew's Capitol)
Washington, D.C.

Opened: September 19, 1927 • Architect: Rapp & Rapp • Capacity: 3434

Organ: Wurlitzer 3/15, Style 260, Op 1647



The Capitol city's largest movie palace was built in conjunction with the fourteen-story National Press Club Building on F Street. Paramount was originally slated to be the tenant, but in the end Fox was able to secure the lease by putting down a deposit of \$500,000 against future rents. As a Fox theatre, it played stage shows from New York's Roxy, with Roxy himself in attendance for the first few months.

The concave peristyle on the facade is similar to the front of Rapp & Rapp's Rialto Square Theatre in Joliet, Illinois, although on a somewhat larger scale. An unusual feature of the Fox was having the entry and main lobby at mezzanine level. This arrangement was most often used when a lobby had to pass over an alley, but here the goal seems to have been reducing the apparent height of the auditorium, which sat behind the main portion of the building.

Loew's acquired the house in 1932; it bore the awkward name "Lowe's Fox" until 1936, when it was renamed Capitol. Save for occasional ballet performances and visits from the Metropolitan Opera it remained a first-run theatre until closing in 1963. The space was made over for retail use the following year, with only the peristyle surviving. The organ was acquired by enthusiast Richard Kline and became the nucleus of his residence installation in suburban Maryland.

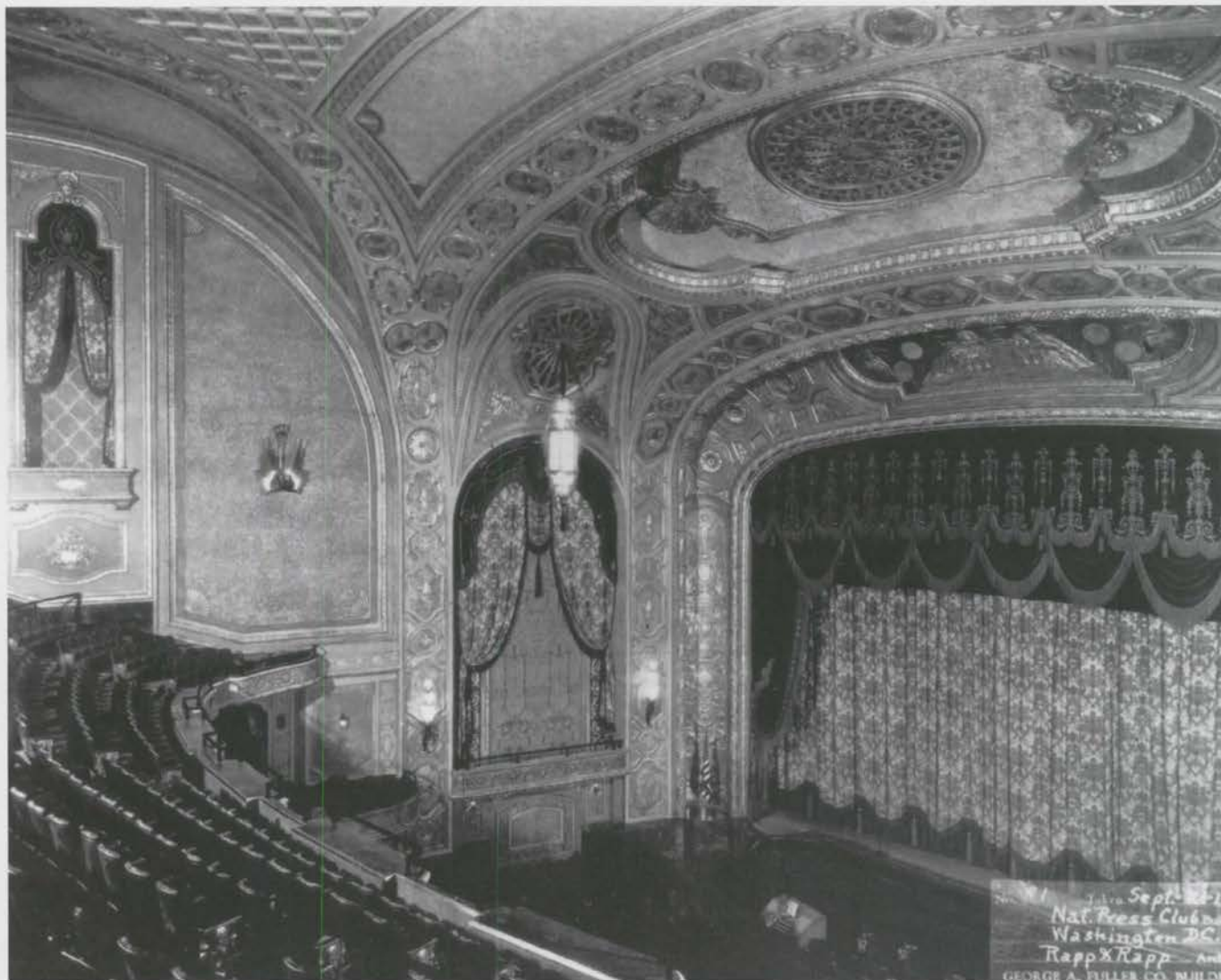


*Opposite and right:
There were many changes
between the architects'
rendering and the finished
product, among them the
height of the building.*

*Below: Main floor patrons
descended these stairs to
reach their seats. Note
that the colonnade begins
on the mezzanine.*

**All photos in this feature:
Terry Helgesen
Collection, THS.**





*For membership,
publication back issues, photo availability,
research and museum hours information,
contact:*

THEATRE HISTORICAL SOCIETY OF AMERICA

152 N. York St., #200 Elmhurst, Illinois
60126-2806

630/782-1800

email:
execdir@historictheatres.org
www.historictheatres.org

*The auditorium was unmistakably
Rapp & Rapp, with many familiar
touches, although it does not
exactly resemble any other house.*

*The light fixtures here and in the
lobby demonstrate how Art Deco
was starting to creep in. Within
a few years, decor such as this
would be seen as very passe.*



ATOS MENTOR PROGRAM

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

To qualify for the opportunity to be selected, for this very special coaching session, you must be a member in good standing of ATOS. You must submit a letter or E-mail to the Mentor Program, as described below, and you must be planning to attend the 2005 Annual ATOS Convention, if selected to receive a coaching session.

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

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

If you are selected for this opportunity, you will be paired with an internationally known theatre organ artist/educator for the coaching session, to be held during the 2005 ATOS Annual Convention.

To be considered for 2005, please send your application letter or e-mail so that it is received no later than **April 15, 2005**. If you are selected, you will be notified by no later than **June 15, 2005**. The preferred method for application transmittal is E-mail. If this is not available, regular mail is acceptable.

E-Mail: bellomy@atos.org

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

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

WE LOOK FORWARD TO YOUR PARTICIPATION!

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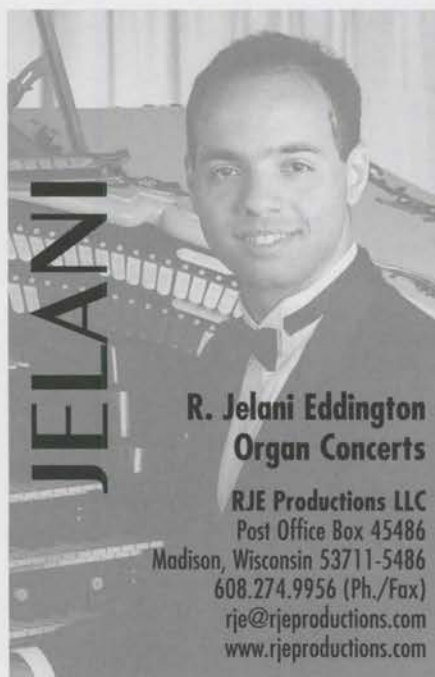
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JELANI EDDINGTON
June 12, Warren PAC

KEN DOUBLE
September 11, Warren PAC

MARK HERMAN
October 22, Hedback Theatre

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Chapter News

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

ATLANTA

Larry R. Davis, President, 770/428-4091
acatos@earthlink.net

Atlanta, Georgia. We are still coming down off our 'high' from the Fabulous Fox Organ Weekend. The Atlanta Chapter would like to thank all who attended.

It's been a while since we submitted chapter news, so here we go! We began with a fantastic Walt Strony program at the residence of Dr. Michael Petway on his GW4. Walt spent a week masterfully voicing the instrument, and then played

a stupendous program. Unfortunately, three months later, the night before our April chapter program, the Petway Residence suffered a devastating fire. Their home, including the organ, was a total loss! It was a sad sight to see the smoldering residence with the GW4 console sitting under fallen, smoking debris. Dr. Petway assures us that he will rebuild and be back on the concert circuit for our chapter, as soon as possible.

In February we were treated to an eclectic program by Florida organist Tom Hoehn at the Bob and Elise McKoon Residence, in Newnan, Georgia. Tom's love for the theatre organ and its music came through in everything he played, and it was a great afternoon. We were fortunate to have a special guest in attendance, ATOS Vice President Bob Davidson. March brought us to Cooper Music Company of Atlanta. Cooper was

a sponsor of the FFOW, providing a Lowery organ. They also hosted the first fundraiser for the Strand Restoration Project in Marietta, Georgia. Brett Parker entertained our group on the Lowery Royale console.

Our April program was at the East Cobb residence of Kenn Fields. Kenn has a beautifully voiced Allen Theatre MDS 312, that has been recently expanded to four channels. In addition to the self-contained console speakers, there are four additional speakers in an attic chamber. Long time chapter member, and current Treasurer, Wanda Carey was the featured artist. Wanda has been a 'gospel' organist for over 50 years, but played a wide variety of theatre organ music... and her candid remarks kept us

ELF FOTO



Walt Strony and Dr. Michael Petway at the GW4.

ELF FOTO



Walt Strony.

ELF FOTO



Tom Hoehn at Allen Custom 317.

WANDA CAREY



Brett Parker at Strand Fundraiser.

ELF FOTO



Wanda Carey entertains at Kenn Field's Allen.



(L-R) Jack Sandow, Rick McGee and Bob Haag reveal the Page stoprail progress at Stephenson HS.



Larry Davis at Stephenson HS.



Dave Wickerham at Reddish Walker console.



Dave Wickerham playing for SRO crowd.

laughing. She has been involved in theatre organ activities in the Atlanta area for over 35 years, and no one can play open harmony like Wanda. She is affectionately called the "Lady in Purple." We enjoyed the afternoon with Wanda.

In May we hosted FFOW! What an unforgettable experience. We hope we were able to introduce theatre organ to a whole new set of ears. Watch soon for a CD set of the FFOW concerts. The Fox Theatre indicated over 500 general public tickets were sold to view *Metropolis*, and approximately 300 general public tickets for each of the other three concerts. We wish to thank all the artists who created an outstanding weekend, and the FOX Theatre staff, particularly Bob Foreman and Joe Patten. Who without their full support and help this event, would have never happened!

New chapter member Larry Davis treated us to a great program at Stephenson High School in July. Larry is retired

from the DeKalb Sheriff's Department, and has rekindled his love for the theatre organ. It shows in his playing, and his enthusiasm for our chapter. The Page currently has eight ranks playing, all from the main division. The solo chamber has been wired, wined, and will be playing soon. The main work yet to be done is to completely rebuild the console, including completely gutting, going all solid state with Syndyne stop action, rebuild keyboards, new pedalboard and a total rewire. Rick McGee, our local theatre organ console expert, is spearheading the restoration, and we know it will be done first class. We hope to premier the 4/17 Page with a major concert sometime in 2005.

In August we were treated to one of the best-attended chapter programs of the year . . . standing room only for the Dave Wickerham Concert at the Bucky Reddish Walker RTO (Residence Theatre Organ). Custom designed by Bucky, working with Bob Walker and Rob Richards, this instrument has 12 channels, and sounds stunning in the Reddish residence. Dave loved the organ, and it showed as he played two programs in one afternoon. What an afternoon of great music. The crowd clambered for more!

As a result of FFOW and great monthly programming by Chapter Vice President Bucky Reddish, the Atlanta Chapter continues to grow with many new members.

Ron Carter

CHICAGO AREA (CATOE)

John Peters, President, 847/470-0743

Chicago, Illinois. It has been some time since you have seen any information on CATOE activities here, due to the loss this year of our faithful, longtime correspondent Hal Pritchard. I will attempt to catch up on what has happened since our last report.

Our big project is the restoration of the original 4/20 Wurlitzer, and instal-

lation into the Oriental Theatre in downtown Chicago. The console is presently in the shop, and we are hopeful that it will be on display in the theatre by the end of this year. In the meantime, we have also been busy with the normal things a chapter does, socials and public shows, so here are some things to bring you up to date.

February 28 local organist Mark Noller was our featured artist at the Gateway Theatre and its' Kimball-Wurlitzer. Mark did a fine job in demonstrating the resources of this fine organ. In addition to CATOE programs this organ gets exposure to the public through the silent films presented at the Gateway by the Silent Film Society of Chicago. Their film series "Silent Summer" plays to capacity audiences.

Jim Shaffer, our crew chief for the Downers Grove H.S. Wurlitzer and the two St. Charles, Illinois, Geneva installations, reports that the Downers Grove H.S. Wurlitzer has been heard recently before band concerts and other programs at the school, and was played by talented young local organist, David Rhodes. Jim also reports that the 3/10 Geneva in the Baker Hotel is heard several times monthly, during weekly Champagne Brunches held at the hotel.

On March 21 was a joint CATOE—Dairyland Social at Mundelein. Since Mundelein halfway between Chicago and Milwaukee, lends itself well to providing an accessible program for both chapters. We had the pleasure to hear former Chicago area resident Jim Kozak at the 4/19 Howell-Wurlitzer organ. The Cardinal Mundelein organ continues to be one of the crown jewels in the Chicago area theatre organ collection.

