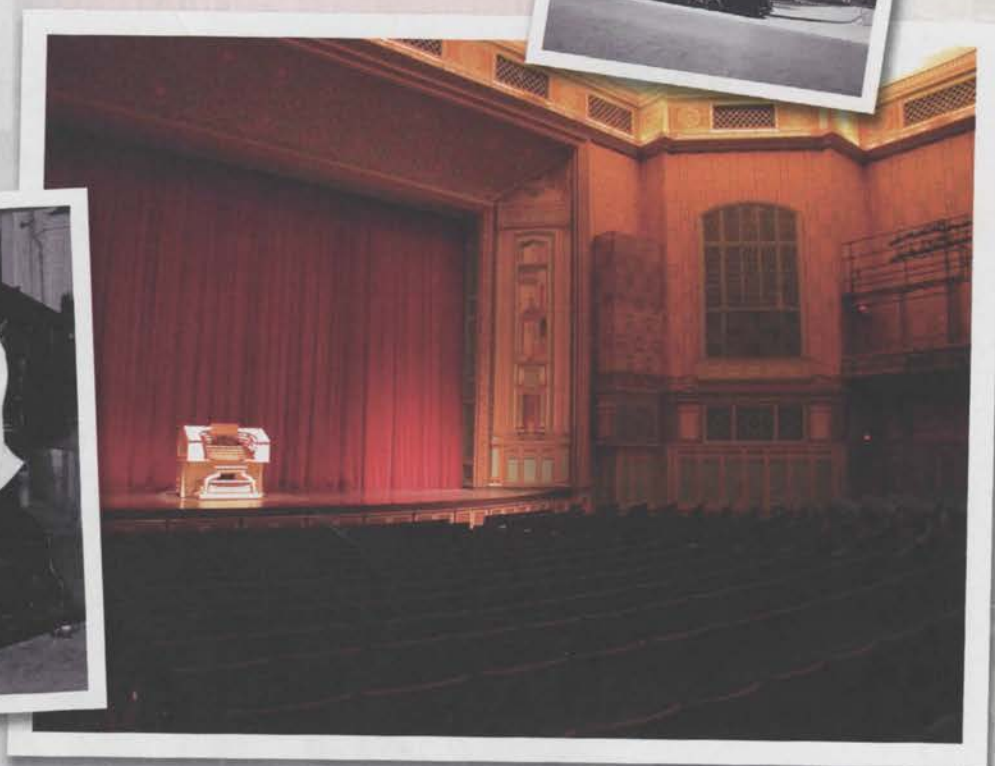


# Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

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**Pasadena Civic Auditorium  
& Reginald Foort's Touring Möller**

March/April 2005



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March/April 2005 • Volume 47, Number 2

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## President's Message



While spending a recent weekend in Joliet, Illinois, to attend one of their local Chapter programs at the Rialto Square Theatre, I had the opportunity to visit our ATOS Archives. It was truly an amazing experience to see the results of the nearly countless hours Jim and Dolores Patak have spent organizing and cataloging the various items to make them accessible. This most significant contribution has been, and continues to be, a fantastic labor of love. The Pataks are most deserving of our sincere gratitude. Your Board of Directors has decided to look at our Archives much more seriously than has yet been done and to implement plans for the intentional collecting of pertinent items, appropriately disposing of tangential materials, further protecting this valuable asset, and guaranteeing the Archives a more secure future. Additionally, we hope to standardize the cataloging and have effective reference services available. When that is realized and the procedures are in place, those valuable efforts of Jim and Dolores will be significantly enhanced, and the Archives will adequately reflect the central interests and concerns of ATOS.

Your Board of Directors has just completed their midyear meeting. It's rather like a checkup to see that all programs and projects are progressing well and on a timely basis. I am most pleased to report that we generally passed with flying colors. In addition to reviewing our regular activities, we approved several new initiatives. One, briefly described above, has to do with giving serious attention to the Archives. Two others, proposed by our Youth Representative, Mike Cierski, pertain to youth initiatives and establish a theatre organ student award and a youth column for the Journal. We also approved funding to begin collecting items for a technical department for the Archives. Additionally, the Board unanimously approved an increase in the honorarium for the artists performing during our conventions, beginning in 2006. That is the first increase in approximately 20 years and, as such, was long overdue.

I would strongly encourage all local Chapter Presidents and Secretaries to review that packet of information you received last fall, in which essentially all ATOS-sponsored annual programs are described. Please note that the deadlines for participating in many of those are rapidly approaching. Certainly we all wish to facilitate our members' participation in any programs in which they may be interested. Moreover, all ATOS members now have the opportunity to influence the work of our Society by voting in the current election of three members to the Board of Directors. Your vote is truly important!

Unless that ugly delay bug bites someone in the process, "The Wurlitzer Book" will be in distribution by the time you read this. Personally, I think of the completion of this monumental work as the most fitting beginning imaginable for the celebration of our first 50 years. Additionally, the culmination of this year will intentionally and undoubtedly be the Annual Convention in Pasadena, California, July 1 – 5, our annual "family reunion," at which we will both celebrate our past and look forward to our future growth and to working toward the further realization of our goals. Conventioneers will receive a copy of a wonderful commemorative booklet. A few hardbound copies are to be made available for purchase at the Convention. Please do come and join us in celebrating!

Gus

# Reginald Foort's Remarkable Möller

PASADENA VISITOR & CONVENTION BUREAU

by Jim Henry

One cannot help but take notice of a theatre organ with five-manuals and 27-ranks. Make that same organ portable, and you really start to turn heads. That's exactly what Reginald Foort did in 1938, when he debuted his Gigantic Touring Organ in London.

Using a caravan of five large trucks, Foort moved his mammoth instrument 167 times before World War II 'grounded' the Möller in a studio in North Wales. There, it served as the BBC's broadcast instrument, replacing their Compton that was destroyed in an air raid. The Möller never toured again.

Following the war, the BBC installed the Möller in a London Studio. In 1963, it was sold to a Dutch radio

JIM HENRY



PCA 5/28 Möller console.

Pasadena Civic Auditorium.

broadcaster, and moved to the Netherlands. Ten years later, it was sold to Organ Power Pizza in San Diego, California, where (after a stop at the Möller factory in Hagerstown, Maryland for refurbishing) it was installed in 1975. In 1980, the Möller debuted in its present, and longest lasting, home... the Pasadena Civic Auditorium in Pasadena, California.

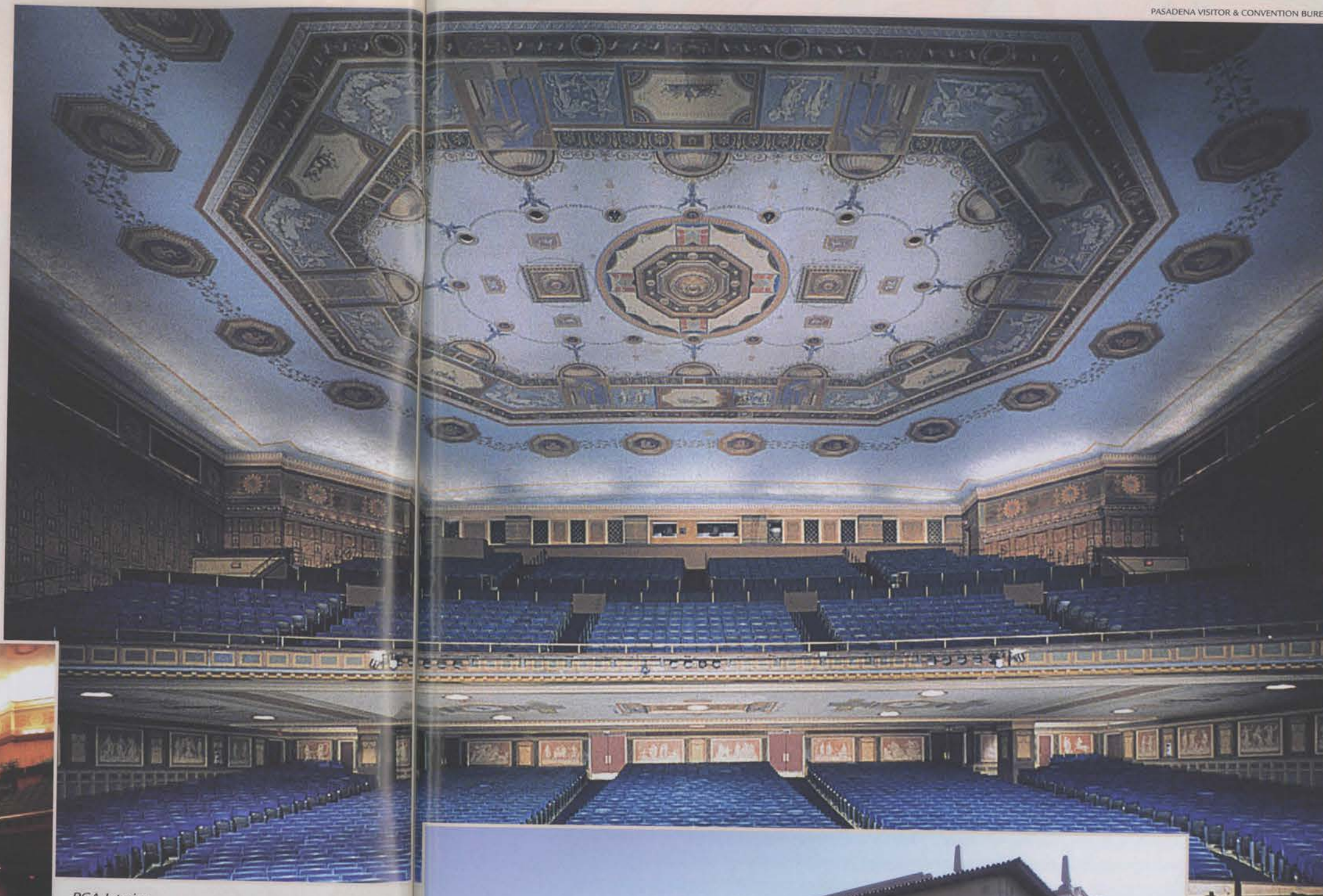
This year's ATOS Annual Convention, celebrating ATOS' 50th Anniversary, will open by teaming up Reginald Foort's five-manual Möller organ with Rob Richards' five-manual Walker organ in a dual theatre organ tour de force. Rob Richards and Jelani Eddington will take to the dual consoles for a once in a lifetime Opening Night Concert, that will kick-off the next 50-years of ATOS history with a bang.

The story of the Foort Möller usually focuses on its remarkable start as a touring organ, and the numerous relocations thereafter. But, there is also much to tell about the instrument itself. The design decisions that were made to make the organ portable are a part of the story... and another part is the surprising transformation of the organ, when Dave Junchen installed it in Pasadena.

If one compares the Foort console to the Atlanta Fox Mighty Möller console, you will see a great deal of similarity in the keydesk arrangement. But if you look a bit further, you will see that the Foort console is much narrower overall. The Foort console used Reisner electric stop actions, rather than pneumatic actions, to provide a "compact" albeit heavy console for portability. This was a one-of-a-kind combination action for Möller. The console is quite deep, due to the electro-pneumatic combination action that was fitted in the back of

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PCA Interior.

PCA ARCHIVES



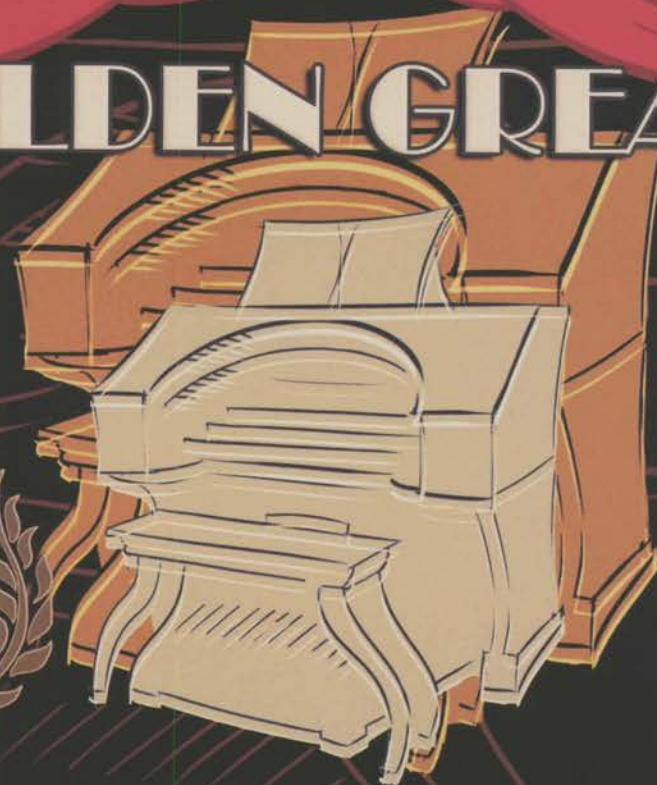
PCA in 1937.



RANDYPHOTO

**ATOS Annual Convention**  
**LOS ANGELES, CA**      **JULY 1 TO 5, 2005**

# **GOLDEN GREATS**



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Jonas Nordwall • Len Rawle • Rob Richards • Walt Strony

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El Capitan Theatre • Orpheum Theatre • Pasadena Civic Auditorium  
Plummer Auditorium • Pasadena City College • San Gabriel Civic Auditorium  
Rialto Theatre • South Pasadena High School • Wilshire Ebell Theatre  
Walt Disney Concert Hall • Cathedral of Our Lady of the Angels

**Hollywood Bowl Symphony & Fireworks July 4th**

## **Seminars**

June 30th Bill Irwin • July 3rd Walt Strony • July 5th Jeff Weiler

## **OVERTURE June 30th**

Paramount Iceland Concert & Ice Show with Organ Accompaniment  
Roosevelt Memorial Park Tour

## **ENCORE July 6th**

San Sylmar Concert & Tour • Organhouse Concert

ALL PROGRAMS SUBJECT TO CHANGE WITHOUT NOTICE

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or you may register on-line at: [ATOSconvention.org](http://ATOSconvention.org)**

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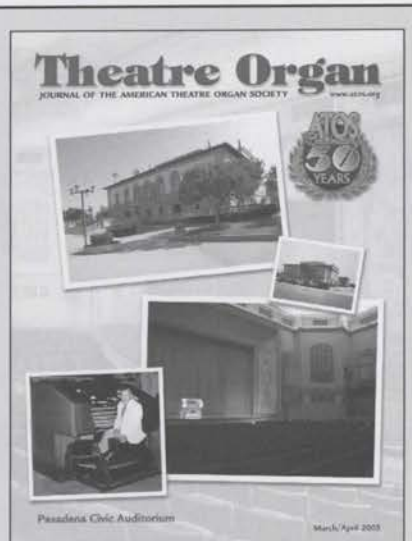
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*ATOS truly appreciates the tremendous response to this book, and wishes to thank everyone for their compliments and kind words of encouragement to ATOS and Jeff Weiler . . . and for your orders!*

Thank You!

For ordering information please visit page 15 of this issue or [www.atos.org](http://www.atos.org).

## Notices

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

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# ATOS Electronic Theatre Organ Competition

## 2005

This Competition has been established to allow the many ATOS members who might not have access to a theatre pipe organ to participate in an official ATOS Competition. The Electronic Theatre Organ Competition will feature two Divisions, Youth (13-21) and Adult (22 and up). Up to three winning places may be awarded in each Division depending upon the number and quality of entries in a given year. The complete 2005 Competition Rules, Official Entry Form, Entry Checklist, and Recording Requirements & Suggestions sheet have been provided to each Chapter President and Secretary. Additional copies or information may be obtained electronically from Bob Acker, Competition Chairman at [acker@atos.org](mailto:acker@atos.org) or by phone at 972-727-5024.

**ELIGIBILITY:** The Competition is open to ATOS members and their dependents that are **amateur theatre organists** as defined in the 2005 Competition Rules. Entrants **will not** be eligible for this Competition who have:

- a) Appeared as a featured organist at any convention or concert(s) sponsored by ATOS, (other than in connection with a "competition" sponsored by ATOS); OR
- b) Appeared and been compensated in excess of reasonable travel reimbursement as a featured organist in an organ concert, or other organ performance that was opened and advertised to the general public; OR
- c) Sold or offered for sale to the general public professionally marketed theatre organ recordings for his or her financial benefit; OR
- d) Performed regularly on the theatre organ for pay before the general public in any restaurant, pizza parlor, or other entertainment venue.

In addition, the member or family ATOS membership of all entrants must be current as of the Competition deadline entry date of April 20, 2005, and be kept current until the conclusion of the 2005 Annual Convention. If your particular situation requires clarification please consult the complete 2005 Competition rules or contact the Committee Chairman for clarification.

**RECORDINGS:** Entries must be recorded in the "theatre organ style" on an electronic organ having a minimum of two 61-note manuals and a 25-note pedalboard. Each entry must include three separate songs, an "up-tempo" selection, a "ballad," and a third "entrant's choice" entry. The total playing time for the three selections combined must not exceed ten (10) minutes. Recordings may be submitted on analog cassette tape, mini-disc (MD-80), CD, or DVD medium in accordance with the established Competition Rules and Recording Requirements and Suggestions guidelines. Entries will not be returned.

**ADJUDICATION:** Entries will be judged on the basis of accuracy, phrasing and dynamics, registration, and general musicality. Internationally known theatre organists will judge the entries, and will provide each entrant with helpful, written comments for the selections submitted. Prior 1st Place winners in each Division will not be eligible for the Competition, but may enter in a non-scoring capacity. Winners will be recognized at the 2005 Annual Convention.

**DEADLINE:** the Competition Chairman must receive all entries no later than April 20, 2005. Send your entry to:

2005 ATOS Electronic Theatre Organ Competition  
 c/o Bob Acker, Chairman  
 216 Glenwick Pl. • Allen, TX 75013-1529

# Members' Forum\*

Dear Editor:

I have noticed that many letters sent to "Members' Forum" complain that not enough is being done to present the theatre organ to young people. My employer, Mr. Nelson Page, and I have been doing our bit to help rectify this situation.

Just before the holidays, the Galaxy Theatre in Guttenberg, New Jersey presented a showing of *Polar Express* for a group of around 200 young school children, and it was my pleasure to entertain them on our 3/12 Kimball. The children loved it, and spontaneously joined in the old favorites such as "Jingle Bells," "Rudolph the Red Nosed Reindeer" and so on. The teachers later told us that the kids liked the film, but they couldn't stop talking about the organ. The Galaxy organ is installed with the pedal pipes behind the movie screen, and we illuminate them when the organ is being played. Since movie screens have holes in them it acts as a scrim and the pipes are very visible, as is the upright piano that has been added to the organ. Because of this visual aspect, no one is in any doubt as to whether it is a pipe organ or an electronic.

I should also tell you that last November I played for the Lake Placid Film Forum's annual Silent Film Festival on the 3/7 Robert-Morton, an original installation organ. This is an organ that Nelson Page 'discovered' some years ago, when the instrument was totally unplayable due to severe water damage and a cut main cable. The theatre's owner, Mr. Reg Clarke, said that he had long wanted to have the organ repaired but didn't know of anyone who could do it. Nelson organized a work crew, which included Bob Miloche and myself under the direction of Mel Robinson, and the organ was returned to playing condition.

During the run of the film festival, Mr. Clarke asked me if I would play a special show for the local school children. A rare silent film of the Lake Placid Olympic Winter Games had been

discovered, and they wanted to show it for the kids with organ accompaniment. The theatre was filled with seven and eight year-olds, and the organ was an unexpected treat for them, since they thought they were just going to see a film. The organ was very well received. Many of the kids came down to the console, and I gave them a demonstration of the various stops and effects. I must say that the Drums, Cymbals, Xylophone and Bells always seem to generate the most interest.

This presentation took place at 9 am, and when I arrived later that day for the evening show Mr. Clarke presented me with a, "Note of Thanks" beautifully put together by the children. It was very touching. I would like to share it with you now...

I just wanted to let your readers know that we are doing our best to introduce young people to the wonders of the theatre pipe organ.

Sincerely,  
Jeff Barker, Organist  
Galaxy Theatre Corporation



This note accompanied Mr. Legon's membership renewal, ED

Enclosed is (my) renewal membership for my 41st year with ATOS. Congratulations on the 50th year for ATOS. I'm still active at Providence (Rhode Island) Performing Arts Center, and its 5/21 ex-Marbro Chicago Wurlitzer. We're looking forward to EMCATOS's 50th too. 50-50 rings rather well.

Best of luck to all the other chapters and independent theatre organ clubs.

Sincerely yours,  
Robert Legon

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



Dear Mr. Barker  
I had alot of fun running to the different sounds the organ made. Thanks for running your friend, Arika Jensen, Bryan

Thank you for coming from New Jersey from my to aica

Thank you for coming from New Jersey to play the organ for the movie. The organ was really neat. you play the organ really nicely. Erica Zajonc

Dear Jeff,  
Thanks again for your tale and your explanations about the organ and the theatre. You are very nice to take the time out of your busy schedule to do things like this. Your love a

November 4, 2004

Dear Mr. Barker,  
Thank you so much for coming out so early to play the organ for us. Your talent is outstanding and truly adds to the atmosphere of the movie. We also enjoyed your description of the organ and the movie. Since most of us have never seen a silent movie or have heard a theatre organ. It was very nice of you to take your time and help us learn about the history of lake Placid and the movie industry.

Sincerely,  
Mrs. Clark's Think Grade  
Lake Placid Elementary  
Lake Placid, NY.

Your friend,  
Cassie Kent

Thank you for playing the music Mr. Barker, It was very good. I had piano lessons for 4 years. Your friend David

# Closing Chord

## DOUGLAS A. CHRISTENSEN 1939 - 2005

Recently, the theatre organ world lost a staunch supporter, Douglas A. Christensen. He was one of the first CATOE members I met when I joined in January 1973. He, with the Riegers and others, made me feel welcome. I was introduced to him at the Elm Skating Club in Elmhurst, Illinois, which housed a 4/27 pipe organ. As a member of our theatre organ society, Doug wore many hats during his lifetime. Board member, crew leader, preservationist, program chairman, and show emcee were some.

Doug was employed by the Chicago Northwestern Railroad as a Vice President of Real Estate, and he marketed their property to rail customers. Upon the Union Pacific's buyout, Doug decided to take an early retirement and live comfortably on his well-earned pension.

In the summer of 1977, CATOE was the host chapter for the ATOS Annual Convention. Doug was selected as the master of ceremonies, because of his commanding voice and unique showmanship. I believe it was Doug who coined the phrase, "Chicago '77: Theatre Organ Capitol of the World!" To date, no other host city has ever come close to the record-breaking attendance at that national convention: 1,157 registrants.

He negotiated contracts between CATOE, the Chicago Theatre, and George Wright. On that historic day (Tuesday, July 4th at 10:00am), a nearly sold-out house was experienced for the first time at the theatre in nearly 25 years. Shortly thereafter, George was brought back to the Chicago Theatre to make some recordings, after normal business hours of the theatre. In the wee small hours of the morning, (then) state-of-the-art recording equipment was set up. At that time, direct-to-disc recordings were considered the wave of the future. It was necessary to record with one take. Make a mistake, and you start all over again at the beginning from the very first song. It gave you a feeling of up close and personal. I think it was even Doug who coined George's nickname: "The Living Legend of the Theatre Organ!"

Doug knew a great number of people in the world of entertainment, too. About 15 months later (September 1978), he produced a variety show, starring on the opulent stage of the Chicago Theatre. It was reminiscent of shows from the vaudevillian era. Among the headliners featured were Ron Rhode at the Mighty Wurlitzer, Frankie Masters & His Orchestra, Sally Rand (fan dancer of the 1933 Chicago World's Fair), the Fabulous Stepp Brothers, Jerry Murad's Harmonicats, and Dennis Day. Again, this show proved to be another sell-out!!!

Doug tirelessly formed the Chicago Landmarks Inc., with his good friend Bill Barry and Bill's wife Ann. It later became known as Chicago Theatre Trust that, in a nutshell, prevented the proverbial wrecking ball from knocking on the Chicago Theatre's doorstep. He successfully kept this famed theatre alive, keeping it off the endangered list, and ultimately making sure it become a treasure with its listing on the National Register of Historic Places.

Now that the downtown houses were safe and protected, it was time to focus on another theatre in his suburban hometown, the DuPage in Lombard. This small, atmospheric 800-seat house was

quaint, restorable and had potential. At one time, Doug was considering the installation of a 10-15 rank instrument. However, his search for such an instrument was never completed. The theatre still sits in jeopardy, though.

When Doug was resting (?), he was tinkering with his own theatre pipe organ installation in his home. He had purchased the Gottfried console and some pipework from the Villard Theatre (Villa Park, Illinois). Doug's keyboard prowess is unknown to me, however, as I never heard him play at a social or during 'open-console' times. However, to his credit, he did have a vast knowledge of restoration and rebuilding of pipe organs. He and his good friend Bill Barry were always exchanging ideas with each other concerning, "What would make (*this or that*) organ sound better?"

His wife Bettie and two children, Phil and Carrie, survive Doug. He just missed his 66th birthday by a few weeks. May God grant you peace and very special place in heaven! We will miss you and your fine contributions to the theatre organ world. Amen.

Respectfully,  
Jim Koller

## AVERY JOHNSON 1913 - 2004

Honorary LATOS member and Lifetime ATOS member, Avery Johnson passed away peacefully in his sleep on December 30, 2004. Avery was a longtime member of ATOS, and benefactor of LATOS and Valley of the Sun Chapters.

Avery was born in Tustin California on December 10, 1913, and grew up in Orange County, living with his mother. His mother was a singer, who encouraged him to learn to play the piano so he could accompany her when she sang for various women's clubs. At some of these events, the audience insisted that the little boy be allowed to play a solo. When he and his mother moved to Fullerton, Avery began hanging around the Walker Theater, which later became the Fox. The theater featured stage reviews, and had a small Wurlitzer. Avery was allowed to tinker around with the Wurlitzer anytime that the theater was closed. When he went to work at the Broadway Theater in Santa Ana, the manager allowed him to play their Wicks organ during the drawings between shows. This was in the early 1930s, and they were no longer using the organ that had fallen into disrepair.

He worked for Sears and Roebuck in Santa Ana, trimming windows. Avery left Sears in 1939 to go to Europe, traveling around Germany, France and other countries. Returning to the United States on the Queen Mary, he was in the middle of the Atlantic when the war broke out. He spent three years in the Navy, and was in boot camp with Gaylord Carter.

When Avery returned from the service he moved to Holly-



wood, living there until his death. He worked at the racetracks in the pari-mutuel offices and moonlighted with Harold Grieves, a famous interior decorator, becoming his assistant. He also managed an interior decorating and antique shop on the Sunset Strip. During his varied career at the tracks and in the decorating business, he met many Hollywood celebrities and other famous people, many of which became good friends.

It was at the Saturday night movies in Dick Simonton's basement Bijou Theatre that Avery became acquainted and involved with many theatre organists, and the founders of the American Theatre Organ Enthusiasts, (which later became the American Theatre Organ Society). Although Avery never took a theatre organ lesson, he sometimes played at these Saturday night events if Gaylord Carter, or one of the many other famous organists that frequently were present, didn't show up. Mr. Johnson played many theatre organs around the world, including The Waikiki in Honolulu, the Warner's in Fresno, and theatre organs in Japan and Singapore. If there were an organ around, he would find it and arrange to play it.

In the late 1990s, Avery made a generous donation to LATOS for the purchase of a four-manual console to replace the original three-manual console of the Ross Reed Memorial Wurlitzer in Saxon Auditorium at Pasadena City College. The console was purchased and, after necessary modifications, was first played in 2001. More recently, he made a generous donation to the Valley of the Sun Chapter, thereby making improvements to the Phoenix Orpheum Theater Wurlitzer possible.

Avery leaves no survivors and, in accordance with his wishes, there was no formal service. Burial with military honors was private. Prior to his death he had indicated his desire that any donations in his memory be directed to LATOS (PO Box 1913, Glendale, CA 90041-1908) and designated for the Pasadena City College organ for console enhancement.

Wayne Flottman & Jim Dawson

Theatre organ enthusiasts lost a good and dear friend, Avery Johnson. Avery was an outspoken and avid theatre organ enthusiast who was loved by all who knew him. I met Avery in 1980 at the Home Organ Festival. I quickly realized Avery was very knowledgeable about theatre organs and was known and respected by many notable artists and enthusiasts.

Avery had his opinions about how organs should sound or how organists should play; however, I never heard him personally criticize or put down anyone. If there were an issue or disappointment, he would give justification to defend the person. As Avery's friends know, he was especially good at recognizing a need then providing resources to fix the problem. Most of the time his gifts involved paying for improvements to theatre pipe organs, however, he also gave gifts to individuals. With all the giving, Avery never expected anything in return. While Avery loved being with his friends, he would never impose on them. In fact, you had to convince him to let you do him a favor.

My most cherished memories of Avery are his stories. He was a wealth of Hollywood history and loved to tell stories about those he had known over the years. His stories about being with the Navy in 1942 during the Battle at Guam were especially interesting. Avery had an avid sense of humor, especially at his own expense. One would never hear Avery bragging about his life's accomplishments.

I know I'm just one of many who cherished Avery's friendship. All will miss him beyond measure.

