

Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

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Orpheum

ORPHEUM



May/June 2005

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Theatre Organ

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May/June 2005 • Volume 47, Number 3

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EXECUTIVE SECRETARY: Jim Merry

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President's Message



We are nearing a time of significant transition. Our ATOS Executive Secretary has resigned, in order to pursue another professional interest. Michael Fellner has served ATOS very efficiently for some nine years, specifically as the staff member who deals regularly with all membership issues. This necessitates responding personally and effectively to any manner of member concerns. Our sincerest "Thanks!" to Michael for his demonstrated, even passionate, commitment to ATOS and to the theatre organ world generally. We certainly will miss his skill and sensitivity. I am pleased to announce that the Board has reviewed the applications for this position, and has made a decision. We now have a new Executive Secretary: Jim Merry from Fullerton, California. I anticipate that we will have an essentially seamless transition in this very important membership management component of ATOS business.

In addition to the Executive Secretary's position, I am truly pleased by the number of members (11) who placed their names in nomination for the Board of Directors' election and the number (six) who have applied to be the Youth Representative to the Board. Surely that expression of interest in the operation and programs of ATOS is significant indeed. Beyond that, it indicates to me the willingness of our members to offer themselves, their time and abilities, to do whatever is necessary to further our goals and objectives. This is also a time of excitement for me because so many of our programs are approaching their annual 'finish lines', so we will soon know the results of these and be able to ratify and celebrate them at the Annual Board Meeting and Convention in Pasadena.

Yes, unfortunately that 'ugly delay bug' did bite. The wonderful, new Wurlitzer book should, nevertheless, be available and in the mail shortly after you read this. Moreover, the reasons for the delay were essential to producing a book which is as user-friendly as possible — by having a thoroughly comprehensive and accurate index — and which is a professionally completed major work that you will be proud to own and use. I am quite convinced that we will all agree that it was well worth the wait.

My Annual Convention registration has been acknowledged, and hotel and flight reservations have been made and confirmed. While I am always eager to join in one of our "family reunions" by participating in a convention (either Annual or Regional), I am even more so this year. At this 50th Anniversary Convention in Pasadena, California, July 1-5, we will joyously celebrate the history of ATOS (originally ATOE) and enter enthusiastically into our exciting future. The Los Angeles Chapter has been working most diligently to produce an outstanding show, and to see that we have a truly memorable time. I'm certain that all conventioners will be thrilled to receive a copy of the special commemorative booklet, which I have mentioned in my last two messages. So, come on folks, let's prepare to celebrate!

Gus

The Historic Los Angeles Orpheum Theatre

By Ed Kelsey, General Manager of the Orpheum Theatre

With Additional Wurlitzer History by Jim Henry, Orpheum Organ Crew Member

The Los Angeles Orpheum Theatre of today is the fifth home of the Orpheum vaudeville circuit in Los Angeles. The first Orpheum Theatre opened on December 31, 1894 near the Los Angeles Civic Center at First and Main in the old Childs Grand Opera House. Nine years later it moved two blocks southwest to a location on Spring Street in the Los Angeles Opera House. The two original locations are now gone. On June 26, 1911 the Orpheum opened in its third home, on Broadway in the burgeoning Los Angeles Theatre district. It later became the Palace Theatre and it still stands today, the oldest Orpheum Theatre remaining in the United States. In 1922, the Orpheum Circuit opened a 'junior' house at 8th and Hill, with combination shows of film and vaudeville. The "Hillstreet" was demolished in 1965. On February 15, 1926 the Orpheum moved to its fifth home, at the south end of the Broadway Theatre District, where it still operates today. At its height, the Los Angeles theatre district was home to 16 theatres and their theatre organs.

When planning began in 1923 for the construction of a new home for the Orpheum circuit on Broadway, two-a-day vaudeville was at the height of its popularity. Alexander Pantages had already moved into a grand new theatre a block away on Hill Street, and even the new 'junior' Orpheum house on Hill outshone the old Orpheum on Broadway. Vaudeville had progressed from its honky-tonk origins in the 1880s to the point of being acknowledged as a genuine 'art' alongside other forms

of legitimate theatre. The Orpheum circuit wanted an elegant new showcase for the finest that vaudeville had to offer.

The mid-1920s was also the height of the theatre-building boom in Southern California. Financing was readily available, and property developers were eager for the prestige and cachet of having a theatre attached to their new downtown office tower. A consortium of investors decided to construct a new office tower on Broadway between 8th and 9th, across the street from the Majestic Theatre and the May Company. The cost was estimated to be \$1.75 million for the theatre and office building. The Orpheum Realty Company agreed to lease a theatre, which would be built to its specifications as part of the project.