On April 17 we held a members social at the Paul and Linda Van Der Molen residence, featuring the "Wheaton Fox" 4/26 Robert-Morton with Detroit organist John Lauter at the helm. In his spare time from his duties as CATOE Membership Secretary Paul, has assembled one of the finest residence



David Reed entertains at Baker Hotel.

JON HABERMAAS



David Rhodes at Downers Grove HS.

JON HABERMAAS



John Grune.

instruments in the country. The "Wonder Morton" console is from the former Loew's Kings Theatre in Brooklyn, New York, and John gave us a terrific tour of this unique organ, and his fine musicianship made for a great time.

In June CATOE helped support the week long Pipe Organ Encounter sponsored by The Fox Valley Chapter of the American Guild Organists . . . 37 young teens participated in the event. CATOE sponsored three of the young people in this worthwhile chance to learn about the pipe organ. The Pipe Organ Encounter featured both classical and theatre organ programs. Clark Wilson was featured at one theatre organ concert at the Van Der Molens, and David Rhodes provided a theatre organ demonstration at the console of the Arcada Theatre's 3/16 Geneva-Marr and Colton in St. Charles.

Our May Social was at Downers Grove HS, with David Rhodes at the 3/10 Style H Wurlitzer. We are pleased to see that this organ in the high school has gotten more exposure this year thanks to David, who has played for school assemblies and before school programs. This organ has been in the high school for many years, after being donated by the owners of the Ohio Theatre in Lima, Ohio. The organ was moved, installed, and maintained through the years by CATOE members assisting Bill Barry and Jim Shaffer. The program by David gave us a good understanding of why the administration keeps bringing him back for school programs.

JON HABERMAAS



Walt Strony at "Wheaton Fox."

JON HABERMAAS



Dennis Scott at Tivoli Theatre.

On June 27 CATOE presented a public show at the Arcada Theatre, featuring organist-bandleader John Grune at the Arcada organ and his Airflow Deluxe Ensemble. There is nothing more exciting than hearing a live performance, and John does an excellent job of showcasing organ and orchestra.

In August we returned to the "Wheaton Fox" for a social featuring Walt Strony at the Van Der "Wonder" Molen organ. October saw CATOE present a public show at the Tivoli Theatre in Downers Grove called, "Sweet and Hot Jazz, Movie Palace Style" featuring the West End Jazz Band with Dennis Scott at CATOE's own theatre organ, the 3/10 Style H Wurlitzer. Originally installed in the Indiana Theatre, in Indiana Harbor, Indiana, and associated with John Muri, (Yes, there are two Style-H Wurlitzers in Downers Grove) Dennis and the band presented a fantastic toe-tapping time.

Jon C. Habermaas

CENTRAL FLORIDA

Cliff Shaffer, President, 407/207-1792

Tampa, Florida. In July, Bill and Linda Van Twistern entertained the audience at the monthly concert in Pinellas Park. The theme was 'Broadway Show Tunes'; featuring Bill at the Wurlitzer and Linda singing. Everyone enjoyed the program. In August, our

monthly Pinellas Park concert featured George Losinger, Cliff Shaffer, and Bill and Linda Van Twistern. It was a very good program. There were no meetings in July and August since we normally take a break during the hot summer months and many of us go on vacation. In September our joint meeting between Manasota and CFTOS was cancelled due to Hurricane Jean, and the Tampa Theater had to cancel a silent film with Rosa Rio.

In October, we met at the home of Dick and Dixie Leis, and our featured artist was Tom Hoehn. Tom played a delightful program on the Leis' Allen 319EX. The variety of songs Tom played included show tunes, music named after cities, and music written by Henry Mancini. A larger audience greeted our combined September and October programs at the Pinellas Park Auditorium, and our featured artists were George Losinger, Cliff Shaffer, Bill and Linda Van Twistern, and Sandy Hobbis.

On October 24, Rosa Rio was featured at the Tampa Theatre. She accompanied the 1925 silent film *The Phantom of the Opera*. The Wurlitzer console rose in a cloud of smoke, with Rosa dressed as a witch. Rosa entertained us with a mini-concert featuring the music of Andrew Lloyd Webber. It was great to have many young people in the audience to experience the outstanding performance by Rosa. Rosa thanked the Tampa Theatre technicians and crew chief Richard Gleason for the new keyboards, and for their work to maintain the Wurlitzer. Rosa will be back on February 6 to accompany a silent film starring Mary Pickford, and we will be there too!

Sandy Hobbis

CENTRAL INDIANA

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

Indianapolis, Indiana. On September 12, 700 people assembled in the Eash Auditorium of the Warren Performing Arts Center, where longtime Central Indiana Chapter member Ken Double appeared in concert on our Dessa & Virginia Byrd Memorial 3/18 Barton Theatre Organ. We were delighted by the large attendance, which included many of Ken's fans from the general public who remember him from his days on television and radio in Central Indiana. Ken's program was a delightful mix of familiar tunes and melodies not often

CONTINUED ON PAGE 59

ANNOUNCING THE ELEVENTH ANNUAL THE DAVID L. JUNCHEN TECHNICAL SCHOLARSHIP

The American Theatre Organ Society is pleased to again offer an important scholarship to its members. The David L. Junchen Technical Scholarship, created in 1994, annually offers reimbursements of up to \$1,000 to a single winner for the express purpose of attending the annual convention of the American Institute of Organbuilders. There, he or she is recognized as the ATOS Technical Scholarship recipient, attends lectures, workshops, and has the opportunity to meet fine organbuilders and pipe organ technicians from around the world, as well as the major suppliers to the profession. The 2005 AIO convention will be held in Pittsburgh in October.

The highest standards of professional organbuilding must be applied to any work done to pipe organs in our care. All too often, well-intentioned but casual attempts at tuning, maintenance, and restoration have compromised or destroyed valuable, historic instruments.

The David L. Junchen Technical Scholarship is one means by which we can help assure the safe future of the theatre pipe organ, by providing access to information and to respected professional authorities.

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

*For complete information,
and an application, write to:*

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

ATOS ENDOWMENT FUND GRANT MONEY IS AVAILABLE

Is your Chapter planning a project or program which will have a lasting impact on the preservation or presentation of the theatre pipe organ as an historically American instrument and musical art-form or a project or program of particular historical or scholarly merit? Grant money from the interest earned by the ATOS Endowment Fund is available to assist Chapters with such projects or programs, and Chapters are encouraged to submit an application for a grant to the Endowment Fund Board of Trustees. Now is the time for your Chapter representative to request a grant application form so your completed application may be returned and postmarked by April 1, 2005, at the very latest.

The Endowment Fund Board of Trustees will review all completed applications so returned. The recommendation of that group will then be reviewed by your ATOS Board of Directors, which makes the final decision.

Please request your grant application form from the Chair of the Endowment Fund Board of Trustees, Robert D. Davidson (Vice President of ATOS.) He may be contacted by mail at 9448 117th Street N, Seminole, Florida 33772-2715, by e-mail at

davidson@atos.org or by
telephone at 727-392-7518.

ATOS 2005 Hobbyist Competition

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

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

Dan Bellomy, Chairman
ATOS Hobbyist Competition
Phone: 781/266-6874 • E-Mail: bellomy@atos.org

ALL ENTRIES MUST BE PLAYED ON A THEATRE PIPE ORGAN!! Sorry, no electronic instruments please. Your entry will consist of TWO arrangements, submitted on one cassette tape. If you have been a first place winner, you are ineligible for further prize positions. We do, however, encourage you to enter in a non-scoring capacity.

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

Send your entry, for the competition ATOS-Hobbyist Division, by April 15, 2005 to:

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

The winners will be presented with plaques, awarded at the 2005 Annual Convention.

... Have Fun!

50th Annual Convention
continued from page 30

Sunday, July 3

ATOS Annual Meeting: The annual membership meeting is open to all members of ATOS.

Seminars: Two seminars, one on theatre organ performance and one on the technical side of theatre organs, will be offered.

South Pasadena High School: LATOS is pleased to be working closely with the school to provide a 3/22 Wurlitzer that will give young musicians exposure to the theatre organ. The organ boasts state of the art electronics with MIDI to encourage the students to explore the marriage of contemporary music and theatre organ.



San Gabriel Civic Auditorium: The 3/16 Style-260 Wurlitzer, originally installed in the Albee Theatre, came to San Gabriel in 1972. The organ is in virtually the original configuration and still operates entirely on its original electro-pneumatic action.

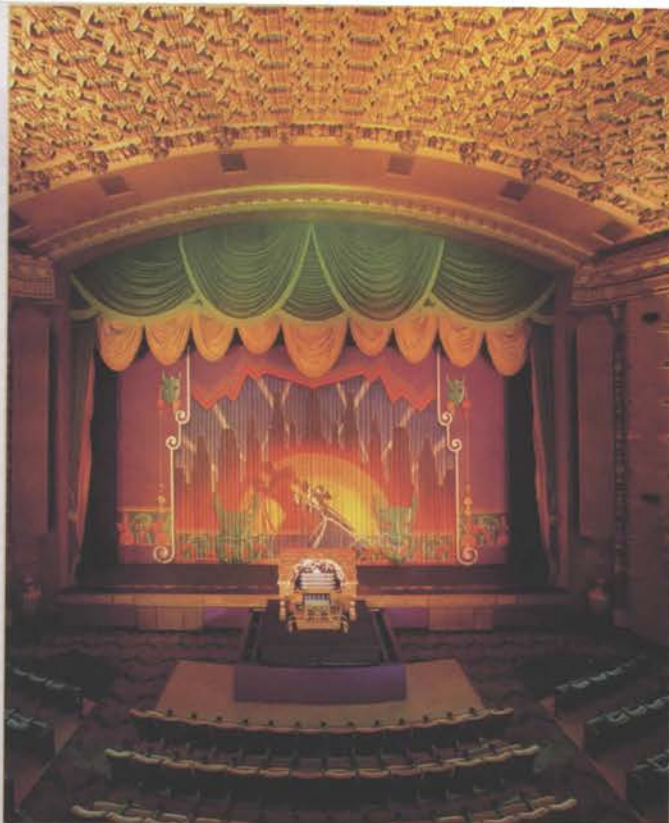


PHOTO: © WALT DISNEY COMPANY

Monday, July 4

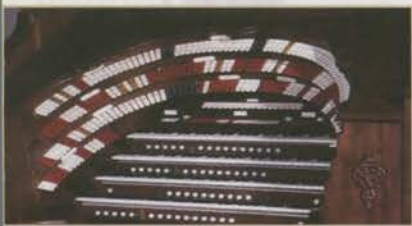
El Capitan Theatre: The 4/37 Mighty Wurlitzer, originally installed in 1929 at the San Francisco Fox Theatre, is now a centerpiece in this lavishly restored showcase for Disney films. A staff of three organists plays the organ for hundreds of thousands of moviegoers each year making this the most heard theatre organ in the world. *This is an ATOS National Registry Organ.*

Wilshire Ebell Theatre: The 3/13 Barton was installed in the theatre about 25 years ago. The Ebell is one of the nation's largest and oldest women's clubs having been founded in 1894. They built the theatre in 1927. In that year Judy Garland's audition on the stage led to her screen test.



Hollywood Bowl: We will take time-out from the world of theatre organs to celebrate the Fourth of July at the world famous Hollywood Bowl's Symphony and Fireworks Extravaganza. There will be a picnic dinner beforehand. Register early to be assured of tickets to this perennial sellout show.

Tuesday, July 5— Convention Closing



Pasadena City College: Organ builder Ken Crome originally assembled this organ for his own use in 1979. After a

brief period of service in a pizza parlor the organ found its way to Southern California and it was installed in its present location in 1989. Originally a 3/23 Wurlitzer, it has now been provided with a four manual console.

Rialto Theatre: Lyn Larsen will be bringing an Allen organ to once again fill this theatre with the sounds of the theatre organ. Lyn's musical interests turned to the theatre pipe organ after hearing George Wright's famous concerts on the 2-manual Wurlitzer Style-216 in South Pasadena. He made his theatre organ debut at the Wiltern Theatre in Los Angeles two years later. This promises to be a very special event to bring down the curtain on the celebration of the first 50 years of ATOS history.



Finale Reception: Toast the beginning of the next 50 years of theatre organ magic at our desert reception as the 2005 Conventions comes to a close. Outstanding achievements in the world of theatre organs will be recognized.

Wednesday, July 6— Encore!

San Sylmar: The 4/74 Wurlitzer at San Sylmar is the largest theatre organ on the West Coast. The organ is the crown jewel in a magnificent collection of automatic musical instruments and antiques. The site also house the Nethercutt Collection of meticulously restored antique and classic automobiles, all of which are drivable. This is an ATOS National Registry Organ.



Organhouse: John Ledwon will open his home for a concert on his 4/52 Wurlitzer hybrid organ. This is the largest residential theatre organ on the West Coast. The console boasts 418 stop keys to provide an instrument of exceptional versatility. John also has a number of fascinating collections including a variety of Hammond organs, clocks, and an operational automatic bridge table.



Stanleigh Malotte's Nineteen Years at the Alabama

Mr. Faulkenburg hired the organist from the Olympic Theatre in Miami to play the Alabama's Wurlitzer. Stanleigh Malotte first thrilled an Alabama audience on May 27, 1937 when Fredrick March and Janet Gaynor's *A Star Is Born* was the feature film. Indeed a star was born for Alabama audiences, as Stanleigh Malotte was an immediate hit.

Stanleigh soon became as popular as the feature attraction. For some locals, Stan was the feature attraction. He was a major feature in Alabama Theatre advertisements. He was promoted as "Stanleigh Malotte—the Wizard of the Organ," "Stanleigh Malotte—America's Wizard Organist at the Mighty Wurlitzer," "Stanleigh Malotte—America's Premier Organist," and "Stan Malotte—at the Organ." Occasionally there would be a photo of Stan and other times a cartoon drawing of him at the Wurlitzer.