Bill Keller  
Olympia, WA

## J. B. NETHERCUTT 1913 - 2004

J. B. Nethercutt, co-founder of Merle Norman Cosmetics and founder of The Nethercutt Collection & Museum, passed away December 6, 2004. He was 91 years old. Mr. Nethercutt was born in South Bend, Indiana in 1913. He moved to Santa Monica, California to live with his maternal aunt Merle Norman after his mother's death, when he was only nine years old. Mrs. Norman, in the 1920s, had begun a small business producing cosmetics for sale locally, and opened her first Merle Norman Cosmetic studio in Ocean Park, California in the 1930s. Mr. Nethercutt was then a student at Cal Tech, but decided to quit school to go into business with Mrs. Norman. J.B. Nethercutt's ideas, attention to detail, and a great business instinct led to his co-founding (with Mrs. Norman) one of America's most successful and respected businesses.



J. B. Nethercutt married his childhood sweetheart Dorothy Sykes in 1933. The marriage lasted over 70 years, until her death on October 8, 2004. It was during the early part of their life together that J.B. & Dorothy Nethercutt began their love affair with old cars. (Of course, back then they were new cars!) J.B. said, "When we were out driving we would see the gleaming monsters that we call Classics today, and we studied them, visited the automobile showrooms, we bugged the salesmen to death." He said with a smile, "We got to a point where we could identify a car two blocks away and pretty well quote the specifications on it. Years later when I had become successful in the business I had started, and we were affluent enough to afford one of those gleaming monsters we remembered so well, we found that most of them were in dreadful condition." This was the beginning of a lifelong passion to preserve and protect those wonderful automobiles from their youth, a passion that continues today. And, the founding of one of the world's finest collections of Antique and Classic automobiles: The Nethercutt Collection & Museum, now numbering over 240 automobiles and dozens of mechanical musical devices. In 1956, J.B. purchased two cars, a 1936 Duesenberg Convertible Roadster for \$5,000 and a 1930 DuPont Town Car for \$500. Both needed total refurbishing. Mr. Nethercutt estimated the DuPont restoration would take a few weeks, but it took 18 months and over \$65,000. The DuPont was shown at The Pebble Beach Concours d'Elegance in 1958, where it won "Best of Show". Nethercutt later stated that the Concours opened his eyes to the world of car collecting. Since 1958, Mr. Nethercutt has won the Pebble Beach Concours d'Elegance six times, more than any other individual. The Duesenberg and the DuPont are still part of the Nethercutt Collection.

To ensure the future of the collection and museum, which as in the past are open free to the public, J. B. Nethercutt has established a perpetual endowment. Mr. Nethercutt commented recently, "It is my intention that this collection will be available for the public, that it shall be preserved and perpetuated as far as the human mind can conceive."

J. B. Nethercutt's most memorable quote is: "The recognition and preservation of beauty has been a major focus of my life, it would suit me well if what people remembered about me was, 'Where he went, he left beauty behind.'" - J.B. Nethercutt

Gordon Belt

**DON OWEN, JR.**  
1934 - 2004

It would be hard to imagine anyone more devoted and enthusiastic about the theatre organ than Don Owen, Jr. One of his early musical influences was Zola Cornell, an organist at Shea's Buffalo Theatre.

Although Don made his living in the world of advertising, (first with Dunlop Tire in Buffalo, and later in his free-lance business) his first love was the organ. He was also the office manager and assistant to Don Bohall of Heritage Pipe Organs, when they were located in the old Wurlitzer factory in North Tonawanda, New York.

Upon retirement, he used his considerable writing talents to publicize events on the 2/8 Wurlitzer at the Senior Center in Lockport, New York. Just before his death on December 19, he donated his Conn organ to the Palace Theatre in Lockport.

When I met Don in 1958, he was one of the GIs who were

working on the 3/15 Wurlitzer in the Plaza Theatre in El Paso, Texas. We were all in the Army at the White Sands Missile Range in nearby New Mexico. The Interstate Theatre's management was receptive to using the organ. Don was the company clerk for an ordinance detachment at White Sands. He had a tape recorder in his office, and played theatre organ music for all his visitors!



After several relocations, the Plaza Wurlitzer is being re-installed in the theatre in El Paso. One of Don's dreams was to attend the grand re-opening. I'm planning to be there, and I know Don will be there in spirit.

Dave Schutt



# 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](mailto: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](mailto:bellomy@atos.org)

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# AT LAST!

## AFTER A DECADE OF WAITING AND A DECADE IN THE MAKING, DAVID L. JUNCHEN'S STORY OF THE MIGHTY WURLITZER IS FINALLY TOLD.

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

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

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



Orders are now being accepted for this Limited Edition at the price of \$125 US + shipping and handling.\* Anticipated delivery from printer is early 2005. Receipt of books shall be within four to six weeks from that time.

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# WURLITZER

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# Pop Organ Workshop

By Bill Irwin



## THEATRE ORGAN

### STYLES & TECHNIQUES

In this session...

- An in depth 'Lead Line' Workshop... A 'Chord System' version of "Song of India", with a Riff, Swing Chorus from the Big Band Era.
- Creative suggestions for enhancing the Lead Line arrangement.
- Q & A — How To Create Modern Endings

## Song of India

To offer you another "Concert Chord Arrangement" (see "Dark Eyes" in the March/April 2004 issue), here is my contemporary arrangement of "Song of India," which features two different rhythmic versions of the familiar classic by Rimsky-Korsakov.

After a reharmonized, Rubato version of the Verse, the basic "Oom-pah," or "Pedal, Chord, Pedal, Chord" rhythm accompaniment is used in the accompaniment throughout the entire arrangement, with suggested variations found in the text. I suggest you try the indicated fingering as you learn to play the melody, arranged in both single note and third intervals.

Readers who recall the Big Band Era will realize that the second chorus reflects the influence of the old Tommy Dorsey Orchestra's recording of "Song of India." After establishing the "Riff" in the four-measure interlude preceding the second chorus, the Riff is maintained under the sustained melody notes throughout most of the main theme. At the end of the arrangement, be sure to maintain the beat until the next to last measure, where you will "lift" after the 3rd beat in the next to last measure, then play the melody and accompanying chord on the 4th beat, holding them "indefinitely" and finally concluding with the R.H. full chord and its resolution in the final measure while the simple F major chord is being sustained in the Left Hand.

### Suggestions for Registration

In past articles, I've explained why it is difficult to suggest Registrations for the great variety of pipe and electronic organs that are in use at the present time. However, let me offer some general suggestions for "Song of India."

For the Verse, try a thin Reed, perhaps an 8' Oboe, with Flutes/Tibias 8', 4' in the Acc., with a 16' setting on the Bass

Pedal. With the R.H. free in measure 8 and 9, it is convenient to make a Registration change for the main theme. I like the combination of Flute 8' and a soft Reed 8' for the melody, with Flutes and Strings 8', 4' in the Accompaniment. Set up the Bass Pedals with 16', 8' for clarity.

In Measure 25, while the accompanying rhythm is maintained, you have ample time to change Registration for the Bridge (secondary theme). Try simply adding a String 16'.

Before starting the R.H. Tacet (N.C.) Riff in Measure 58, I suggest you use your L.H. to change registration on either the 1st beat of the measure, or release the melody notes in Measure 57 on either the 4th or 3rd beat, to allow more time for making the registration change. I suggest that you use a Brassy 16' setting, simulating the sounds of the brass section in a dance band. If you desire a registration change for the Bridge, you have 2 full beats at the end of Measure 77 in which to use your R.H. to change registration. The rhythm accompaniment continues through the Rests in the R.H.

If you wish to make one more registration change before the Ending, the L.H. has 3 full beats in Measure 101 to accomplish that. If you do change there, I suggest you accentuate the brassiness of the setting for a brilliant Big Band ending.

### The Accompanying Chords in the Verse

For newer chord players, here are the spellings for the accompanying chords in the Verse, measures

1-7. From left to right:

F9=A, Eb, G... Eb9=G, Db, F... Bb9=D, Ab, C... Dm=F, A, D... G9=B, F, A... F9=A, Eb, G... Bb6=G, Bb, D, F... Bb9=Ab, C, D, F... Eb9=G, Db, F... F6=F, A, C, D.

You may wish to write the spellings over the chord symbols. I used both "Moving 9ths" and close inversions of the 9th chords for better voicing.



## Measure-by-Measure Explanations

In measures 8 and 9, play the 4/4 Time rhythm accompaniment ("Oom-Pah") to establish the accompanying rhythm, the beat and the tempo. If you're using an electronic organ, you may wish to add a 4/4 time auto-rhythm, such as Swing or Fox Trot.

The main theme starts in measure 10 with the F major rhythm accompaniment. Everything is played "as written" up to measure 15. In measure 15, two chords are missing on the 3rd and 4th beats of the measure in the original simple chord arrangement. Please write in the chord symbol of C#9 (Db9) = (F, B, Eb), on the 3rd beat and C9 = (E, Bb, D) on the 4th beat. In measure 16, write in the F major chord symbol over the 1st beat. In measure 23, in the Left Hand, omit the note G (the V step) to avoid clashing with the melody note "Gb" on the 4th beat of the measure.

## Simple Sustained Counter Melody Notes

Holding a sustained counter melody note, chosen from the steps of the accompanying chord, while the balance of the fingers of the L.H. play the rhythmic "after-beats" on the 2nd and 4th beats of the measure, creates an effective rhythm accompaniment. In the text, when I suggest holding a specific note of the accompanying chord, I expect you to use the other fingers of your L.H. to play the balance of the chord, crisply, on the 2nd and 4th beats of the measure.

## Creating an Arrangement from the "Lead Line" (Melody & Chord Symbols)

In order to add interest to the basic 4/4 Time rhythm accompaniment, I will suggest using a Simple Sustained Counter Melody and After-Beats, or simply sustaining the L.H. chords while playing the Bass Pedals on the 1st and 3rd beats of each measure.

After establishing the Accompanying Rhythm, the Beat and the Tempo in Measures 8 and 9, I suggest you use the simple 4/4 Time Accompaniment up to Measure 26. In Measure 15, you'll add the two chords mentioned above and in Measure 23, you will omit the note "G" in the C7th accompanying chord to avoid clashing with the melody note "Gb".

Measure 26, use C7 = (E, G, Bb, C). Hold Bb as the Sustained Counter Melody note while continuing to strike the balance of the chord on the 2nd and 4th beats of each measure. Measure 28, use C9 = (E, G, Bb, D) to avoid clashing with the melody note "D". Continue through Measure 31. Measures 32 and 33, sustain the entire C9 chord in the L.H.

Measure 34... the symbol Bb-, represents Bb Diminished. (E, G, Bb, Db) (Note: If you attend a Bill Irwin Workshop, ask me about that symbol. It's quite a story.) Hold "Db" as a S.C. (Abbreviation for Sustained Counter Melody Note). The Bass Pedals can be "walked" up and down the steps of the Bb Diminished chord on the 1st and 3rd beats of each measure through Measure 39. Measures 40 and 41, sustain the entire Bb Dim chord while maintaining the pedaling.

Measures 42 and 43, sustain "D" (S.C.) in the L.H. chord Dm (F, A, D). In Measures 44 and 45, F+ or F aug (F, A, C#),

sustain C# (S.C.). Measures 46 and 47, F (F, A, C), sustain "C" (S.C.). Measures 48 and 49, sustain "A" (S.C.).

Measures 50 and 51, Bb (F, Bb, D)...use half note Sustained Counter Melody Notes... "F", "G", "A", "G", plus the after-beats. In measures 52 and 53, Eb9 (F, Bb, Db), use half note S.C. "F", "G", "Ab", "G". Measures 54 and 55, F (F, A, C), sustain "A." Measures 56 and 57, sustain "C."

## The Riff, Swing Chorus

In Measures 58 through 61, to enhance the four measures of the 2-measure Riff Pattern, in Measure 58, play an "F" Bass Pedal on the 1st beat, and in Measure 59, play a "C" Pedal on the 4th beat and repeat that Bass Pedal Pattern in Measures 60 and 61.

The Swing Chorus starts in Measure 62 where the Riff (a rhythmic or melodic pattern that is repeated) is played under the melody. Measures 62 and 63, F (F, A, C), hold the "A" (S.C.). Measures 64 and 65, Bb9 (F, Ab, C), hold "Ab" (S.C.). Measures 66 and 67 F (F, A, C), hold "A" (S.C.). In Measures 68, through 71 F (F, A, C), hold "C". In Measures 72 and 73, Bb9 (F, Ab, C), hold "C". Measures 74 and 75, F (F, A, C), hold "C" (S.C.) through the 1st and 2nd beats of Measure 75, then hold the L.H. C7 interval (E, Bb) for two beats. Measures 76 and 77, F (F, A, C) hold "A" for 6 beats. Do you want to change the registration in the last half of Measure 77?

Measures 78 and 79, C7 (E, Bb, C) omit the "G" to minimize clash with the moving melody notes. In Measure 80, change from C7 to C9 (E, Bb, D), again, omit the G, and hold Bb (S.C.) through Measure 83.

Measures 84 and 85, hold C9 (E, Bb, D). Measures 86 and 87, Bb Dim (E, Bb, Db), sustain L.H. chord.

Measures 88 through 91, Bb Dim (E, Bb, Db), hold "E" (S.C.). Measures 92 and 93, sustain L.H. Bb Dim chord. Measures 94 and 95, sustain L.H. Dm (F, A, D). Measures 96 and 97, sustain L.H. chord, Db (F, Ab, Db). Measures 98 and 99, sustain L.H. chord F (F, A, C) through beats 1 and 2 of Measure 99. On the 3rd and 4th beats in Measure 99, sustain the L.H. C7 interval of C7.

In Measure 100, return to F (F, A, C) and sustain "A" through the 1st beat of Measure 101. Starting on the 2nd beat of Measure 101, you can use your L.H. to change registration, if desired. Measures 102 and 103, Bb (F, Bb, D), sustain "F" (S.C.). Measures 104 and 105, Eb9 (F, G, Bb, Db), sustain "G" (S.C.). Measures 106 and 107, F (F, A, C), sustain "A" through the 3rd beat of Measure 107. On the 4th beat, L.H. interval of C7 (E, Bb). Measures 108 and 109, F (F, A, C), sustain "C" (S.C.). Measures 110 and 111, Bb9 (F, Ab, C), sustain "Ab". Measures 112 and 113, C7 (E, G, Bb, C), sustain "G", up to the 3rd beat of Measure 113. On the 3rd beat, sustain the C7 interval (E, Bb) for 2 beats. Measure 114, F (F, A, C), sustain "C". Measure 115, F, sustain "A" for 1st and 2nd beats, then play C#7/Db7 (F, B) on the 3rd beat and C7 (E, Bb) on the 4th beat.

Measure 116, F, sustain "A" through the 3rd beat of Measure 118. On the 4th beat, L.H. plays and holds Dbmaj7 (F, Ab, C). Measure 119, Hold L.H. chord F (F, A, C), indefinitely, together with the R.H. melody. If you're using Auto Rhythm on an electronic organ, turn it off during the Lift (//) before the 4th beat of Measure 118.

# Song of India

Arranged by  
Bill Irwin

N. Rimsky-Korsakov

**Slowly without rhythm**  
N.C. 3 5 3 3 2 3 2 2 1 2 N.C. 3 5 3 3 2 2 1 1 2  
Mod. Soft

1

2 3 2 3 2 2 1 2 3 2 2 1 1 2

7

Mod. F  
Mod. loud

8 9 10

15 16

23 25 26

28 31

32 33 34

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4 2 3 1 2 3 4

39 40

Dmi

4 3 3 F+

41 42 43 44 45

F Bb

46 47 48 49 50

4 3 2 Eb9 F

51 52 53 54

N.C. 1 2 5

55 56 57 58 59

play slurs smoothly

F

60 61 62 63

Bb9 F

64 65 66 67

5

68 69 70 71

Musical score for "Song of India" – page 3, measures 72-103. The score is written in treble clef with a key signature of one flat (B-flat). It features various chords and fingerings. Chords include B<sup>b</sup>9, F, C7, B<sup>b</sup>-, Dmi, D<sup>b</sup>, and N.C. Fingerings are indicated by numbers 1-5. Some measures have slurs and accents.

Song of India – page 3

104 105 106 107

108 109 110 111

112 113 114 115

116 118 119

*Song of India – page 4*

**The Pros & Cons of “The Chord Approach”**

Professional and advanced amateur organists, use the Chord Approach or Chord System, with ‘Lead Lines’ (melody notes and accompanying chord symbols) to create ‘listenable’ arrangements of tunes. It takes a lot of knowledge, experience and creativity to be able to keep the arrangements interesting, otherwise, the casual amateur quite often, gets into a comfortable “rut”, playing the same few melody styles, accompanying rhythms and perhaps a few well worn fills.

All the above suggestions for creating an arrangement for

*Song of India*, would not have to be written if the tune was arranged traditionally, with Treble and Bass Clef notation, showing the reader exactly what, when and where to play the notes of the arrangement.

The best solution is to find a competent, experienced teacher who can evaluate your progress to date and make suitable recommendations for developing your musical skills. Before you look around and seek help in locating your own personal musical Guru, you might try a little self-examination to see where all your musical efforts have brought you up to the present time.



**Q** The Students ask . . .

*“How can I learn to create interesting ‘modern’ Endings for my arrangements?”*

**A** Bill:

If you are a traditional reader, you can probably find a published collection of Endings suitable for a variety of types of songs. If you are using Fake Books, Lead Lines, etc., then let me

suggest four chords that will provide an almost infinite number of variations for you to apply to a great variety of songs.

We've discussed Modern Keyboard Harmony notation in the past. Roman Numerals represent the steps of the scales and both Arabic numerals and abbreviations, represent the types of chords built on the steps of the scales.

With that in mind, let me offer you the following chords . . . the I chord (usually Major); the IV Minor chord (in traditional church music it would probably be a IV Major); the Flatted VI chord (a Barbershop Harmony favorite) and the Flatted II chord (usually as a Major 7th).

Let's explore the possibilities in the Key of C Major, starting with the well-used, perhaps a bit well-worn, combination of the I Major and the IV Minor chord. In the Key of C, that would be C major to F minor and return to C Major (I, IVm, I). For a casual Ending Progression, it has almost become standard. However, by utilizing that simple progression, with variations, you will enhance the original progression.

#### **Some of the Many Variations Possible**

1. While the R.H. plays the final melody note, the L.H. plays variations inversions of the three chords.
2. The R.H. plays the final melody note as a chord and plays the various inversions of each chord in the progression.
  - 2a. The inversions are rolled from left to right.
  - 2b. The R.H. plays each inversion used as an arpeggio, usually ascending, but try descending as well. Arpeggios will sound better if the Major and Minor chords have the 6th step added, i.e. C6, Fm6, C6.
3. While the L.H. is playing the chords in progression, the R.H. creates a melody for the Ending by using steps of the chords, steps of the scales on which the chords are built and related half steps above and below the original steps.

Let's add another chord to the original progression . . . built on the Flatted VI step of the Major scale . . . and in the Key of C, that would be Ab, which would be the Root of several different types of chords that you can use with the original progression.

For example, in Ab, there could be, the simple Major, the richer Major 6th, the nostalgic 7th chord (remember the chords of C Major and Ab7 in "Bye Bye Blues?"), and finally, for this session, the Major 7th or Major 9th, for a modern "floating on a cloud" effect. If we return to the original C Major from say, the Ab Maj7 or AbMajor9, we would probably want to enhance or alter the plain C Major with a C Maj7 or Cmaj9 to complement the preceding Flatted VI chord. By the way, the Flatted VI chord is called a Mozart 6th.

Finally, we can use the Flatted II step, commonly known as the Neapolitan 6th. In college, I have been told, that the description of the location of the Neapolitan 6th is quite complicated. You'll be happy to know that you can access this excellent addition to the basic progression, by simply playing the Major Triad a half tone above the Root of the I chord. Ex: C Major, Db Major, C Major. When you use this progression, the Db Major automatically becomes Db Major 7th, as the Root of the original Major chord is the natural Seventh step of the Major chord a half-tone higher. In this case, it's the Db Major 7th.

Now you can add, subtract, rearrange the order, etc. of the four chords. Using the suggestions given above, for possible variations using the progressions, try the following combinations in the Key of C . . . (1) C (any type of Major), F Minor (alter or extend), C Major. (2) C Major, Ab Major (variations) C Major. (3) C Major, Db Major, C Major. (4) C, Fm, Ab, C. (5) C, Ab, Fm, C. (6), C, Ab, Fm, Db, C. You can see the tremendous amount of Endings possible between the harmonic progressions and the various playing techniques that can be applied to the chosen progression. Hope you try them soon.

Next Session, we'll return to the traditional treble and bass clefs. 'Til then, thanks for joining me.

'Bye now,  
Bill



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# A Technical Assistance Program

Several years ago, the ATOS Board of Directors initiated a program, by which Chapters which either own or are totally responsible for the maintenance of a theatre pipe organ installed, or to be installed in an essentially public venue, can receive advice from a qualified organ technician. The Technical Assistance Program assists those in need of professional consultation, to better access a technician familiar with high-pressure theatre instruments.

We are all very familiar with installations, restorations and improvements, which have been compromised do to lack of professional advice up front, often wasting much time and money in the process. This program is designed to encourage Chapters to seek expert technical advice **before** attempting costly installation, maintenance, or upgrading, which might otherwise be done incorrectly.

Under the terms of this program, ATOS will provide partial payment of the transportation costs (currently up to \$250) and partial payment (currently up to \$250) of the fee charged by the professional technician. The Local Chapter is responsible for the remainder of the costs involved. The program is **not** designed to assist with the payment for actual work done by technicians or their assistants, but to help Chapters in obtaining the best possible technical advice **before** embarking on any installation or program of restoration, refurbishment, upgrading, or enlargement. (ATOS Endowment Fund grants are available for assistance with the actual work involved in these various projects.) Funding for this program is budgeted annually by the ATOS Board of Directors. It will be provided as long as budgeted funds are available during any fiscal year, and will be provided to Chapters on a first come - first served basis

The President of any ATOS Chapter interested in using this service is invited to contact the Chairman of the ATOS Technical Assistance Program, Cory Wright, to obtain a copy of the program application and list of guidelines.

Cory Wright • 2107 S. Grand Blvd.  
St. Louis, MO 63104  
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## In The Spotlight ...

### *A Charmed Life*

# The Story of the Hardman Studio Wurlitzer

by Scott Smith

### Great Falls, Virginia

In its many incarnations, the Hardman Studio Wurlitzer has led a charmed life. Touched along its path by musical luminaries and unique circumstances, it stands the test of time for yet another generation to appreciate and enjoy.

It was in March 1929 that Wurlitzer built and shipped their Opus 2035 to the Famous Players-Lasky Studio on the lot of Paramount Pictures in Hollywood. The 3/19 instrument was installed on the scoring sound stage by the famed James H. Nuttall, who was also responsible for its design and tonal regulation. Unfortunately, it saw only intermittent use before being carefully removed, crated and stored in 1931. Finally, in 1942, it was sold to radio station KPO (later KNBC/KNBR) in San Francisco and installed in the new studios there, reportedly again by Nuttall. Many prominent organists performed on the instrument during its stay in the Bay Area, including the legendary George Wright, who served as the station's staff organist for a time. It is believed that the Solo String pipes were substituted in the organ during this period, but unclear whether it was the work of Wright during his tenure, or Nuttall when the organ was installed. After years of service, it fell into disuse and was removed in 1953 to make room for a television studio. It was at this time that Richard Simonton acquired the organ.

Richard C. "Dick" Simonton is perhaps most well-known and remembered for fostering the creation of the American Association of Theatre Organ Enthusiasts

in 1955, now the American Theatre Organ Society. He had been bitten by the theatre organ bug in his youth, while growing up in the Seattle area. While still quite young, his interest led to employment with Balcom & Vaughn, a well known regional organ builder. His intense curiosity of pipe organs eventually led him into electronics. At a relatively young age, Dick developed a patent for a variable capacitance oscillator that produced a musical tone. With the introduction of the Hammond organ in 1935, the venerable W. W. Kimball Company of Chicago, longtime builders of quality pipe organs, felt that they should enter the seminal electronic organ market immediately, and bought Simonton's patent. As a result, Dick acquired the Muzak franchise for Southern California, and formed Pacific Network, Inc. in 1941. Although Simonton has the distinction of purchasing what is acknowledged as the last Kimball pipe organ to leave the factory in 1945, (a church-style instrument) he still yearned for the sound he loved most . . . the sound of the theatre organ.

Simonton began researching what it would take to install a successful theatre instrument in a residence, and had a new house designed and built to hold one. Upon completion of his new home, in



*Hardman residence.*

1952, on Toluca Lake in North Hollywood, he and his family left for Europe. Originally, he planned for a single instrument with two consoles. One would play popular music, and the other perform classical literature. After visiting the Compton Organ factory in Eng-

land, and other instruments on the European continent, he wisely decided that two separate instruments would be the better choice. The process of design and construction of both organs began at once, and it was at this time that the KNBC instrument was acquired. Almost immediately, additions to the organ began, coming primarily from Opus 1732, a 3/8 Wurlitzer that had been installed at Treasure Island, San Francisco for the Pacific Exposition of 1939-1940. At one time, this same Wurlitzer was owned by Richard Vaughn, who later acquired the five-manual Wurlitzer from Chicago's Paradise Theatre. While installed in Vaughn's Los Angeles home, the former Paradise instrument would become the most famous Wurlitzer organ of its time, recorded numerous times by George Wright for the groundbreaking Hi-Fi label. There were other additions that came most notably from two other Wurlitzers, Opus 170, the Coliseum Theatre in Seattle, and Opus 186, the Million-Dollar Theatre in Los Angeles. The basis for the console came from the Hope-Jones organ built for St. Paul's Episcopal Cathedral in Buffalo, New York. Still



further additions to the organ included outstanding examples of pipework by other builders, including Hope-Jones, Marr & Colton, Robert-Morton and E. M. Skinner.

This charmed instrument attracted the organ luminary Farney Wurlitzer, who by then had become a close friend of the Simonton family, and was responsible for locating the basic four-manual Hope-Jones console. Buster Rosser, a former installer for the Wurlitzer Company, was lured out of retirement to install the instrument in the new Simonton home. Bill Bunch, President and owner of the longtime Seattle organ firm of Balcom & Vaughn, modified and built up the console on site to measurements and designs established by the Wurlitzer Company. Bunch and Simonton met in their youth while both were working for Sandy Balcom, one of the two originators of the same noted organ firm. Two famous organists collaborated on the design of the instrument. Gordon Kibbee was first asked to draw up the original proposed specification. However, that being too extensive to physically fit on the console, Simonton called in the celebrated Jesse Crawford to fine-tune the specification that was ultimately used. According to one account, Kibbee preferred a more highly unified 27-rank instrument, but Simonton was insistent on 36-ranks. Crawford directed the organ's initial tonal regulation, but it was Kibbee who later made most of the important tonal decisions. Throughout the years, some tonal and winding changes occurred within the organ by others. Later, Kibbee and Ray Thursby were responsible for undoing most of those tonal changes, resetting tremolos and changing wind pressures back, in most cases, to "factory" settings. For many years, there was a seemingly universal dislike for the sound of the original large-scale Tibia. According to Thursby, it was he and George Wright who merely reduced the scale of the solo scale Tibia by one note, adding a pipe from Wright's "stash," to the apparent satisfaction of all who could hear the difference.

On the chamber end of things, the initial tonal matters were attended to by

former Wurlitzer tonal finisher Ross Evans, by then retired and living in Florida. Toward the end of this process, Crawford happened by to check progress, and after playing only briefly was heard to exclaim, "Something's wrong with it, Dick!" Among other concerns, both Crawford and Kibbee felt the tremolos were not performing musically, so they set about to acquire the skillful talents of noted voicer and organ technician Henry Pope, who was not easily persuaded to do the work. Pope, by this time was comfortably employed full-time as a piano and organ technician at NBC. After a period of wooing, Pope reluctantly agreed to come in on weekends. Reportedly, there was a bit of friction between Crawford and Pope during this process. Crawford wanted to hurry up and get to the business of recording, while Pope, with the deliberate sense of a craftsman, wanted to take his time. Ironically, Pope performed this same task on the famous Buddy Cole recording organ at around the same time, which coincidentally also resided in North Hollywood. Gordon Kibbee remained involved with the Wurlitzer for the entire 40-year duration of the instrument in the "Bijou Theatre" in the Simonton home, and later made other alterations and modifications. The completed organ was a four-manual instrument controlling 36-ranks of pipes, which, in spite of tight quarters, delivered a refined sound in the environs of the Bijou. The classically-designed Aeolian-Skinner instrument that resided

upstairs was a four-manual instrument with 63-ranks.

George Wright bought the ebony three-manual, Famous Players-Lasky console to control what would become his famous recording organ in Pasadena, and, in a magnanimous gesture, Simonton also gave him the Chrysoglott-Vibraphone from the same instrument.