Orpheum again called on G. Albert Lansburgh as its theatre architect. Lansburgh was riding the crest of the theatre-building boom, as he concurrently designed the new Orpheum, the Shrine Auditorium in Los Angeles and the El Capitan and Warner's theatres in Hollywood. The new site presented Lansburgh with several logistical problems. The developers were unable to obtain the southernmost parcel, and this limited the depth of both the stage and the lobby. Within these restraints, Lansburgh was able to design a surprisingly spacious, yet intimate theatre.

Construction began on December 31, 1924, the 30th anniversary of the Los Angeles Orpheum, with a groundbreaking ceremony attended by several of the prominent

citizens who made up Broadway Properties, Inc., the owner of the new building, as well as a group of vaudeville performers from the Orpheum's nearby Hillstreet Theatre, (including an elephant!). The Orpheum Circuit was headquartered in Chicago, and they had a list of preferred suppliers for everything from seats to the silk on the walls. The basic structure is class-A steel reinforced concrete, with fire sprinklers throughout the backstage and the basement lounge. The Orpheum is the only historic downtown theatre to have elevators in both the lobby and the backstage. Most light fixtures are solid bronze, many with stained glass or crystal decoration. Gold leaf and copper leaf were used extensively for decoration in the lobby and auditorium. The walls of the lobby are sheathed in Alabama Pavanazzo marble. Rich wool carpet covered not only the lobbies and aisles, but also the floor between each row of seats and all five floors of dressing rooms backstage. Every conceivable archway or opening was swagged with drapes, and wall surfaces were inset with silk panels in the theatre's trademark fleur-de-lis pattern.

Backstage facilities were the most up-to-date possible. The Orpheum became the first theatre on Broadway built with the new 'counterweight' rigging system. Stage lighting was also the most modern available. Footlights illuminated the stage and five sets of border lights hung over the stage from front to back. There were also plug pockets in the stage floor to connect temporary spotlights as needed. All of these lights were connected

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Horse-drawn carriages line street in this 1898 photo. Building on right (with turret) would become the 2nd Orpheum, 5-years later.

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The home of the first Orpheum in L. A. later became the Grand as seen in this 1935 photo.

LOS ANGELES PUBLIC LIBRARY ARCHIVES



The Orpheum name still graced its third home in 1935.

LOS ANGELES PUBLIC LIBRARY ARCHIVES



The Wurlitzer signage at the left marks the neighboring Wurlitzer building.

LOS ANGELES PUBLIC LIBRARY ARCHIVES



Looking south on Broadway in 1920s, one saw the Orpheum at end of "music row," with the Wurlitzer building prominent in middle of block.

LOS ANGELES PUBLIC LIBRARY ARCHIVES



The Majestic Theatre across from the Orpheum can be seen in background of iconic picture of Harold Lloyd hanging from the clock in film "Safety Last."

JIM HENRY

Today, an office building stands to right of the Orpheum, and original marquee has been replaced.



to a state-of-the art dimming and control board at stage left. The dimming board also had the capability to preset five scenes or acts so that any combination of lights could be chosen for each scene. As proof of its quality, this lighting system continues to fully function today with the original equipment.

The performers also had facilities, which were a huge improvement over the old Orpheum. Performers entered the backstage through a door in the lobby of the Orpheum office building, and were met by the stage doorman at his office. The new Orpheum contained 23 dressing rooms. Three star dressing rooms on floors 2, 3 and 4 also had their own bath and shower. Before the performance, actors could relax in the basement green room, which was luxuriously decorated in the same style as the auditorium.

Animals were always important performers in vaudeville, and they were not forgotten at the new Orpheum. A special room for the animals was located at stage right, immediately inside the loading doors of the stage. The room was large enough for traveling animals to be bathed, and to eat and sleep in comfort. Cooking facilities were available in the room to satisfy picky eaters. Today the animal room houses the Wurlitzer console when it is not in use.