Never in the history of Birmingham theatre organists was anyone to receive the publicity of Stanleigh. Stanleigh Malotte, the Wurlitzer, and the Alabama Theatre were household names. Children grew up hearing Stanleigh at the organ for the Saturday morning *Mickey Mouse Club* children's show, and in later years enjoyed dating at the theatre while Stanleigh played a romantic song. He was quite the entertainer, using 'creative' sing-along parodies of local politics, which made him unpopular with city hall. Stan introduced new talent, and also played dual console programs with his wife. (A portable second console was added, made from parts of the Ensley Theatre organ).

Stanleigh was known for his indulges in wine, women, and song. Some patrons bought tickets just to see if, "Stan was so drunk that ushers had to help him to the organ," or that, "he was so drunk he would fall off the stool." It was often said that the more intoxicated he became, the better he played. He began his performances with the console at picture level, where the audience could see him. For his last number, the organ would rise to stage level and he would end with a great finish, twirl around on the organ seat, and stand . . . taking a fantastic bow while being lowered to the basement.

From 1952–1954 Stanleigh Malotte left the Alabama, and played at Atlanta Fox Theatre. Newspaper advertisements stated he was leaving Birmingham for a guest engage-



ment at the Fox. According to the theatre staff reports, the Wurlitzer needed many repairs. In 1954 the newspapers announced the return of Stanleigh to the Alabama console, and for two years he would continue entertaining Alabama audiences. On September 14, 1956 Stanleigh Malotte's long career at the Alabama came to an end with the last showing of Marilyn Monroe's *Bus Stop*. With his departure, the Alabama Wurlitzer remained silent for about eight years. Although long gone, Stanleigh is still remembered by many Alabama Theatre patrons.

Big Bertha

February 28, 1964 saw the Alabama's Wurlitzer once again rise from the pit. Charlie Cox, a local organist, was at the console. The organ would only be used Friday and Saturday nights for ten minutes between features. Charlie is responsible for giving the organ the name *Big Bertha*. The name does **not** come from the song "Birmingham Bertha." Charlie gave it the name due to the organ's temperament and sometimes un-lady like attributes. Mr. Cox played weekends until July 17, 1964.

For the remainder of the 1960s the organ remained silent, covered, and suffered neglect from non-use. In the late '60s, at a late night organ crawl, members of the

Southeastern (now Atlanta) Chapter of ATOS found the organ to be in bad shape. Theatre management granted them permission to begin restoring the organ. Local organist Jay Mitchell began helping the Atlanta based crew. When the Atlanta based crew left, Jay was able to form a local organ crew that worked Friday and Saturday nights after the movies were over. In 1970, present Alabama Chapter ATOS members Larry Donaldson and Dan Liles were part of this organ crew. The primary focus was on rebuilding the console, (keyboards and stoprails) and repairing the Wurlitzer relay. The console was also repainted, but without the crinkle finish that is seen in factory photographs. The colors remained red and gold, but with black on the stoprails and key cheeks. For a while Jay Mitchell entertained Alabama Theatre patrons with the sounds of a then nearly restored but 'not quite so mighty' Wurlitzer.

Alabama Chapter ATOS

In the early '70s, Jay Mitchell was teaching organ at Forbes Music, and was the staff organist at the Alabama Theatre. It was Jay who led the volunteers in patching *Bertha* to keep her playing, and it was Jay and his students and friends who were the nucleus of the Alabama Chapter ATOS. Led by Alleen Cole (Stickler) and Ridell West, the chapter was chartered in February of 1973. About this time,

Jay moved out of town and Larry Donaldson took over the crew, which he has headed most of the time since then. From 1973 until the present, Alabama Chapter members have done all maintenance on *Big Bertha*.

After Jay Mitchell left Birmingham, the organ was heard infrequently. The Alabama Chapter occasionally sponsored concerts, and the theatre used the organ for weekly *Wednesday Ladies Shoppers* shows, with house organist Bernard Franklin at the console. There was also the occasional special children's show.



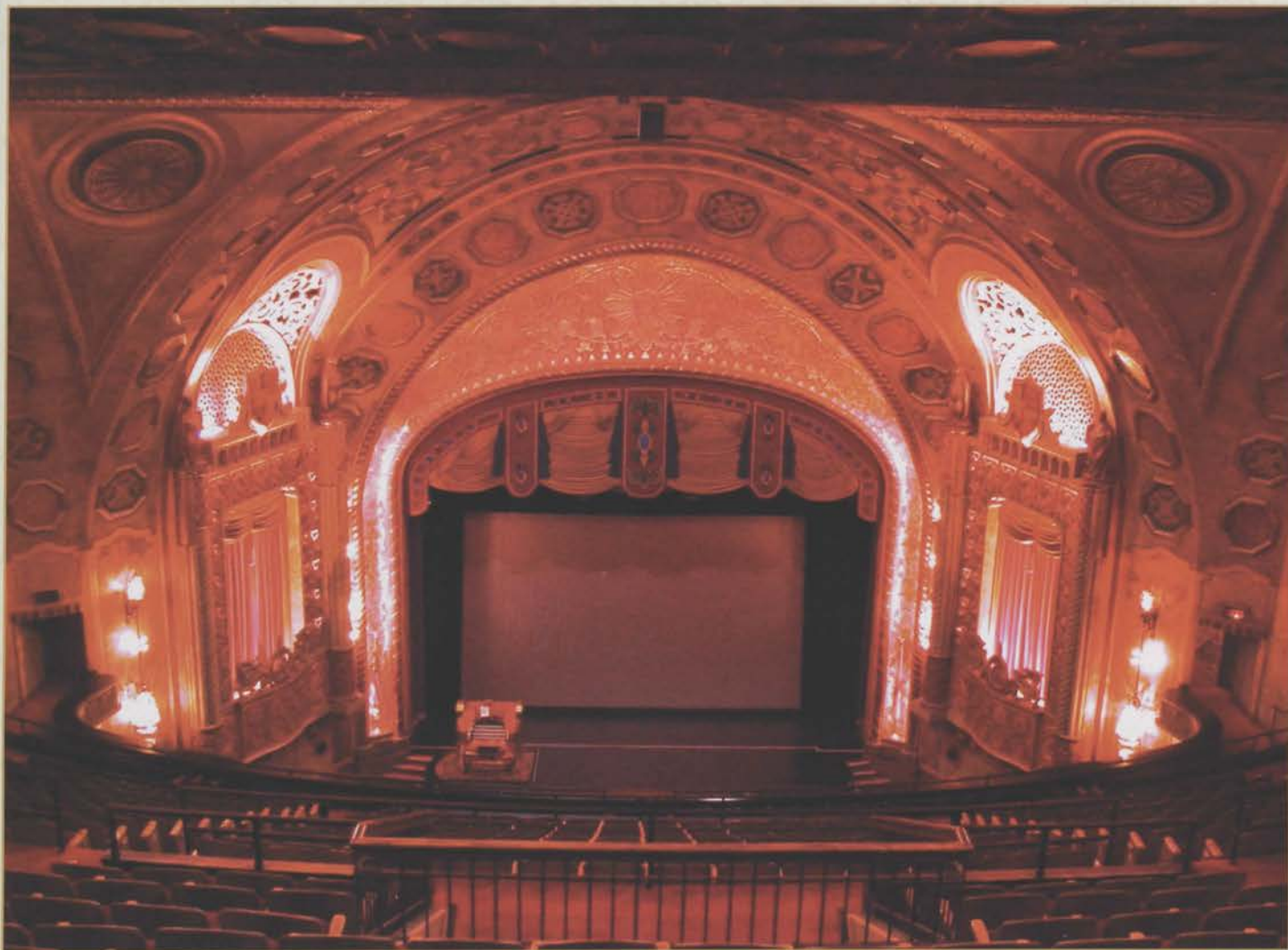
New Ownership

The theatre changed ownership from ABC Theatres, to Plitt Theatres, and then to Cobb Theatres. The late '70s were a bad time for downtown theatres, due to the decline of the downtown area and competition from new modern suburban multi cinema theatres. Though undergoing a seat renovation in 1973, (reducing the seating from the original 2,500 to 2,295) the once proud Alabama Theatre had to lower itself to one-dollar admissions, holdovers, and arcade machines in the lobby. The Alabama had to hold over *Animal House* for 20 weeks, because this was the only movie they could show that wouldn't lose too much money. Later, house organist Cecil Whitmire and Cinema Unlimited attempted to draw crowds back with classic movies and the Wurlitzer in a "Recapture the Spirit of the Alabama" campaign. In 1981 the Alabama Theatre was closed. However the organ society was allowed to work on the organ and give special organ programs from time to time.

Failed Dreams

Later the theatre was sold to a downtown development company. The Alabama was to be a key part of a revitalization effort to bring interest and people back to the downtown area. Unfortunately the plan didn't materialize and the development company went bankrupt, declaring Chapter 11. The Alabama was then operated by the Alabama Chapter ATOS to keep the owners from cutting the power off and preventing the badly needed continual maintenance on the Wurlitzer.

The partnership between the theatre owners and the Alabama Chapter continued successfully from April 1986 until December 1986, when the theatre owners were forced to declare Chapter 7 bankruptcy. This meant the theatre would have to be sold on the courthouse steps with all of the other holdings the owners had. In 1986, with the near certain demise of the Alabama Theatre looming, Tom Hazleton was commissioned by the Alabama Chapter to produce an LP to document the Alabama Theatre sound.





Alabama Theatre for the Performing Arts

Cecil Whitmire

The Alabama Chapter of ATOS wanted to purchase the theatre but had no money. Many meetings were held and they came up with many different plans to help the theatre, none of which were enough to persuade the court to allow the theatre to survive, mainly because of the lack of money. We were desperate. Finally, we found an attorney that would work pro bono. The Alabama Chapter finally officially became part of the bankruptcy proceedings and our small, poor voice was heard. We were allowed 90 days to raise \$156,000 to pay off the back insurance, the past due taxes, and the mortgage interest (14% rate on a \$650,000 mortgage).

With much community support, especially from the *Birmingham News* newspaper, the required funds were raised. In fact, \$196,000 was raised. On May 6, 1987, the papers were signed and the newly formed 501(c) 3 non-profit company, Birmingham Landmarks, Inc., took ownership of the Alabama Theatre with its Wurlitzer organ. The creditors, because of the ownership by a non-profit, forgave and discounted some of the monies owed, so the final bill was

\$96,000, and Landmarks, Inc. started with a nest egg of \$100,000.

But for what? In 1987 the downtown was gone . . . no stores, no restaurants, no theatres . . . just dark streets and homeless people. A new operation plan was developed to have movies every other weekend and, if this was successful, would pay the tremendous debt service of \$6,250 monthly.

Birmingham Landmarks, Inc.

The Alabama Theatre opened under the newly formed non-profit Birmingham Landmarks, Inc. and the initial business was overwhelming. *Gone With The Wind* grossed over \$20,000 in one weekend. No one thought the new owners had a chance of making a go at this new performing arts venture, but in 17 years here is what happened:

A \$50,000,000 Investment

During the first year of operation, 260,000 Birmingham area citizens came through the doors of the Alabama Theatre. Birmingham Landmarks became a force to be

reckoned with. Even the Mayor of Birmingham bragged about Landmark's operation. When the City of Birmingham had the opportunity to lure a major Children's Science Center to the City, it was suggested that they locate in an old empty department store next door to the theatre.

Soon Landmarks was able to have the city move bus stops, install new brighter streetlights, improve sidewalks, and improve the police presence in the theatre area. Investors were beginning to buy up the old buildings at bargain basement prices, and use them for lofts and apartments and in some rare cases a new retail store. The area around the theatre was beginning to blossom. All the shops on the block surrounding the theatre were fully rented, and when the Chamber of Commerce brought people to the city, they brought them to Landmark's block to see something very positive.

Now, the real figures . . . The Chamber of Commerce sets the economic impact of the theatre at a conservative \$10,000,000 annually. The patron count in 2003 was 522,000, attending 312 events. These shows paid \$113,000 in sales tax to the City, County, and State. New buildings within two blocks of the theatre include several major loft developments with over 300 units, two office buildings . . . one 11-story and one 12-story. The city has decided to assist Landmarks in restoring the Lyric Theatre, across

the street from the Alabama, to help with the proposed new Downtown Theatre District that will have four theatres within two blocks in the center of downtown and the theatre. Already announced are four new restaurants, and the city is just beginning.

After 17 years, Birmingham Landmarks owns the large building next door that is used for rehearsal space, a parking lot across the street from the theatre . . . and the theatre debt is almost retired. The theatre has been operating in the black for seven years; the restoration is completed, (including the Mighty Wurlitzer Pipe Organ). A new 4,000 sq. ft. ballroom with elevator, additional meeting space, and a new electronic marquee are now planned.

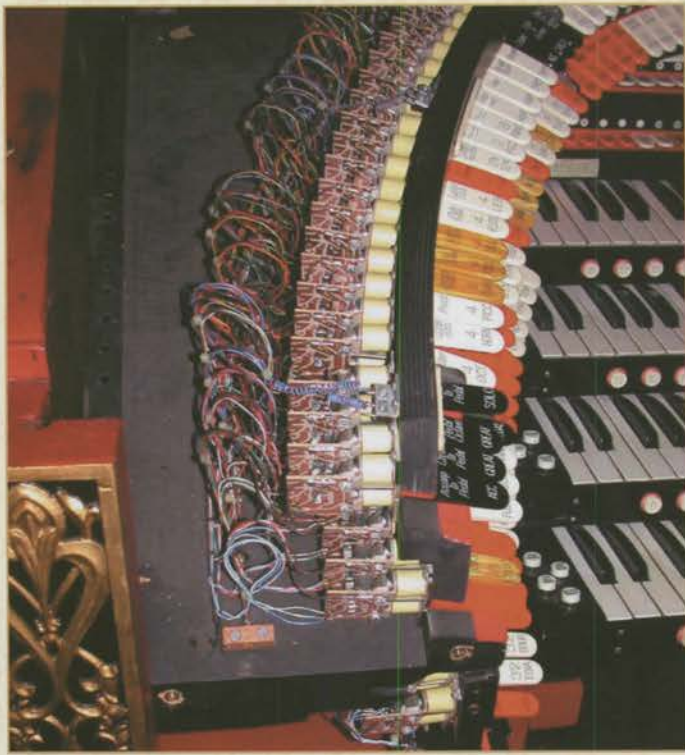
All of this done by a small group of dedicated people, who did not know they could accomplish this . . . but neither did they know that they could not accomplish it.