The "Simonton Wurlitzer Grande" began speaking in 1960, and after an extended period of refinement, Jesse Crawford began recording on it at some point in 1962. Just weeks before he was to have come out of retirement to play the opening concert for the first convention of the ATOE in 1963, Jesse Crawford suddenly died of a heart attack. In total, Crawford recorded and released two LPs on the Bijou Wurlitzer, "In A Monastery Garden" and "Golden Opera Favorites," demonstrating to all that he was still eminently capable of producing inspiring, exciting, inventive music, right to the end. At the time of his death, another LP was in the works, featuring Crawford at

R.C. SIMONTON (HARVEY W. ROEHL COLLECTION)



*Close up of the famous Simonton Wurlitzer console.*

JACK HARDMAN COLLECTION



*The Barn, where the organ is installed.*



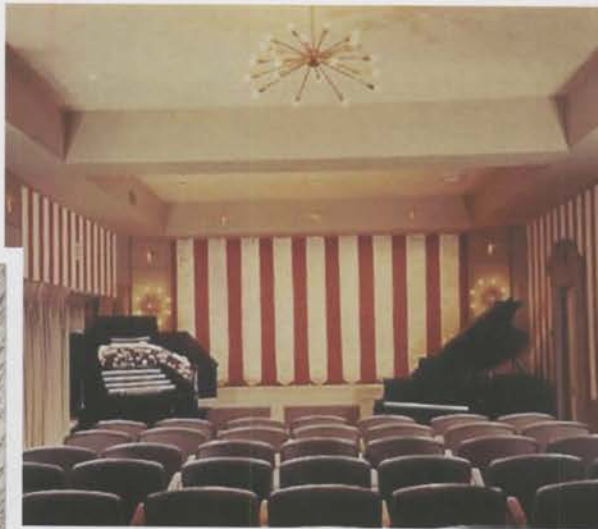
Historic photo of Richard Simonton, Bill Bunch and Farney Wurlitzer.

the Bijou, to be entitled "Roses of Picardy." Following Crawford's explicit post-mortem instructions, Simonton reluctantly destroyed the master tapes. Others who recorded the Bijou Wurlitzer over the years to follow included Georges Montalba, Gaylord Carter and Chris Elliott.

For several years, the Bijou was the theatre organ and silent film mecca of the Los Angeles area. Every Saturday even-

ing, there would be a concert or film or both, presented at the Simonton home, (always free of charge, and open to organ and film aficionados). The Bijou, which seated 63, would often be filled to capacity, and it was Gordon Kibbee who would usually play the Wurlitzer. Occasionally, other area organists would take the bench for at least part of these semi-formal events, including Gaylord Carter, Korla Pandit and Buddy Cole. Since Simonton and his children had connections to the major studios, it was not unusual for a film that had not been shown in decades to be presented at the home theatre. Noted film stars from another age, including Olivia DeHaviland and Harold Lloyd would attend, as well as directors such as King Vidor and even technical veterans.

Following the untimely death of Richard Simonton in 1979, the instrument that he loved so much continued to remain in the Bijou Theatre for well over a decade, as did the traditional Saturday evening organ events. With Richard and



Richard Simonton's "Bijou."



Richard Simonton holding CCC of the 16' Vox Humana from the Seattle Coliseum Theatre.



Bob Welch and gleaming brass Saxophone resonators.



George Johnson at console, in Omaha's Riviera Theatre.

the four children long since gone from their Toluca Lake home, Helena Simon-ton decided to put it all up for sale, origi-nally hoping to sell both organs and the house as a unit. When that failed to draw any serious buyers, the difficult decision was made to sell both organs and the house separately. In 1993, Jack and Mildred Hardman of Great Falls, Virginia, who had been seeking an instrument for their home studio, bought and removed the famed organ. Michael and Karen Coup, of Wichita, Kansas, longtime friends of the Simontons, acquired the console for their home studio Wurlitzer.

The three years prior to the purchase of the Bijou Wurlitzer had been fraught with frustration for Jack Hardman. Unable to find a suitable instrument, Jack began to think that he would have to assemble an organ from orphaned parts. He had already acquired a four-manual console from Jasper Sanfilippo of Barrington Hills, Illinois, which had controlled his first organ installation in the music room of his home. This console had origi-

inally seen use in the Riviera Theatre in Omaha, Nebraska, controlling Wurlitzer Opus 1571. It had been restored and modified several years prior by pizza mogul Bill Brown of Phoenix, Arizona, for his "Organ Stop Pizza" restaurant in Tucson.

During the period that Wurlitzer built four-manual consoles for theatres, only 34 were actually built. The first was for Opus 63, in 1915, for the Isis Theatre in Denver, and the last three were shipped as a package to Rockefeller Center in New York City in 1932; one for Opus 2178, the Centre Theatre, and for their last and largest, the famous twin consoles at Radio City Music Hall, Opus 2179, controlling 58-ranks, which still play publicly today.

Under the direction of Simon Gledhill, London, the Hardman Studio Wurlitzer in Great Falls has been modified by the addition of a few new ranks and the substitution of others. Among them was a Viol d'Orchestre and matching Viol

Celeste, from Wurlitzer Opus 2101, which was originally installed in the Metropolitan Theatre in Boston in 1930. Vintage Wurlitzer Solo Strings were acquired from two different sources to replace the redundant Morton Salicional pipes. Since the Bijou could not contain the lowest octave of the 16' Tibia Clausa, another set was found for use in Great Falls, where there was ample space and a need for the powerful bass pipes. The Quintadena Celeste was replaced by a Concert Flute Celeste, and the missing Chrysoglott metal bar Harp was located in California. The original 15-hp high-speed Spencer blower has been replaced by a 3-stage, low-speed 25-hp machine. As it stands, the Hardman Studio

JACK HARDMAN COLLECTION



Vince Holter washing Tuba resonator.



Clark Wilson checks out console before it's moved to upper level of Barn.

JACK HARDMAN COLLECTION



Harold Wright carefully polishing reed tongues.

JACK HARDMAN COLLECTION



Jack ascends ladder to make adjustment.

JACK HARDMAN COLLECTION



The trek from shop to Barn upper level.

Wurlitzer utilizes a painted four-manual console controlling 37-ranks of pipes, making it similar in size to the famous New York Paramount, and Fox Theatre Wurlitzers of Brooklyn, Detroit, St. Louis, and San Francisco.

Noted theatre organ experts Simon Gledhill, Clark Wilson, John Struve, Harold Wright, Brant Duddy, Don Phipps, Allen Miller, and Brad McClincy have been involved at different times in the restoration, installation and tonal finishing processes of the Hardman Studio Wurlitzer.

Today, this Wurlitzer theatre pipe organ's charmed life moves forward, as the tradition of musical luminaries and unique circumstances continues in the Hardman home studio for others to appreciate and enjoy. A growing list of extraordinary concert organists is bringing joy and wonder to all who experience this beautiful instrument in Great Falls, Virginia.

*The author is indebted to several people for providing research materials and factual information, but most notably Michael Coup and Stephen Ross.*

JACK HARDMAN COLLECTION



Overall quality of this installation depicted in restoration of main Chamber regulators.

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Former Radio City Music Hall organist John Terwilliger.

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Solo Chamber

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Jack Hardman

JACK HARDMAN COLLECTION



L-R (Solo Chamber front to rear): *Orchestral Oboe, Brass Saxophone, Horn Diapason, Quintadena, Oboe Horn, Musette, Solo Tibia, Gamba Celeste, Gamba, Cor Anglais, Brass Trumpet and 16' Horn Diaphone. Gamba 8' across left end of chests.*

JACK HARDMAN COLLECTION



Solo Chamber

Front Main Lower Chamber

JACK HARDMAN COLLECTION



Lower Main

JACK HARDMAN COLLECTION



L-R (Main Chamber front to rear): *Main Vox, Main Tibia, Lieblich Flute and Vox Chorus.*

*Jelani Eddington,  
Mildred and  
Jack Hardman.*



*Cameron Carpenter  
in concert.*



## 4/37 Wurlitzer Theatre Pipe Organ Rank List By Chamber

*Jack Hardman Studio Wurlitzer – Great Falls, Virginia – Specifications by Simon Gledhill*

MAIN CHAMBER	Pipes	Range	Wind	SOLO CHAMBER	Pipes	Range	Wind
1 Clarinet	73	16–8	10"	1 Cor Anglais	61	8	10"
2 Concert Flute	97	16–2	10"	2 Dulciana	73	8–4	10"
3 Concert Flute Celeste	61	4	10"	3 English Horn	73	16–8	15"
4 French Horn (Skinner)	61	8	10"	4 Gamba	73	8–4	10"
5 Krumet	61	8	10"	5 Gamba Celeste	73	8–4	10"
6 Lieblich Flute	85	2–Aug	10"	6 Horn Diapason	85	16–4	10"
7 Open Diapason	85	16–4	15", 10"	7 Kinura	61	8	10"
8 Salicional	73	4–Aug	10"	8 Musette	61	8	10"
9 Salicional Celeste	73	4–Aug	10"	9 Orchestral Oboe	61	8	10"
10 Tibia Clausa	85	2–Aug	10"	10 Oboe Horn	73	16–8	10"
11 Tuba Horn	85	16–4	15"	11 Quintadena	61	8	10"
12 Viole d'Orchestre	85	2–Aug	10"	12 Saxophone	61	8	10"
13 Viol Celeste	73	4–Aug	10"	13 Solo String	85	16–4	10"
14 Vox Humana	61	8	6"	14 Solo String Celeste	85	16–4	10"
Wurlitzer Vox Chorus				15 Tibia Clausa*	109	32–2	15"
15 Vox Humana	61	16	6"	16 Trumpet	61	8	10"
16 Vox Humana	61	8	6"	17 Tuba Mirabilis	6	8	15"
17 Vox Humana	61	8	6"	18 Unda Maris	61	4	10"
18 Vox Humana	61	4	6"	19 Vox Humana	61	8	10"
<b>UNENCLOSED</b>	<b>Notes</b>			<b>ENCLOSED SOLO</b>	<b>Notes</b>		
Chimes	25		Solenoid	Glockenspiel	37		12"
Chrysoglott	49		12"	Xylophone	37		12"
Marimba/Harp	49		12"	Selected Traps			12"
Master Xylophone	37		12"				
Grand Piano	85		Solenoid				
Tuned Sleigh Bells	25		12"				
Vibraphone	49						

\*1–12 Sampled



*Cameron Carpenter entertains.*



# The ATOS Marketplace

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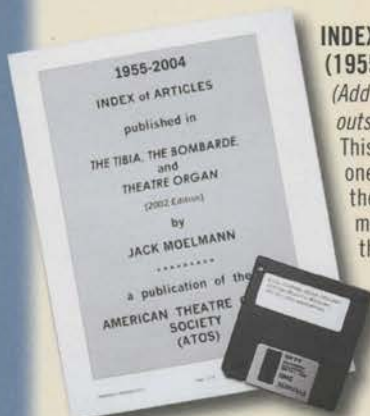
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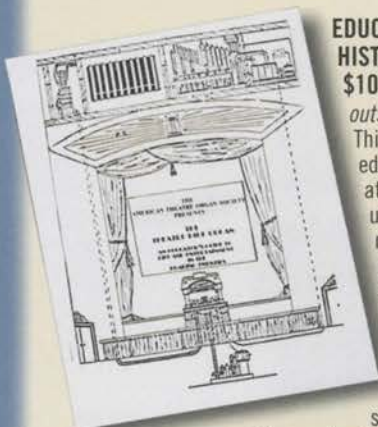
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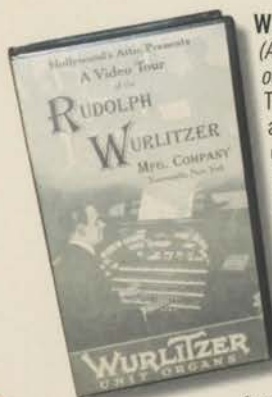
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The ATOS Technical and Education Committees are jointly requesting the assistance of all ATOS members who have access to original factory organ chamber and contractor blueprints, drawings, contracts, photos, specifications and correspondence. The goal 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.  
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# For the Records

Ralph Beaudry, Associate Editor

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## WRIGHT ON!

George Wright



If you Liked the CD *Let George Do It*, reviewed in the November 1993 Journal, we can guarantee you'll Love this brand new disc of the legendary George Wright playing all new material on his fabulous 3/28 Pasadena Studio Organ. In fact, you can just skip right now to the ordering details at the end of the review, as it is a **Must Have** album for every theatre organ buff's collection! Since that unique, glorious organ was lost in a fire 35 years ago, we'll start with a brief discussion of what made that organ so great. One important fact, that is usually overlooked in discussing Mr. Wright's talents, is that he was as competent as an organ builder as he was at the keyboards! In the late 1930s, while attending Grant Union High School in Sacramento, he was deeply involved in the assembling and installation of parts from three different organs into the 4/21 mostly-Wurlitzer which is still playing today thanks to our Sierra Chapter. The *Pig In A Poke* article by Dennis Hedberg (in the May 1993 Journal) describes how Wright, during the early 1940s, changed the San Francisco Fox 4/36 Wurlitzer into the instrument many people feel is the finest organ to come out of North Tonawanda.

In 1958, while the last of his Hi-Fi recordings were being released, Mr. Wright was assembling choice ranks of pipes and installing them in Don Leslie's warehouse (yes, the Leslie speaker man) on South Fair Oaks Avenue in Pasadena. When he announced his first recording of the new organ, many organ buffs wondered how it could possibly equal the discs made on the Richard Vaughn Hi-Fi five manual Wurlitzer. *Let George Do It* (reviewed in the Summer 1960 Journal) was all the proof needed that Wright's Pasadena organ was quite possibly the zenith of theatre organ building. Stu Green, a long-time Wright friend, visited the Studio and described the organ in detail in the February 1964 Journal. It is one of the most fascinating articles to ever appear in the Journal since it also included the stoplist and chamber analysis! But, as George wrote in his letter to Stu, "This is the stoplist as of this week," and he also mentioned that he changed ranks so frequently to find the "really right" sound he had given up re-engraving stop tabs in trying to keep up with the changes.

In 1964 the organ had 20 Wurlitzer ranks and full or partial ranks of pipes from Ernest Skinner, Wicks, Estey, Murray Harris, Aeolian-Skinner, Möller, Kimball, and Gottfried. It also had a Steinway upright piano while the tuned percussions all came from Deagan and the cymbals were Zildjians. During the 1960s, his LP recordings were released on the DOT and Hamilton labels. But, he was also recording constantly for a late night radio broadcast in San Francisco. The October 1970 Journal carried the story of the disastrous fire which destroyed all of the organ but the console and a few ranks and percussions that were outside the chambers. Since Wright was his own recording engineer for the Pasadena Studio organ, it was assumed that most of his tapes were lost in the fire too.

In more recent years, George assembled another mostly-Wurlitzer pipe

organ in his Hollywood Hills home, and Banda began issuing CDs of his Hollywood Philharmonic organ and also produced many of his Hi-Fi recordings in CD reissues. Then, some of the Pasadena Studio tapes were discovered and Terry Cutshall of Banda Records released the CD version of *Let George Do It* and, because of the longer playing time allowed by the CD format, added 11 tracks "... made up mostly of alternate takes of songs later released on the DOT and Hamilton labels" according to the review appearing in the November 1993 Journal. Since George Wright's untimely death in 1998, some "lost" tapes of the Pasadena organ have been found, and this disc has 18 "new" selections. Since this new disc has a few repeat titles from the earlier CD the liner notes tell us "... they were different versions recorded at a different time." In our review, we will indicate these titles with an asterisk.

George always opened his concerts and albums with a zinging, upbeat, fun number and here is his sparkling arrangement of Vincent Youman's "I Want To Be Happy," which is simply George at his best; and listen for those unbelievably nimble, lightning-fast fingered runs. A Fritz Kreisler melody is second. Its original (1919) title was "Who Can Tell?" but, when Dorothy Fields wrote lyrics for it in 1936, it became the lovely ballad we know as "Stars In Your Eyes." On this song the Pasadena organ's unusually rich, lush Tibias will surely melt your heart. By this point a listener will be aware that while the recording is somewhat 'close-up', there is a warm room sound that enhances the instrument. Also, the first few numbers seem to be a medley, because of soft runs on the tuned percussions between the numbers. That was typical of the recordings Mr. Wright made for the late-night San Francisco radio broadcasts.

Over the years, George has probably played every song ever written by Cole Porter so next is "I've Got You Under



My Skin." One will note on this song how George lets the music "breathe" even as the tempo remains steady. Evidently George left no indication of the title for his next selection. It's a lovely melody, featuring the Style-D Trumpet and numerous Jesse Crawford touches. (If anyone can identify this number, please write and tell us what it is—thanks!) Next is the seductive ballad by Herb Nacio Brown, which he wrote for the early talkie *A Woman Commands*. His "Paradise" portrays the feelings for a lost love, which can now appear only in one's dreams. Another superb ballad is Franz Lehár's "Yours Is My Heart Alone" from the operetta *Land Of Smiles*. Although that operetta was a success in Europe when it opened in 1929, it wasn't performed on Broadway until 1945—and with its original star, the noted tenor, Richard Tauber!

That sultry siren "Ruby" gets a tongue-in-cheek treatment with some sexy organ voices, a few 'ooh-hoos', some fun drumbeats, and a comfortable tempo with Posthorn punctuations. It's a slightly cleaned-up 'Red Light Special', which George is so good at! Another type of fun number for George is "Something's Gotta Give" from the film *Daddy Long Legs*. That film's story dates from 1912(!) and had been filmed three times before(!) but, with its Johnny Mercer score, and the dancing and singing of Fred Astaire and Leslie Caron, it was the

best of the lot by far! Without getting into a heavy discussion about the very first films with "soundtracks," since the Warner Brothers used the Vitaphone process of playing records for *The Jazz Singer* while Fox used an early type of sound on film, Lew Pollack and Erno Rapee's "Diane" was one of the very first songs written for a talkie. (Actually by the end of 1927 there were only 157 theatres in the US that were equipped for any kind of sound!) There are wonderful Crawford touches throughout George's arrangement.

Of course, the story for the film *State Fair* took place in the fall, but Judy Garland had spring fever, and a touch of young love, when she sang "It Might As Well Be Spring." Notice the hint of Debussy in the introduction and how, under Wright's fingers, the organ virtually sings the words to this number. Although it wasn't a musical film, the title song, written by Jule Styne with lyrics by Sammy Fain, for *Three Coins In The Fountain* was a hit recording for Frank Sinatra and many others. If you've never heard an organ bubble like a fountain, you will here! How about a rip-roaring, spunky hoedown? That's next as Wright plays "In A Georgia Camp Meeting." The liner notes tell us that George's next selection, a slow, sensual "Yours (Quierme Mucho)\*" was heard in the 1946 film *Sioux City Sue*. We don't know who sang it but the stars

of the flick were Gene Autry, Lyn Rogers, and Sterling Holloway! Another Hollywood song is next. When the producers of the film *Hot Nocturne*, (the somewhat fictionalized story of the Original Dixieland Jazz Band) first heard a particular song Harold Arlen and Johnny Mercer wrote for them, they changed the movie's title to *Blues In The Night*.\* Mr. Wright goes to town on this one, with a fancy opening followed by a pungent solo voice and a jazzed-up second chorus with some startling surprises.

The sparkling novelty "Polly\*" is followed by a wonderful, simply inspired, arrangement of "Dinah.\*" Next to closing is a brief, but robust, rip-roaring "There Is A Tavern In The Town.\*" For the finale we have a warm, soft, Tibia filled "I'll See You Again" which Noel Coward wrote for his nostalgic operetta *Bitter Sweet*. It opened in London in July 1929 (where it ran for more than 700 performances) and Flo Ziegfeld immediately brought it to the 'Great White Way' in November that year. (The score is filled with wonderful music, but only recently (1999) has a complete recording been available; it's a 2 CD set on Jay Records #JAY2 1264.)

There it is! A cornucopia of musical treasures featuring the legendary George Wright at his very best. This 54-minute concert has been perfectly converted to digital, so the listener is right there in the Pasadena Studio on Fair Oaks

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## RITZ BECKINGHAM

Keith Beckingham



British organist Keith Beckingham may be a new name to many, but he's been playing pipes and electronics since age 13 and was billed on the Granada Theatre circuit as the "Wonder Boy Organist." In the November 1998 Journal we reviewed his *South Bank Showcase* CD which featured him

playing the former Trocadero, Elephant and Castle 4/21 Wurlitzer. Some of our comments in that review are also true of his new disc for "... there are a multitude of solo voices and colorful registrations throughout." Keith's style is a cross of British and American with clean melodies and harmonies, varied rhythms and tempos... and a tune list combining some of the best British and American composers." This time Keith is playing the now 3/13 Wurlitzer (Opus 1937) in Scotland's Clydebank Town Hall.

This organ was originally a 3/8 in Stockport's Ritz Cinema, and this is the third recording of this organ since the Scottish Cinema Organ Society installed it in its new home. At the time of David Lowe's CD *Days of Wine and Roses* (reviewed in the January 2001 Journal) the organ was still a 3/8, but it had become a 3/13 by the time Michael Wooldridge recorded his *Showtime Spectacular* CD (Journal May 2004.) In that article we commented "... the additional ranks in the two chamber under-the-stage installation, make it much more versatile and, to say the least, room filling!" With just 13 ranks it's of interest to note that two of them are Tibia Clausas and this organ also has a rare French Trumpet. The liner notes also tell us "This recording as made nearer to the under stage chamber grills than the earlier ones... No added reverb has been utilized but we did lower the fire curtain and, as the hall was prepared for the regular tea dance, the carpets were up. So sit back and enjoy the programme."

Keith opens with one of bandleader Ray Noble's most seductive compositions, "The Very Thought Of You." You'll immediately be aware of the satisfying ('big room' but not 'roll-around') sound the organ has. There are some piquant voices and ensembles in this organ, which are quite refreshing while the lush mellow Tibias are a soothing delight. Overall, the instrument sounds larger than it is! Next up is Meredith Willson's romantic ballad "Till There Was You" which Barbara Cook sang in 1957's *The Music Man*. (We were surprised to find out this show was originally planned to be a 2-hour TV special; then it was proposed as a movie starring Bing Crosby—or Gene Kelly or Milton Berle or Andy Griffith—in the Harold Hill role! Fortunately that's not the way it worked out and Robert Preston was *THE Music Man* and went on to star in several other Broadway shows including *Ben Franklin In Paris*.)

A medley of "Domino" and "Anniversary Waltz" is followed by the rarely heard old smoothy "Time Was." Keith is a straightforward organist who jumps right into the music, but he always keeps the melody front and center while his left hand provides appropriate counter-melodies and keeps the beat. Yes, you could easily dance to most of his tunes. Burton Lane's sophisticated lament "Too Late Now" was sung by Jane Powell in the 1951 film *Royal Wedding*. (That film also had a number which probably has the world's longest song title "How Could You Believe Me When I Told You

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That I Loved You When You Know I've Been A Liar All My Life?") In 1933 Johnny Green wrote the heart-wrenching music for Edward Heyman's lyrics that began with the words "I cover the Waterfront/I'm watching the sea/Will the one I love be coming back to me?" Keith gives this melancholy song a suitably misty, almost husky, reading. But, the mood is bright and chipper in Cole Porter's Academy Award nominated song "You'd Be So Nice To Come Home To" which was introduced by Janet Blair and Don Ameche in the 1943 film *Something to Talk About*.

Before *Kiss Me Kate* opened on December 30, 1948, both Moss Hart and Agnes DeMille (who saw the dress rehearsal) predicted it would be a flop! Actually, it was probably Cole Porter's greatest success for it ran over 1,000 performances and was the second successful rewriting of Shakespeare for the Broadway stage. (*Boys From Syracuse* by Rodgers and Hart in 1938 was the first.) Keith's five minute medley opens with a rousing "Another Open'in' Another Show" and continues with "Always True To You In My Fashion," the hilarious mock-Strauss waltz "Wunderbar" and concludes with the show's big love ballad, "So In Love." Porter was noted for his often, to say the least, 'racy lyrics' and it's reported that after his mother saw this show she exclaimed, "Cole is a naughty boy!" Another Academy Award winning tune is next. It's "You'll Never

Know" which Alice Faye introduced in the 1943 film *Hello, Frisco, Hello*. It's followed by the novelty "Yellow Bird" which features some of this Wurlitzer's delicate tuned percussion. A different kind of bird stars in the next selection—"A Nightingale Sang In Berkeley Square."

Keith's next number is snappy, clever, and bubbles like pink champagne—it's the rarely heard "In Love For The Very First Time." Usually it's a ballad, but here "Garden In The Rain" turns out to be a cheery tune and "Bye, Bye Blackbird" has a finger-snapping fast shuffle rhythm. Although Harry Warren is remembered for his hundreds of Hollywood songs, before moving West he wrote songs for Broadway shows and we next hear "You're My Everything" which debuted in Ed Wynn's 1931 review *The Laugh Parade*. How about another Academy Award winning song? This time it's Jerome Kern's hauntingly beautiful "Long Ago And Far Away" which was sung by Gene Kelly and Rita Hayworth in the 1944 film *Cover Girl*. (Actually Hayworth's singing was dubbed by Martha Mears.) Although it won the Best Song Oscar, and was on the Hit Parade for 20 weeks, we can't recall it's being played on a theatre pipe organ recording before! Continuing with his program of rarely played, but thoroughly enjoyable, "oldies" Keith's next two tunes come from the team of Jimmy Van Husen (music) and Johnny Burke

(lyrics). First is "Here's That Rainy Day" (from the failed musical *Carnival In Flanders*) and then "Polka Dots and Moonbeams," which became a big hit for Tommy Dorsey's Orchestra and Frank Sinatra. Recently we've noticed Duke Ellington's camels in his exotic "Caravan" have been going faster and faster. In Keith's version they race across the desert in exactly 1 minute 58 seconds. Whew! We normally think of Cole Porter as a composer of Broadway shows, many of which were later filmed (usually with much of his music deleted.) However, he wrote the scores for seven pictures including the 1936 film *Born To Dance*. It starred Eleanor Powell and Jimmy Stewart but Virginia Bruce was the one who sang Porter's "I've Got You Under My Skin." Keith gives it a nice smooth beguine rhythm, but in the second chorus he jazzes it up a bit and adds some neat English Horn flourishes.

This Wurlitzer's luscious Tibias are heard again in "Skye Boat Song," and then there is a gentle arrangement of that Big Band favorite "I'm Getting Sentimental Over You" which leads us up to Keith's fascinating finale—an eight-minute medley of songs made famous by Nat "King" Cole. In the all-too-brief 47 years of his life he rose, from playing the pipe organ in his father's church when he was a teenager, to become one of the most noted jazz pianists of all time. But, one night a customer asked him to sing the words to a song he had requested and a star was born! His warm voice, perfect diction and intonation soon made him one of the top male vocalists of all time. When his daughter recently added her voice to his 1951 recording of "Unforgettable" (made with the Nelson Riddle Orchestra) it was an instant hit and sold five million copies. Keith's medley opens with "Those Lazy Hazy Crazy Days Of Summer" and continues with "Walkin' My Baby Back Home," "Mona Lisa," "When I Fall In Love," "To The Ends Of The Earth," and closes with "Unforgettable." It's a wonderful tribute to an American, indeed worldwide, musical icon.

Yes, this 67½ minute CD is a generous nostalgic trip through some of the finest songs of the 20th Century. The organ may be a bit different from the usual Wurlitzer but it's a winner, and Keith Beckingham shows it off at its best in this fine "you-are-there" recording. Highly recommended! This CD will be available from the Organ Historical Society. Sorry, but we don't have a price, as of the writing of this review, so



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## JERRY AT THE PASADENA MÖLLER

Jerry Nagano



Yes! It's the world-famous 5/28 Foort/BBC "Traveling Möller" which is about to celebrate its 25th year in its now permanent Pasadena Civic Auditorium home. And it will be playing for the 2005 ATOS Annual Convention, celebrating the 50th anniversary of ATOS, this July in Los Angeles! Since its Pasadena installation, only four commercial recordings have been made on this one-of-a-kind organ; this new compact disc is a digital reissue of the first LP released way back in 1982! Since Jerry's name may be new to some of you, it's worth noting that Jerry was the first artist-in-residence at the Möller. He hasn't traveled widely on the concert circuit, but has confined most of his playing to the West Coast. However, you should know that he studied with Gaylord Carter, Tom Hazleton, and Gordon Kibbee... and for many years, Jerry has been one of the staff organists at Palo

Alto's Stanford Theatre, Angelino's Restaurant in San Jose, and for well over a decade was chief organist at the late, famous Ye Olde Pizza Joynt.

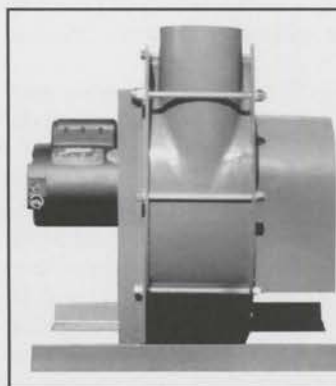
Jerry's Möller LP was reviewed by Stu Green in the November 1982 *Journal* and we reviewed it in the *Console Magazine* of September 1982. We'll be quoting from both of those reviews. However, just to be complete, the other three recordings of the Pasadena Möller were Lyn Larsen's *Christmas* LP (circa 1983), Tom Hazleton's *Fanfare* LP (reviewed in the September 1983 issue of *The Console Magazine*) and Lew Williams' *Live At The Pasadena Civic* (a CD of his 1987 ATOS Convention concert which was reviewed in the *Journal* January 1997.) In our first review of Jerry's album we wrote "By general consensus the Möller and Auditorium were made in heaven for each other... (Jerry) again demonstrates he's one of the best artists around—impeccable playing, great registrations... and (a) most imaginative and satisfying program." Stu's comments were "Gone are the tubby Tibias that pleased no one... whatever he (Dave Junchen) did he created a treasure for theatre organ fans while leaving the battery of 'straight' voices intact! Tricky!"