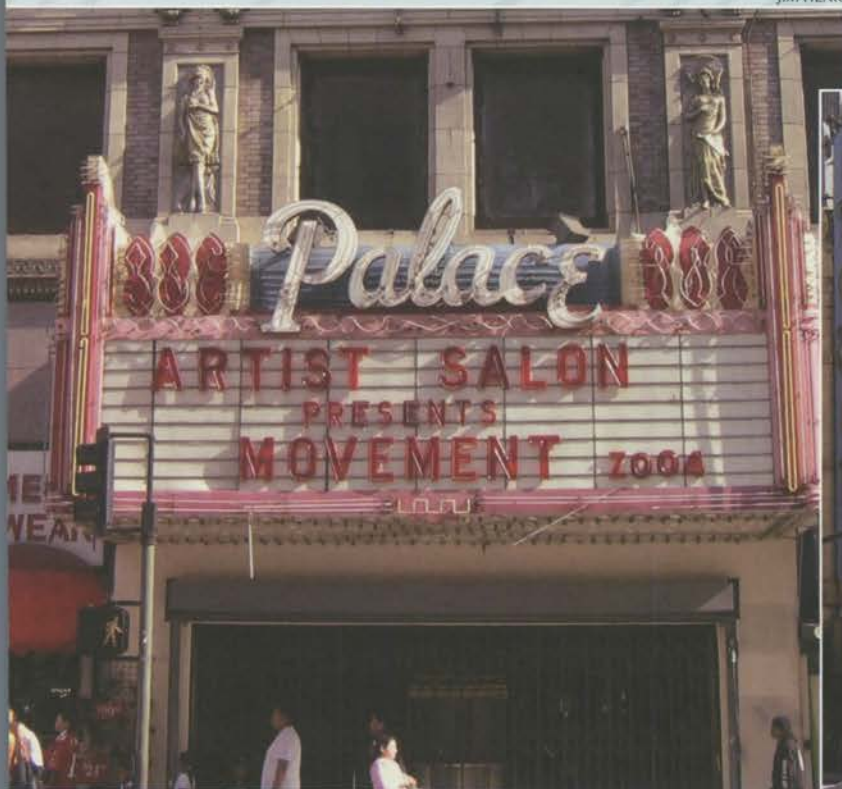
In the lobby and auditorium, plasterers completed their intricate designs, followed by painters and artisans who applied the gold and copper leaf, which contrasted so beautifully with the cream-colored walls. Last came the drapes and wall fabrics. Wall surfaces were inset with panels of padded green fabric into which were woven golden fleur-de-lis. Archways were draped with a contrasting fabric of cream-colored silk woven with brilliantly colored chrysanthemums. In addition to their beauty, these fabrics and drapes served as acoustic damping to cut down on the reverberation, which would otherwise occur, in such a large room.

The new Orpheum also had the distinction of being the first theatre on Broadway to be cooled by refrigeration. Up to this time, many theatres had curtailed their operations during the hot summer months, when temperatures could become unbearable in a crowded theatre. Lansburgh specified the installation of a complete refrigeration plant capable of producing 150-tons of cooling using compressed carbon dioxide. Lansburgh was so proud of this new refrigeration system that he placed a glass door between the basement lobby and the refrigeration room so that patrons could view the equipment. A sign above the door announced "Air Cooling."

As opening night neared for the new Orpheum, preparations began for training the new staff as well as retraining those who would move from the old Orpheum. The new theatre was to have a level of service unmatched in Los Angeles. From the time a patron was greeted by the ticket seller and the doorman, there was almost constant attention and pampering. Ladies could retire to a lounge downstairs, where a matron supervised a small army of attendants. Gentlemen had their own smoking lounge, where cigarette girls dressed in Chinese outfits attended to their needs. Ushers were stationed at every conceivable location and could quickly communicate any problems through a network of intercom phones throughout the theatre. If a patron should feel ill, there was an infirmary staffed by a trained nurse only a short elevator ride away near the downstairs lounge. Elevator operators were trained in how to quickly and courteously whisk patrons from the lobby to the mezzanine, balcony or basement lounge.

Opening night, Monday February 15, 1926 was a glittering affair. The Los Angeles Times was sufficiently impressed to devote a whole page to various articles detailing the features of the new theatre. The bill that night was a typical cross-section of Orpheum acts, featuring singers, acrobats, dancers, musi-

JIM HENRY



Once the 3rd home to the Orpheum, now the Palace, therefore the Orpheum name has been eradicated from the building.

JIM HENRY



Today, buildings remain but the music companies are gone.

cians and comics. However, in an unusual move apparently designed to give the new theatre an aura of 'class', the headliner was Ruth Chatterton, a dramatic actress on the New York stage. This was her first foray into vaudeville, and her act consisted of a comedic vignette typical of her stage work. During intermission Jackie Coogan came to the stage and told the audience that Charlie Chaplin had discovered him on the old Orpheum stage six years earlier. He then introduced Chaplin from the audience, to much applause.

One feature, little noticed by the opening night crowd, was that the theatre had a large and fully equipped projection booth that was more typical of a modern motion picture theatre than a vaudeville house. Several writers of the day, including a reviewer for *Variety*, speculated that the Orpheum circuit was anticipating the demise of straight two-a-day vaudeville, and wanted to be able to quickly convert to films and vaudeville if necessary. Even as the new Orpheum opened with a celebration of vaudeville at its height, the winds of change were being felt. For several years, 'presentation' houses had been luring performers and audiences with their format of feature films interspersed with vaudeville or variety shows tailored to a particular theme. In the next few years, the new Orpheum would witness a dramatic decline in the number of straight vaudeville houses in the U.S.