The Alabama Wurlitzer

Larry Donaldson

Wurlitzer Opus 1783, Style Publix-1, was shipped from the Wurlitzer factory on November 11, 1927, heading for the Alabama Theatre in Birmingham. It premiered to the





Console (stop tab solenoids).

Birmingham public on December 26. Like all other Publix-1, it contained 20 ranks of pipes, eight sets of tuned percussion, and four manuals. Unlike most others of this style, it was installed in three chambers instead of the normal two, (Seattle Paramount is also a three chamber installation). The chambers are: Solo, Main (marked Upper Main), and String (marked Lower Main).

The organ was used regularly for movie overtures into 1954. The organ was occasionally used for *Wednesday Ladies Shoppers* matinees and other non-movie events until the mid 1960s, when the ATOS Southeastern Chapter began the restoration. Beginning in 1969, a group of local enthusiasts continued the work, while the organ was occasionally used for movie overtures. In February 1973, the Alabama Chapter of ATOS was formed. Since then, Alabama Chapter personnel, with Larry Donaldson overseeing all work, have performed the restoration and maintenance.

The first expansion was the addition of an English Post Horn, made for the Alabama by Trivo in 1984. Since the original Wurlitzer relay was still in use, the Piano was temporarily disconnected to make a place for the Post Horn on the relay and on the console.

The Organ Chambers

The String Chamber is shallow with a rounded juncture between the ceiling and front wall which allows for extremely good sound egress, especially for the high frequencies. On opening night, the ranks in this chamber were: Dulciana (61 pipes), Solo String #1 (61 pipes), Viol d'Orchestra (85 pipes), Viol Celeste (73 pipes), and Vox Humana (61 pipes). The Chrysoglott and Bird Whistle are also in this chamber. Most organists found this location for the Solo String to be overpowering so a Skinner Solo Gamba replaced this rank. The Solo String #1 was later installed as a Celeste to Solo String #2 in the Solo Chamber. The Gamba has been extended to 16' by the addition of a wood Violone (Austin, 12 pipes). Two additional ranks have been added to the String Chamber: Gamba Celeste (Skinner, 73 pipes) and Unda Maris (Wurlitzer Dulciana from a church organ, 73 pipes). A large scale Orchestral Chime (2½") and a Chinese Gong have also been added. Two sets of 12 pallets were added to the original Wurlitzer five-rank chest to extend the Gamba and Dulciana to 4'.

The Main Chamber is the largest chamber in depth, located above the String Chamber. It originally housed only five ranks: Clarinet (61 pipes), Concert Flute (97 pipes), Tibia Clausa (15" wind, 73 pipes starting at 8'), Diaphonic Diapason (bottom 18 wood Diaphone, total 73 pipes starting at 16'), and Tuba Horn (85 pipes starting at 16'). The Tuba and Diapason share one regulator and tremulant as expected. The Clarinet and Concert Flute originally shared a regulator and tremulant, so an additional regulator and tremulant were added for the Clarinet; therefore, the Main Tremulant effects only the Flutes. Two additional ranks were added: Flute Celeste (Wurlitzer Concert Flute, 73 pipes starting at 4') and Trombone (Möller from Lowe's Temple Theatre, Birmingham, 12" wind, 73 pipes starting at 16'). Pedal regulators have been added for the Diaphone, Tuba Profunda, Tibia, and Trombone offsets so they would not be on tremulant. A Wind Chime has also been added just outside the swell shades.

The Solo Chamber is oddly shaped with three fire escape tunnels going through its space. There are two sets of swell shades, one above the other. The original two five-rank chests are stacked, with the Vox Humana (61 pipes), brass Trumpet (61 pipes), Solo String #2 (61 pipes), Tibia Clausa (85 pipes total starting at 16', 15" wind), and Tuba Mirabilis (73 pipes starting at 8', 15" wind) on the lower chest, and Kinura, Orchestral Oboe, Quintadena, Oboe Horn, and brass Saxophone on the upper chest. Because of the chamber's odd shape, Wurlitzer did not center the manual chests

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CHAPTER NEWS

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Brett Valliant at Hedback Theatre.

heard, including medleys of music by Cole Porter and Harry James. As a special treat, 2004 ATOS Young Theatre Organist Competition winner (and Central Indiana Chapter member) Mark Herman appeared at the end of the first half, to validate Ken's plea to the audience for support of young musicians today. Mark played very well, ending his cameo appearance with a rousing tune, which left the audience enchanted by the musical possibilities of today's youth. Thanks to Ken for his encouragement of young theatre organ talent, and for another entertaining performance!

On October 24, we were treated to the theatre organ styling of another young talent in the theatre organ world as 23-year-old Brett Valliant played the final theatre organ concert of our 2004 series. Brett is a full-time church musician, serving as Music Director and Organist at First United Methodist Church in Wichita, Kansas. He is very active in the Wichita Theatre Organ Society, and can often be found at the console of the former New York Paramount 4/36 Wurlitzer now installed in the Century II Convention Center, or at the twin consoles of the Little River Studio Wurlitzer. Brett's concert in Indianapolis was presented on the 2/11 Page/Wurlitzer organ at the Hedback Theatre... not our usual concert venue! He was originally scheduled to play the 3/26 Wurlitzer at Manual High School, but this had to be changed due to the ongoing renovations taking place there, which have rendered the Manual organ temporarily unavailable. We were glad Brett was willing to play a smaller instrument in concert for us, and those in attendance found his program to be enthusiastic and enjoyable. We look forward to hearing this "rising star" of the theatre organ world in concert again soon!

Prior to Brett's concert at the Hedback Theatre, members of the CIC organ crew removed the English Post

TOM NICHOLS



A Wurlitzer will again sound forth from behind this historic organ grille at the Hilbert Circle Theatre.

Horn chest so it could be re-gasketed to eliminate leaks and reinstalled before Brett's arrival for practice time. In other organ crew news, chest restoration work continues each Wednesday evening on the 3/10 Wurlitzer that will be installed in the historic Walker Theatre in downtown Indianapolis. There is nothing like the sight of squeaky-clean wind chests and freshly recovered primary and secondary pneumatics! Installation of this organ is tentatively set for late 2006 or early 2007.

We've saved the big news for last! In 2002, Mr. Harold Huffman of Fairfield, Ohio donated an unrestored Style 240 Wurlitzer (originally installed in the Warner Theatre in Youngstown, Ohio, in 1931) to CIC-ATOS for a possible future installation. For many years key members of CIC-ATOS have tried to encourage the installation of a theatre pipe organ in the historic (1916) Hilbert Circle Theatre on Monument Circle, which has been home to the Indianapolis Symphony Orchestra since 1984. Due to a recent bequest from the estate of Miss Sally Reahard, and our donation of the former Warner Theatre instrument, a theatre pipe organ will once again grace the dual chambers of the Hilbert Circle Theatre! Installation is tentatively scheduled for 2007, after professional rebuilding and restoration by Carlton Smith Pipe Organ Restorations of Indianapolis. CIC-ATOS is grateful to local attorney, Mr. Gene Wilkins for his invaluable assistance in obtaining the bequest to provide a theatre pipe organ to the Hilbert Circle Theatre. As a token of our appreciation, CIC-ATOS named Mr. Wilkins an Honorary Member in the fall of 2004.

Tom Nichols

DAIRYLAND

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

Racine/Milwaukee, Wisconsin. For July activity, Dairyland hosted the ATOS Annual Convention in Milwaukee. We hope those of you who attended enjoyed yourselves. We want to congratulate our DTOS founder Fred Hermes, who was awarded the 'ATOS Honorary Member of the Year Award' at the convention.

On August 22, our 13th annual DTOS picnic was again held at the summer home of Jack Moelmann on beautiful Lake Geneva. Approximately 50 people attended, including some 'dignitaries' from ATOS: Father Gus Franklin, ATOS President, Jack Moelmann, ATOS Secretary, and Jelani Eddington, a Director on the ATOS Board. A special treat was the New South Rampart Street Paraders Dixieland Band, who entertained us on Jack's large deck. Jelani played the Hammond with them and also did solos. Boat rides and a potluck meal followed.

On September 19, we had to travel for our first social of the new season to Gurnee, Illinois home of Diane Chaloupka. There were 35 people in attendance. Diane has an 8-rank Wicks organ, which was originally installed in the Martinetti Restaurant in Crystal Lake, Illinois. Our artist was Larry Roou, past president of AGO, and who just happened to be the organist at the Martinetti Restaurant before the organ was removed. Larry is comfortable playing both classical and theatre organ music, and after his scheduled program Larry fulfilled audience requests.

Our "Halloween Horrific Social" was once again held at the home of Fred and Veryl Hermes in Racine on October 24. The 5-manual Wurlitzer is located in Fred's 'Basement Bijou', which is decorated like a theatre of bygone days. The artist was Dennis Scott, who did an outstanding job of playing the accompaniment for several spooky silent movies. Fred showed just the scariest parts of these movies: Harold Lloyd's *Haunted Spooks*, *Phantom of the Opera*, *Hunchback of Notre Dame*, *Bride of Frankenstein*, *The Cat and the Canary*, and the Abbott and Costello movie *Frankenstein*. Dennis provided dinner music for the 100 persons in attendance.

DTOS has received word that our own Dave Wickerham is moving to Florida... to become the Resident Performing Artist at the Milhous Museum in Boca Raton. Dave begins his new

adventure on December 1. DTOS wishes him well, although he will be greatly missed by all his many friends in Wisconsin.

Sandy Knuth

DELAWARE VALLEY

Harry Linn, President, 610/566-1764

Media, Pennsylvania. We extend a big thank you to Vincent Kling, former president of our society, for the great party on September 25. This event was held at his music barn on his beautiful estate and the weather was perfect. It was a great fall day in Chester Springs, Pennsylvania. Approximately 200, enjoyed an array of wonderful food, as member Wayne Zimmerman provided beautiful background music on one of Vincent's Technics organs.

The highlight of the evening was Paul Richardson, the organist for the Philadelphia Phillies baseball team. He started off with the National Anthem, and played an array of music from ballads to tangos to waltzes. He used his state-of-the-art Roland keyboards. During intermission, the guests were treated to great Latin dancing by Armin Foghi, MD, and his beautiful wife, Bogharta, an attorney. The dance moves were fantastic, and we all received a mini dance lesson from Armin and Bogharta. They were followed by the beautiful voice of Jennifer Kennard. What a great voice, like liquid gold.

Paul finished his concert with patriotic music, including service tunes. Fantastic job, Paul! The final highlight of the evening was a spectacular fireworks display by Lou Fillipo. Thank you to all for a great evening, and a big thanks to Marcia Solda and Elizabeth MacFarland and helpers, for doing a great job with the presentation of the food.

Rose Etzel

EASTERN MASSACHUSETTS

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

Wellesley, Massachusetts. Our first social for the new season was held at Babson College on September 12, with member Robert Legon as our artist. Bob played a lovely program mix of old and new selections, presented mostly in medley format. Several members signed up for 'open-console', and all were given equal time.

A trip to Wilmington, Delaware, to the John Dickinson High School with its fine 3/66 Kimball was planned for November 6-7. Chris Elliott is the organist and we thank the Dickinson Theatre Organ Society for making this possible and also to our member, Charlie Briggs.

October 3 was our monthly social featuring Gary Phillips at our Wurlitzer. He played an impromptu concert with no announcements before selections. Gary is both a technician and an organist so his making up a program as he went along seemed easy for him. It was nice to have an informal format with a great variety of music.

Our October 16 public evening featured Juan Cardona, Jr., at the console to accompany the classic silent film *The Kid* with Charlie Chaplin. This was Charlie Chaplin's first fea-

ture length movie and co-starred Jackie Coogan as the kid. Also, shorts with Charlie Chase in *Hello Baby!* and *North of 50-50* starring the Diddy Doo Dads were shown, plus a sing-along cartoon, complete with bouncing ball. Juan presented a mini-concert before and after the film, and was rewarded with a standing ovation for his performance. Our series of silent movies "Silents in the House" is a success! Note: A new state-of-the-art projector with DVD format is used for the silent movies, and it is much clearer than the old 16mm projector!

Our Wurlitzer is now graced with two reproduction brass nameplates and they compliment the off-white and gold leaf key desk. Persis and Stanley Garniss and thank you for your donation of the nameplates!

A thank you goes to Laurie Rhodes for her coverage of the two chapter events in my absence.

Stanley Garniss

HUDSON-MOHAWK

Frank Hackert, President
18/355-4523

Schenectady, New York. The 2004-05 season of the Hudson-Mohawk Chapter is very special. We're celebrating our 20th Anniversary Season. This theme was evidenced poignantly during the first noon concert of the series, presented at Proctors Theatre, Schenectady, New York, on September 14. The featured performers for the concert were organists Carl Hackert, Ned Spain, and Claudia Braccaliello, vocalist Charlie Lowe, and actor Ed Kelly. The excellent entertainment was capped by a moving tribute to deceased members of the chapter: Gus Pratt, Bill Menz, Jerry Randall, Tom Heritage, Bill Robinson, Al Chapin, Paul Mahoney, Mrs. John VanLaak, Bill Hackert, Paul Genock, Warren Ford (Chapter Honorary), Howard Coonrad, Bruce Loudon, Betty Phillips, Rose LaPlante, Stanley Saxon (Chapter Honorary), Gene Donovan, Ed and Mina Lungen, Charlotte Kiggins, and Merrill Locke. Also, notable deceased organists with strong ties to the theatre: Ray Norton (Chapter Honorary and original staff organist), Lee Erwin (Chapter Honorary), Harry Wach, Barbara Lottridge, Ed Farmer, Marion Ford-Jones and Allen R. Mills (Artist-in-Residence) were also remembered.