Jerry opens his program with one of the brightest, cheeriest console-raisers we've ever heard, (and Dave Wickerham is the only other organist that we can recall playing this piece). It's Gene de Paul's ("On With The Show")... "This Is It." Stu's review mentions it's from a Warner Brothers cartoon but we know de Paul better as the composer of the songs for one of the best musicals Hollywood ever filmed—*Seven Brides For Seven Brothers* (and for his Broadway hit show *Li'l Abner* which also became a Hollywood hit film in 1959.) A catchy little ditty from the early 1930s is "Them There Eyes" which has some delightfully different (almost exotic) registrations

and a tasteful touch of George Wright. Does anyone remember the name J. Fred Coots? Maybe you should for he wrote the lovely lush ballad "You Go To My Head" in 1938 introduced by Glen Gray and His Casa Loma Orchestra; but you'll probably remember it better for Harry James trumpet interpretation which Jerry wonderfully duplicates with the Möller's Chorus Trumpet... a near duplicate of Wurlitzer's Style-D Trumpet! That intoxicating melody is Sweet Swing par excellence.

A few years earlier (1929) "Fats" Waller wrote "Ain't Misbehavin'" for the Broadway review *Hot Chocolates*. Stu's comments tells us the solo line is a 16' Tibia with the Musette and Sax, and we'll mention that almost hidden in the middle is a hint of "Makin' Whoopee." (If you can find a copy of the 1943 film *Stormy Weather* you'll see and hear "Fats" performing this number just a few months before his untimely death.) And now for a complete change of pace Jerry plays E.T. Paull's robust fast tempo "Napoleon's Last Charge" complete with a pedal solo in the middle. Stu wrote "... Paull's maddening musical picture of Napoleon at Waterloo has the French army marching stolidly into battle to a cheerful tune, getting the tar beaten out of it, and retreating in disarray—but not once getting out of step." Our comment about Jerry's next number, "Down By The Riverside" is short and sweet "it's a great combination of gospel and jazz." Quoting Stu, again, "There's A Trick To Picking A Chick-Chick-Chicken" is played in solid 1927 fox trot tempo (the year of its publication.) The whistling chorus with a Crawford 'ooh-hoo' is especially appealing. Good long-ago entertainment without sounding dated, and no eggs are laid."

Perhaps this CD's most sultry, luscious number is next for it is "After The Lovin'" which again features that wonderful Chorus Trumpet. Some smooth



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brass work and stimulating tuned percussions are featured on "Let's Get Away From It All" which has more than a touch of George Shearing in it. If you can't hear Bing Crosby crooning to Dorothy Lamour on the next number, "Moonlight Becomes You," well, you're just not up on those great Hope-Crosby "Road" films. It was written by Jimmy Van Husen, whose original name was Edward Chester Babcock and who was a descendent of Stephen Foster—on his mother's side! About that tune Stu wrote that the song, "... is given the lush treatment, using the juiciest combinations available from the instrument's three Tibias and the Vox. Tres sexy... thanks Mr. Junchen." The finale starts with a drum roll and then breaks out into a brisk march for it's Eric Coates "Oxford Street."

In his summary for the album Stu wrote: "This one is a real goodie. We recommend it for instrument and player." In our *Console* review we commented "In short, on every point—recording, artist, selections, and most especially an organ with the OK sound by Dave Junchen (and his longtime organ associate Steve Adams) it's a Must Have record—you'll love it!" The transfer to digital is superb—even better than the LP with wonderful stereo separation (for the two chambers are nearly a block apart.) Don't pass up the opportunity to hear this glorious Möller Live at this year's Convention. In the meantime, this 38-minute disc will surely whet your appetite. It's \$20.00 (postpaid) from Jerri-co Productions, 3225 McLeod

Drive, #120, Las Vegas, Nevada 89121. Inquire by e-mail at: jerricoproductions@yahoo.com

## MOVIE PALACE STYLE Dennis Scott & Jazz Band



During the 1920s and early 30s the teaming of name bands and popular singers with organists was part of what made going to the movies such great fun. This unique coupling also caught the ear of the recording industry. As a result, today there are numerous recorded examples of these joyous combinations, some of which we've recently reviewed in new releases of some rare archival recordings. "To recreate this combination, the West End Jazz Band and Dennis Scott... have joined forces on this CD... (to play) the popular songs and standards (from the 1920s and 30s) with an emphasis on the hot dance side of the West End song book." With those words this CD's liner notes set the stage for this enthusiastic 72-minute modern, full-fidelity recreation of entertainment from the Golden Age of Movie Palaces and Theatre Organs.

Since Dennis Scott's name may be new to many of us the liner notes tell us, "... he has been playing organ for about 40 years. Over this time he has performed at theatres in the Midwest and west coast, but his home is in Chicago and he can be found as part of many silent film programs in the area." Dennis is playing a 4/33 George Wright Allen digital theatre organ, which is perfect for both his solos and playing with the band. Again the liner notes tell us "Dennis and the band discovered each other at the Gateway Theatre in Chicago... (when) the band was booked to play on stage before (Scott's silent film show)... We've enjoyed two successful seasons together at the Oriental Theatre in Milwaukee, Wisconsin, several summers at the Gate-

way Theatre and two concerts at the Tivoli Theatre in Downer's Grove." On the 2nd and 4th Sundays of each month the West End Jazz Band plays a Jazz Brunch at The Milk Pail on Route 25 in Elgin, Illinois—reservations are requested!

Now to the band—and what a great group of professional musicians they are! The leader and arranger is Mike Bezin—who also plays cornet and is one of the two vocalists. Leah Bezin plays both banjo and guitar and is the other vocalist. On the clarinet and alto sax is John Otto, while Frank Gualtieri is the trombonist, and Mike Walbridge is heard on tuba. Mike Albiniak and Wayne Jonas take turns playing the drums on these 23 tracks. Although we'll review the songs in the order played, here's the statistical summary: the organ has seven solos, the band has nine numbers without the organ, while the organ and band combine on the other seven tracks. Oh yes, six of the numbers feature one of the vocalists.

Just to avoid any confusion about what kind of jazz is heard on this disc, the reader should be aware that the music of the Roaring Twenties came out of ragtime and by the early thirties was developing into a sweet swing sound that led to the Big Band era of the late thirties and forties. The 1920s, despite being the decade of Prohibition, also saw the birth of radio and phonograph recordings and everyone wanted to dance to the latest new tune. If the music was new, exciting, and had a hot beat to it, flaming youth wanted to hear it. While some of it was wild and exuberant, just remember that Paul Whiteman was dubbed "The King of Jazz." Of course, the first successful talkie was Al Jolson's *The Jazz Singer* in which he not only sang "Toot, Toot, Tootsie," but also "Blue Skies," "Mammy," "My Gal Sal," and "Dirty Hands, Dirty Face" among others. Because of the demand for dance music, hundreds of small bands with just four to six players were formed all over the country. And they usually played the same instruments as this disc's West End Jazz Band.

Although the opening number was written for a 1936 Broadway musical, since that show was Cole Porter's *Red, Hot and Blue*, that's a show title that certainly epitomizes the Jazz tunes heard on this disc. It's an organ solo that makes a great console raiser for it's Porter's zesty "Ridin High" which features some fine George Wright touches. You get the full Jazz Band treatment on "I've Made A Habit Of You" and, if that title is

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unfamiliar, listen to Mike Bezin's vocals. Mike has the tenor voice that is right out of the 1920s, and there are trombone and tuba solos on this song too! The organ and band get together on that old Crawford favorite, "I'm Confessin'" which is quite similar to the version Lyn Larsen and the Jack Bethards Orchestra have performed over the years. Another tune we've heard Lyn and Bethards do over the years is "I'd Love To Call You My Sweetheart" which is sunny and bright with a cornet solo. "Just One More Chance" is a mellow, soothing organ solo and then it's on to "Fats" Waller's up-tempo "I've Got A Feeling I'm Falling" with soprano Leah Bezin, accompanied by Dennis at the organ, singing both the verse and chorus.

Dick Powell sang Harry Warren's great "Forty Second Street" to Ruby Keeler in the 1933 film with that title, but here we have some great solos on the alto sax, muted cornet, banjo, and tuba that are guaranteed to put a smile on your face! The softly swinging "Goodnight, Sweet Dreams" is followed by an organ solo that suggests that you "Get Out And Get Under The Moon," Next, the organ and band get together on a slightly raggy "Want A Little Lovin'." Then Leah, with Dennis at the organ, sings that great Walter Donaldson melody "My Blue Heaven." The band returns to suggest "There Ought To Be A Moonlight Saving Time," followed

by Dixieland flavored "Oh! You Have No Idea" which features a fun tuba solo. Everyone knows the next melody played by the band and organ for it's Isham Jones' charming mellow "It Had To Be You." The trombone takes a solo on "A Sailboat In The Moonlight," then a tuba and banjo solo on the saucy number "Miss Wonderful."

A bit different is the combination of instruments on the next number. It's Dennis at the Allen and John Otto on clarinet playfully bouncing along on "Fats" Waller's wonderful "Keeping Out Of Mischief Now." "At Sundown" is a gentle swinger with a bubbly cornet solo followed by a lush organ solo on the second chorus. The cute tune "That's My Idea" features both cornet and clarinet solos, and then Mike returns to sing the 1929 ballad "Little By Little." De-lightful! For a nice change of pace, since Dennis Scott is often heard playing organ for silent films, we hear a five-minute excerpt of his score for the 1919 Lillian Gish movie *Broken Blossoms*. His themes are lovely, and quite reminiscent of those composed by the late Lee Erwin. Next to closing is perhaps the most typical song to come out of the raucous twenties—it's the whole group (with vocalist Leah Bezin) on a barn-burning arrangement of "Crazy Rhythm." But no melody is more appropriate for the finale than Ray Nobel's 1931 hit "Goodnight Sweetheart."

By now the reader should realize this disc gets a well-deserved Must Have rating. It's a fun-filled finger-snapping toe-tapping recreation of those long gone, but well remembered, 1920s. The compact disc is \$18.00 (postpaid) major credit cards are accepted. You can order online at [www.westendjazzband.com](http://www.westendjazzband.com) (where you can also audition some of their other CDs) or you can place your order by phone to 708/788-5460. Mail orders go to West End Jazz Band, 2843 S. Maple, Berwyn, Illinois 60402-2855.

PS: On May 1, 2005 the West End group is hosting their 4th Annual Hudson Lake Train Trip including a buffet, concert and dancing, ragtime pianist, and a silent film in an original 1920s dance hall, The Blue Lantern in Hudson Lake, Indiana. The \$50 per person price also includes a round-trip in chartered train cars on America's last electric interurban line—the famous South Shore Line whose cars are streamlined, air-conditioned and travel at 80 mph plus—from the Randolph Street Station in downtown Chicago. The train leaves at 10:00 am arrives at Hudson Lake at 12 Noon, the buffet runs until 1:45 and the concert is from 1:00 to 4:30. The train arrives back in Chicago at 7:00 pm. There will also be entertainment on the train. They tell us this wonderful event always sells out so contact them now at the addresses given above!

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## SIMPLY PIANO

Ralph Wolf

# RALPH WOLF

*Simply Piano*



If you are one of the fortunate people who have enjoyed theatre organ programs that featured Ralph at the piano costarring with either Stan Kann or Rob Richards, (or if you've purchased one of the two organ/piano CDs we'll mention in a minute) you'll know this disc features one of the finest, most accomplished and surely completely enjoyable pianists you'll ever hear! In his almost seven decades at the keyboards Ralph

has been accompanist and music director for such notable singers as Mel Tormé, Margaret Whiting, and Helen O'Connell. But, most people will be surprised to know he's also been an occasional organist. In fact, the August 1970 Journal ran Stu Green's review of Ralph's electronic organ LP *The Celebrities* in which Stu wrote "...Wolf manages to shine through the limitations (of an electronic organ) for a performance worthy of a presentation on pipes."

So, it was no surprise when the August 1971 Journal had Stu's review of Ralph playing the 4/25 Wurlitzer in El Segundo, California's Old Town Music Hall. About Ralph's *Holiday for Pipes* LP Stu said, "...recently he has shown increasing interest in pipes and good comments on his efforts for LATOS, the DTOC, and OTMH has raised his pipe stature...His style is occasionally old style theatre but more often contemporary...his playing is clean, arrangements imaginative and registration tops...recommended." More recently, in the November 1996 Journal we reviewed the CD *Anything Goes* with these comments, "It's Stan Kann at the (3/16 San Gabriel) Wurlitzer with his longtime

friend and musical soul mate Ralph Wolf at the Yamaha 7' Concert Grand... It's DELOVELY in every way." *Together Again...For The Very First Time* featured Rob Richards at the San Sylmar's 4/73 Wurlitzer and Ralph at the 97 note Bosendorfer Imperial Grande Piano. In our May 1999 review we said, "...this CD is guaranteed to be an extraordinary delight for all who relish their organ music topped with tasty piano flavorings."

On this 64-minute CD Ralph is playing the Roland KR-70 Digital Piano, which has the luminous sound and elegant expression of a 7' or 9' concert grand. From his very first note you'll be aware that Ralph is a consummate musician who has the greatest love and respect for each selection he plays. And, what is equally important, he is obviously enjoying every moment at the keyboard. His 18 selections are mostly well-loved favorites from the Great American Song Book, starting with Gershwin's breezy "S'Wonderful" which they penned for 1927's *Funny Face*. In this program Ralph often includes the rarely heard verses, so we'll quote a few lines from this one... "Life has just begun/Jack has found his Jill/Don't know what you've done/But I'm all a-thrill." Ralph's next song dates from 1931, but will forever be remembered because Dooley Wilson sang it in the 1942 film *Casablanca*. Of course it's Herman Hefield's "As Time Goes By."

Raksin's haunting title melody for the 1945 film *Laura* inspired Johnny Mercer to write lyrics for it a year or so later. In this selection Ralph has put the verse between choruses; here are some of its lines: "You know the feeling/Of recognizing someone/That you've never met/As far as you could tell; well." By now you'll be aware that Ralph has the ability to virtually make the piano sing the words to each of his selections, and his fascinating, inventive counter-melodies and fills never obscure the melody. The piano novelty "Finesse" is right out of the 1920s, but is followed by the more recent (1953) Jimmy Van Husen/Johnny Burke "Here's That Rainy Day." Next is the Gershwin's only song, which never was able to find a spot in one of their Broadway shows. But, "The Man I Love" was so good it became a hit anyway and was sung in at least six Hollywood films! The liner notes don't tell us who wrote "Autumn Nocturne" but, with that title, it's cheerier than you might expect. When Irving Berlin first heard Ralph's next number, Cole Porter's "Night And

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Day," he wrote Porter to tell him that it was the best 48 bars he ever wrote.

One of Vincent Youman's most gorgeous ballads comes from the 1929 hit musical *Great Day*. It's an intimate, song of slavish devotion—"More Than You Know." Ten years later, Jerome Kern's 1939 stage musical *Very Warm For May* (which, unfortunately, lasted only 59 performances) provided what fellow composer Arthur Schwartz thought was the best theatre song ever written—"All The Things You Are." Ralph again includes the verse and listen for his wonderful inner harmonies. Another timeless Broadway standard is next. From Meredith Willson's *The Music Man*, it's "Till There Was You," which has a tasty touch of jazz in the second chorus. Although his liner notes don't say so, the next selection, "Time And Time Again," is one of Ralph Wolf's own compositions. It's a beautiful melody, certainly on a par with the other selections on this disc. Did you know that Erroll Garner's "Misty" started out as just a little 4-bar melody that Garner frequently used as a warm-up number? On a recording date in 1954 they were one number short, and drummer Eugene Head suggested they use "that little tune." When Johnny Mercer wrote lyrics for it in 1962 the melody changed a bit, but today it's certainly a well-loved standard. Ralph adds some tasty jazz touches to this one, too.

One of the biggest hits for composer Jimmy McHugh and lyricist Dorothy Fields was written for an obscure musical review that opened in Chicago but never made it to New York. But, "Don't Blame Me" was recorded in the early 1930s by Ethel Waters, and revived by Nat "King" Cole in 1948. In a more serious mood Ralph plays "I Wish You Love," and follows that with a delightfully fresh, inventive arrangement of "Over The Rainbow." Next to closing is a song composed by Hoagland Howard Carmichael. We recently found out his first name comes from the Hoagland family, who were living with the Carmichaels at the time he was born in 1899! We were a bit surprised to find that "Stardust" was first written as a fast tempo piano solo but, when lyrics were added by Johnny Mercer in 1930, the Isham Jones Orchestra slowed the tempo down. The Gershwins opened his program, and Ralph closes with their salute to our overseas friends, "A Foggy Day (In London Town)" which ends with a humorous bit of "London Bridge Is Falling Down." It's delightful!

Although this disc is *Just Piano*, Ralph's selections, stylings, and arrangements well earn our Highest Recommendation! Compact disc is \$20.00 (post-

paid in the US) and \$26.00 to overseas addresses. Mail orders (checks made payable to Rob Richards) should be sent to 742 S. Ridgeley Drive, Los Angeles, California 90036. It can be ordered on line at [www.robrichards.com](http://www.robrichards.com)

## CORRECTIONS AND ADDITIONS

From Geoff Day in England, with our thanks for sending this fascinating information.

THEATRE ORGAN September/October '04, page 39, "The Cinema Organ Collection". The publishers made a serious error in the inserts in respect to Disc 2 Track 10: "Our Love Affair" when they attribute it to Robinson Cleaver at Granda Welling. That recording was made by Sidney Torch at the Wurlitzer in the New Opera House, Winter Gardens, Blackpool, in 1941, when he was in the R.A.F.

The recording is notable for two factors: 1. This was the last Wurlitzer supplied directly from the States, and made it the third similar organ installed in the Blackpool Tower Coy's premises. It is still there under the stage in the theatre, in working order but seldom used.

(One of the other instruments was the original Tower Ballroom organ that was moved to the Empress Ballroom in 1934, in the Winter Gardens, when a new organ replaced it in the Tower. It was enlarged to match that one, and many years later after the war, it was moved to the BBC in Manchester at the behest of Robin Richmond, and later played by Nigel Ogden until it finally moved to Worthing where it became part of the present 3/28 Wurlitzer in the Assembly Hall there). 2. Also, this was the last theatre organ recording made by Sidney Torch, who went on in the R.A.F. to composing and conducting, and ignoring organs forever! He was at the R.A.F. Unit in Blackpool at the time, and his previous record company,

DECCA, persuaded him to do a couple of 78 sides on one of the Blackpool organs whilst he was there. It went out on a 78 disc in 1941, then again much later on a DECCA LP, and again on a CD by STERNDALÉ STE.1005 "Torchlight Music" in 1996 which was reviewed in the Journal.

Returning to Robinson Cleaver and the Granada, Welling, Wurlitzer, which does not appear at all on this disc. Today, the London ATOS Chapter's organ in Woking may be a 3/17, but when Robbie played it in 1938 it was a typical 3/8 like most of the other London Granadas, and none the worse for that as the Clapham Junction instrument often demonstrated.

The console on the front cover is that of the C.O.S. "Troc" instrument, originally played by Maclean in the theatre. The flamboyant console inside the rear cover is the 5/16 Compton of the ODEON, Leicester Sq. London, which does not appear on the discs. It was never recorded during the period of these issues.



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## MARK YOUR CALENDAR

**2005 TOSA Semi Annual Convention**, Melbourne, VIC, Australia, Friday, March 25-Monday, March 28 plus afterglow. 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, David Johnston, Chris McPhee, Rob Richards, and Robert Weatherall.

**Meet Me In Saint Louis Theatre Organ Extravaganza**, St. Louis, Missouri, (314)892-0754, March 31 - April 4. For more information, <<http://www.slto.org>>

**2005 Morton Madness**, Northern California, April 9, Tom Hazleton. <[theatreorgans.com/norcal](http://theatreorgans.com/norcal)>

**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 <[jatoe.org](http://jatoe.org)>

**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 include El Capitan Theatre, Hollywood Bowl, Iceland Rink, Los Angeles Theatre, Orpheum Theatre, Pasadena City College, Pasadena Civic Auditorium, San Gabriel Auditorium, South Pasadena High School, Plummer Auditorium, San Sylmar, Walt Disney Concert Hall, Wilshire Ebell Theatre.

**Rocky Mountain High**, Ft. Collins, Colorado in 2005. Jonas Nordwall, lecturer artist, August 7-10, Afterglow August 11, 2005 Organ Crawl. For more information call or write Doug Thompson. Registration fee \$195.00 Afterglow fee \$50.00. <[dougtrrman@aol.com](mailto:dougtrrman@aol.com)>

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

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

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

## THE 2005 ANNUAL CONVENTION

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

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.

## HAPPY BIRTHDAY TO US

The American Theatre Organ Society is now 50 years old. The meeting to create the organization, then ATOE, commenced about 7 pm Pacific time in Richard Simonton's living room in Toluca Lake, North Hollywood, California, on TUESDAY, FEB. 8, 1955.

## IT IS RUMORED THAT

A recent article in USA Today listed The Galaxy Lafayette Theatre in Suffern, New York which is owned by ATOS past president Nelson Page. This was in the context of favorably comparing it to other important theatres in the area. Besides the 2/10 Wurlitzer being played on Saturday mornings for the "Big Screen

# International ATOS NEWS

THE NEWSLETTER OF THE  
AMERICAN THEATRE  
ORGAN SOCIETY

VOLUME 8, NUMBER 2

<http://www.ATOS.org>

March, 2005

Classics" movie series it is also played on Thursday night, Friday night, Saturday night before the first show, and Sunday afternoon before the first show. There are 5 organists on staff.

<<http://www.galaxy-movie-theatre.com>>

## IT IS TIME TO VOTE

You are about to or may already have received your

packet of information about the election of ATOS directors for 2005-2008. Please read the information, cast and mail your ballot before the stated due date.

## ATOS CALENDAR OF EVENTS

Be sure to get your event information sent to this editor as soon as you complete the booking. The due dates are the first day of the even numbered months.

## ATOS CALENDAR OF EVENTS

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

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

*Schedules subject to change.*

### ■ ALASKA

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

### ■ ALABAMA

**Alabama Theatre**, 1817 3rd Ave No, Birmingham, AL, (205)252-2262, (4/28W); Sun, Mar 20, 2:00pm, Ron Carter, *King of Kings*; 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, 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

**Fox Bob Hope Theatre**, 242 E Main St, Stockton, CA, (209)369-4184, (4/21RM); Sun, Apr 10, 2:00pm, Walt Strony, Dedication concert

**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, Sat, Sun 11:00am-5:00pm or by appointment; Bob Hartzell live and recorded performances; <[www.harmonywynelands.com](http://www.harmonywynelands.com)>

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

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

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

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

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

**Visalia Fox Theatre**, 308 W. Main St, Visalia, CA, (559)625-1369, (4/22W); Sat, Apr 23, 2:00pm, Jelani Eddington Lecture; Sun, Apr 24, 2:00pm, Jelani Eddington; <[www.foxvisalia.org](http://www.foxvisalia.org)>

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

## ■ CALIFORNIA (SOUTH)

**Arlington Theatre**, 1317 State St, Santa Barbara, CA, (805)963-4408, (4/27RM); All concerts on Sat, 11:00AM; <<http://members.cox.net/sbtos/>>

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

**Balboa Park**, Spreckels Organ Pavilion, San Diego, CA, (619)702-8138, (4/72A); All Concerts, Sun afts at 2:00pm unless otherwise noted; Carol Williams and guests; <<http://www.serve.com/sosorgan/>>

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

**Nethercutt Collection**, 15200 Bledsoe St, Sylmar, CA 91342, (818)367-2251, (4/74W); Guided tours twice a day, Tue-Sat at 10:00am and 1:30pm. Free admission by reservation; Organ is played at the end of each tour; Organ Concerts: Reservations required in advance; Fri, Apr 22, 8:00pm, Neil Jensen; Sat, Apr 23, 2:00pm & 8:00pm, Neil Jensen; Fri, Jun 3, 8:00pm, Ron Rhode; Sat, Jun 4, 2:00pm & 8:00pm, Ron Rhode; Fri, Oct 7, 8:00pm, Chris Elliott; Sat, Oct 8, 2:00pm & 8:00pm, Chris Elliott; Fri, Nov 11, 8:00pm, Doug Montgomery, Piano; Sat, Nov 12, 2:00pm & 8:00pm, Doug Montgomery, Piano; **Old Town Music Hall**, 140 Richmond St, El Segundo, CA, (310)322-2592, (4/26W); Bill Field at the Wurlitzer; <<http://www.otmh.org>>

**Orpheum Theatre**, 842 S Broadway, Los Angeles, CA, (310)329-1455, (3/14W); Sat, 11:30am, organ is featured as part of the guided tour of theatre; <<http://www.laorpheum.com>>

**Plummer Auditorium**, 201 E Chapman, Fullerton, CA, (714)671-1300, (4/36W); Sun, Apr 3, 3:00pm, Rob Richards; Fri, Jun 3, Lyn Larsen, 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); 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/tossd/TOSSD/TOSSD.html>>

## ■ COLORADO

**Colorado Springs City Auditorium**, 221 E. Kiowa St, Colorado Springs, CO, (719) 385-5969, (3/8 W); The Sacklunch Serenade series runs May 5-Sept 1; <[theatreorgans.com/PPATOS](http://theatreorgans.com/PPATOS)>

**Holiday Hills Ballroom**, 2000 W 92nd Ave, Federal Heights, CO, (303)466-3330, (elect); Sun, Mar 13, 2:00pm, Bob Castle, By George, It's George (by Bob); Mon, Apr 11, 2:00pm, Brett Valliant & Dick Kroeckel, Theatre Organ and Ragtime Piano; Sun, Jun 12, 2:00pm, Kevin Utter & Doc Fergy; Sun, Jul 17, 2:00pm, Mike Bryant, Bob Castle, and DeLoy Goeglein, Pizza & Pipeless; Sun, Sep 18, 2:00pm, Jim Calm, Cool, Calm, & Collectible; **Lory Student Center**, Colorado State University, Fort Collins, CO, (970)6672664, (4/19W); Fri, May 20, 7:30pm, Kevin Utter; **Paramount Theatre**,

Glenarm & 16th St Mall, Denver, CO, (303)446-3330, (4/20W); Sun, Apr 10, 2:00pm, Brett Valliant & Hot Tomatoes Dance Orchestra; <<http://www.RMCATOS.home.comcast.net>>

## ■ CONNECTICUT

**Thomaston Opera House**, 158 Main St, Thomaston, CT, (203)426-2443, (3/15MC); Sat, May 14, 8:00pm, Walt Strony; Sun, Oct 30, 2:00pm, Dave Wickerham; <[ThomastonOperaHouse.org](http://ThomastonOperaHouse.org)>

## ■ DELAWARE

**Dickinson High School**, 1801 Milltown Rd, Wilmington, DE, (302)995-2603, (3/66K); All concerts Sat, 8:00pm; Sat, 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 aft at 3:00pm; <[www.mtos.us](http://www.mtos.us)>

**The Kirk Of Dunedin**, 2686 Bayshore Blvd, Dunedin, FL, 34698, (813)733-5475, (4/100H); <<http://www.kirkorgan.com/>>

**Polk Theatre**, 127 S Florida Ave, Lakeland, FL, (863)682-7553, (3/11RM); Movie overtures 7:45pm, Fri & Sat, 1:45pm, Sun, Johnnie June Carter, Bob Courtney, Sandy Hobbs, and 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](http://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; <<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](http://www.stmargaretsmoultrie.org)>

## ■ ILLINOIS

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

**Gateway Theatre**, 5216 W. Lawrence Ave, Chicago, IL, (773)205-SFSC(7372), (3/17WH); Silent film showings on Fri at 8:00pm; <[www.silentfilmchicago.com](http://www.silentfilmchicago.com)>

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

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

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

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

## ■ IOWA

**Paramount Theatre**, 123 3rd Ave, Cedar Rapids, IA, (319)364-6300, (3/12W); Sun, May 1, Dave Wickerham, call for concert time

## ■ 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, Jim Riggs; 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; 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/](http://www.theatreorgans.com/md/freestate/)>

## ■ MASSACHUSETTS

**Knight Auditorium Babson College**, Wellesley Ave, Wellesley, MA, (978)670 1269, (4/18W); Sat, Apr 30, 7:30pm, Phil Kelsall; <[www.emcatos.com](http://www.emcatos.com)>

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

## ■ MICHIGAN

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

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

**Grand Ledge Opera House**, 121 S Bridge St, Grand Ledge, MI, (888)333-POPS, (3/20B); Sun, Apr 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 Candeau, Gil Francis, John Lauter, Tony O'Brien, Sharron Patterson; <http://redfordtheatre.com>

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

## ■ 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 S 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, 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 evenings during intermission, Jeff Barker; (Lobby, 2/6M) Sun aft 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, Apr 3, 2:30pm, Bernie Anderson, *Kid Boots*; <www.ucac.org>

## ■ NEW YORK

**Auditorium Center**, 875 E Main, Rochester, NY, (585)377-5552, (4/23W); Sat, May 28, 8:00pm, Barry Baker; Sat, Sep 17, 8:00pm, Byron Jones; <http://theatreorgans.com/rochester/>

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

**Capitol Theatre**, 220 W Dominick St, Rome, NY, (315)337-2576, (3/7M); Silent movie programs in 35mm (all shows start at 7:00pm); Sun, Mar 13, 2:00pm, Don Kinnier & Karl Hausman; Sat, Apr 23, 7:00pm, Dick Smith; <http://www.theatreorgans.com/ny/rome/>

**The Clemens Center**, 207 Clemens Center Pkwy, Elmira, NY, 1(800)724-8191, (4/20MC); <clemenscenter.com>

**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); Thu, Fri, & Sat, 7:30, Movie overtures, Bernie Anderson, Ed Fritz, Keith Gramlich, Dave Kopp, Earle Seeley; Sat 11:00 Jeff Barker; Sun before matinee, John Baratta