The chapter was well represented at Proctors Theatre's annual Volunteer Party on the evening of September 14. Chapter members who attended a special 20-year Volunteer Dinner prior to

Paul Richardson
"Mr. Phillies"
entertaining at
our fall party.



DICK AUCHINCLOSS

DICK AUCHINCLOSS



Wayne Zimmerman playing dinner music.

DICK AUCHINCLOSS



Armin and Bogharta Foghi showing us how it is done!

NORENE GROSE



(L-R) Phillip Morris, Frank Hackert, Maude Dunlap, and Stanley Jones receive awards.

the official award ceremony included: Ned Spain, Carl and Cathy Hackert, Dave Lester with guest Linda Post, Harold Russell, Maude Dunlap, Stanley Jones, and Hudson-Mohawk Chair Frank Hackert.

At that ceremony, Maude Dunlap and Stanley Jones were presented with the 'Organ Chapter Volunteer of the Year Award' for their many years of service to the chapter and to Proctors Theatre. Partners in life and in volunteerism, Maude and Stanley have produced the monthly chapter newsletter for many years, as well as assisted in many areas of chapter business. Maude serves as Secretary and Stan newsletter Editor-in-Chief. Congratulations to them both for this much-deserved honor!

On September 20, our 2004-05 season officially kicked off with the annual banquet on the stage of Proctors Theatre. *Goldie*, the theatre's fabulous 3/18 Wurlitzer, was available for 'open-console.' The 2004-05 slate of officers was announced, and a preview of the season's programs made available. In addition to great music and good company, door prizes were given out, and a delightful catered meal was provided. Thanks to chapter members Dick Calderwood and Frank Boshier for setting up the event on stage, and to Maude Dunlap for arranging the catering and decorations. Our October 18 meeting,

held in the same location, had a Halloween theme. It was highlighted by Bob Lent's performance, as a treat leading up to his next-day noon concert, and his interesting personal reminiscences about a 40-year-plus life in the theatre organ world.

Bob Lent's performance during the chapter's October noon concert demonstrated that he remains a favorite with Schenectady audiences. Bob made his first appearance last April to rave reviews, and graciously consented to return for this season's concert series. His friendly nature and wonderful artistry on *Goldie* was a real crowd pleaser. Bob is a Virginia native, who has been an organ builder and maintainer for over 40 years. He has a duplicate of *Goldie* in his home.

A special concert was held on October 17 at Proctors Theatre celebrating the life and music of the late Allen R. Mills, the former Artist-in-Residence at Proctors Theatre. The concert starred the wonderful Tom Hazleton, and included personal reminiscences from those who knew Allen during his long association with the area and the theatre, as well as clips from Allen's greatly treasured performances. The event benefited the Juvenile Diabetes Foundation.

Finally, it is with deep sadness that the Chapter bids farewell to Vice-Chair Lucy DeGrosso who passed away on October 16, after a long illness. Lucy

NORENE GROSE



Bob Lent and Goldie.

served as a chapter officer and board member for many years, and is remembered for her cheerful manner and kindness. Her husband David survives her, as together they performed many valuable services to the chapter including special event ticket sales and picnic preparation. She will be greatly missed.

Norene Grose

JATOE

Jim Patak, President, 708/562-5838

Joliet, Illinois. On Sunday, September 12, back by popular demand welcomed the return of Warren York. It wasn't too long ago when we were treated to some of his delightful arrangements and wonderful selections. Approximately 65 JATOErs attended this afternoon's festivities held at the Rialto Theatre.

Warren hails from Urbana, Illinois and logs many miles on his car. He attends as many programs as he can to appease his passion, the theatre pipe organ. He very rarely misses a public show, social, or convention. He has an uncanny and distinctive musical gift. He can listen to any arrangement and virtually within minutes recreate it on the keyboard. And he even does without the aid of sheet music! Wow! What talent!

The showmanship in Warren's performance ("the show must go on!" attitude) was evident. Days earlier, he injured his hand he encountered from his daytime job. However, it didn't seem to harm his concert. Upon his completion of his program, though, he did complain of some minor pain. The usual refreshments were served in the lobby rotunda and 'open-console' was made available to the other chapter members.

On Wednesday, September 15, JATOE, in conjunction with ATOS, sponsored a free (seats arranged by phone reservation) lecture-concert conducted by Jelani Eddington. The South Suburban College of South Holland, Illi-

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nois was the location of this musical and informative event. It was also the grand reopening of the newly renovated Kindig Performing Arts Center, which is located on the college's campus. Many thanks go to Albert Jackson, Ellie Shunko, and JATOE Board Member Mike Cierski for the many hours of preparation and production of this tremendous and successful undertaking. The Beautiful Sound (a local Allen dealer) furnished a beautiful Allen Renaissance 311 theatre organ. Jelani showcased popular pieces by well-known composers. He also demonstrated characteristic melodies used by silent movie accompanists. Among the approximate 400 attendees, ATOS President Gus Franklin and ATOS Secretary Jack Moelmann were at hand.

By the time this article is presented in the THEATRE ORGAN the Pipe Organ Extravaganza VIII recording will be available for purchase. Recording Engineer Jerry LeCompte captured the entire program at the Rialto Theatre on Saturday evening including some bonus footages from Jelani Eddington's program on Friday night at the Wheaton Fox (VanDerMolen residence) and some highlights from the Ron Rhode-Dave Wickerham programs on Sunday at the Sanfilippo residence. A total of 154 minutes of music has been recorded on two compact discs. You will, no doubt, want to add to your audiophile library.

Jim Koller



(L-R) Jim Hopkins, 'Winifrea' and Frank Pratt entertained for 'seniors' matinee.



John Lauter at the Kingston Kimball. A small video camera is on top of console to capture his flying fingers for the big screen.

KINGSTON

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

Kingston, Ontario. Our current concert season began with a Saturday afternoon matinee, programmed with seniors in mind. Three local artists were featured: Jim Hopkins, 'Winifrea' and Frank Pratt. Attendance was much better than expected for a new programming departure, and a sing-along of parodies on familiar songs with local references elicited a rousing response.

The Celebrity Artist Series got underway with a newcomer to Kingston, John Lauter, organist of Detroit's fabulous Fox Theatre. John's console mastery and easy rapport with his audience brought on a standing ovation... and an invitation to return. It was also John

Lauter's first experience with the video projection system, (keyboard and pedal action projected on a large screen above the console) "The Fox is a great theatre, but we haven't seen anything like this!" stated John.

It's been two-dozen years since the Kingston Kimball console was rebuilt from 12 to 28 rank capacity... largely by amateur volunteer workmanship... and it has served the chapter very well indeed. However, it is now starting to show the ravages of time, and a complete refurbishing, from pedal contacts to keyboard re-brushing, re-wiring and stop-tab action is planned for the 2005 summer break. The chapter is, therefore,

Complete your collection of dynamite recordings by Jelani Eddington



SARASOTA SPECTACULAR!

Featuring a show-stopping performance at the newly installed 432 Wurlitzer at Grace Baptist Church in Sarasota, Florida. This album will captivate your senses with thrilling arrangements of great music of the ages, including: *The Music of South Pacific*, *Another Op'nin Another Show*, *Orchestral Suite From Carmen*, *With A Song In My Heart - The Way You Look Tonight*.

CHRISTMAS WONDERLAND

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

LET'S FACE THE MUSIC!

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

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very pleased to have received a substantial Ontario Provincial Grant that should enable all of this work to be done on a professional basis.

Cheryl Fisher has plans underway for a Christmas Celebration, featuring a gourmet dinner and Kimball-oriented entertainment by local artists.

Frank Pratt

LATOS

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

Los Angeles, California.

LATOS OKTOBERFEST

LATOS had a fine turnout for our September Oktoberfest party and concert. Accompanied by a great OOM-PAH Band, we had the best German food in a buffet in the patio area by the San Gabriel Civic Auditorium prior to going inside for Lyn Larsen's concert at the Mighty Wurlitzer. It was a festive evening, and the weather was ideal. Joining Lyn for a few numbers were the members of the OOM-PAH Band dressed in their lederhosen and authentic Bavarian costumes. Also taking a turn at the Wurlitzer was Lyn's guest, UCLA organist Christoph Bull. His selections, German folksongs among others, were unfamiliar to some of us, but even more interesting and enjoyable. Mr. Bull has a charming and personable stage manner, and was a big audience pleaser. And, of course, Lyn Larsen delivered his usual fine concert.

Following the concert, Lyn demonstrated the new Allen electronic theatre organ built to his specifications that had been placed in the auditorium lobby for the occasion by Henry Hunt Church Organs. It was an impressive demonstration, and created a good deal of interest for the audience afterward.

NEW RALPH WOLF CD

Well known to theatre organ fans around the country and a frequent guest on stage with theatre organist and long-time friend Stan Kann, our own Ralph Wolf has just released a new CD we want to mention. Although Ralph's CD titled "Simply Piano," it is a recording that theatre organ music lovers will want to acquire for their collections if only because the music is so closely related to "our music." Ralph is a fine organist, arranger, composer and pianist and the 18 selections included on "Simply Piano" are the best of the very best in popular standards from the world of

musical entertainment. From its opening to the closing and all of the ones in between, you will hear piano that is as good as it gets—and you will probably sit down and say to yourself, "Self, that is simply great piano!"

Char Hopwood

LONDON & SOUTH OF ENGLAND

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

Woking Leisure Centre
Saturday, 4 September
Organist Andrew Nix

Andrew is a young man who comes from the North of England, and is well known on the electronic and theatre pipe organ scene. He started his career when quite young playing in his local chapters. He then moved on to playing during summer seasons at Butlin's holiday camps. He has now become truly freelance, and is much in demand for concerts far and wide.

We had a lively start with a march and seasonal. The first half continued with many well-loved pieces including another march, this time from America, a novelty piece and a selection of popular George Formby pieces. To take us to the interval we were treated to a wonderful selection of show tunes. The second half continued with more popular selections from the pens of Irving Berlin and George Gershwin. We also had film title music and what Andrew called, his "mixed bag selection". A wonderful evening of typical theatre organ entertainment was had by all, so after the demanded encore our emcee brought the evening to a close.

The Memorial Theatre Barry
Sunday, 26 September
Organist Simon Gledhill

Simon, although still quite young, must be one of the best-known and respected theatre organists, not only in this country, but also throughout the world. This is due in no small measure to his playing style and his exceptionally high standard of performance, which he undoubtedly sets for himself and, then achieves. As current chairman of the Cinema Organ Society, he is also thoroughly involved with the promotion and preservation of the theatre organ as well as of course, presenting it wonderfully with his performances. He is very popular in America, where he has appeared numerous times. In fact, in 2004 he performed at the 'Fabulous Fox Weekend' in

Atlanta in May, and at the Annual Convention in Milwaukee in July.

It was not the first time that Simon had played our 4-manual Christie since it was on this instrument, in its original home at the Regal Edmonton in London, where he made his first recordings for the BBC which started off his theatre organ playing career. Simon's first two numbers both had the word 'song' in the title, one from Rodgers and Hart. These numbers started us off on a wonderful musical journey through the first half, which included a medley from the Jerome Kern musical *Swing Time*, and a descriptive novelty piece by Sidney Torch. This was very appropriate considering Torch's close association with this Christie organ. We were also treated to David Raksin's haunting music from the film *Laura*, and a lively Duke Ellington medley. To end the first half we had a wonderful theatre organ piece by Gerald Shaw written as a play out, for 'after the movies'. Simon spent the tea interval signing CDs, and so many people wanted to chat that we were slightly late getting the audience back to their seats.



Simon Gledhill at the Barry Christie.

For the second half we continued with a broad selection of music, including a Vincent Youmans medley, music by Debussy, and a lively piece by Bobby Pagan. To end the concert we had an overture by Glinka. As you can imagine the applause from our larger than usual audience was tremendous, and obviously we had to have an encore in which Simon took the cream and gold console down, to end a fabulous concert and a wonderful musical experience for those fortunate enough to be there.

State Theatre Kilburn
Sunday, 3 October
Organist Joe Marsh

Joe comes from the North East of England where at quite an early age he



IAN RIDLEY

Joe Marsh at the Kilburn Wurlitzer.



IAN RIDLEY

Competitors (L-R) Hannah-Jade Murphy, David Gray, Elaine Dawes, Ryan Jones, and Thomas Atkinson.



IAN RIDLEY

Ian House handing over Chain of Office to Elaine.

was not only learning to play organs but also what went on inside them, since his father was an organ builder. As a prominent member of the North East Theatre Organ Association, he is still heavily involved with the technical aspects of organs with the maintenance of their fine Wurlitzer installation at Howden-le-Wear in the County of Durham. Having recently retired, he is now free to play concerts far and wide. The last time Joe played the Kilburn Wurlitzer it was in its original position on a rotating lift on the right hand side of the orchestra pit, a long way from the pipe chambers. He remembers the tremendous acoustic delay experienced by organists in those days, which was not helped by the cavernous nature of the theatre as well. The console is now firmly planted on the left, right under the pipe chambers.

Joe started off the proceedings with a lively number, and then went into a selection of popular Ivor Novello tunes. All kinds of music were represented in the first half, including waltzes, and some Latin American when he played a rarely heard Samba. To close the first half, we were treated to a comprehensive selection of film music from the pen of Cole Porter. In the tea interval Joe chatted to

many friends and acquaintances from the South who he had not seen for some time.

The second half continued with more wonderful music, this time including a march, ragtime, and a 1932 number from Glenn Miller. Joe then played one of his own lively and descriptive compositions. He then went into beautiful selections of Henry Mancini film music, which he called "The Magic of Mancini", and believe me, it was magic, and received great acclaim from the audience. It was almost time to end our concert, which Joe did with a dance from the opera *The Conqueror*. After an encore our emcee thanked everyone and brought a wonderful afternoon of theatre organ entertainment to a close.

**Woking Leisure Centre
Sunday, October 17
Our 27th Young Theatre Organist
of the Year Competition**

This year we were very pleased to have five contestants for our competition. Each contestant performed on the 3/19 Wurlitzer. This year the set piece for which the music is supplied and must be played **exactly as written** was an

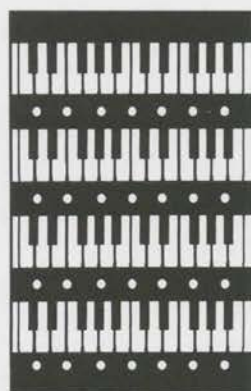
arrangement by George Wright of 'While We're Young'.

- **Hannah-Jade Murphy:** from Horsell, Woking, age 14. Free choice—'The Impossible Dream'.
- **David Gray:** from Glasgow, age 13. Free choice—'Paramount on Parade', 'All Alone Monday' and 'Temptation Rag'.
- **Elaine Dawes:** from Belper in Derbyshire, age 19. Free choice—'The Great Little Army'.
- **Ryan Jones:** from Norwich, Norfolk, age 15. Free choice—'Curtain Up' by Len Rawle and a John Norris arrangement of 'Intermezzo' from *Cavalleria Rusticana*.
- **Thomas Atkinson:** from Crook, Co. Durham, age 14. Free choice—Two Sousa marches 'Washington Post' & 'Stars and Stripes' plus 'Lullaby of Broadway'.

The Judges this year were:

Richard Cole (chairman) and **Donald MacKenzie**. Unfortunately due to unforeseen circumstances on the day, one of our judges was unable to attend, so we were down to two judges instead of our usual three. The Compere was **Ian Ridley** our president.

A draw was made for the order of play



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IAN RIDLEY



Ian and Thomas with their respective cups.

and contestants first performed their first choice items and then played the set piece in reverse order. The judges retired to consider their verdict while the rest of us had a break for refreshment. After the interval the previous years contest winner Ian House played an excellent half-hour concert, which was very much appreciated by the audience. The chairman of the judges Richard Cole then took the stage to comment on the general standard of this year's competition, and give some brief advice to the contestants. He then went on to announce the winners.

The winners were announced in reverse order.

- **Bronze medal winner**
Ryan Jones from Norwich.
- **Silver medal winner**
David Gray from Glasgow.
- **Gold medal winner**
Elaine Dawes from
Belper Derbyshire.

Richard congratulated the winners and the medals were presented. Ian House then handed over to Elaine the Chain Of Office, which the winner keeps for one year, and wears anytime they play in public.

The Christie Cup, which is awarded to the contestant who in the opinion of the judges shows the most potential, went to Thomas Atkinson.

The Dean Herrick Cup, (which is awarded by the chapter committee to a previous contestant who in their opinion has shown progress in theatre organ playing during the past year, and most importantly, has also worked hardest to further the cause of the theatre organ generally) was awarded to Ian House. Ian was last year's competition winner and also the Junior winner in the International Competition as well as becoming the runner up to the overall winner in America in 2004. We congratulate Ian, and thank him and all the competitors for their determination and hard

work, and hope that those not successful this time, will continue to practice and enter again next year in order to make yet another successful Young Theatre Organist of the Year Competition.

Ian Ridley

JIM WEISENBORNE



Bob Courtney.

JIM WEISENBORNE



LaTerry Butler entertains.

MANASOTA

Charles Pierson, President
941/924-0674

Sarasota, Florida. On October 17, 2004 Manasota Theatre Society members were treated to not one, but two special guest artists: Bob Courtney and LaTerry Butler. Bob played musical memories from the 1920's and a group of favorites recalling the great American West. LaTerry began with rarely heard selections from some of the first African-American Broadway musicals, tracing the development of jazz between New

Orleans, Chicago and Harlem.

Our next chapter meeting will be January 16, 2005. Our guest artist will be John McCall. On February 20, 2005 Jelani Eddington and David Harris will be our artists.

Jim Weisenborne

NEW YORK

Bernard Anderson, Chairman
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roxymusic@comast.net

New York, New York. On Sunday, October 3 the New York Chapter presented organist Cameron Carpenter in concert at the New York Military Academy 4/33 Mighty Möller in Cornwall-on-Hudson, New York. All who attended agreed that this talented young recent Julliard graduate performed perhaps the most impressive demonstration of keyboard and pedalboard musical virtuosity they had ever experienced at any pipe organ. From his selection of music, his informative yet informal approach to speaking with the audience while walking up and down the center aisle, Cameron's approach to presenting the organ proved to be a refreshing break from the traditional theatre or classical organ concert format. A master of improvisation which he creatively applied to many of the classical, orchestral and popular selections that made up his program, Cameron's show was a smash hit with audience members young and old. Hopefully, we will hear more from this amazing young artist. In spite being put through probably the most demanding workout of its 77-year history, the NYMA Möller performed splendidly thanks to the efforts of crewmembers Lowell Sanders, Jesse Kohl, and Tom Stehle. Thanks also to Bob Welch, Calvin Fenton, John

TOM STEHLE



*Bernie Anderson at Middletown
Paramount.*

TOM STEHLE



Cameron Carpenter entertains at NYMA.



Glenn Swope.



Geneva console shell during restoration of keyboards and stoprail.

Valentino, and Allan France for their production assistance.

Sunday, October 17 found a group of NYTOS members heading north on a chartered bus from New York City through the beautiful fall foliage of the Hudson Valley and on to Proctor's Theatre in Schenectady, where Tom Hazleton played a 'Tribute to Allen Mills' on Proctor's 3/18 Wurlitzer. Allen, who passed away last winter, had served as resident organist at Proctor's for many years. In addition to the excellent selection of music that Tom presented, the program also featured several vocalists, a chorus, and a pictorial and musical review of Allen's life. Watching videos of some of Allen's performances projected on the large screen brought his spirit to life for those of us who knew him well. It was a most enjoyable trip, and a fitting tribute to an outstanding musician and a good friend.

Organist Bernie Anderson brought *The Phantom of the Opera* to life on the screen of the Middletown Paramount Theatre just in time for Halloween on October 28. A 10:00am performance was attended by groups of students from high schools in the area. It included a slide presentation of the history and technology of the theatre pipe organ, as Bernie demonstrated the many resources of the Mighty Wurlitzer. Both the morning show and the evening performance were very well attended, continuing a Halloween tradition begun last year at the Paramount. As always, Bernie did an outstanding job of accompanying the film on the chapter's 3/12 Wurlitzer, and the theatre also did an excellent job of promoting the show and the organ, including local TV coverage. Thanks to Lowell Sanders and Tom Stehle the Wurlitzer was in fine tune and concert ready.

Tom Stehle

NORTH TEXAS

Earl McDonald, President
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Dallas/Fort Worth, Texas. Our October chapter meeting was held at the home of Bill and Jean Hanson. Glenn Swope played the program on the Hanson's George Wright Signature Allen 319 organ. Because of a conflict in program dates between the North Texas ATOS and the Dallas Organ Society, and the large number of joint NTC-ATOS and DOS members, the two organizations were delighted to join together and share the enjoyment of hearing Glenn Swope again at the console of the Hanson's fine organ installation and the Hansons gracious hospitality. When asked what he was going to play, he answered that he would play some of the music that hasn't been heard lately . . . just a little bit of this and a little bit of that. "I plan to have fun at the console, and hope the chapter enjoys it also."

Among those who took a turn at the organ during 'open-console' were Rick Mathews and host, Bill Hanson. To get a fix of grand theatre organ music, a devoted group of enthusiasts from the North Texas Chapter again made the trek to Wichita, Kansas to hear the wonderful Wurlitzer in the Century II Audi-



Stan Kann and Charlie Lester entertaining with Wurlitzer and Theremin.

torium in concert. Each year the size of this group grows, as does their enthusiasm. Most have season tickets for the whole series.

Since several of the group that keeps the restoration wheels rolling here in Dallas were among the Wichita trekkers, 'The Saturday Breakfast Group' took a break from their usual regimen, but will get the restoration back on track again this week.

The current primary project is the completion of the rebuilding of the Geneva organ that is being expanded from five to seven ranks for its debut in the nearby Lutheran Church, which will be upgrading from their electronic organ. Many of the church members have been participating in the restoration work and are eagerly anticipating the majestic sound of pipes in their church home.

The North Texas Chapter has secured a larger and more suitable place to do the planned work, and for the necessary storage of organs and organ components for works in progress, and for the several instruments to be installed. This includes the 3/?? Wurlitzer that we have contracted to install in the old McKinney Texas Courthouse, that is now being restored and prepared for use as a performing arts center. The installation will provide for its joint NTC and McKinney city use for entertainment, and will enable us to further our ATOS promotional and educational objectives. Since we removed our chapter's Robert-Morton organ, we have not had a theatre pipe organ venue in the North Texas Chapter area to utilize for meetings and concerts. We are therefore eagerly looking forward to the installation of the McKinney Wurlitzer.

Irving Light

ORANGE COUNTY

Ed Bridgford, Chairman
714/529-5594

Fullerton, California. Our September 12 concert featured Stan Kann at the Wurlitzer and Charlie Lester playing the



Stan Kann and Ralph Wolf enjoy their music!

Theremin. In case you haven't heard a Theremin in concert, it is a vintage electronic device, which produces varying tonal pitch and loudness by the artist moving their hands in and around a magnetic field. Most people are familiar with the use of this instrument by Hollywood filmmakers in movies made in the '40s and '50s, especially in science fiction films like *The Day the Earth Stood Still*. Charlie played musical numbers, both solo and with Stan at the Wurlitzer. It was quite a novel musical treat, and was enjoyed by the audience. Stan was, as always, a joy. He impressed many with his serious musical artistry; along with the fun and laughs he always brings to the stage. Pianist Ralph Wolf made an impromptu appearance with Stan, and his music and humor delighted the audience.

The Orange County Chapter has made a pledge donation to a local group who has tirelessly crusaded for many months to "Save the Fullerton Fox" Theater. The Fox has stood empty for many years, and if not purchased and restored by local preservationists, will fall to the wrecking ball, as so many have before. While not another Atlanta Fox, the restored Fullerton Theatre would be a valuable addition to the city, and would provide another venue for arts and entertainment. We, of course, envision a theatre organ as an integral part of the restoration.

We have agreed to participate in a celebration honoring the 75th anniversary of Plummer Auditorium. George West, OCTOS board member and liaison to Fullerton Joint Union School Dis-

trict, will coordinate the event. It is set for June 3, 2005, and will reprise the dedication program for the Wurlitzer pipe organ. We will arrange for a prominent theatre organist to play the music.

Bob Trousdale noted that the project to add tuned Sleigh Bells to the organ is proceeding. Apparently a number of factors affect the tuning of each bell, and one can't assume that a larger bell sounds a lower note. Bob also is developing a delay coupler, which he based on technical specifications from George Wright's Hollywood studio organ. This device can add a delay between coupled manuals, and produce a reverb effect similar to such features common on electronic organs.

We welcome New Members: Mr. and Mrs. Paul Oden and William W. Dickerson.

Our next Plummer Auditorium concert will feature Scott Foppiano on November 14, Scott will accompany the Buster Keaton comedy *Cops*, as well as present a variety of musical selections.

Jim Merry

RIVER CITY

Bob Markworth, President
402/573-9071

Omaha, Nebraska. Joyce and Bob Markworth hosted our September 12 chapter meeting, picnic and potluck meal at their North Omaha home, with 70 members and guests attending. President Bob Markworth chaired the short business meeting, and Naomi Emmack presented the Treasurer's Report. Vice President Jeanne Mehuron introduced



Jerry Pawlak at the Markworth Kimball.

our guest organist, Jerry Pawlak, (our recently-elected Secretary). Jerry presented an excellent concert on Markworth's 3/24 Kimball Theatre Organ (including a delightful Cole Porter medley from the movie, *De-Lovely*). Jerry cued Laurel and Hardy's hilarious silent film *The Pie Fight*, and also presented a spirited sing-along with digitally-projected computer generated song slides, as Jerry is a computer buff. The song slides were monitored on a laptop computer, placed on top of the console, so that Jerry didn't need to crank his neck 90 degrees to the left to follow the screen projection. After the concert, the music room was quickly re-configured for our meal (with food galore). During 'open-console', performers included our young organist, Andrew Cullen, and a jam session with Fred Henninger (on drums) and Jerry Pawlak (on organ).

Our October 17 meeting found us back at Omaha's Rose Theatre, (formally Riviera/Paramount/Astro) one of John Ebersson's remaining atmospheric treasures. The Astro boasts a computer-

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Greg Johnson at Rose Theatre 3/20 Wurlitzer.

controlled 3/20 Wurlitzer theatre pipe organ, (the Riviera's original 4/15 Wurlitzer was removed around 1970). Bob Markworth chaired the meeting, offering our guests background information on magnificent theatres and their mighty pipe organs. Naomi Emmack followed with the Treasurer's Report. Jeanne Mehuron introduced our guest artist for the afternoon, our Past-President of 13 years, Greg Johnson. As usual, Greg wowed the crowd with his musical talent at the Mighty Wurlitzer. Thanks Greg, for presenting a fine program. 'Open-console' followed, with the following players: George Rice, Jim Boston, Andrew Cullen, Shirley Shainholtz, S. Davis Jennings, Naomi Emmack, and Jeanne Mehuron. At the end of the meeting, Greg Johnson let us enjoy several selections via the playback system recorded by Lyn Larsen on the Wurlitzer's computer many years ago.