**Newton Theatre**, 234 Spring St, Newton, NJ, 973/579-9993, (2/3Estey); Fri night show overture John Baratta

**Proctor's Theatre**, 432 State St, Schenectady, NY, (518)346-8204, (3/18W); Noon Concert series, Tue unless stated otherwise; Tue, Mar 22, Al Moser, John Wiesner, & guest performers; <www.proctors.org>

**Riviera Theatre**, 67 Webster Ave, N Tonawanda, NY, (716)692-2113, (3/19W); Wed, Oct 19, 7:30pm Michael Xavier Lundy

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

## ■ NORTH CAROLINA

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

## ■ NORTH DAKOTA

**Fargo Theatre**, 314 N. Broadway, Fargo, ND,

(701)239-8385, (4/21W); Organ plays Fri, Sat, Sun eve before and between performances; Short organ concerts, Lance Johnson, David Knutson, & Steve Eneboe; <http://www.fargotheatre.org/>

## ■ OHIO

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

**Gray's Armory**, 1234 Bolivar Rd, Cleveland, OH, (216)532-4214, (3/15W); Occasional use; Sat, Apr 2, 7:30pm, Ken Double

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

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

**Music Palace**, 11473 Chester Rd, Sharonville, OH, (513)771-1675, (4/33W); Tue, Thru, Sat, 11:00am-2:00pm; Call for 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/>

## ■ OKLAHOMA

**Tulsa Technology Center**, 129th E. Ave & 111th St, Tulsa, OK, (918)355-1562, (3/13M); 3rd Fri of each month, programs & Open Console; <members.aol.com/SoonersStateATOS>

## ■ OREGON

**Bijou Theatre**, 1624 NE Hwy 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, 12:00noon, Mon, Tue, Thu, Fri & 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 on Sat at 7:30pm; <http://www.aol.com/wurl2/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); <http://www.strandcapitol.org/>

**Sunnybrook Ballroom**, Venue closed for good.

## 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  
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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

### ■ TENNESSEE

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

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

### ■ TEXAS

**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, Utah, (801)485-9265, (5/36W); <<http://www.organloftslc.com>>

### ■ VIRGINIA

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

### ■ WASHINGTON

**Everett Theatre**, 2911 Colby, Everett, WA, (425)258-6766, (3/16K); 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, Jan 11, 7:00pm, Dennis James; Tue, Oct 12, 7:00pm, Dennis James; <<http://www.everetttheatre.org>>

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

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

**Paramount Theatre**, 911 Pine St, Seattle, WA, (206)467-5510, (4/20W); Mon, 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-Thu, Sun; 5:00pm-10:15pm, Fri, & Sat; Tue-Sat, 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); Tue, Apr. 19, 7:00pm, Simon Gledhill; Sat, Jun 4, 8:00pm, Barry Baker <[www.ThePhipps.org](http://www.ThePhipps.org)>

### ■ AUSTRALIA

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

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

**Karrinyup Center**, Perth, WA, 61-9-447-9837, (3/21W); All concerts Sun, 2:00pm; Mar 20, John Pound; Apr 17, Ryan Heggie & Michelle Nicolle, Organ & Piano; May 29, Chris Powell; Jul 3, Ken Double; Aug 28, Ray Clements & John Fuhrmann; Oct 3, Simon Bledhill; Nov 13, John Atwell

**Marrickville Town Hall**, Marrickville & Petersham Roads, Marrickville, NSW, (02) 9629 2257, (2/11W); <<http://www.tosa.net.au>>

**Orion Centre**, 155 Beamish St, Campsie, NSW, (02)9629 2257, (3/17W); <<http://www.tosa.net.au>>

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

### ■ CANADA

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

**Church of the Redeemer**, 89 Kirkpatrick St, Kingston, ON, (613)544-5095, (3/28K); KTOS c/o John Robson, 412-217 Bath Rd, Kingston, ONT, Canada. K7M 2X7; All concerts 8:00pm unless otherwise stated; Wed, Apr 6, Clark Wilson; Fri, May 27, Ken Double; <[kingstonkimball@cogeco.ca](mailto: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**, Stadsarf 1, Schiedam, Holland, 010 246 25, (3/11Standaard); <<http://www.xs4all.nl/~janhuls/Pagina-EN/NOF-intro-E.htm>>

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

### ■ UNITED KINGDOM

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

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

**Civic Hall**, North St, Wolverhampton, W Midlands, (0)1902 552121, (4/44C); 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](http://geocities.com/comptonplus/civic_hall.html)>

**The Burtey Fen Collection**, 3 Burtey Fen Ln, Pinchbeck, Spalding, Lincs, +44 (0)1775 76608, (3/12C), (2/8W); 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 Sunday at 3:00pm; Apr 3, Len Rawle; May 1, Byron Jones; Jun 5, Matthew Bason; Jul 3, Trevor Bolshaw; Aug 7, Penny Weedon; Sep 4, Trent Simms \*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](http://www.atos-london.co.uk)>

**New Victoria Centre**, High Street, Howden-le-Wear, Crook, Co Durham; (0)1388 762 467, (3/12W); Concerts are on Sat at 7:00pm and Sun at 2:30pm; <<http://www.theatreorgans.com/uk/netoa>>

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

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

**The Ritz Ballroom**, 73 Bradford Rd, Brighouse, W Yorkshire, 44 (0)1274 589939, (3/10W); All concerts, Sun, 2:30pm; 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 on Saturday at 7:45pm Apr 2, Phil Kelsall; Aug 6, Nicholas Martin; <[www.cosnorth.co.uk](http://www.cosnorth.co.uk)>

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

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

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

**South Bank University**, 103 Borough Rd, London, Hall has been remodeled and organ has been removed; <[www.cinema-organs.org.uk](http://www.cinema-organs.org.uk)>

**Thomas Peacock 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](http://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>>



# 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.

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## **ATOS CONVENTION 2005 RECORD SHOP**

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*[maureenpaula@aol.com](mailto:maureenpaula@aol.com)*

# 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 artform 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.

•••POSITION AVAILABLE•••

## ATOS Executive Secretary

Michael Fellenzer, who has been our outstanding Executive Secretary since 1996, has chosen to relinquish this position to pursue other opportunities in his line of work. This resignation will be effective very soon, and we must fill this part-time, paid, independent contractor's position without delay. He will assist in making the transition as smooth as possible.

The ATOS Executive Secretary is responsible for all membership matters: gaining new members, handling renewals and membership cards, and dealing with the health and well being of all membership affairs. While sometimes routine in nature, the work affords a great opportunity to deal with both our current and potential new members. There are some other tasks dealing with Chapters, mailing lists, Board of Directors elections, etc; but these are well defined in the Job Description. Basic computer literacy and the ability to work with electronic databases are essential, as is the time and personality to deal effectively with our members.

Membership management is a very important part of ATOS. If you are interested, please write or call me as soon as possible to discuss the matter further.

Gus Franklin, President  
franklin@atos.org • 217/585-1770

## Journal of American Organbuilding

Quarterly Publication  
of the American Institute  
of Organbuilders

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

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

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

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# Chapter News

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

## ALABAMA

Sabrina Summers, President  
205/688-2357  
Sabrina\_atos@earthlink.net

**Birmingham, Alabama.** It was an unusually long summer-recess for members of the Alabama Chapter. Normally, our last meeting in the spring is in May or early June, and then we have a mid-September program. This year it was October 3 before we finally got to hear our beloved *Bertha* in concert. Fred Boska, house

organist at the Rylander Theatre in Americus, Georgia, made the journey from his home in Tallahassee, Florida to tickle the ivories for us. It was a fun reunion and some good music for our group to start the "Arts Season."

The planets must have aligned properly on October 30, as we had one of the largest audiences (800+) in several years for our annual *Phantom of the Opera* silent film Halloween program, featuring Tom Helms at the Mighty Wurlitzer. We had some paid advertising in the local media, and member Ernestine Chapple sent many flyers to organizations in the community to advertise the event. Helping with the show were 'pallbearers' Tom Cronier, Glenn Felten, Kenny Lewis, Lon McPherson, John Moore, Ken Smith, Sabrina Summers, and John Troulias. Larry Donaldson provided the backstage help, while sound/lights were done by Larry Davis (from Atlanta). Ticket people were Frances and Fred Lewis, Dan Liles, and Pat Seitz. And of course, the Alabama Theatre staff ran the projector and the spotlight, made and sold the popcorn and sodas, and

theatre manager Cecil Whitmire provided his usual financial and moral support.

The Alabama Theatre is so busy that they had no convenient free day in December for our annual Christmas program and chapter elections. Vice President Larry Donaldson arranged an alternate location for this; on December 12, we gathered at Ensley Baptist Church as guests of Bill McElwee, organist there and former usher at the Alabama Theatre in the early '70s when Dan Liles, Jay Mitchell, and Larry Donaldson first started working on the Alabama Theatre's organ. When the present Ensley Baptist Church sanctuary was completed in 1928, at 1,300 seats, it was the second largest church sanctuary in Alabama. The console for the 3/22 KPO #7068 was renovated in 1950, and Jay Mitchell of Marietta, Georgia now maintains the organ. Stuart Thompson, Alabama chapter member and one of the Alabama Theatre's house organists, played a nice program of Christmas songs on the Kimball organ. Though a church organ, and not a theatre organ, the listening experience was enjoyed by our members and many visitors from the local AGO chapter.

Sabrina Summers

JOHN TROULIAS



Fred opening the "Arts Season" at Bertha.

THURMAN ROBERTSON



Dracula (Tom Helms) entertains for Halloween Show!

THURMAN ROBERTSON



Red Death (Kenny Lewis) and Tom Helms greet (?) audience members!

THURMAN ROBERTSON



Stuart entertaining at Christmas program.



## ALAMO

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

San Antonio, Texas. Genial host and President George Webster presented the multi-talented Walter Strony to the members of the Alamo Chapter and guests for its annual Christmas party on December 16. The setting was the Army Residence Community Auditorium, especially configured and lighted for the occasion. The program started with the silent movie *Cops* starring Buster Keaton. Despite having problems with 1,000 cops chasing him all over the place, Buster manages to win the girl and save the day at the last minute. Of course Walt Strony made the movie come alive with his sensitive interpretation and artistry.

HARRY JORDAN



Walt Strony entertains at Christmas party.

Walt also presented a program of typical Christmas favorites that simply delighted the 200 plus Christmas celebrants. He is tops when it comes to imaginative registrations, especially with old familiar Christmas tunes that have been repeated many times, and the Tchaikovsky and Richard Purvis in his musical presentation. George's Allen Theatre III Plus never sounded better. All in all, it was a beautiful evening for which the Alamo Chapter and friends were very grateful. The concert was also a birthday present from George to his lovely wife for her many years of music appreciation.

Harry L. Jordan

## ATLANTA

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

Atlanta, Georgia. In September, we were treated to a musical instrument action concert! Yes, chapter member Neil Pollock has gone into the used

ELF FOTO



Cameron entertaining in Atlanta.

musical instrument business, and he hosted the Atlanta Chapter at his showroom in Carrollton, Georgia. James Thrower played a dozen various electronic instruments. James had set up his registrations earlier in the morning, not knowing that the showroom was to be open to the public, as he moved from one instrument to another he had a 'few' surprises, some registrations had been changed. James being the good sport and excellent musician he is just proceeded to play the instruments anyway. It was a great afternoon of music.

In October we were treated to a highly unusual program sponsored by Allen Organ Studios of Atlanta and The Callanwolde Fine Arts Center with young and upcoming organist Cameron Carpenter who presented an "Out of the Box" Organ Program. Featuring two Allen Organs and Baldwin Grand Piano Cameron approaches the organ from a "youthful" standpoint, and earnestly wants to bring organ programs back to life! Never have I seen anyone play four different melodies or themes at one time while playing chords in the pedal. Astounding! Cameron recently graduated from Julliard and is taking the organ world by storm, and I mean with thunder and lightning! He professes not to be a "theatre organist" but plays superbly, and we hope to hear him again in the future. Chapter member Rick McGee played the Callanwolde 60-rank Aeolian residence organ before and after the concert.

Our November program was a workshop by Bill Irwin, followed by a mini-concert at Allen Organ Studios of Atlanta. Having attended the Irwin workshop in Milwaukee I can attest that it was both very educational and also very enjoyable. Bill is a very young 80s organ instructor who is an Associate Editor for THEATRE ORGAN. We enjoyed having a packed house for this program. In December none other than Jelani Eddington was in town for our Christmas program on the Reddish

ELF FOTO



James Thrower showing his stuff!

ELF FOTO



Rick McGee at the Aeolian.

Walker RTO. More on these two events later—but what a year!

Ron Carter

## CENTRAL FLORIDA

Cliff Shaffer, President  
407/207-1792

Tampa, Florida. Our November meeting was held at the Pinellas Park Auditorium. After the business portion of the meeting, members enjoyed 'open-console' at the chapter's Wurlitzer. Our November concert in Pinellas Park was well attended. Cliff Shaffer opened the program with many well-known tunes. George Losinger, Sandy Hobbs, and Bill and Linda Van Twistern also entertained with a variety of songs.

In December our annual election and Christmas dinner was held at the Pinellas Park Auditorium. The elected board members are Dixie Leis, Bill Shrive, and Tom Hoehn. Officers for 2005 are: President: Cliff Shaffer, Vice-President: Johnnie June Carter, Secretary: Dixie Leis, and Treasurer: Joe Mayer. After the election, everyone enjoyed a delicious potluck dinner, and many of our talented organists entertained with delightful Christmas music. A group photo of our organists and technicians with the Wurlitzer was taken, those not included in the photograph were: Richard Gleason, Tom Hoehn, Cliff Shaffer, Bill Shrive, and Bob Logan.

The December organ concert in Pinellas Park featured George Losinger,

Bill and Linda Van Twistern, and Tim Davis, an original owner of the Wurlitzer. It was a fine program of Christmas music. An organ and piano duet closed the program, with Tim Davis at the Wurlitzer and George Losinger at the piano.

The Tampa Theatre continues their popular winter classic film series. Bob Baker plays the Wurlitzer before Sunday afternoon classic films, which draw a large crowd. During the Christmas season the audience enjoyed a sing-along.

The Polk Theatre in Lakeland has held special events in addition to the regular movie schedule. Bob Courtney played the Robert-Morton before a local college production of a Broadway show in November. In December, Johnnie June Carter and Heidi Lenker played the organ before a Christmas play, and Sandy Hobbis was the pre-show organist for a fundraiser featuring three Italian tenors.

Sandy Hobbis

## CONNECTICUT VALLEY

Juan Cardona, Jr., President  
203/426-2443  
jcardonajr@charter.net

**Thomaston, Connecticut.** On December 4 we kicked off the holiday season with a wonderful Christmas Party at the Angevine Tree Farm in Warren, Connecticut. The festive holiday shop/ organ studio welcomed CVTOS members in from the cold that evening, with an abundance of food and the traditional grab bag gift exchange.

Juan Cardona, Jr. helped get everyone into the spirit of the holiday when he played a program of Christmas favorites on the 3/10 Robert-Morton. Shortly before his mini concert, Juan was elected President of CVTOS for 2005. Always willing to help where needed, Juan held the same position in 1997 and 1998 and we wish him well as we embark on the New Year.

The following afternoon December 5, Ron Resiegh played a fine holiday concert at the Thomaston Opera House. The Opera House takes on a very special, magical aura when decked out with Christmas trees, wreaths and all the trimmings. Ron noted in his opening remarks that he wished this were his living room. He noted too the near perfect acoustics in the auditorium, and his program demonstrated his ability to take full advantage of the fact. His first experience playing the Marr & Colton was during the wee hours of the morning, after he had played a concert at our Shelton venue in March 2003. Several enterprising organ crewmembers drove Ron to Thomaston for a 'moonlight jam session', which whetted his appetite for more. We were delighted to have Ron back in Connecticut, and thoroughly enjoyed his Christmas concert at Thomaston!

Mary Jane Bates

JOHN SCHESTAG



CFTOS organists & technicians (L-R) back row: Bob Courtney and Dennis Werkmeister (L-R) Johnnie June Carter, George Losinger, Sandy Hobbis, David Henderson, and Bill and Linda Van Twistern.

MARY JANE BATES



CVTOS President Juan Cardona, Jr. at the Angevine Robert-Morton.

MARY JANE BATES



Ron Resiegh at the Thomaston Marr & Colton.

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## DAIRYLAND

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

**Racine/Milwaukee, Wisconsin.** The Dairyland annual meeting was held on Sunday, November 7 at the Organ Piper Restaurant, and was led by President Gary Hanson. With the elections three members have been elected to the DTOS board. There are Gary McWith-ey, Jelani Eddington, and Dean Rosko. Also "honorary member" status was given to three men who have given countless hours of time and dedication for many years to DTOS. They are Fred Hermes, who is the founding father of DTOS, Fred Wolfram, and Gordy Schwacke who, even though he moved to Minnesota, still devotes many hours to our club through the use of his computer. The highlight of our club this year was hosting the ATOS Annual Convention, and even though attendance was not as good as we had hoped, with prudent operations we were still able to make a profit.

On December 12, we had our annual Christmas Social at the condo of Bill Gans of Milwaukee. Perry Petta played seasonal music on the piano, and Bill cooked up a special dinner. It was a great way to get into the Christmas spirit!

Sandy Knuth

## DELAWARE VALLEY

Harry Linn, President, 610/566-1764

Media, Pennsylvania. On Sunday,

DICK AUCHINCLOSS



Wayne Zimmerman at console.

November 7, we were treated by Penn State University to the silent movie, *Way Down East*, at the campus in Abington, Pennsylvania, just outside Philadelphia. Our own Wayne Zimmerman at our Rodgers 340 theatre organ accompanied this film, produced by D. W. Griffith in 1920, and starring Lillian Gish and Richard Barthelmess. Once again, Wayne showed his extraordinary skill in making this feature come to life.

The highlight of the film is the climax, when Richard rescues Lillian from a treacherous ice flow! This sequence thrills because so much of it seemed so real. Many of the shots were on the Connecticut River in winter with Lillian lying freezing on the ice, thinly clad, and being revived periodically with cups of tea between takes. *Way Down East* was the last real financial blockbuster for Griffith, but it allowed him to make other well-known films, such as *Orphans of the Storm*. Many thanks go to Penn State and to Wayne Zimmerman for a wonderful show.

Dick Auchincloss

## EASTERN MASSACHUSETTS

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

**Wellesley, Massachusetts.** Our November 7 social at Babson featured Dr. Alan Goodnow, from SENETOS, as our guest organist. He has a theatre pipe organ in his home and knows what registrations and selections are perfect for this instrument. To give us as many numbers as possible he used a medley format often for Broadway musicals, which constituted much of the program. Alan used smooth bridging for very listenable music, and our members greatly appreciated the whole program.

EMCATOS' fall public concert on November 20 at Babson again presented one of the select few top organists, the versatile David Wickerham, who can play any type of music equally as well, be it classical or popular. This was an unusual evening, as it also featured the internationally recognized barbershop group "Women of Note." This well-rehearsed group of 18, directed by Roger Payne, sang in four-part a cappella harmony. They hold nine international medals with Harmony, Inc., the international organization of women barbershop singers.

The event opened with Dave at our 4/18 Wurlitzer playing a nice mix of popular and light classical selections, utilizing about everything available on our

CONTINUED ON PAGE 59

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## In Other News

### Virgil Fox 25th Anniversary Memorial Concert at the Riverside Church

The Virgil Fox Legacy 25th Anniversary Memorial Concert will be presented at the Riverside Church in New York City, on Sunday, October 9, 2005 at 4:00 pm. The program will feature major artists that were selected by Richard Torrence, who was Virgil Fox's manager from 1962 until 1979.

**Richard Morris** will open with Charles Tournemire's "Victimae Paschali," and then act as master of ceremonies. Morris coached with Fox, and is artist in residence at Spivey Hall, Clayton College and State University, Morrow, Georgia. (Fox inspired the organ, which was built by Fratelli Ruffatti.) The Spivey instrument is named the Albert Schweitzer Memorial Organ by arrangement with Schweitzer's daughter, Rhena Schweitzer Miller. Fox often quoted her father, when talking about Bach during his famous program notes. He met Schweitzer in 1946 during Schweitzer's only trip to America.

**Felix Hell** began playing publicly at an age similar to Virgil Fox's when Fox began concertizing (in Cincinnati, at age 14). Hell dedicated a piece on one of his early recordings to Virgil Fox. Now 19, he has graduated from the Curtis Institute of Music and is a candidate for an Artist Diploma at Peabody Conservatory, (where Fox studied and headed the organ department). He will play a work closely associated with Fox, Bach's "Prelude and Fugue in D," and also a work by Marcel Dupré, his "Prelude and Fugue in B." (Dupré was one of Fox's teachers in Paris.)

**Cherry Rhodes** was a longtime close friend of Virgil Fox, as was her mother.

(Rhodes says that although she didn't study with Fox, he was her inspiration to pursue a concert career.) She will play an arrangement by her teacher, Jean Guilou, of Franz Liszt's symphonic poem, "Orpheus." She will then play another work closely associated with Fox, Eugene Gigout's "Toccata." In the spring of 2005, Rhodes will play another work associated with Fox with the Los Angeles Philharmonic on the new Disney Hall organ: Joseph Jongen's *Symphonie Concertante*.

**Carlo Curley**, a young man living in Atlanta, was sent by Florence Candler (of the Coca-Cola family, who was a great friend of Virgil Fox's) to study with Fox in Englewood, New Jersey... just as Richard Morris was sent from Atlanta by Emilie Spivey, a former Fox student, to coach with Virgil Fox. Curley will play the "Fantaisie in A" by César Franck, a composer whom Fox adored and frequently performed. Curley's second piece will be the "Toccata on an American Theme" by Swedish composer Stefan Lindblad. Curley currently lives in Europe, where he concertizes extensively.

**Hector Olivera** will close the concert portion of the program, first playing his arrangement of Igor Stravinsky's *Firebird* on the Roland "Atelier," a digital orchestra. The remainder of his program will be two movements from a work for organ and orchestra that Fox championed (and of which he made the world premiere recording), Jongen's *Symphonie Concertante*. Olivera will play the second and fourth movements ("Scherzo" and "Toccata") on the Riverside Organ. His accompaniment will be his own arrangement of the work for symphonic keyboards.

The memorial program will include a video of Virgil Fox playing Bach; his famous arrangement of Bach's chorale, "Come, Sweet Death," and a hymn for the audience to sing... which Fox often added. Tickets are available by calling 212/799-9300 (or toll free 800/486-6628), or online at... [www.LegacyConcerts.com](http://www.LegacyConcerts.com)

### Historic Organ Citations

Several members of the Organ Historical Society National Council presented Historic Organ Citations to the two organs of the Atlantic City Convention Hall, Atlantic City, New Jersey. The Atlantic City Convention Hall Organ Society (ACCHOS) were hosts for day-long activities on October 26, 2004, celebrating the history of the instruments in Boardwalk Hall. The day began with a tour of selected chambers of the organ for invited guests. After lunch at the nearby Trump Plaza, a press conference was held on the stage of the Hall. During the news conference, led by Charles Swisher, Vice-President of ACCHOS, officials from the New Jersey Sports and Exhibition Authority (NJSEA) and the Atlantic City Convention & Visitors Authority (ACCVA) were on hand to accept the Citations. OHS Vice-President Scot Huntington presented the citation for the 1929-1932 Midmer-Losh organ to Joanne Cocchiola of the NJSEA. The ACCVA Executive Director, Jeffrey Vassar, received the citation for the 1929 W. W. Kimball organ from Paul Marchesano, OHS Councilor for Education. After the news conference, photographs were taken at each of the Midmer-Losh organ's consoles and interviews were conducted by local news journalists and videotaped by Vic Ferrer Productions of San Francisco for a forthcoming DVD release about the Midmer-Losh pipe organ.



At the seven-manual Midmer-Losh console, (L-R): Charles Swisher, Vice Pres., ACCHOS; Jeffrey Vassar, Exec. Dir., NJSEA; Joanne Cocchiola, NJSEA; Scot Huntington, OHS Vice President; Paul Marchesano, OHS Councilor for Education; Stephen Schnurr, OHS National Council Secretary and Chair, Historic Organ Citations Committee

**VIRGIL FOX was often accused of being theatrical.  
We'd like to reinforce that notion.**

ANCHOR-INTERNATIONAL FOUNDATION PRESENTS

## THE VIRGIL FOX LEGACY ON BROADWAY!

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A little farther down Broadway (okay, one block east, at Amsterdam and 112th Street), HECTOR OLIVERA inaugurates his new four-manual Rodgers Touring Organ to benefit the Æolian-Skinner Organ Restoration Fund of the Cathedral of St. John the Divine, Friday, October 7 at 8:00 PM (venue to be announced; the Cathedral begins a three year renovation in January). \$25 (\$10 for Seniors and Students, with ID, at the door).

At the lower tip of Manhattan, where Wall Street meets Broadway, Trinity Church sets the scene for five hour long discussion sessions between 10:00 AM & 4:30 PM on Saturday, October 8:

"Friends of Virgil Fox" hosted by Marilyn Brennan; "Biggs vs. Fox" with Craig Whitney (*All The Stops*); "Innovators of Lights & Music" with Richard Torrence & Marshall Yaeger; "For the Record" with John Wilson; and "The Fox Technique" with T. Ernest Nichols. Each session \$10. Five sessions plus concert below, \$50.

A dramatic concert on the Marshall & Ogletree Organ at Trinity Church, Wall Street will feature BRINK BUSH in a program of Wilhelm Middelschulte (yes, he's playing "Perpetuum Mobile"), Virgil's principal teacher, plus other German Romantics. From 5:00 to 6:00 PM, Saturday, October 8. \$10 (concert with five discussion sessions above, \$50).

In the heart of Broadway, Virgil Fox's long time student and 1972 AGO National Playing Competition winner, DOUGLAS MARSHALL, will play at the Church of St. Mary the Virgin, 46th Street east of Broadway, to benefit the Organ Restoration Fund of St. Mary's great Æolian-Skinner Organ. 8:00 PM, Saturday, October 8. \$25 (\$10 for Seniors and Students, with ID, at the door).

Tickets on sale now at OFF-BROADWAY PRICES! Order online at [www.LegacyConcerts.com](http://www.LegacyConcerts.com); by mail to "Virgil Fox Legacy 2005," 20 West 64th Street 32P, New York, NY 10023; or by telephone 1/212 799-9300 (toll free 1/800 486-6628). Premium tickets to all events (we call it an "organ summit"! are available for \$200 (a 20% discount) before March 31, 2005.

\$500 Sponsor tickets to all events include Sponsor privileges (just like Broadway, we now have VIP tickets!): Saturday lunch & evening reception; Sunday tea in Virgil's office; reserved seating at Riverside; program, website, & recording credits; and a tax-exempt deduction of \$250, when applicable. (Program subject to change.)

[www.VirgilFoxLegacy.com](http://www.VirgilFoxLegacy.com)



# 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.

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## 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](mailto: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:

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Winchester, MA 01890 U.S.A.

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

*...Have Fun!*

# Reginald Foort's Remarkable Möller

CONTINUED FROM PAGE 5

the console to support the 100 combination pistons. The traditional 'bobby pin' setterboard proved to be the 'Achilles heel' of the combination action. The phosphor-bronze contacts rapidly corroded in the damp English climate. Access to the setterboards in the cramped quarters of the console was awkward at best. This made contact cleaning and combination setting difficult. Nonetheless, the original combination action remained until it was replaced by a solid state Trousdale system, a year after the installation in Pasadena.

The upgraded combination action made the action truly useful for the first time, but not entirely trouble free. The Reisner units were replaced with Syndyne stop action magnets (SAMs) for compatibility with the electronics. The tight spacing of the SAMs resulted in intermittent problems that were traced to magnetic crosstalk between adjacent stops. Handmade magnetic shields were added to the trouble spots to deal with this.

When the 1996 ATOS Convention came to Pasadena, time had taken its toll on the bumpers in the SAMs causing many stops to stick. This created enough problems in performance that some people declared the Möller unplayable. Volunteers from the Los Angeles Theatre Organ Society are now painstakingly removing the SAMs, and returning them to Syndyne for refurbishment prior to the 2005 Convention. Syndyne is graciously donating the costs of the refurbishment.



RANDYPHOTO

*Pistons on the key cheeks control sound effect.*



*Möller Console.*

JOHN KOERBER



*Reeds were fitted with set screws on tuning wires to hold tune as the organ was moved.*

In 1935 Reginald Foort performed for a time on the New York Paramount's Wurlitzer. He was greatly impressed by the sound of that instrument, and when it came time to specify his dream organ, he included three ranks of Tibias. Of particular note is Tibia Clausa I, the largest Tibia ever constructed for a theatre organ and five scales larger than the Solo Tibia in the New York Paramount. Despite the expansive array of Tibias, the Möller did not have that 'theatrical sound' epitomized by Wurlitzers.

Tonally the Möller reflects being the product of a builder with a long history of building organs on the classical side. Prior to the installation in Pasadena, the Foort Möller was not held in high regard by most theatre organ aficionados. While Foort was able to coax a good performance from the Möller, most theatre organists viewed it as a quasi-concert instrument

that resisted producing a good 'theatrical sound'. Dave Junchen and Steve Adams are credited with adjusting the organ to release its full theatrical potential.

Upon hearing the Möller after its installation in Pasadena, many people thought that the stop list had been radically altered to achieve the results that were heard... but Junchen had retained all the ranks received from the Organ Power installation. The chart that accompanies this article shows the current specification of the Foort Möller, with the original specification shown on the second line of each entry.