On September 17, the Markworth Residence Kimball was featured live on KETV Channel 7's, *Good Morning Nebraska* news program. The clips were called, "A Blast to Musical Past." Reporter Michael Severe interviewed Bob Markworth in the pipe chamber, with 1985 flashbacks of Jack Moelmann at the Kimball and the Orpheum Theatre's Wurlitzer. Jerry Pawlak played a few short selections preceding commercial breaks. Since the event aired

between 6 and 7 am, it was a very early day for Bob, Joyce and Jerry. Many thanks to Jerry Pawlak, Norman Emmack, Ed Martin and Bob Markworth for their contributions to this chapter report.

Tom Jeffery

SIERRA

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

Sacramento, California. In September, Dave Hooper from San Jose returned to the Dale Mendenhall 3/16 Memorial Wurlitzer at the Towe Auto Museum. He has entertained us many times in the past. This visit, Dave scored two Buster Keaton films for us: *The Pale Face* and *The General*. Dave also entertained us with several organ-only selections prior to the start of the films. As always, Dave gave us a fine performance, and we look forward to his return in the future.

For our October event, another film, and the return of another long-term chapter friend and artist. Again, we were at the Towe Auto Museum with Paul Quarino from Portland, Oregon, who has been our pre-Halloween artist for the last 12 years. This year our film was *The Cat and the Canary*, which really did not live up to, it's billing as a "mystery thriller." (But maybe I am getting jaded!) However, Paul kept the evening interesting hitting the several possible "cues," and letting the organ out during the "scary" finale. Thanks, Paul, let's make next year the lucky 13th!

Progress continues on our installation of a large Robert-Morton instrument at the Bob Hope Fox Theatre in Stockton, California. The organ should have made its public debut by the time you read this item.

Pete McCluer

SOONER STATE

Phil Judkins, President, 918/493-6577

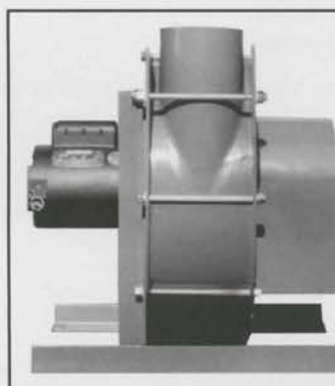
Tulsa, Oklahoma. Sooner State Chapter had another fabulous program for our September meeting. Held at Tulsa Technology School's Broken Arrow Campus, our own Bill Rowland was the featured artist on our 3/13 Robert-Morton. Since our President Phil Judkins was out of town, Wallace Hough served as our emcee. He welcomed all our visitors, and gave them a brief history of the organ. The enthusiastic singing of the National Anthem, accompanied by Carolyn Craft, precedes all of our events. Bill began his program by accompanying two silent film comedies. The first silent was a two-reeler, and was absolutely hilarious! His playing was magnificent and as always, you had to remember to listen to the music, because it blended in with the action so well! During intermission, we had a drawing for ten free tickets (donated by the chapter) to the Bill Flynt Silent Film program, to be held on September 26, at the Coleman Theatre Beautiful, in Miami, Oklahoma. The winners were Sam Collier, Vivian Williams, Sharon Lomas, Tom Nipper, Jeanie Rogne, Carolyn Craft, Norman Lindstromburg, Christine Robbins, Joe Anne Sloan, and Shirley Suttle. Bill was back at the organ to play for a sing-along, which was great fun and included the customary warning signs to the audience: "Don't Spit On The Floor, Use The Cuspidor, That's What It's For". The second silent film was hilarious, and again, Bill's playing was magnificent! Afterward seven people played at 'open-console'.

A report from those who attended the September 26 Bill Flynt Silent Film program at the Coleman Theatre Beautiful in Miami, Oklahoma, tells us that it was lots of fun! He played for four Charlie Chaplin Comedies from 1916: *The*

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Strand Organ Crew (L-R) Richard Ahlvin, Ray Peebles, Jonathan Fox, John DeMajo, and Bob Garner.

Vagabond, The Fireman, The Count, and Behind The Screen. Included in Bill's program was a sing-along, with the use of old-time theatre slides such as "Ladies, Please Remove Your Hats" and "No Dogs Allowed In This Theater." Barbara Smith manages the Coleman Theatre Beautiful, and the projectionist was Serita Turner, with her daughter Alyssa Turner helping with the slides.

Our October meeting was wonderful! With Bill Rowland serving as emcee, our artist was former ATOS President and current ATOS Secretary, Jack Moelmann, of St. Louis, Missouri. What a special treat it was to hear him perform on our 3/13 Robert-Morton at Tulsa Technology Center! Jack presented a marvelous variety program, including a Stephen Foster medley, an 'old time songs' medley, Broadway musical num-

bers, several religious selections, songs from *South Pacific*, and a military medley. He then accompanied a Fatty Arbuckle silent comedy . . . which was absolutely hilarious! He closed with a magnificent 'Tribute to America' medley featuring patriotic songs, which we sang with member Bonnie Duncan leading us with her lovely soprano voice. We especially enjoyed Jack's patter between numbers. We'd been told he had a terrific sense of humor, and he certainly proved that he did! One of his comments was that someone had once asked him if he played by ear . . . and he told them "No, I play with two feet and two hands." Jack certainly demonstrated his mastery of the theatre organ! After his program five people played for 'open-console'. An added treat was when Jack stopped by that afternoon to play the Dorothy-and-Lee-Smith home Mostly-Wurlitzer and it was wonderful!

Dorothy Smith

SOUTH MISSISSIPPI GOLD COAST

John DeMajo, President, 504/288-2468
jdemajo@demajo.net

Gulfport, Mississippi. The South Mississippi Gold Coast Chapter promoted a very successful Fall Concert Series this year. Florida organist Tom Hoehn performed two SMGC Chapter sponsored concerts this season. On October 22, Tom played to a packed house at First English Lutheran Church in Metairie. The following night, he again drew crowds to the Republic of West Florida Museum Pavilion in Jackson, Louisiana, where he performed *Hunchback Of Notre Dame* for the third annual Halloween silent movie gathering.

On Saturday, November 6, Dr. Barry Henry and John DeMajo performed a dual recital at Our Lady Of Prompt Succor Church in Westwego, Louisiana. This popular music fundraiser, to benefit the Church's Wurlitzer pipe organ, was attended by 200 guests and raised over \$1,000 for the church's organ repair fund.

In other news, SMGC members Richard Ahlvin, Jonathan Fox and John DeMajo, along with Shreveport classical organist Ray Peebles, have just completed the long awaited Shreveport Strand Morton demo recording.

The record is scheduled for release to the public around November 15. Along with a grant from the ATOS Endowment Fund, the chapter has successfully procured a \$10,000 gift from a promi-

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ment Shreveport resident, to fund the organs much needed restoration.

John DeMajo

SOUTHERN JERSEY

Joseph Rementer, President
856/694-1471

Franklinville, New Jersey. A late summer barbecue picnic was scheduled for Saturday afternoon, September 18, in the Rementer's backyard. It rained... an all-day rain. Undaunted, the chapter moved the picnic into the basement and everything turned out great, as the basement is fully equipped with two organs. One is a 3-manual Allen theatre model and the other is a 20-rank pipe organ that is voiced along classical lines. It was where the outdoor picnic would have gravitated to even if it had not rained. 'Open-console' was the theme of the day. Food was also a theme of the day, as Joe's wife Theresa Rementer with the help of several members, set out a beautiful and tasty buffet table. When our stomachs were full of food and our ears were full of organ music and talk, we slowly migrated home through the rain.

On Saturday October 9, several members went to hear John Binsfield play the Lord & Taylor Wanamaker Organ in Philadelphia. He is a master of this huge symphonic organ. His program consisted of symphonic music arranged for this organ and some classical organ music. The audience was thrilled by Mr. Binsfield's use of the organ's myriad of

voices. He easily moved from Stentorian Trumpets to lush Strings and choruses of Flutes. We were seated in the third floor restaurant, which is an outstanding location for hearing the organ, (but an awful location for hearing the announcements of the pieces being played). The voice over the public address system echoed like the announcements in the cavernous 30th Street Amtrak Station, so we heard lots of beautiful music without knowing the titles.

Using the Broadway Theatre, Pitman, New Jersey 3/8 Kimball that is maintained by the chapter, we launched a silent film series on Sunday, September 26. Michael Xavier Lundy provided the music for two Charlie Chaplin short features, *A Night Out* and *The Policeman*. It is amazing how the organ gives life to the silents. Michael did an outstanding job!

Our second silent show in the series was a Halloween double feature on Friday, October 29... two pictures with two organists. First Lon Chaney's *Phantom Of The Opera* was accompanied by Jeff Barker, who was on loan from the Galaxy Theatre in Guttenberg, New Jersey. The second feature was *Nosferatu, A Symphony Of Horror* with our own Michael Xavier Lundy at the console. Member Harold Ware provided between

show music on the organ, in old movie theatre tradition. Both movies were well attended, and the audience was well rewarded with an outstanding show by some of the areas' best organists.

Our silent movie series continues through June 2005, and details are shown in the New Jersey listing of the ATOS International News in THEATRE ORGAN. If you can get here, it is worth the trip!

Fred Oltmann

SUSQUEHANNA VALLEY

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

York, Pennsylvania. Work on the organ for the Capitol Theatre in York is nearing completion, thanks to the R. J. Brunner Organ Company in Silver Spring, Lancaster County. Amid thousands of organ parts, the console, wind chests, pipes, tremolos and regulators for our beloved Wurlitzer are being restored to 'top condition'. (The instrument was removed and put in storage some two years ago, so that the theatre complex could be renovated.)

The console was completely stripped of its components, sanded and given a new coat of paint and new gold trim. The keyboards and pedalboard were

FRED OLTMANN



Janet Norcross entertains during the 'Indoor Barbeque'.

FRED OLTMANN



Jeff Barker presented Phantom of the Opera.

FRED OLTMANN



Harold Ware entertains before and after shows at Broadway Theatre.

FRED OLTMANN



John Breslin at Broadway Theatre 3/8 Kimball

FRED OLTMANN



Michael Xavier Lundy at Joe Rementer's Allen.

refurbished, and a new stoprail was installed, with new stoptabs and piston action. It even includes a new Artisan preset system with eight memory levels. The 'new' console also features two new slide-out drawers, bright new toe studs, and new swell and expression pedals. The organ can also be hooked up to a laptop computer for recording and playback, and for specification changes.

Windchests have been completely re-leathered, rewired and refinished, and some new chests have been built from scratch. With the help of volunteers from our chapter, hundreds of wood pipes have been cleaned, sanded and refinished. Metal pipes are being cleaned and dents removed. Pipe stoppers are getting new leather, and an entirely new rack system is being fabricated. Ranks will rest on two levels, in each of the two elevator-shaft-like chambers. Some six panels of swell shades will control the flow of sound into the theatre. It should provide a thrilling theatre organ experience!

The 'new' organ in the Capitol Theatre in York will be bigger and better than ever. The instrument grows from 3/17 to 3/20, including the addition of several ranks of Strings and an Orchestral Oboe. New or replaced ranks include some Strings, a Robert-Morton Solo Vox Humana, Diaphonic Diapason, Concert Flute, Celeste, Trumpet, Tuba Horn and a rare Wurlitzer Orchestral



Dusty Miller assisting with the restoration of the 3/20 Wurlitzer.



Past President Gary Collier works on Capitol Theatre console.

Oboe... a lucky find, that was purchased by three members of the chapter and donated to the theatre. Most of the Percussion and Toy Counter will be the same, except for a new Crash Cymbal and Chinese Gong.

Rededication of the instrument will take place on Saturday, January 22, 2005 at 3:00 PM. Featured artist will be Don Kinnier. The event will include Buster Keaton's silent classic, *The General*. Ticket prices have not been announced, but should be about \$12.00. Call the box office, 717-846-1111 to order tickets or for more information.

Dusty Miller



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WANTED

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www.cicatos.org

Nor-Cal TOS
Dept. J., Box 27238
Oakland, CA 94602-0438

Organ Historical Society
804/353-9226
catalog@organsociety.org
www.organsociety.org

Lancastrian Theatre Organ Trust
theatreorgans.com/lancast/lanc1.htm

Piping Hot Recording Company
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stephen.ashley@phrco.com

Cinema Organ Society
www.cinema-organs.org.uk

BANDA
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Midnight Productions, Inc.
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Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

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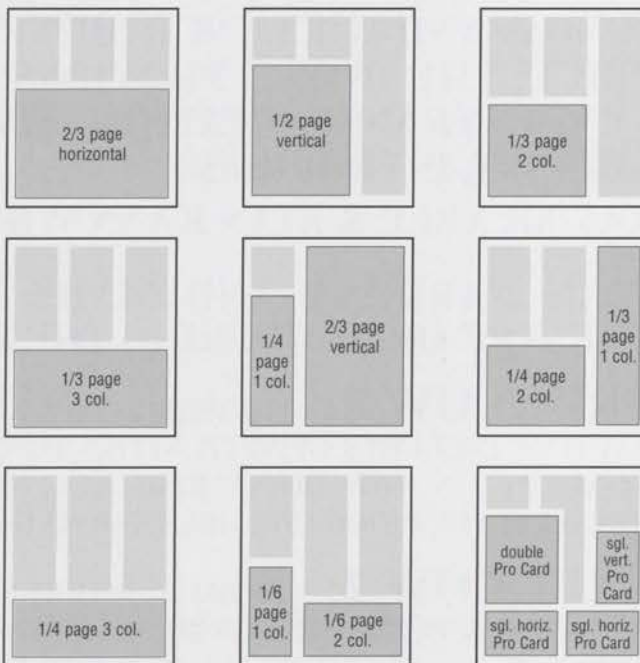
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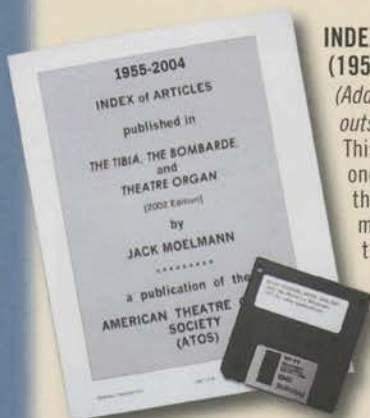
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The back issues of *THEATRE ORGAN* contain invaluable information about the history of the theatre pipe organ. The articles that have appeared in the Journal provide the necessary information to fully understand and appreciate the rich heritage of 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 (1955-2004)—\$8.00