Some of the changes in the ranks occurred at the time the organ was rebuilt by Möller in 1973. In the interests of portability, the number of long pipes had been minimized in the original specification. Of the original 27 ranks, only five were carried down to a 16' pitch, and four stopped at the 4' pitch. The delicate bottom octave of the 16' Gamba (now labeled Cello) was soon placed in storage, as it proved too delicate to be part of the organ during the touring years. During the Möller rebuild, a 16' extension was added to the English Post Horn. A French Horn replaced the original Saxophone, and a Brass Saxophone replaced the Doppel Flute. A 32-note Pedal Tibia IV was added. Sometime later, the Tuba Mirabilis was extended down to 32' pitch by the addition of 12 pipes from an E. M. Skinner 32' Bombarde.

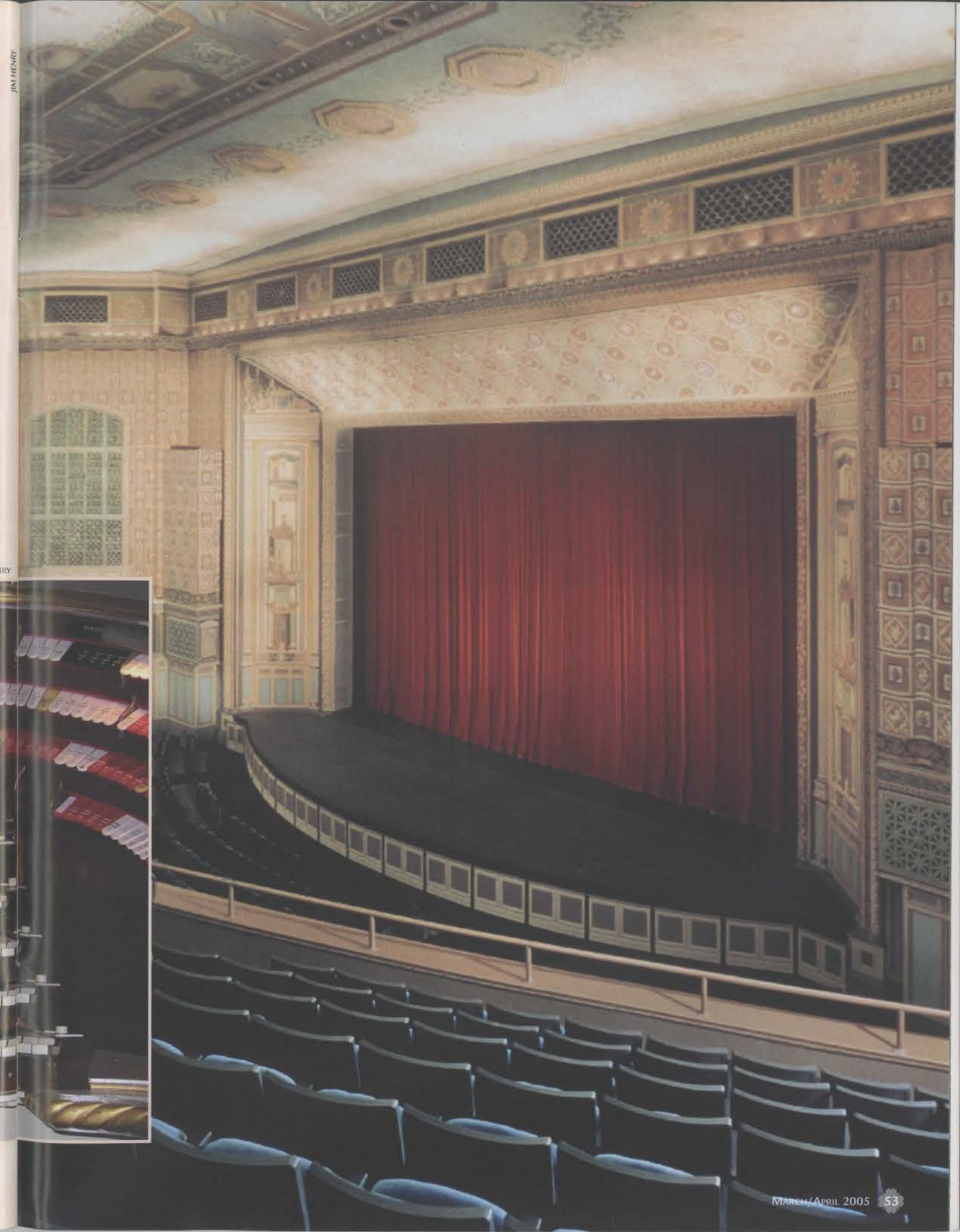
JIM HENRY



Third swell shoe originally controlled Percussion Chamber and is now unused.



JIM HENRY



JIM HENRY



When the Möller came to Pasadena, 12 pipes from a Wurlitzer wood Diaphone were added as a 16' offset to the Open Diapason. The original Möller Chimes were replaced by a set from a Wurlitzer, and a Wurlitzer Marimba was added. Nonetheless, study of the tonal makeup of the organ will reveal that it is still very much the instrument that Reginald Foort debuted in London 67-years ago.

Steve Adams, who handled much of the revoicing, says, "We optimized the original voicing, regulated it to the room, and then all the ranks to one another. We did a lot of recurving of tongues, shaping of lips, and opening and closing toes; but we did not change tongues or shallots. The potential was always there . . . we just brought it forward."

The great sound of the Möller was held captive by a winding system compromised for the sake of portability. Because the portable "chambers" were usually placed behind theatrical stage curtains, that were drawn open in the finale during the touring years, tremulants by necessity could not be set deeply (and noisily). Whole chests were winded on one pressure, with wind being supplied by a large wooden manifold at the center of the chest beneath the highest pitch pipes. Setting tremulants deep and fast would have caused the treble pipes to fly off speech, while leaving the lower registers with almost no effect. Junchen reworked the winding arrangements, to allow the Möller to at last speak with a 'theatrical voice'.

One of the changes was the adjustment of the wind pressures on some ranks, particularly increases in pressures for the Tibias and Post Horn. A chronic under-winding of the organ

was corrected with the addition of a new 10-hp Spencer blower that was donated by Kansas City Theatre Organ, Inc. The donation came at the request of Marian Miner Cook, who had originally donated the blower along with the Bronx Loews' Paradise Theatre Robert-Morton to Kansas City. This allowed the original 30-hp Discus blower, which produces a whopping 55" of wind, to be dedicated to the Solo chamber with the Spencer taking over to supply the Main. The Discus also proved to have problems with its original babbet bearings. Jasper Sanfilippo, who is a mechanical engineer, devised and donated a new ball bearing system that has made the Discus a dependable blower for the first time.

A radical change to the Möller, upon its arrival in Pasadena, was the re-specification of the stoplist with the guidance of organist Tom Hazleton. The original 267 stops were increased to 304 in number. Some of the more notable changes included making the Post Horn available on all keyboards, rather than confining it to the Orchestral and Solo manuals. Tibias I and III were given much more prominent roles on the Orchestral Manual. The Bombarde is essentially a coupler manual in the British tradition. The respecified couplers provide some unusual mutations in the coupling of the Orchestral to the Bombarde; couplers are provided at 8', 6 2/5', 5 1/3', 4 4/7', and 4' allowing a seventh chord to be played with a single finger. There are many more changes to the stoplist, as a study of the accompanying chart will reveal.

All in all, the Reginald Foort Möller is a fascinating instrument with a fascinating history. Dave Junchen's installation of

THEATRE ORGAN ARCHIVES



CONTINUED ON PAGE 75

*Reginald Foote at console of his Touring Möller, back at factory in August 1973.*

JIM HENRY



*Möller name plates above the Bombarde.*

RANDYPHOTO





# Wings In The

*Ideas & Assistance  
for Chapters & Organ Groups*

## WHEN LESS IS MORE... IDEAS FOR THOSE HOSTING CONVENTIONS

*Food for Thought from Ken Double*

Here are some random thoughts and ideas, as I consider the comparisons between the Regional or 'local' weekend events, (Atlanta's FFOW, St. Louis, LA Wurlitzer Weekend, etc.) and our Annual Convention events. The thought crosses my mind that convention planners might wish to consider the 'less-is-more' attitude.

After talking with numerous artists and many attendees, at Atlanta's spectacular Fabulous Fox Weekend and Dairyland's wonderful annual affair, I have some thoughts and ideas worth exploring for future conventions. Much of this has to do with timing, planning and coordination, and it all is aimed at making the convention experience better for everyone involved.

I will state my premise succinctly: I think some of our convention concerts last too long. Lord knows we theatre organ lovers can't get enough of these glorious instruments, and the overall level of performance at the conventions has never been better. But the old show-business adage, "Leave 'em beggin' for more" needs to come into play in our planning and coordination.

Because of seminars, tours, bussing to and from events, and just simple mealtimes and visiting times, I believe that staging every concert at a convention as a full two-hours-plus affair with an intermission is a mistake. The "normal" convention concert presentation demands housekeeping duties and instructions from the MC; needs time after the concert for photos; and, with standing ovations and the requisite (much deserved) encores, almost always goes longer than the allotted time.

One specific event prompted my writing. At Atlanta,

Richard Hills played an absolutely marvelous program. The fact that after it was over, there was barely an hour to have dinner, (on a holiday weekend, when it was tough to find a lot of restaurants open on Sunday) before having to get back to the Fox Theatre was **not** his fault. Intermission ran a little long, plus, we needed an additional 10-12 minutes to include the presentation for the Milwaukee convention. In addition, the event planners squeezed the afternoon somewhat to save on the exorbitant costs of the Fox, thus Richard's program began at 3 pm, and the next program, the film started at 7 pm. It turned out to be a very tight squeeze.

It is not unusual that after a convention event, we hustle to a bus, fight afternoon traffic to get to the hotel, and then quickly scramble to find a restaurant for something to eat, and then with barely time to freshen up or get a quick change of clothes, we are again back on a bus to the next venue. This is **not** good for digestion, for enjoying the next concert, (and for some of us, we get a little cranky if we don't get our cocktail!!!!)

My suggestion is simple. The first and last concerts of a convention can be deemed special events, and should warrant the full treatment of two hours with intermission included. The same situation exists for the Young Artists Concert, in that clearly two halves are required. The other concerts should be 75 to 80 minutes without intermission. This would free up substantially more time for the travel, mealtime, CD/record shop time and the other things that make the conventions fun, and lessen the stress of meeting deadlines, especially on the days where the planners have scheduled three performances in one day.

When one considers that a "normal" two-hour concert with intermission actually includes about 100 minutes of concert time, the audience at the shorter programs would really only be missing three or four selections, since most of the time being cut out would be the intermission time. Imagine having an extra 40 minutes to enjoy a relaxing dinner or lunch, instead of having to chow down on something fast just to catch a bus for the next event.

By way of comparison, note the differences below in a regular convention day (on the left), and a day incorporating my suggestions (on the right):

Incorporating the lighter schedule on the right expands the free time by at least 15 to 20 minutes on each side, thus possibly 40 minutes more time in the overall interval between performances.

The obvious advantages to the changed format go far beyond just a little more time to eat, or a chance to sleep in a little more on one or two mornings. The pacing makes it easier on the audience to enjoy each concert. I know after hearing eight or nine full two-hour concerts, my ears, back and behind can get worn out! And I pity the organist who must play the final concert, no matter how talented he or she is. It is almost impossible to maintain that audience's rapt attention when they've been horded to lengthy program after lengthy program for four or five days.

For convention planners, I would also suggest two things. There should be a general meeting with all the artists at the start of the convention. At this meeting, they should be reminded of the time schedule and the bus schedule, and offered a suggested time to be finished with his or her program. In addition, the artist that is presenting on the specific day of the next convention presentation, and the artist involved in the Young Organists' day, should be advised to program accordingly, i.e. a little short. Those two events alone can add as much as 15 to 20 minutes to a program time.

All the artists should be reminded that a traffic snarl, a problem with the organ, or some other item might force them to be flexible with their program, and drop a number or two. This is not an unreasonable request, but

having been backstage once or twice during difficult times, I know some convention chairmen are concerned about asking an artist to cut selections.

No one wishes to hurt anyone's feelings, and that clearly is not the intention. Sometimes, the theatre must have us out of the hall at a certain time to accommodate their programming. At the Fox weekend, had the

### NORMAL SCHEDULE

8:30 am Last bus departs for concert  
 9:00 am Two-hour morning concert  
 11:45 am Last bus arrives at hotel  
 1:30 pm Last bus departs for concert  
 2:00 pm Two-hour afternoon concert  
 4:45 pm Last bus arrives at hotel  
 7:30 pm Last bus departs for concert  
 8:00 pm Two-hour evening concert  
 10:45 pm Last bus arrives at hotel

*This schedule is "normal," but almost always runs into timing problems, thus squeezing mealtimes, forcing the feeling of constantly rushing for everything.*

### SUGGESTED SCHEDULE

9:00 am Last bus departs for concert  
 9:30 am 80-minute concert  
 11:20 am Last bus arrives at hotel  
 2:00 pm Last bus departs for concert  
 2:30 pm 80-minute afternoon concert  
 4:30 pm Last bus arrives at hotel  
 7:45 pm Last bus departs for concert  
 8:15 pm 80-minute evening concert  
 10:20 pm Last bus arrives at hotel

*This schedule leaves more time for dining, leisure, an additional seminar, or exploring the electronic rooms. Late night "jam" sessions would also wind up not being quite so late.*

program gone too long, the convention might have incurred thousands of dollars in overtime costs for union employees, as per theatre contract. There are many varied issues that dictate the schedule, and indeed, we need to be flexible at these events.

My discussions with artists on this topic have generated interesting responses. Most agree with the points I have raised above. None have expressed any sentiment about feeling "slighted" or short-changed should they be asked to present a shorter program. In fact, a couple of them responded quite positively.

I would be interested to hear some feedback from artists, convention planners and audience members alike. Furthermore, I would like to propose this idea for general discussion among ATOS Board members and Convention Planning Coordinator Mike Kinerk. In this instance, I firmly believe that "Less would be more" in terms of adding to our overall enjoyment of our wonderful convention events.



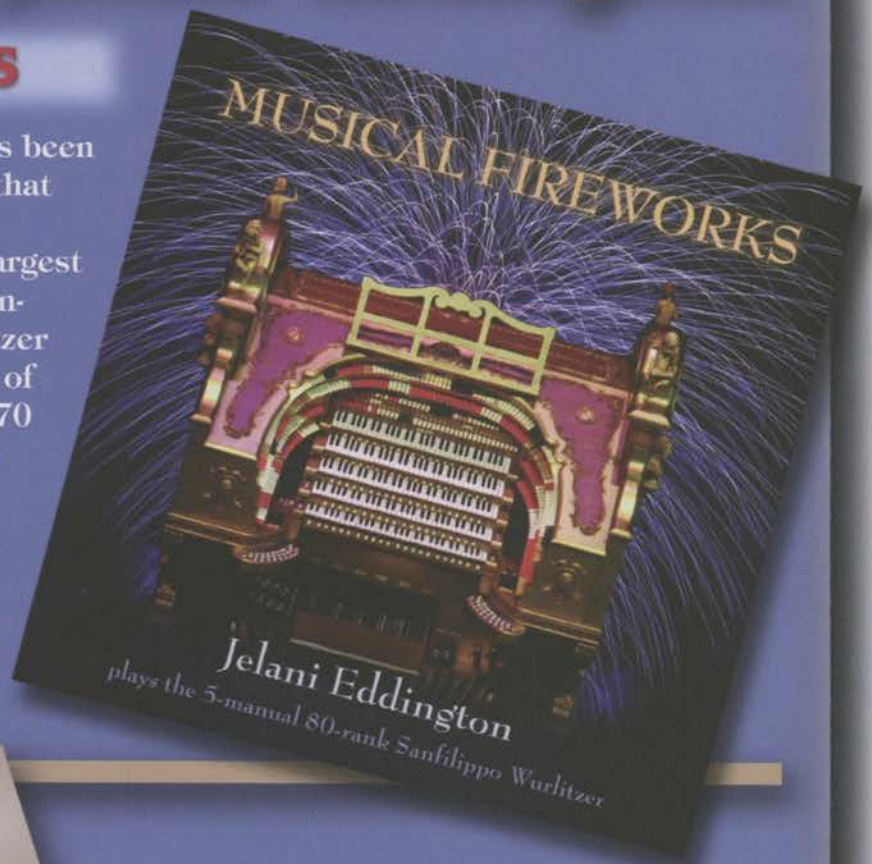
*Ken*

# Two New Albums by **Jelani Eddington**

## **MUSICAL FIREWORKS**

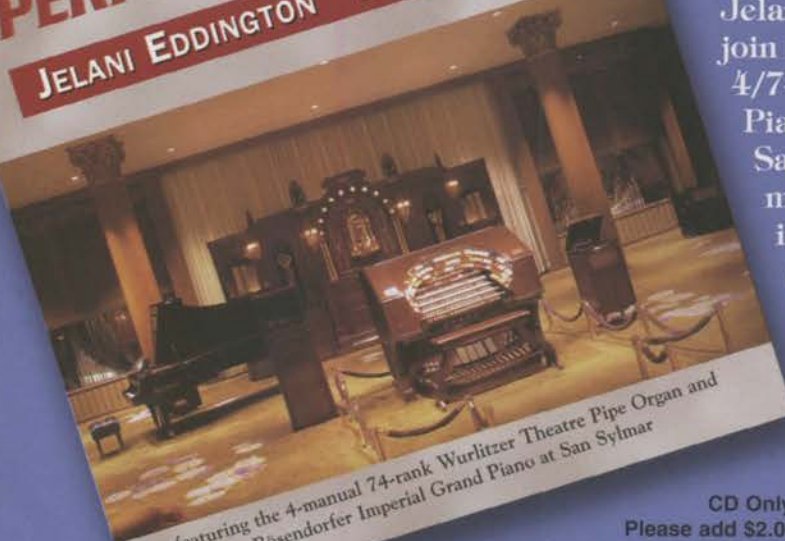
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## **PERPETUAL MOTION**

**JELANI EDDINGTON** **DAVID HARRIS**



## **PERPETUAL MOTION**

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## CHAPTER NEWS

CONTINUED FROM PAGE 47

organ. His presentation was dynamic and not anything soon to be forgotten.

Then the "Women of Note" took center stage dressed in colorful green outfits with red accents, singing popular music and hymns, all coordinated as one in changing positions along with swinging and swaying for great choreography. They sang as a group, as a quartet, and in solo format. Both Dave and the group gave us about 25 minutes each before a joint number ended with intermission.

Dave entertained for 20 minutes before the women appeared in black outfits with red accents and this time included some blues selections. Dave accompanied the "Women of Note" for two selections, including an encore of patriotic songs, to end a wonderful and unusual concert for a most appreciative audience, receiving a much-deserved standing ovation.

The next day a similar program was presented in Groton at the Shanklin Music Hall with its splendid 4/34 Wurlitzer. Our President, Robert Evans, covered this event and here is his submission:

First the New England Patriots captured the coveted Super Bowl Trophy, then the Boston Red Sox shattered the myth of "The Curse of the Bambino"

and finally, EMCATOS presented "Women of Note", a female barbershop chorus, together with Dave Wickerham, famed theatre organist. What do these three events have in common? They were all memorable occasions.

The Shanklin Music Hall in Groton, Massachusetts resounded with the sounds of wonderful musical instruments on Sunday afternoon, November 21. Those instruments consisted of a gorgeous 'Mighty Wurlitzer Theatre Pipe Organ' and the marvelous voices of the "Women of Note", an internationally known, award winning barbershop chorus.

Dave Wickerham took the audience on a journey from Broadway to ragtime, from pops to classic hymns, and judging from the audience's applause, they all enjoyed the trip very much. After his initial 'set' Dave left the organ bench, sat down with the rest of us to enjoy the closely-knit four-part harmony of the "Women of Note". These talented ladies offered musical selections to please most musical tastes. Not only was the sound that these ladies produced wonderful, but also their enthusiasm was infectious. This writer saw many toes tapping during the performance.

Both the first half ending and grand finale featured Dave at the Shanklin Wurlitzer along with the "Women of Note" in stirring patriotic offerings. The sound of the Wurlitzer blending with the

excellent voices was an incredibly stirring experience. At the conclusion of both parts of the program the audience rose spontaneously in a standing ovation that was well deserved. Dave Wickerham at the Wurlitzer Theatre Pipe Organ and the "Women of Note" was a winning combination.

Meanwhile back at Babson, the same afternoon Metrowest Premier Choral Ensemble presented the Heritage Chorale. This large group of over 80, conducted by John Finney, sang American folk songs and holiday favorites accompanied by the Huntington Brass Quintet. Portions of the program also involved our Wurlitzer, played by 21-year-old Jeffrey Wood, (who also has two years experience as an organ builder). This vocal group has been performing classical and popular music since 1937, with engagements throughout the United States. With two organ related events the same afternoon our members seldom, if ever, had it so good!

The final event of our chapter for the year was EMCATOS' annual Holiday Bash held at Richard Knight Auditorium in Babson College on December 5. A buffet dinner and music from our Mighty Wurlitzer played by Juan Cardona, Jr., from CVATOS Chapter made for very pleasant eating and listening. Sixty members and families were present, along with representatives from the Babson staff. Juan played appropriate music




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for the season along with some of a popular nature, as he did the previous year. Mr. Cardona and his parents are certainly no strangers to EMCATOS, as he has played for us several times and, hopefully, will again in the future

Stanley Garniss

**GARDEN STATE**

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

Trenton, New Jersey. In September, Vice President and Program Chairman Greg Klingler discussed the idea of co-sponsoring a series of four classic silent films with the management of The Union County Arts Center, and an agreement was reached. The very talented organist Bernie Anderson would accompany the films on the famous 2/7 Wurlitzer. Therefore, on September 19 the first silent film was *Little Annie Rooney*, followed on October 30 by *Nosferatu*, and on November 27 *The General*. In 2005 *Matinee Idol* will be shown on February 20, and *Kid Boots* on April 3.

Saturday, October 16 was a lovely Indian summer afternoon, and many people enthusiastically attended the free "Cavalcade of Stars" program at the Union County Arts Center, (formerly The Rahway Theatre). Vice Chairman Greg Klingler and Executive Director Donna Sandors arranged the home of the famous 'Biggest Little Wurlitzer' to be the center of attention with a theatre organ 'Pops' program. The Union County Arts Center donated the theatre free of charge, and it was wonderful to see the marquee displayed "GSTOS presents A Cavalcade of Stars".

Visitors strolled into the theater, some hearing for the first time the sounds of



Jenny Vanore with Santa, (Bill Londell).



Ralph Ringstad (organ) Sheila Mendel (violin) and David Harris (piano) entertaining.

the Wurlitzer pipe organ. The cavalcade featured five local talented theatre organists: Bernie Anderson, Coralie Dreyer, Michael Xavier Lundy, Karen Nahra, and Ralph Ringstad, Jr. Each artist played approximately 30 minutes, and gave the audience a broad range of music.

Throughout the afternoon popular new tunes, marches and Latin music was played. The various interesting styles of each organist, according to their registration and technique, made the 'biggest little' 2/7 Wurlitzer sound brilliant! Each artist was a star! The hearty applause for the artists was gratifying, and it was obvious that those attending enjoyed a successful afternoon!



(L-R) Bernie Anderson, Don Hanson, Greg Klingler, Tony Rustako, Carole Rustako, Fran Monte, Barbara Badon, and Bruce W. Zaccagnino.



Bruce Zaccagnino at his 12-manual synthesizer.



(L-R) Karen Nahra and Coralie Dreyer, two of our "Cavalcade Stars."

We especially thank the Union County Arts Center, Donna Sandors, Bernie Anderson, artist and crew chief of the Wurlitzer, and most of all the fabulous five artists who donated their talent.

On Saturday, November 13, GSTOS had an interesting location for our meeting, it was the world famous Northlandz Great American Railway and Doll Museum. This large building contains 125 model trains, which continually run through unbelievable valleys, deep gorges, and brilliant little villages as part of an astounding miniature world. Glowing on a large stage was a large five manual theatre pipe organ, a George Wright IV Allen organ, and a large customized multi keyboard synthesizer with pedal. Owner Bruce Williams Zaccagnino, who created everything in this wonderful building, had reserved a special room for our meeting. After members toured the facility, we enjoyed a light supper and then settled down to a business meeting. After all the business was completed, 'open-console' was held and our organists filled the air with music.

We especially want to thank Bruce, who has been a long time member, for his generosity and all the invitations through the years.

Christmas time is party time, and one of the most anticipated events of the year... the GTOS Christmas Party was held on Sunday, December 18 at the home of Bob and Cathy Martin. The Martins are famous for their hospitality and have a large music room containing a 3/24 Griffith Beach Theatre pipe organ. This year the event, (always is a party with tables full of food and drink) had members registering early, for the music room can only seat 60. Bad weather did not stop members from attending the party, and Santa Claus arrived handing out little candy canes to all. Member Bill Londell wished for an air-conditioned Santa suit as one of his Christmas gifts. Music being played by our excel-

lent organists entertained everyone, and beginning organists were thrilled to hear their music on a large pipe organ. (Pipe organs are so scarce!)

A surprise highlight was the arrival of David Harris, a professional pianist, who has performed with Jelani Eddington in brilliant organ and piano duets. David, being urged by all, entertained with his playing and singing. The atmosphere changed again, as Ralph Ringstad quickly went to the console, and joined David for organ and piano duets. To keep the party going, our lovely violinist Sheila Mendel joined in the music. With the late afternoon approach of snow and icy road conditions, our members began departing. We thank Cathy and Bob for a fantastic time. It was another grand party!

*Jinny Vanore*

## HUDSON-MOHAWK

Frank Hackert, President  
518/355-4523

**Schenectady, New York.** General meetings of the Hudson-Mohawk Chapter are typically held in the historic Proctors Theatre in Schenectady, New York. This 1920's era gem is home to *Goldie*, the fabulous 3/18 Wurlitzer. The November 15 meeting spotlighted *Goldie* and organist Carl Hackert who demonstrated techniques such as EZ counter melodies, second touch and rhythmic base lines. 'Open-console' and refreshments followed. The Chapter and Proctors Theatre sponsor monthly free noontime organ concerts, which are open to the public. The November offering featured internationally acclaimed artist Paul Roberts who has presented concerts in this venue before and remains a great audience favorite.

Talented silent movie accompanist Avery Tunningley continued his free silent movie series at the Union Presbyterian Church in Schenectady, New York with monthly offerings showing films of many types including horror, comedy, melodrama and even dinosaurs a la *The Lost World*. The series runs from September through June, and sometimes features appearances by chanteuse Bubbles LaRue singing period music before and during the presentations.

December 21 was the special date for the club's holiday pops concert, which is offered as part of the free noontime series. Hosted by organists Carl Hackert and Ned Spain, the multi-talented ensemble included young cellist Ashley VanWoert, singers Charlie Peterson and



SID BROWN

(L-R) Carl Hackert, Ashley VanWoert, and Ned Spain at Holiday Concert.

Martin Kaiser, dancers Jerry Christiano and Christi Neeley; and Catherine Hackert and the Glens Falls High School Strolling Strings. The hour plus entertainment included traditional seasonal offerings presented by organ, song, and dance. The Strolling Strings accompanied the classic Laurel and Hardy holiday silent *Big Business*. A touching new holiday song was debuted; this lovely piece was written and arranged by Carl Hackert and dedicated to the memory of the late Allen Mills who, as artist in residence at Proctors during the 1980's, was responsible for many fondly remembered Christmas shows.

The Chapter's holiday party directly followed the concert, and took place in the theatre's Guild Room. Audience members were invited to attend the party, and to meet members, share holiday sweets and learn a little about the club and *Goldie*.

*Norene Grose*

## JATOE

Jim Patak, President, 708/562-5838

**Joliet, Illinois.** On Sunday afternoon, November 14, JATOErs got together once again for their monthly social. Before we could get started with the music and fun-filled festivities, according to our by-laws, President Jim Patak called to order a business meeting. This had to take place as to report on 2004's accomplishments. Minutes from the previous business meeting were read, treasurer's report was given, and items of old and new businesses were discussed. Also, a brief report on the status on the Rialto's Barton was given by Leroy Petry.

More work continues on the organ. With the upcoming cold weather upon us, several ranks have been experiencing serious expansion and moisture. This causes many pipes to go out of tune more often. The stoppers on the stopped flutes had slipped inside down the pipe wall. As a quick remedy, paper towels and plastic bags have been stuffed into the

pipe. Kite string had also been utilized onto tie the stoppers for easier retrieval for the prevention of losing the stoppers forever. The leather that borders the stoppers is showing its age; too; so it is necessary to replace it. Several cracks in the wood have been detected; so it is imperative that solid 3/8" spruce panels be replaced and wood putty and shellac be used to seal the troublesome areas. These cracks create air leaks and *must* be sealed. Our goal, of course, to is have a pristine instrument; showroom new as it were!

By the time you read this, the POE VIII compact disc will out for distribution. The long awaited recording is finally here!!! You can obtain your copy by ordering elsewhere in the journal.

Our artist for the afternoon was local musician, John Gallagher. It was John's first social and a first time hearing him perform. His vast repertoire was most enjoyable as he played standards and many favorites. He sparkled brightly, whereas his dinner jacket nearly stole the show. He was dressed in a silver, sequined sport coat. John remarked that he obtained this unique garb from a Lib-erace garage sale. His performance was well received as several encores were requested by his audience. We look forward him hearing again! Soon!

Following John's mini-concert, refreshments were served on stage. 'open-console' was also available to those wanting a couple of their favorite songs on the Barton.

*Jim Koller*

## KINGSTON

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

**Kingston, Ontario.** Dave Wickerham was back in November to dazzle Kingston audiences for the fifth year in a row, and once again with arrangements we had never heard him play before.



FRANK PRATT

Dave Wickerham dazzled everyone at Kingston!

The night of his concert was memorable in two other respects as well: official presentation of a five-figure provincial grant (principally earmarked for console rebuilding) and presentation of "Fred Gollnick Award" certificates to 48 recipients. These certificates acknowledge memorable contributions to the Kingston Chapter's Kimball organ's installation, maintenance, and improvements over the past quarter-century, named in honor of the late Fred Gollnick, whose professional assistance and advice was responsible for much of the tonal beauty and trouble-free functioning of our instrument.

Also in November two members flew to Phoenix, Arizona where they thoroughly enjoyed the Valley of the Sun's "Desert Winds" theatre organ weekend.

Preceding the chapter's annual Christmas concert, Cheryl Fisher worked her magic on the basement of our venue, turning it into a sparkling Christmas fairyland, in which surroundings about a hundred hungry mouths were fed. Also, amid festive surrounding the concert featured organ music by Godfrey Fisher, seasonal songs by Maureen Brites, and Carl Redmond leading traditional carol singing accompanied by Ken Sigsworth at the console.

For the first time, this year the Kingston chapter will take a winter-weather hiatus until our next Celebrity Artist Series Concert in April 2005 with Clark Wilson, who will be followed by Ken Double in May.

Frank Pratt

## LATOS

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

Los Angeles, California. LATOS celebrated our Christmas membership meeting with a well-attended social potluck party on December 11 at the Agoura home of John Ledwon. Known as

CHARLES WESTREM



Jerry Nagano at console.

CHARLES WESTREM



Jerry Nagano entertains at Old Town Music Hall.

'Organhouse', his home boasts a beautiful hybrid Wurlitzer theatre pipe organ, and many of our members took a turn on the bench. John is a most hospitable host and in addition to the organ, we enjoyed browsing his many collections from around the world, including stuffed raccoons, music boxes, clocks and the toy train on the floor traveling around a magnificent Christmas tree in the center of his spacious living/music room.

Don Near, LATOS President, reviewed our plans to host the ATOS Convention this year . . . The Golden Greats . . . and announced the results of our elections for Board members beginning in 2005. Board member Steve Asimow was reelected and Hugh Poole was elected for the first time. Congratulations to both.

Organist Jerry Nagano's concert at Old Town Music Hall in El Segundo on November 7 was a big success, and most

enjoyed by one and all. Jerry will be one of the featured artists playing for our Wurlitzer Weekend coming in January 2005. It is always a treat to hear him play.

Char Hopwood

## LONDON & SOUTH OF ENGLAND

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

The Memorial Theatre Barry  
Sunday 7 November  
Organist Catherine Drummond

Catherine started learning the electronic organ at the tender age of four. By the time she was ten, she was entering music festivals and not only winning her own class but also beating older youngsters in the open classes. At this time she was introduced to the theatre organ, and it was suggested that she enter our Young Theatre Organist of the Year Competition. So after only three months experience on pipes and still at the age of ten, she entered the 1992 competition. She took third place on this occasion, and entered for the next two years. In 1993 she was awarded the Christie Cup, and then in 1994 she won both the competition and the Dean Herrick Award. She was regularly invited to compete in the ATOS International Competition usually held in America each year, and in 2001 she was judged the overall winner and became the International Young Theatre Organist of the Year. She has not looked back since then, and is much in demand for concerts in Britain and Europe. As the 2001 winner in America she was invited back to play a concert at the 2002 Convention in San Diego. She is now one of our best known female theatre organists, with some fine recordings to her name, and her music has been heard on *The Organist Entertains* programme on BBC radio.

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Catherine Drummond.

Catherine started off in blazing style with an American march, and then to relax things a little music from *Willy Wonka and the Chocolate Factory*. Another march, this time from the pen of Eric Coates, and again things were then slowed down with music from the film *Laura*. The first half continued with a Sidney Torch selection, which was quite appropriate, since she was after all playing the four-manual Christie from the Regal Edmonton, which is known far and wide as "The Torch Organ." To bring us up to the interval we had a comprehensive selection from the film *Me and My Girl*, and to take the organ down a piece by Smetana.

Catherine spent the interval chatting to the audience over a cup of tea and signing CDs. In the second half we had another wonderful wide selection, which included music from Gershwin, Hoagy Carmichael and a lovely selection from the show, *Mary Poppins*. To take the console down, we were treated to a rousing music from *Orpheus in the Underworld*. Of course we had to have an encore, so Catherine played a popular Confrey piece. It was a great afternoon of theatre organ entertainment which was greatly enjoyed by all present.

**Woking Leisure Centre  
Saturday 20 November  
Organist Adam Evans**

Adam is still a very young man indeed, only starting at University in late 2004, yet he seems to have been on the organ scene some years, since first competing in our Young Theatre Organist of the Year Competition in 2000. He did not win that year, but came in second. The judges however awarded him the Christie Cup for the competitor with the most potential. How right they were. The very next year, 2001 he won our competition and went on to compete at the 2002 ATOS Convention in San Diego for the overall title. He was judged the winner and became The Interna-

tional Young Theatre Organist of the Year. In the same year our chapter committee awarded him the Dean Herrick



Adam Evans.

lovely tune written by Lyn Larsen. He continued with a tune popularized by 'The Dave Brubeck Quartet', and went on with a comprehensive selection of *James Bond* film music. To take us up to the interval we had music from the pen of Harry Warren, a well-known London song, and a Teresa Brewer number.

Adam started the second half with a tune from that hilarious British TV puppet show, *The Muppets*, going on to include music by Jerome Kern, Duke Ellington and Rodgers and Hart. Adam's programme continued with a wide range of music, some quite unusual, including that of Maki Yamada and music from the film *Black Orpheus*. To round off his performance we had some Disney music from the film *The Little Mermaid*, a Frank Sinatra number and a song by Saint Saens. As usual, an encore was demanded. Our emcee brought the evening to a close, but not before telling the audience, and of course an unsuspecting Adam that he had been asked to announce that the Cinema Organ Society had honoured Adam with their prestigious 'Ian Sutherland Award'. This award would be presented to Adam at some suitable venue in 2005. We really are extremely fortunate in Britain to have such wonderful young organists, and tonight's performance by Adam Evans was a shining example of their achievements.

**State Theatre Kilburn  
Sunday 5 December  
Organist Nigel Ogden**

Nigel is someone who is very well known in Britain as the presenter of the weekly BBC radio show *The Organist Entertains* which he has been presiding over now for over 20 years. In 2001 he had the distinction of being awarded a place in the ATOS Hall of Fame. However, he is not only a well-known voice, but also a very popular performer on the



Nigel treating us to his music!

organ. He is much in demand, both at home and abroad, and is equally comfortable on a Mighty Wurlitzer or a large cathedral organ. Consequently, he is a very busy man. We were very fortunate to have him for our last concert of the year at Kilburn. Such is Nigel's popularity that it was not surprising that our audience numbers were well above average.

Nigel started of course with his signature tune, and then took us off into a wonderful programme of music, which included a march, a delightful medley of show tunes, music from the pen of Percy Fletcher and a comprehensive journey through the 1964 Hit Parade. This brought back many memories for the audience, and was very well received. 2004 would be the 100th birthday of that legendary Blackpool Tower Ballroom organist, Reginald Dixon. To celebrate this, Nigel recreated some of his best-known tunes. To close the first half he gave us what he called "A British Light Music Medley."

After our interval Nigel started off with some quickstepping numbers from Jerome Kern, then went on to apiece written by himself in the style of Mozart. It was extremely cleverly done, and much appreciated by the audience. He continued his programme with more popular music, including a comprehensive Cole Porter selection, and to finish, another selection he called "Memory of Song" ending with his signature tune bringing tumultuous applause. We were up to our full available time, so no time for an encore on this occasion. It was a lovely concert with Nigel demonstrating his usual fine musicianship, so what better way to spend a Sunday afternoon?

**Woking Leisure Centre  
Saturday 18 December  
The Len Rawle Christmas Show  
Organist & Producer Len Rawle**

It does not seem like a whole year since we did our last epic show, but once

IAN RIDLEY



(L-R) Sandie Stefanetti, Len Rawle, Catherine Drummond.

again it was time for our chapter committee and volunteers to make an early start and commit to a very long day in order to produce and stage our regular and acclaimed Christmas Show. This show is a regular feature of our Christmas celebrations, and is performed twice during the day. Len Rawle had of course been planning this for some time, and had assembled several guest performers as usual. Some advance preparation was necessary, as this year one of our guests was the wonderful soprano Sandie Stefanetti. It meant that some rehearsal with Len accompanying on the Wurlitzer was required. This took place on Wednesday, with the tuning and preparation of the Wurlitzer taking place on the Friday. Len, and Bernard who lives nearest to the venue, were of course involved in both, so they had a busy week. Early Saturday morning saw all hands assembled in Wurlitzer Hall to fix up the decorations, re-light the stage



IAN RIDLEY

A few of the St. Lawrence Chobham Bells . . . Big Bells!

area and rig and test the three television cameras plus one computer feeding the TV projection equipment. By 2:00 pm everything was ready, all rehearsals with our other guests, Catherine Drummond and The St. Lawrence Chobham Bell Ringers completed. Doors were opened and our very large audience admitted.

The show opened with a blackout, with quiet Christmas themed music in the background, then changing when Santa, his helpers, and Catherine entered around the hall and up to the front to take the Christmas presents, which were actually the raffle prizes, from his sack and place them under the beautifully decorated Christmas tree. Sandie then entered from the right to sing by the tree. This opening got the show off to a good start with enthusiastic applause. Sandie, as well as singing some wonderful songs also acted as our compere and I must say did a wonderful job. The show consisted of music from Len on the Wurlitzer, some lovely songs from

the finely tuned soprano voice of Sandie, duets with Catherine on saxophone and Len on a Yamaha HS8 and some fantastic Christmas music from the 100 bells of the St. Lawrence Chobham Hand Bell Ringers. These hand bells ranged in size from very small to very large, so large in fact that those of us who tried the big bells could hardly lift them, never mind ring them in definite time. So large was the tonal range of these bells that the sound was quite orchestral. The ringers played several wonderful pieces and also helped Len accompany the carol singing at the end of the show. Interspersed with all this wonderful music we had amusing readings from Sandie and carol singing with audience, the words appearing on the projection screen of our TV system. A particular duet between Len and Catherine was quite unusual. This consisted of both of them on the same Wurlitzer bench, with Catherine playing upper pedals and the solo manual, and Len on the other two manuals and base pedals. The richness of the sound from our 19-rank Wurlitzer had to be heard to be believed. This brought tremendous applause from the audience as you can imagine.

The video system we now have in place at Woking, the lighting effects and of course the fantastic performances of all the artists concerned made our show a great success with the audience. The large audience made many kind comments so we all felt gratified with our efforts. But then in two hours, after a short rest and some refreshment we had to do it all again! The large audience as the afternoon one just as well received



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

the evening performance. We did however have a problem with the lighting control panel just before the interval. So in the break we did a bit of quick rigging so the second half could continue as normal.

The evening performance came to its spectacular end around 10:00 pm. All chapter members involved were very tired by then, but the elation of a job well done kept us going for another hour while we dismantled everything. As Chapter President, I would like to thank all chapter members and artists who worked so hard to make the day such a great success. I would like to pay particular tribute to Len Rawle for all the time he puts into the planning and organisation of these spectacular annual events.

### Other Chapter News

On Saturday December 11, our Treasurer, Veronica Trott, hosted two theatre organ concerts at her home, on her very fine Compton . . . one in the afternoon and one in the evening. This was a fund raising event to raise money towards the "Raising the Tooting Wurlitzer" project which I have mentioned before. The organist for both concerts was Kevin Morgan who, as his contribution to the project, gave his services free. The event was very well attended in fact to complete capacity. Many chapter members were there, indeed most of them for both concerts. People attending both concerts were treated to a buffet supper before the evening concert, this being organised and supplied by local friends of Veronica's. It was a wonderful day and everyone enjoyed themselves immensely.

In both the afternoon and evening concerts, which were completely different, Kevin played a great selection of largely Christmas music on the Compton, which was in fine voice. Len Rawle was also in attendance, so he and Kevin played some duets, with Len on a tone wheel Hammond and Kevin on the Compton. This was all well appreciated by the audience. Elaine Dawes and her

JIM WEISENBORNE



*The Charles Ringling Mansion.*

JIM WEISENBORNE



*Members in the Ringling Music Room.*

parents also attended the evening concert. Elaine was the winner of our 2004 Young Theatre Organist of the Year Competition, so of course she was invited to contribute as well. She played the competition set piece, and played it beautifully, which gained enthusiastic applause from the audience. Veronica reports that with gift aid tax relief the event will have raised approximately £1,000 for this very worthy cause.

*Ian Ridley*

### MANASOTA

Charles Pierson, President  
941/924-0674

**Sarasota, Florida.** To celebrate the Chapter's 13th Birthday, on November 28 over 80 MTOS organ enthusiasts gathered on a warm, sunny Sunday afternoon at the Charles Ringling Mansion. The mansion, right on the beautiful Sarasota Bay, is now part of the University of South Florida on the campus of New College. For about nine years, as a club project, MTOS restored the 1925 Charles Ringling 3/43 Aeolian residence organ. This Aeolian is not to be confused with the often-photographed Aeolian in the John Ringling Mansion, (Ca d' Zan) which is located next door, and whose organ has been removed and is awaiting some future restoration by "professionals." By agreement with the college,

JIM WEISENBORNE



*Miriam at the console.*

JIM WEISENBORNE



*Norman Arnold playing the organ rolls.*

MTOS meets annually in the Charles Ringling Mansion to celebrate our founding and to hear the Aeolian. This year our featured artist was Miriam Parkinson, who presented a cheerful grouping of popular songs. Norman Arnold played an organ roll, and then everyone enjoyed a delicious buffet luncheon in the large, paneled music room. Later, other chapter organists Bob Courtney, LaTerry Butler, Bob Baker and Dave Cogswell took turns playing the Aeolian.

*Jim Weisenborne*

### NEW YORK

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

**New York, New York.** On Sunday, November 21, the New York Chapter presented British organist Paul Roberts in concert at the Middletown Paramount Theatre, in Middletown, New York, at the chapter's 3/12 Mighty Wurlitzer. Paul's excellent performance featured a wide selection of popular standards, show tunes, and light classics, and demonstrated both his outstanding keyboard artistry and the resources of the Paramount Wurlitzer. He also included a few selections at the grand piano. Paul's entertaining, rhythmic style and choice of music was a hit with the audience, which called him back for an encore.

IAN RIDLEY



*(L-R) Len Rawle, Veronica Trott, Elaine Dawes, and Kevin Morgan.*



Paul Roberts at Middletown Paramount.



(L-R) Rich and Rick, hosts of the NCTOS Christmas Party.



Danny Ray (piano) and Rick Mathews (organ) entertaining.

Thanks to the efforts of the Paramount organ crew, Lowell Sanders, Tom Stehle, Jack Stone, and Steve Gatzke, the Wurlitzer was in fine tune and concert ready.

Elsewhere around the chapter, our Mighty Wurlitzer had a busy holiday season, The 2/11 Ben Hall Wurlitzer at the Lafayette Theatre in Suffern, New York has been played for audiences at the regular Thursday through Sunday evening shows, with organists David Kopp, Bernie Anderson, Earle Seely, John Baratta, and Ed Fritz taking turns at the console for the various shows. Jeff Barker has also been at the console on Saturday mornings for the theatre's Movie Classics series. Meanwhile, at the Bardavon Theatre in Poughkeepsie, our 2/10 Wurlitzer was a featured attraction at the children's show, "Christmas Extravaganza" produced by one of the local radio stations. Organist John Baratta was at the console to accompany a holiday sing-along, with audience participation, and the children's chorus. He also provided music for Santa himself, also known as our chapter vice-chairman, Larry Hazard. John was also at the console for the December classic film presentation. Crewmembers John Vanderlee and Bob Strang made sure that our Bardavon Wurlitzer was in top form for the holiday season.

Tom Stehle

## NORTH TEXAS

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

**Dallas/Fort Worth, Texas.** North Texas Chapter has been without a theatre pipe organ ever since we had to remove our Robert-Morton from the Lakewood Theater after again suffering damage from flooding. Since then, we have been fortunate to have several fine electronic instruments in member's homes, that have been made available to us for use for chapter meetings by their gracious owners. These include the 3/19 George Wright Signature Allen in the home of Bill and Jean Hanson, and the three-manual Rodgers Special in the home of Bob and Lanette Acker. In our chapter meetings, over the past couple of years, we have been delighted with the wonderful simulated theatre pipe sounds from these organs, and have marveled at the continued generosity of their owners.

Now, a long-silent Conn 652 is again housed and playing in the new home of Rick Mathews and Richard Stewart. We were delighted to learn that they had completed much of their planned changes to the residence, had the Conn installed and playing, and were inviting the NTC members and friends to a rousing Christmas party in their home. And

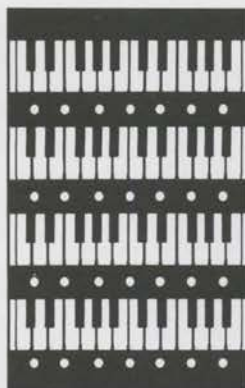
so, in December, we brought our goodies for sharing and our holiday enthusiasm to delight in the beautiful sounds and thrills of the theatre organ. Rick had invited organist Danny Ray to join him in playing duets and solo arrangements of the seasonal music on the Conn and the Kimball grand piano. The program began with Rick on the organ and Danny playing delightful counter-point on the piano. What a wonderful sound! Danny followed, playing his great registrations and arrangements on the solo organ while Rick took time out to attend to some details regarding our eating. Included in the program was a segment with friend and fellow member Jamie Rawson playing tuba in duet with Danny on the piano with special Danny Ray arrangements. During 'open-console' time, while everyone else stuffed their faces, several took a turn at the Conn with delightful Holiday music. Rick and Rich are gracious hosts, and we trust that they will invite us back again to enjoy the music from their fine organ installation. On the pipe organ front, the future is looking brighter all the time. The McKinney Art Center will have a 3/16 Wurlitzer when restoration of the building is completed later this year. The E.M. Johnson Residence Wurlitzer restoration should soon be completed and available for small gatherings. The Criswell College 5/39 Wicks is slated for

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rebuilding of the combination action, which will finally make it more flexible and better suited to a variety of organ literature. And . . . looming grandly on the shop floor is a massive four-deck Wurlitzer console, (with accompanying pipes and other accouterments in the back room) which is quietly rumored to soon be a future local installation.

We are still looking for a venue to house our Robert-Morton that is somewhere between the McKinney Auditorium and that needed for the big Wurlitzer.

*Irving Light*

## ORANGE COUNTY

Ed Bridgeford, Chairman  
714/529-5594

**Fullerton, California.** This past year has been a good one for Orange County Chapter with fine concerts and great performances from our Wurlitzer. Our feature length movies have been very well received, as was *The Navigator* with Chris Elliott at the console last June.

Our November concert featured Scott Foppiano, who entertained our audience with some very nice ballads and other assorted tunes. Scott also provided spirited accompaniment to our silent movie, *Cops*, starring Buster Keaton. Scott quickly made friends with concert attendees, spending some time with them in the theatre lobby before the concert began.

The organ continues to perform beautifully. We now have a complete extra set of printed circuit boards that help control the organ. The Trousdale relay system has proven to be highly reliable but we wanted this extra measure of reliability and that has been accomplished this past year, thanks to Bob Trousdale.

We finished the year with a fun 'open-console'/Christmas Party on December 18. One of the highlights was



*Scott Foppiano*



*Bob Trousdale enjoying the day!*



*Scott at Fullerton Wurlitzer.*



*Christmas Decorations by Jack Darr.*

a mini-concert by Bob Salisbury, who played an enjoyable program that included some holiday favorites. Food and Christmas decorations were in abundance. A special thank you goes to member Jack Darr, who scoured his attic to produce many items, some of heirloom quality. Newsletter editor, Judy Merry conducted a door prize raffle, with a variety of gifts awarded to the partygoers.

We look forward to our upcoming Wurlitzer Weekend program at Plummer Auditorium on January 16. Jelani Eddington is going to perform *Peter and the Wolf* with the professional actor, George Woods reading the text. We plan to record this for a new CD, and it should be great fun!

We are excited to be included in the 75th anniversary celebration of Plummer Auditorium and the Wurlitzer organ, which is scheduled for June 3. It will be

an important community event. Lyn Larsen has agreed to play music from the 1930 Dedication Program plus some of his own selections.

*Jim Merry*

## ORLANDO CHAPTER

Warren Thomas, President  
386/761-0592

**Orlando, Florida.** On Halloween afternoon, Susan Cole-Shaw and Clayton Shaw hosted a benefit fundraiser party and chapter meeting at their home in Mount Dora. Halloween games and prizes, delicious treats with no tricks, and

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great theatre organ music made for a very fun-filled, enjoyable chapter event. Susan, complete with gypsy costume, played 20 Halloween *Name That Tune* songs on her Allen George Wright 319 EX theatre organ. Guest organists Mark Renwick and John McCall assisted her. Carrie Renwick played the Theramin and gave mini-lessons on this very unique instrument, dressed in her wicked witch costume. Danny McCollum, a student of Susan's, won Best Costume prize as the Phantom, and played several selections. 'Open-console' followed. The party was well attended, and \$430 was raised to add to the Don Baker Memorial Wurlitzer chapter organ fund. A great time was had by all!!!!

On Sunday December 12, we met at the home of Chris Walsh for our annual Christmas Party. Chris opened the program with a varied selection of Christmas favorites on his vintage Allen Theatre Organ. Our Holiday spirits were lifted even further by member Shawn Muir's tunes and vocals. We then adjourned to the dinning room for the refreshments prepared by our talent chapter ladies. Upon our return to the living room, former Chapter President Wayne Tilshner closed out this delightful program with some unique arrangements of Holiday favorites.

*Susan Cole-Shaw & Warren Thomas*

attendance numbered 300. The SLS featured Christmas music presented by resident organists, Bob Lillie and Tom O'Boyle. In addition to the Christmas programs, Bob Lillie has been playing the organ for senior citizens who roller-skate on the arena floor of City Auditorium. What memories were remembered for this weekly event? Just like old times, skating with music from a pipe organ. The oldest participant was 84 years old.

In mid December, several members got together for a holiday lunch at a local restaurant and discussed the events of the year, and talked about ideas for the upcoming year. The members of the Board are formulating plans for 2005 to bring more of the pipe organ music to Colorado Springs.

As a community service, the chapter has been hosting a local Marionette show at the Mount St. Francis Auditorium during the months of October, November and December. This has given us an opportunity to answer questions regarding the organ that is housed there.

A New Year's greeting is extended to all of you from the Pikes Peak Chapter and, as always, we welcome your visits to the city at the foot of Pikes Peak. You can check for our upcoming events at [www.theatreorgans.com/ppatos](http://www.theatreorgans.com/ppatos)

*Owanah Wick*

and combinations, and fell completely in love with the Wurlitzer. He agrees with other well-traveled organists that it is one of the finest residential installations in the country. Folks certainly received their money's worth . . . a full two-hour riveting performance, plus three encores.

Dan Warner organized a fascinating pipe organ shop tour in October. What an interesting experience! Thirty people arrived at Martin Pasi's large shop in a rural area south of Tacoma. Well under way is an instrument destined for the Episcopal Church of the Assumption, Dallas, Texas. Folks were able to see the case, the keyboards, and many other parts that were as of yet unassembled. Guiding us through the different areas of his shop, he explained how a pipe organ is first conceived, then planned, and then step-by-step as it becomes a beautiful finished instrument. Martin and his crew make everything in the instrument, including case, console, keyboards, and all the pipes, both wood and metal. At the end of his tour he demonstrated his metal pipe-making skill, beginning with flat pieces of metal, which were quickly formed into the correct shapes and soldered.

The group then drove to Paul Fritts' organ manufacturing shop. Paul's most recently completed and very large instrument, a 14-month+ project, was delivered during the summer to Notre Dame University in South Bend, Indiana. He is now beginning an even larger instrument, which will require two and a half years to complete. He gave a guided tour of his various working areas, from the room in which the pipe metal is heated and poured to the wood working shop, (the envy of all who love working with wood). A very educational day indeed!

'ChiliPalooza', a big Chili Festival, was enjoyed by many chili lovers and was held at Haller Lake Community Club. This venue featured the chapter's pipe organ, a 3/8 mostly Wurlitzer with

## PIKES PEAK

Dave Weesner, President  
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[dnwdwa@aol.com](mailto:dnwdwa@aol.com)

Colorado Springs, Colorado. The Pikes Peak Chapter ended December on a high note. This was our first year to present Sack Lunch Serenade during the month of December. SLS was held every Thursday at noon at the Historic City Auditorium in downtown Colorado Springs, with its 3/8 Wurlitzer. Average

## PUGET SOUND

Clint Meadway, President  
360/805-1619

Seattle, Washington. Wurlitzer Manor in Gig Harbor, Washington truly rocked when Dave Wickerham took over the bench at the 4/48 Wurlitzer. It was his first ever concert in the Pacific Northwest. Having heard much about the Gig Harbor Wurlitzer, Dave was eager to play it. During his two days of rehearsal, he found many seemingly brand new sounds

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cameo performances by Tom Roughton, Bill Keller, Halie Dodrill and Jo Ann Evans, while they provided background music as folks sampled an array of chili provided by volunteers.

The year ended with the annual PSTOS Holiday Party at Haller Lake Community Club. Thanks to Ellen Sullivan, the hall was decked out and ready as members arrived. Don Wallin played holiday music, and members provided plates of festive food.

A number of interesting events are planned for 2005, including Jelani Eddington at Wurlitzer Manor on May 15, several social events, and a joint event with the Mt. Baker Theatre Organ Society in Bellingham featuring Ken Double playing their beautifully maintained original Wurlitzer.

Make sure to visit [www.pstos.org](http://www.pstos.org) to view nearly 700 pages of Northwest theatre organ history!

Jo Ann Evans

## RIVER CITY

Bob Markworth, President  
402/573-9071

Omaha, Nebraska. The weather outside was frightful! Frequently when RCTOS sponsors special events, it seems the weather doesn't cooperate. We had a dark, gloomy, rainy afternoon for our December 5 Christmas Chili Feed and Pot Luck at Bob and Joyce Markworth's residence. As the approximately 125 members and guests arrived, and witnessed the splendor of the Christmas decorations at the Markworth home, the air of the holiday spirit was introduced and the wet, windblown faces of the group immediately turned to bright smiles and happy faces. This was 'the chapter event of the year' that we all have been anticipating. "Did you hear," the crowd murmured, "Rob Richards, staff organist at Disney's El Capitan Theatre in Hollywood, California is here in Omaha, and is going to put the Markworth Kimball to the test!"

After a brief chapter meeting, Vice President, Jeanne Mehuron, by means of a short biography, introduced the guest organist Rob Richards. The crowd was then awed as Rob opened his program. The instrument never sounded better, and the program continued after Rob related some of his experiences throughout his career. Rob's program was a potpourri of favorite songs.

NORMAN EMMACK



Rob Richards

An absolute crowd pleaser was Rob's version of a Christmas favorite utilizing the whistles, sirens, and other unique effects of the Markworth Kimball. Rob concluded his program with a fusion version of another Christmas song, which featured the theatre pipe organ with full symphony orchestra. After the program, for which Rob received a long-standing ovation, chamber tours of the Kimball were given. Following our Christmas feast, Rob took requests from the audience and then performed for more than another hour. Nobody wanted to leave and miss any of it! (When are you coming back again, Rob?)

And, there is even more theatre organ news to report! Once again, River City Chapter participated in *The Festival of Lights*, an annual downtown Omaha celebration spanning Thanksgiving through New Years. On Sunday afternoon, December 26, River City Chapter organists showcased simultaneously Wurlitzer theater pipe organs in two downtown historic movie palaces, the Orpheum and the Rose, during open house tours. Greg Johnson and Jerry Pawlak did 'console honors' at the Orpheum's 3/13 Wurlitzer (an original 1927 installation), with George Rice providing technical support. George has lovingly maintained the Orpheum's Wurlitzer since the late 1960s, and made a short cameo appearance at the console during the open house. Naomi and

NORMAN EMMACK



(L-R) Jerry Pawlak and Greg Johnson entertained at the Festival of Lights.

Norman Emmack, and Paul and Shirley Kanka manned the lobby promotional table. At the Rose Theatre, Jeanne Mehuron and Andrew Cullen were organists at the console of Mighty Wurlitzer, with technical support provided by Bob Markworth, the lobby promoters were Harold and Mary Kenney, and Warner Moss.

There were 700 people that toured the Rose, and an estimated 1,500 that toured the Orpheum. Our Chapter extends a special thank you to Ed Hurd, Director of Operations and to the Omaha Performing Arts Society, Orpheum Theater and Holland Performing Arts Center, for allowing RCTOS to promote our interest in the theatre pipe organ and to showcase the Orpheum's Mighty Wurlitzer. Also, special thanks go to Stan Kiepke, Director of Facilities and Operations at the Rose Theatre, for all of his help during the past year and during the *Festival of Lights* event. Stan has been very gracious in making the theatre available to RCTOS, and allowing RCTOS to utilize the Rose's Wurlitzer. Jerry Pawlak, Norman Emmack and Bob Markworth all contributed to this report.