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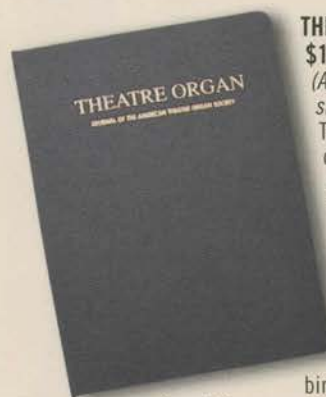
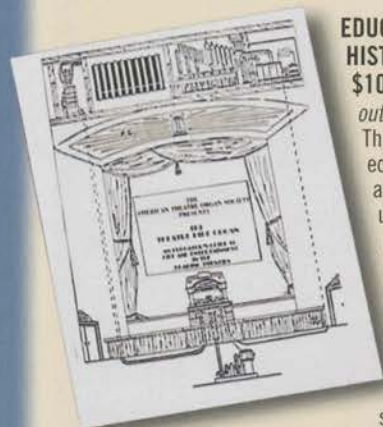
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This publication was developed to help educators teach the history of the theatre pipe organ. It is designed to be used with students in the upper elementary school grades through junior high school age. It approaches the subject of the history of 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,

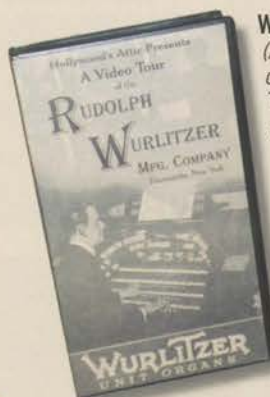
and two uniquely American creations that embody the very essence of life in the Roaring Twenties—the movie palace and the theatre pipe organ.



THEATRE ORGAN BINDER—\$14.00

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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, or 818/889-8894.

THE ALABAMA THEATRE...

CONTINUED FROM PAGE 58

with the swells. In fact, the remnants of a structural concrete covered steel beam that had to be removed before Wurlitzer could set the Solo chests can be seen on either side of the upper chest. In the narrow space directly in front of the swell shades, we have added two single chests, stacked above each other. The Vox Humana has been moved to the lower of these chests, and a wood Harmonic Flute has been added to the upper. A Trivo English Post Horn was purchased in 1984, and is now in the original Vox Humana location on the five-rank chest.

All the original percussions including the piano were located behind the upper solo swell shades, sitting on the lower fire escape tunnel. The Master Xylophone was relocated outside the lower swell shades to improve its presence in the large auditorium. The area above the upper fire

escape penthouse originally had only a 40" ceiling height. Since this ceiling was collapsing due to extreme water damage, it was removed and the ceiling was raised to 20' in this small area. Into this area has been added a 16' Ophicleide (12 pipes), 16' metal Diaphone (12 pipes) and three manual chests. The Oboe Horn has been relocated to this area, and the Solo String Celeste (from the String Chamber, Solo String #1) has been installed in its place on the upper solo chest. Also added in this penthouse area are a Lieblich Flute (Austin, 85 pipes) and a Horn Diapason (Kimball, 61 pipes plus the Wurlitzer 16' metal Diaphone). When this ceiling area was raised, it created a small area with a 34' ceiling that is designated for a future 32' Contra Bombarde (currently in storage awaiting the funds needed for rebuild and installation).



Computer and Blowers

In 1988, the original Wurlitzer relay was replaced with a computer based system that includes the combination action and a playback system. This was done for several reasons, the primary one being to expand the very limited unification of the Alabama Wurlitzer. (Unlike many Publix-1 installations, the Tibias did not extend above 4' and therefore did not include any mutation pitches as is needed in modern theatre organ registration.) This also allowed remapping the 12 pipes of the Clarion (Harmonic Tuba 4') in the main chamber to the Diapason to allow for a 4' Octave, and the installation of 9 ranks and other extensions as described above.

After the installation of the computer relay, many nationally known theatre organists have played the Alabama Wurlitzer, lovingly known as *Big Bertha*. To name a few: Gaylord Carter, Lee Erwin, Jim Riggs, Donna Parker, Tom Hazleton, Jonas Nordwall, Lyn Larsen, Ron Rhode, Charlie Balogh, Lew Williams, David Peckham, Tom Helms, and others. Each one, at the request of the organ crew, offered suggestions for *Big Bertha's* improvement. Many of these suggestions involved the future expansion of the 185-stop console. These suggestions were collected over the years and when it was time to do the deed, a wish list specification was created. This list was forwarded to Tom Hazleton to make musical sense of the proposed specification. The 289-stop, 29-rank specification is the product of this work.

The original blower is only 10-hp and would only sustain 17" static wind as installed. This was not adequate for the original 20 ranks with modern theatre organ tremulant requirements, especially on a 15" Tibia which needs more than 20" to get a good +/- 5" swing. The organ sagged badly on heavy registrations. A 7½-hp church blower with higher volume capacity was installed ahead of the original blower to supercharge the blower intake. This has provided 22" static, and with the increased air density at the 10-hp blower intake, the original blower is more efficient... the organ does not sag with a full registration.

The Console

The Southeastern Chapter ATOS, (now known as the Atlanta Chapter ATOS) completed the first renovation of the unique red and gold console in the mid 1960s. This renovation included complete re-leathering of the stop action, keyboard and pedalboard rebuild, replacement of the tin tubing with neoprene, replacing dead magnets in the combination action, and a much needed paint job. The

artistic repainting included toning down the garish red over black crinkle finish on the shell, and completely removing the red on the stoprails and keyboards.

The second console rebuild was started in late December 1992, after the Christmas movies were over. The purpose of this rebuild was to remove the air operated combination action from the console. To do this, heavy toggle electric stop actions were installed that closely resemble the feel of the original Wurlitzer C-spring action. This was necessary to make the console portable, so it could be moved off the lift when needed to expand the orchestra pit for opera and ballet use. A climate-controlled garage was carved out of an adjacent building near the stage door to store the console when needed. The number of stops was expanded from 185 to 289 with the expanded unification and ranks. The keyboards were again refelted. Several planned ranks were included on the console specification even though it would be several years before they could be installed.

The third console rebuild was in conjunction with the theatre restoration in the summer of 1998. The primary goal

was to repair and restore the console shell, with keyboard adjustment, key contact replacement, and pedalboard replacement as secondary goals. To keep the organ playing during this rebuild, a three-manual console shell with keyboards was used. The stoprails from the original console were temporarily installed in the three-manual console. Only the console shell and four keyboards were shipped to Reno for rebuild. The repainting completely removed the garish crinkle finish, opting for the red and gold with black trim seen today. The completed console shell... keyboards, and new pedalboard were returned to Birmingham where the stoprails were reinstalled.

The Current Organ Status

Current activities include re-leathering primary pneumatics, (now 77-years-old) and completing the installation of offset chests for various ranks to expand the current note compass of the original ranks.

Big Bertha is used very often throughout the year, but is in almost constant use for overtures for the classic movies that are shown each summer and on holidays. Many weddings take place in the Alabama, and *Bertha* plays a big part in the ceremony. Many theatre tours are scheduled during the week, and a demonstration of the Mighty Wurlitzer is part of each of them. In a very busy theatre like the Alabama, it is hard to schedule time for pure theatre organ concerts, but six to ten of these are still presented free to the public each year by the Alabama Chapter. The annual presentation of *Phantom of the Opera* has been a Birmingham tradition since 1976. Alabama Chapter recordings made on *Big Bertha* include "The Birmingham" featuring Don Baker, "The Alabama Wurlitzer at its Best" featuring Tom Hazleton, "Singing in the Bathtub" featuring Jim Riggs, "Bertha and a Dozen Friends" featuring twelve local and nationally known organists, "At Last" featuring Lew Williams, "The Alabama Wurlitzer featuring Tom Hazleton," and "Stars Fell on Alabama" featuring Jelani Eddington.



ALABAMA THEATRE Birmingham, Alabama

4/29 Wurlitzer Unit Orchestra, Opus 1783, Publix-1



Main Chamber



Main Chamber (16' Diaphone)



Main Chamber



String Chamber (Chrysoglott,
Chinese Gong)



String Chamber (16' Violone,
Chrysoglott)



String Chamber (Dulciana, Gamba)

MAIN CHAMBER

<i>(upper left)</i>	Pitch	Pipes
1 Clarinet	8'	61
2 Concert Flute/Bourdon	16' - 2'	97
3 Tibia Clausa	8' - 4'	73 (2' prepared)
4 Diaphonic Diapason	6' - 4'	85
5 Tuba Horn	16' - 8'	73
6 Flute Celeste	4' - 2'	73
7 Trombone	16' - 8'	73

STRING CHAMBER

<i>(lower left)</i>	Pitch	Pipes
8 Dulciana	8' - 4'	73
9 Gamba/Violone	16' - 4'	85
10 Viol d'Orchestra	8' - 2'	85
11 Viol Celeste	8' - 4'	73
12 Vox Humana	8'	61
13 Unda Maris	4'	61 (8' prepared)
14 Gamba Celeste	8' - 4'	73
Chrysoglott	49 Bars	
Orchestral Chimes	25 Tubes	

SOLO CHAMBER

<i>(right)</i>	Pitch	Pipes
15 English (Post) Horn	8'	61
16 Trumpet (Brass)	8'	61
17 Solo String	8' - 4'	73
18 Tibia Clausa	16' - 2'	97
19 Tuba Mirabilis/Ophicleide	16' - 4'	85 (32' prepared)
20 Kinura	8'	61
21 Orchestral Oboe	8'	61
22 Quintadena	8'	61
23 Oboe Horn	8'	61
24 Saxophone	8'	61
25 Vox Humana	8'	61
26 Solo String Celeste	8'	61 (4' prepared)
27 Lieblich Flute	8' - 2'	85
28 Horn Diapason	16' - 4'	85
29 Harmonic Flute	4'	61
Marimba Harp	49 Bars	
Master Xylophone (exposed)	37 Bars	
Xylophone	37 Bars	
Glockenspiel	37 Bars	
Sleigh Bells	25 Notes	
Cathedral Chimes	25 Tubes	
Piano	85 Notes	
Traps		



Lower Solo (Tuba Mirabilis)



Lower Solo (Harmonic Flute)



Solo Percussion



Upper Solo (Kinura)



Solo Penthouse



Solo Penthouse



Upper Solo



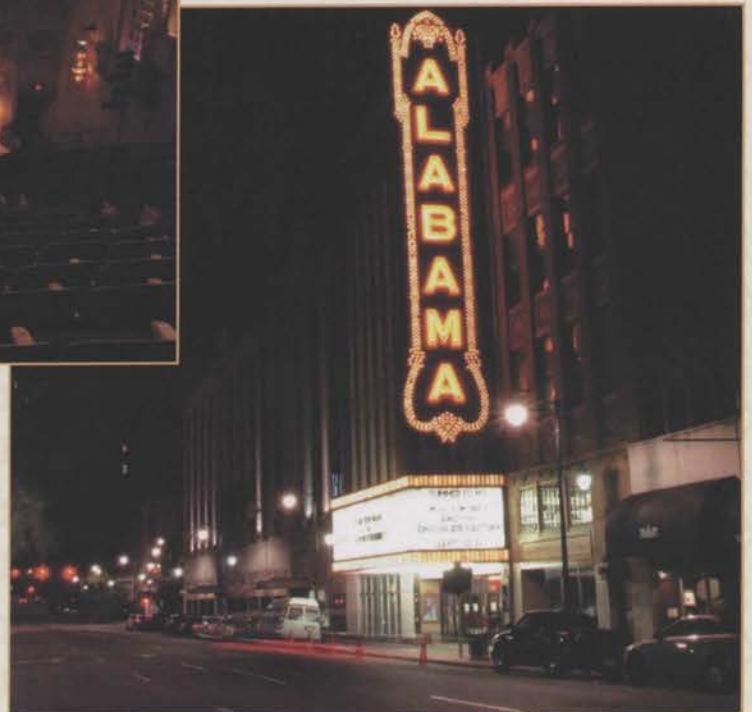
Lower Solo (Vox Humana and Harmonic Flute in background)



Additional Information

The Alabama Theatre maintains a web site at: www.alabamatheatre.com

A calendar of events is posted, along with other information about the theatre. An illustrated book about the history of the Alabama Theatre, as well as the recordings made by the Alabama Theatre, are available through the on-line store. CDs produced by the Alabama Chapter of ATOS are available from the Chapter.



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FEATURING ACOUSTIC PORTRAIT™ TECHNOLOGY

Note-by-note voicing, tuning and regulation are only the beginning. The accuracy of digitally-sampled tremulants and the spatial dimension of Acoustic Portrait™, actual sampled acoustics, show you why Renaissance Quantum™ Theatre Organs are taking the world by storm.

The LL-324Q features sounds personally chosen by Lyn Larsen, named "Organist of the Year" by his American Theatre Organ Society peers. Lyn has played at the Hollywood Bowl, Radio City Music Hall and a host of other world-famous venues.



Featuring:

- Quantum™ Technology with Four Separate Scaling Possibilities
- Acoustic Portrait™—Actual Sampled Acoustics
- Optical Sensor Technology Keying (OST™)
- Stop-by-Stop and Note-by-Note Voicing
- Deluxe Mechanical Stop Action
- User Reconfigurable Pistons
- Advanced MIDI Capabilities
- Lyn Larsen Signature Nameplate
- Digitally Sampled Tremulants

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