Tom Jeffery

## SIERRA

Craig Peterson, President  
916/682-9699  
[craigapeterson@cs.com](mailto:craigapeterson@cs.com)

Sacramento, California. Each November Sierra Chapter joins the Grant Union High School Alumni Association for a concert on the George Wright Memorial 4/21 Wurlitzer at Grant Union. This year's artist was Ron Rhode. Ron presented a wide range of selections including one or two of the delightful "unknown" songs for which he is famous. Ron closed his concert with a spectacular performance of a selection from the *Grand Canyon Suite* by Ferde Grofé. He received a well-deserved standing ovation.

This year also featured the debut of a lift for the large console. It was a treat to be able to see the artist performing at stage-level. We held our annual Christmas party in December with Dave Rietz serenading us during our potluck lunch. Then there was election of officers for 2005 and elections were followed by 'open-console' on the Chapter's 3/13 George Seaver Memorial Wurlitzer, which was enjoyed by several chapter members.

Pete McCluer

## SOONER STATE

Phil Judkins, President  
918/493-6577

**Tulsa, Oklahoma.** For our November meeting the Sooner State Chapter had another fabulous program. This time our artist was our own Carolyn Craft, playing a wonderful concert on our 3/13 Robert-Morton at the Tulsa Technology Center's Broken Arrow Campus. She opened with a hot ragtime train number, with some hilarious assistance by Lee Lomas, costumed as a train conductor, and providing sound effects of a real clanging bell and train whistle, and with Bonnie Duncan singing the lyrics. Carolyn also played some sounds of a train going chug-chug-chug on the organ!

Carolyn then continued her program by playing some San Francisco themed songs, in honor of her daughter who lives in California. She also played a song to honor her son, who lives in Florida. We heard many other selections, some with an autumn theme, others that were delightful popular standards. We saw lots of feet tapping in rhythm, and we especially noticed Bill Rowland's almost seven-year-old granddaughter, Ayla Hughes, really dancing in her seat! Carolyn then played some gospel numbers and a song that her late husband Paul used to sing. She closed with another bright and perky popular song. Carolyn playing always includes lots of bells and whistles, and her arrangements are wonderful!

Three people played at 'open-

console', including Bill Rowland who played a birthday tribute to our surprised President Phil Judkins... Phil's birthday was that day! 'Open-console' continued, with Carolyn back to repeat her opening number, with all its fun stuff, for those who missed it at the start of our meeting. Five more then played, including Phil Judkins who included Christmas music.

Our December meeting was our annual Christmas Party at Tulsa Technology Center, music on our 3/13 Robert-Morton was provided by 'open-console' participants. The dinner was catered and delicious and we were absolutely delighted that we didn't get 'snowed out', as has happened in the past! The music was beautiful, (mostly Christmas music) played by many of our members: Karl Houch (who lives in Arkansas), Lee Lomas, Bonnie Duncan, Ken Pierce (a very talented almost-17-year-old), Betty Sproull, guest Ted Hager, Phil Judkins, Carolyn Craft, Dorothy Smith, Linda Ramsey, Sam Collier, Joyce Hatchett, and Bill Rowland. Then Carolyn returned to the bench to play for a sing-along, led by Bonnie Duncan. We had all kinds of Christmas music... church music, gospel music, popular music... you name it! It was all played magnificently, with Bells, Drums, and everything else the organ has. It was a wonderful start to the Christmas season!

During the Christmas holidays, we were delighted that our chapter was asked to play the pipe organ at Tulsa Philbrook Art Center. We provided organists, for two hours each day, during

eight days. The comments from visitors were all favorable... "It sure is nice to hear organ music!"... were the most repeated remarks. Thanks go to Barbara Purtell, Bill Rowland, Carolyn Craft, Dick Deaver, Jeanette Maxfield, Joyce Hatchett, Betty Sproull, Bonnie Duncan, and Dorothy Smith for volunteering their time.

Dorothy Smith

## SOUTHERN JERSEY

Joseph Rementer, President  
856/694-1471


**Franklinville, New Jersey.** At our annual business meeting on November 14, the four incumbents on the executive committee of the Chapter were unanimously reelected to office for another one-year term. We were so impressed by the high quality of their performance of duties over the past year that reelection was inevitable. Thus, we look forward to 2005, as another year of theatre organ music, fun and organ restoration work. Joe Rementer continues as president, Harry Bellangy as vice president, Ernest Wurth as treasurer and Marion Oltmann as secretary. The November meeting was at the home of Walter and Mary Brook. When all the details of business were out of the way, it was refreshment time and 'open-console' at the Brook's three-manual Conn organ.

On Sunday November 21, our silent movie series at the Pitman New Jersey Broadway Theatre continued, with

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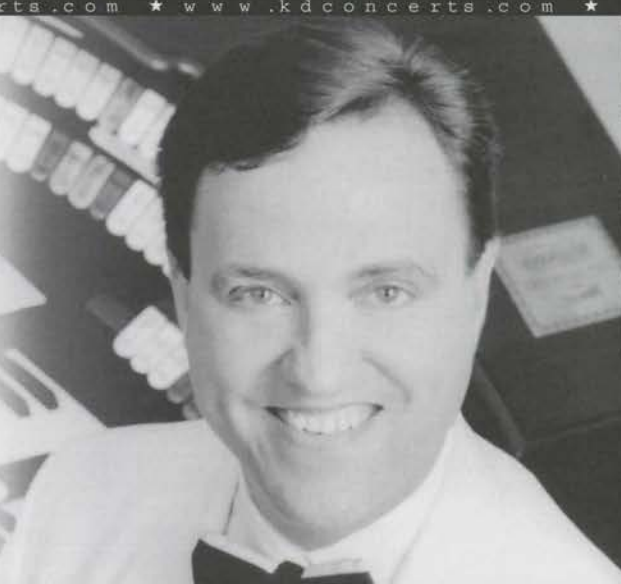
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FRED OLTMANN



Charley entertaining SJTOS members.

FRED OLTMANN



Nathan Figlio takes his turn at the Allen.



Host Joe Rementer introduces Charles Hackenyos to the console.

Glenn Hough playing for Charlie Chaplin's *The Kid*. The scheduled flick was *The Battle of the Sexes*, but, it was not available and the Charlie Chaplin feature was substituted at the last minute. Glenn was able to show off his adaptability and console showmanship by playing the substitute film with only one quick run through. Glenn followed the picture providing the quick changing moods of Chaplin's antics, from slapstick comedy to the pathos of the poor orphaned child. Glenn Hough is an outstanding musician and entertainer.

Our silent movie series runs through June 2005. The details are in the New Jersey listing of *International ATOS*

*News* in the center of this issue of the magazine. If you are in the southern New Jersey area, come experience our silent movie show. You will enjoy it! We guarantee it.

On Saturday December 18, the annual Christmas banquet was a fun and informal musical affair in the Rementers music room. The food, contributed by the members and coordinated by Theresa Rementer, was delicious, varied and plentiful. We were treated to an amazing impromptu concert following dinner. John Breslin started playing Christmas tunes at the three-manual Allen electronic organ. Ernie Wurth sat down at the piano and proceeded to accompany

John by playing the same piece in the same key and tempo. The icing was then put on the musical cake when Charley Hackenyos added the 3/20 pipe organ to the mix. The resulting three instruments playing together created a fantastic sound that filled the room, and caused all conversation and movement to cease. Everyone was listening to the ethereal music . . . the effect was probably the result of the three instruments being tuned slightly different from each other, creating a giant Celeste effect. It was a beautiful ending to a beautiful afternoon.

Fred Oltmann



## Welcome New Atos Members!

Harold & Shirley Andrus, College Park, MD  
 Miriam Belko, Thomasville, GA  
 Don, Wendy, Emily & Eric Berning,  
 Columbia City, IN  
 Kevin J Berry, Renfrew, PA  
 Micah Bisson, Parker, CO  
 David Blake, Binghamton, NY  
 Dudley Vincent Boothroyd,  
 Bideford, UNITED KINGDOM  
 Larry E Bourner, Decatur, IL  
 John Canner, Highland, NY  
 Phillip Chaples, Newport News, VA  
 Peter Christensen, Princeton, NJ  
 Jonathon L Cox, Phoenix, AZ  
 James & Susan Cramer, Graham, NC  
 Gary Daugherty, Palm Beach Gardens, FL  
 William Dougherty, Bartlesville, OK  
 Mary Jo Earnhardt, Roswell, GA  
 Paul A Eveson, Atlantic Beach, FL  
 John Finley, Anchorage, AK  
 Thomas R Fiscel, Muncie, IN  
 Shane & Sharon Franz, South Jordan, UT  
 Robert Hoffner, Florissant, CO  
 Robert Hoppe, Algoma, WI  
 Lorin Hungsberg, Garland, TX  
 Mary K Hutchison, Colorado Springs, CO  
 Paul Jannusch III, Chicago, IL

Bruce Johnson, Glendale, CA  
 Robert Andersen & Donald Johnson,  
 Rochester Hills, MI  
 Gary Jordan, Joplin, MO  
 John C Kaiser, Barnegat, NJ  
 Vivian Karayan, Burbank, CA  
 Charles Krulik, Lansing, MI  
 Kay Legat, Paradise Waters, AUSTRALIA  
 David Lenington, Towanda, PA  
 Andrew MacGregor, Cleveland, OH  
 Ralph A Manna, Yonkers, NY  
 Don Peterson & Rick Mathews, Richardson, TX  
 Edwin Maurer, Mountlake Terrace, WA  
 James P McClung, Armagh, UNITED KINGDOM  
 Mike McDonald, Centralia, WA  
 Michael McKilligan, Johnson City, NY  
 William Metzgar, Binghamton, NY  
 Dale Miller, St Charles, IL  
 Samuel Charles Moffatt, Toronto, CANADA  
 Rick Norton, Tampa, FL  
 Clint Ormosen, Marysville, CA  
 Joseph Owens, Lake Crystal, MN  
 Greg Pacquer, Antioch, CA  
 Gaylord Pitt, Logan, IA  
 Melvin Potts, Nashville, TN  
 Ronald D Quick, Bradenton, FL

Henry J Riemersma, Evergreen Park, IL  
 John Riestler, Roselle, IL  
 Eric Robbins, Newark, DE  
 Dan Robertson, Toronto, CANADA  
 Paul Rodgers, Middleburg, FL  
 Michael Roseboom, Binghamton, NY  
 Alan & Marsha Rosecen, Frankfort, NY  
 Albert R Schlauer, Warrington, PA  
 James D Sheridan, Poughkeepsie, NY  
 Winchester Smith, Yukon, OK  
 Tony Smyles, Long Beach, CA  
 Jeff Snyder, Shoreline, WA  
 James Solar, Houston, TX  
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1431 N. Audubon Rd., Dept J  
Indianapolis, IN 47219  
[www.cicatos.org](http://www.cicatos.org)

### Nor-Cal TOS

Dept. J., Box 27238  
Oakland, CA 94602-0438

### Organ Historical Society

804/353-9226  
[catalog@organsociety.org](mailto:catalog@organsociety.org)  
[www.organsociety.org](http://www.organsociety.org)

### Lancastrian Theatre Organ Trust

[theatreorgans.com/lancast/lanc1.htm](http://theatreorgans.com/lancast/lanc1.htm)

### Piping Hot Recording Company

England, 01494-580034, [www.phrco.com](http://www.phrco.com)  
[stephen.ashley@phrco.com](mailto:stephen.ashley@phrco.com)

### Cinema Organ Society

[www.cinema-organs.org.uk](http://www.cinema-organs.org.uk)

### BANDA

[banda@westworld.com](mailto:banda@westworld.com)  
[theatreorgans.com/cds/banda.html](http://theatreorgans.com/cds/banda.html)

### Midnight Productions, Inc.

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[www.theatreorgan.com](http://www.theatreorgan.com)

### T-V Recording

408/248-6927, [tvrdc@aol.com](mailto:tvrdc@aol.com)

### JAV Recordings

888/572-2242, [www.greatorgancds.com](http://www.greatorgancds.com)

### MSS Studios

[www.organ.co.uk](http://www.organ.co.uk)

### Roxy Productions

480/460-7699, Dept. J, [azroxy@cox.net](mailto:azroxy@cox.net)

### Musical Contrasts

[musicalcontrasts@cox.net](mailto:musicalcontrasts@cox.net), Dept. J  
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### Organ Stop Pizza

480/813-5700 x200, Dept. J  
[www.organstoppizza.com](http://www.organstoppizza.com)

### Wichita Theatre Organ

316/838-3127, Dept. J  
[tickets2wto@hotmail.com](mailto:tickets2wto@hotmail.com)  
[www.nyparamountwurlitzer.org/new](http://www.nyparamountwurlitzer.org/new)

### Canterbury Records

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### Walter Strony

[www.waltstrony.com](http://www.waltstrony.com)

### Rob Richards

Dept. J, [www.robrichards.com](http://www.robrichards.com)

### Pipe Organ Presentations Inc.

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[pop@donthompson.org](mailto:pop@donthompson.org)

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# Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

Deadline for Placing Ads is  
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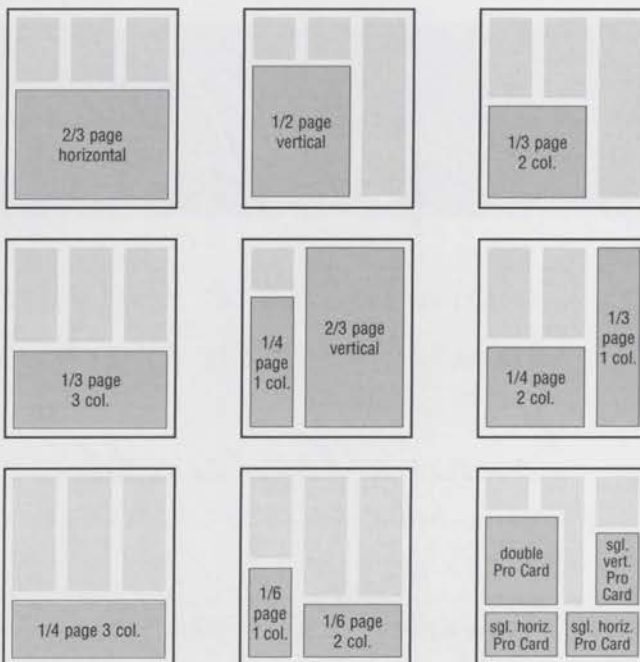
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## **Volunteer Technician Award Call For Nominations**

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 Street • 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.*

## *Rocky Mountain High in 2005*

### **Colorado State University Theatre Organ Workshop**

*Jonas Nordwall*  
Lecturer - Artist on the 3-19 CSU Wurlitzer

*Kevin Utter*      *Robert Scavarra*  
Wurlitzer and Silent Movie      Classical Organ Favorites

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Registration Fee: \$195.00  
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For More Information And/Or Registration Forms :

Doug Thompson, 3124 Meadowlark Ave., Fort Collins, CO 80526-2843  
e-mail: dougtrrman@aol.com, phone: 970-223-4139

Early registration price advantage at Workshop and Hilton (formerly Holiday Inn) before June 25, 2005

# Reginald Foort's Remarkable Möller

JIM HENRY

CONTINUED FROM PAGE 54

this instrument in the 3,000-seat Pasadena Civic Auditorium finally unleashed the full magnificence of the instrument, reportedly bringing Foort to tears of joy upon hearing it at the dedication concert in Pasadena, (less than a month before his death on May 22, 1980).

The unsung heroes behind this grand installation are donor J.B. Nethercutt, of Merle Norman Cosmetics, and Gordon Belt, his Curator of Musical Collections, who had the vision to pursue the City of Pasadena and its magnificent Civic Auditorium. But it's Auditorium Manager Doris Stovall, she an organist, to whom much credit is due. For without her determination to include the instrument in her auditorium, and steadfast stewardship, the organ would not have come to life in Pasadena.

The Los Angeles Theatre Organ Society is looking forward to presenting this wonderful instrument as part of the 50th Anniversary celebration of the American Theatre Organ Society.

*More of the history of the early years of the Foort Möller can be found in "The Touring Organ of Reginald Foort" in the Feature Articles section of the ATOS website, [www.ATOS.org](http://www.ATOS.org). Information about the ATOS Annual Convention, celebrating the 50th anniversary, can be found at: [www.ATOSconvention.org](http://www.ATOSconvention.org)*



Solo Chamber

## The PCA 5/28 Möller Stop Analysis

MAIN Ranks	Pipes	W.P.	Pedal	Accompaniment	Great	Orchestral	Solo	Bombarde
16' Open Diapason	97	10	16, 8	8, 4	8, 4	16	8	
8'	85	10	8	8, 4	16, 8, 4			
8' Viol d' Orchestre	85	10	8	8	16, 8, 4, 2		8	
		10	8	8, 4, 2	8, 4, 2		16, 8	
8' Viol Celeste	73	10	8	8	16, 8, 4, 2		8	
		10	8	8, 4, 2	8, 4, 2		16, 8	
4' Orch. Strings 2rk	61 x 2	10		8, 4	8, 4			
		10		8, 4	8, 4			
4' Spitz Violes 2rk	61 x 2	10		8, 4	8			
		10		8, 4				
8' Concert Flute	85	10	8	8, 4432TQ1	16, 8, 432, 1			
		10	8	16, 8, 432	8, 432T			
16' Diaphonic Diapason	85	15 & 10	16, 8	8, 4, 8t	16, 8, 4	16	8	
		15	16, 8	8, 4	16, 8, 4	16, 8, 4		
16' Tibia Clausa II	97	15 & 11	R, 16, 8	8, 4	16, 8, 432T	16, 8, 432	8, 4, 2	
		10	16, 8	8, 4	16, 8, 4	16, 8, 432	8, 4	
16' Cello	97	15 & 10	16, 8	16, 8, 4, 2	16, 8, 4	16, 8, 4	8	
		15 & 10	16, 8	16, 8, 4	16, 8, 4			
4' Cello Celeste	61	10	16, 8	16, 8, 4, 2	16, 8, 4	16, 8, 4	8	
		10	16, 8	16, 8, 4	16, 8, 4			
16' Chorus Trumpet	85	15 & 10	16, 8	8, 8t	16, 8, 4	16, 8	8	
		15	16, 8	8	16, 8, 4	16, 4		
4' Vox Humana II	61	10		8, 4	8		8	
		10		8, 4			8, 4	
16' Pedal Tibia IV	32	10	16, 8					

JOHN KOERBER



32-note Pedal  
Tibia IV rank.

JOHN KOERBER



Looking down on bass pipes in Solo Chamber.

JOHN KOERBER



32' Skinner Bombarde pipes are mitered to keep length manageable.

SOLO Ranks		Pipes	W.P.	Pedal	Accompaniment	Great	Orchestral	Solo	Bombarde
16'	Post Horn	85	20	16, 8	8, 8t	8	16, 8	8	
8'		73	15				16, 4	8	
32'	Tuba Mirabilis	97	28 & 15	32, 16	8, 8t	8	16, 8	8	
16'		85	15	16, 8	8	16, 8, 4	16, 4	8	
8'	Solo Trumpet	73	15		8, 8t	16, 8	16, 8	8	
			15		8, 8t	8, 4		16, 8, 4	
8'	Tuba Horn	73	15	8	8, 8t	16, 8	16, 8	8	
			15	16, 8	8, 8t	16, 8, 4	16, 8, 4	8	
8'	Tibia Clausa I	85	18	8	8t, 4t	16, 8, 4, 2	16, 8, 4, 21	8, 432T	
8'	Tibia Clausa III	85	11	8	8, 4, 4t	16, 8, 432	16, 854C2	8, 432	
			10	8	8, 4, 8t	16, 8, 432	8, 4		
8'	French Horn	73	10		8		16, 8		8
8'	Saxophone	73	10		8, 8t	16, 8, 4	8	16, 8, 4	
8'	Clarinet	73	10	8	8, 8t	16, 8		8	
			10						
8'	Orchestral Oboe	73	10			16, 8	8	8	
			10						
8'	Musette	73	10			16, 8	8	8	
			10						
4'	Krumet	61	10			8	8	8	
			10						
8'	Brass Saxophone	61	15		8	16, 8	16, 8	8	
8'	Doppel Flute	61	15				8, 4		
8'	Vox Humana I	73	10		8, 4	16, 8	16, 8	8	
			10		8, 4	16, 8	8	16, 8, 4	

PERCUSSION	Notes	W.P.	Pedal	Accompaniment	Great	Orchestral	Solo	Bombarde
Marimba				8, 4, 8t	4	4	8	
Chrysoglott (Vibe)	49	12		4, 8t x	4	4 x	8	x
Glockenspiel	37	28		1t	2	2 x	2 x	x
Xylophone	49	20			2 x	2 x	2	
Chimes	18	28		8t				x x

### TOY COUNTER

	20	Base Drum Tap Cymbal Sizzle-Cymbal	Triangle Snare Drum Ch. Block	Castanets Tambourine Sleigh Bells	Sand Block Tom-Tom Sizzle-Cymbal
--	----	--	-------------------------------------	---	--

### COUPLERS

	Pedal	Accompaniment	Great	Orchestral	Solo	Bombarde
Pedal to . . .		Traps				8
Accomp to . . .	8 8	4 4				
Great to . . .	8, 4 8	4t 4t	16, 8, 4 16, 4	16, 8, 4 8		16, 85, 43
Orchestral to . . .	8	8t	8	4		865S4, 8p 16, 8, 5, 4C3
Solo to . . .	8	8, 8t 8t	16 8		16, 854 16, 4	16, 8, 4, 2 8

**KEY:** R: 32' Resultant, 6: 6 2/5, 5: 5 1/3, S: 4 4/7 Septième, C: 3 1/5 Sub-Tierce, 3: 2 2/3, T: 1 3/5 Tierce, Q: 1 1/3 Quinte, t: second touch, p: pizzicato touch

Tremulants and Modifiers: Strings Diapason Flute, Cellos Diaphonic Trumpet, Tibias Voxes Saxophone, Krumet Musette Fr. Horn, Clarinet Oboe, Solo Trumpet Tubas, Celeste Off, Vibraphone On, Marimba Reiterate, Glockenspiel Reiterate



Tibia Clausa II in Main Chamber.

JOHN KOERBER



JOHN KOERBER

JOHN KOERBER

30-hp Disc blower feeds Solo Chamber through a static regulator to tame its 55" output.

Glass swell shades from Organ Power were mounted horizontally to fit Pasadena Chamber openings.

Photo: Richard Silverstein



1

Photo: Richard Carroll, LACVB



2

Photo: Michele & Tom Grimm, LACVB



3

Photo: Michele & Tom Grimm, LACVB



4

Photos Courtesy of Pasadena Convention & Visitors Bureau



5



6

FUN

MUSEUMS

Southern California is a magical place to visit. Sure you know Southern California is home to Disneyland and Knott's Berry Farm. But there is so much more! From its beaches and mountains, to its museums, other amusement parks and potential celebrity-sightings, Southern California is truly a vacationer's paradise.

You may be coming for the ATOS Annual Convention, but you will want to round out the trip with stops at the best attractions Southern California has to offer. Outlined below are some top spots in Pasadena and Los Angeles. They're lesser known, but definitely note-worthy. Pick and choose your favorites to plan a full, fun visit for yourself or your family when you are in Pasadena for the ATOS Convention.

For those who enjoy the convenience of guided tours, StarLine Tours offers free hotel pickups for their many tours. And yes, they do have tours of the movie stars' homes. [www.StarLineTours.com](http://www.StarLineTours.com)

## LA FAVORITES

- ★ Travel Town in LA's Griffith Park is the destination for train buffs. [www.lacity.org/RAP/grifinet/tt/](http://www.lacity.org/RAP/grifinet/tt/)

On Sundays, L.A. Live Steamers offer free rides on their model steam trains. [www.lals.org](http://www.lals.org)

Bob Baker's Marionettes theatre offers shows followed by tours of the workshops. [www.BobBakerMarionettes.com](http://www.BobBakerMarionettes.com)

- ★ The Santa Monica Pier is one of the last old-fashioned amusement piers around. Admission is free. [www.SantaMonicaPier.org](http://www.SantaMonicaPier.org)

## MUSEUMS

- ★ Los Angeles County Museum of Art is home to an impressive collection of art from impressionist to modern. [www.lacma.org](http://www.lacma.org)

The Petersen Automotive Museum is one of the world's largest and most innovative automotive museums. [www.petersen.org](http://www.petersen.org)

- ★ The LaBrea TarPits is the destination for dinosaur hunters. [www.TarPits.org](http://www.TarPits.org)

The Museum of Contemporary Art in the heart of Los Angeles's old historical district shows an impressive array of contemporary art from Jackson Pollock to Andy Warhol. [www.moca.org](http://www.moca.org)

## IN AND AROUND PASADENA

- ★ The Norton Simon Museum is home to a large collection of European, Asian and American art. [www.NortonSimon.org](http://www.NortonSimon.org)

- ★ The Huntington Library in nearby San Marino houses a library that displays a Gutenberg Bible, an art collections that include Pinkie and Blue Boy, and a botanical gardens. [www.huntington.org](http://www.huntington.org)

- ★ The Gamble House in Pasadena offers tours of the gem built in classic American Arts and Crafts style architecture. [www.GambleHouse.org](http://www.GambleHouse.org)

- ★ Brookside Golf Course in Pasadena offers two courses in the shadow of the Rose Bowl.

PASADENA



# LOS ANGELES SITES

By Christiana Henry

## SHOPPING

9

Colorado Blvd. is a long promenade of interesting shops and restaurants just two block north of the convention hotels.

Paseo Colorado is directly across from our opening night venue, the Pasadena Civic Auditorium. Paseo a shopping center onto itself with large department stores, a movie theatre, great shops and the nearest Starbucks. [www.PasadenaCal.com/Paseo.htm](http://www.PasadenaCal.com/Paseo.htm)

3rd Street between Fairfax and La Cienega in Los Angeles is a great place to find vintage shopping and little cafés.

Melrose Avenue in Los Angeles is where the alternative crowd goes to shop and tourists come to soak in quintessential LA culture and great people-watching.

Robertson Blvd. between Santa Monica Blvd. and Wilshire is a pricey shopping area with very exclusive boutiques and galleries, and it's where all the celebrities shop.

The LA Fashion District in downtown Los Angeles is a real shopping adventure. A bewildering array of shops sells closeouts, samples, off-brands, as well as regular merchandise. [www.FashionDistrict.org](http://www.FashionDistrict.org)

## MORE IDEAS

A good source of information about things to do and see in Los Angeles is: [www.la.com](http://www.la.com)

This site focuses on attractions that can be reached by public transportation: [www.ExperienceLA.com](http://www.ExperienceLA.com)

The Pasadena Convention & Visitors Bureau office is directly across from the Hilton hotel and just around the corner from the Sheraton. The friendly staff has a wealth of information for visitors. [www.PasadenaCal.com](http://www.PasadenaCal.com)

## GETTING AROUND

You've decided which attractions to see, but what's the best way to get there? Southern California now has a wide array public transportation available. For ATOS Convention attendees who won't have access to a car, here are some options:

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In Pasadena: The ARTS buses provide transit in downtown Pasadena. [www.ci.pasadena.ca.us/trans/transit/](http://www.ci.pasadena.ca.us/trans/transit/)

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Throughout Los Angeles County including Pasadena: The Metropolitan Transportation Authority (MTA) operates a system of light rail and buses that can take you throughout the area. There is a helpful trip planner on their web site. [www.mta.net/riding\\_metro/](http://www.mta.net/riding_metro/)

Downtown Los Angeles and surrounding neighborhoods: LADOT serves the area with its DASH buses. [www.ladottransit.com](http://www.ladottransit.com)



Photos Courtesy of Pasadena Convention & Visitors Bureau

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Photo: Nadine Markova, LACVB



# 2005 Annual ATOS Convention

## *Golden Greats*

**Morning**

**Afternoon**

**Evening**

**Thursday, June 30**

Overture

Roosevelt Memorial Park

Paramount Iceland:

Chris Gorsuch

*Dinner is included*

**Friday, July 1**

Convention Opening

ATOS Forum

Seminar: Bill Irwin

Opening Night Reception

Pasadena Civic Auditorium:

Rob Richards

R. Jelani Eddington

**Saturday, July 2**

Cathedral of Our Lady of  
the Angels:

Jonas Nordwall

Walt Disney Concert Hall:

Carlo Curley

Plummer Auditorium:

Mark Herman

Young Theatre Organists

*Box lunch is included*

Orpheum Theatre:

Bob Mitchell

accompanying silent movie

*Wings*

**Sunday, July 3**

ATOS Annual Meeting

Seminar: Walt Strony

South Pasadena High School:

Tom Hazleton

San Gabriel Civic Auditorium:

Dan Bellomy

**Monday, July 4**

El Capitan Theatre:

Walt Strony

Wilshire Ebell Theatre:

John Ledwon

Hollywood Bowl:

Symphony & Fireworks

Spectacular

**Tuesday, July 5**

Convention Closing

Pasadena City College:

Barry Baker

Rialto Theatre:

Lyn Larsen

Seminar: Jeff Weiler

Finale Desert

Reception

**Wednesday, July 6**

Encore!

San Sylmar:

Lyn Larsen

Organhouse:

Len Rawle

*Program Subject to  
Change Without Notice*

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



*A thrilling program—A nearly full house*

"One of the most talented showmen on the artistic scene...Bob treated a nearly full house [more than 1,000] to a delightful and thrilling program; he left them humming and singing as they left their seats..."

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

*A family oriented musical show*

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

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

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