On April 8, 1928 the Orpheum premiered its new \$40,000 3/13 Wurlitzer Style-240 pipe organ. Organist Newell R. Alton played the opening program. He wrote his program on the inside of the Solo chamber wall, where it can still be seen today. The listed selections include *Orchestral Novelty* ("Chloe," "Electrola," etc.), *Civic Pride Novelty*, and the "2nd Hungarian Rhapsody." The installation of an organ fueled speculation that the Orpheum would soon be converted to a film plus variety format, and end its run as one of the last two-a-day houses in the United States.

The Los Angeles Wurlitzer sales offices were a few doors north of the Orpheum. The Wurlitzer name is still prominently featured in the building's ornate stone façade. It is believed that the Orpheum Wurlitzer served as an unofficial demonstrator instrument for the salesmen.

Despite the glorious lineage of Orpheum vaudeville dating back to 1894 in Los Angeles, the new theatre played two-a-day

Orpheum circuit vaudeville for less than four years. Those four years witnessed wrenching changes in the structure of vaudeville circuits in the United States. The decline in the number of straight vaudeville houses meant less play dates for the performers. By late 1929, RKO announced that the Los Angeles Orpheum would discontinue vaudeville on December 6, close for several weeks to be wired for sound, and reopen on Christmas morning with the world premiere of *Hit the Deck* starring Jack Oakie.

For the next few years, RKO struggled to weather the Depression, the advent of sound films and the decline of vaudeville. They experimented at the Orpheum with films only, films and vaudeville and vaudeville only. A new larger neon marquee was installed to replace the elegant bronze canopy of 1926. Nothing seemed to work for long, and by 1932 RKO was forced to close the Orpheum.

At this point a young man entered the picture that would change the fortunes of the Orpheum for many years to come. His name was Sherrill Corwin, and his family had been operating motion picture theatres on Broadway since the 1920s. Corwin wanted to convince Principal Theatres to take a chance on re-opening the Orpheum with him as the manager. The owner of Principal Theatres was Charlie Skouras, president of Fox West Coast Theatres. Corwin decided that his only chance to pitch his idea would be to corner Skouras alone. He found out that Skouras would be returning from New York by train on a certain day. He quickly decided to take another train out to Riverside, and then board Skouras' train for the ride back to L.A. During that short ride, he managed to impress Skouras with his initiative and drive, and was given the go-ahead to re-open the Orpheum.

The Orpheum re-opened on September 2, 1933 with Sherrill Corwin just back from his honeymoon and ready to

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JIM HENRY



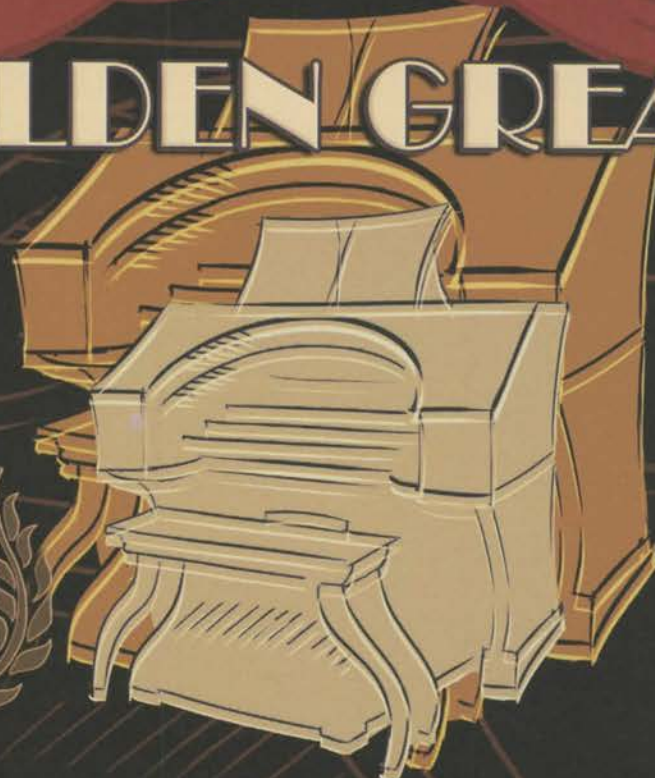
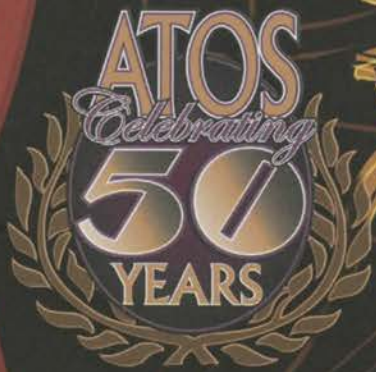
The original dimming and control board is still in use today.



The counterweight rigging system was a first on Broadway.

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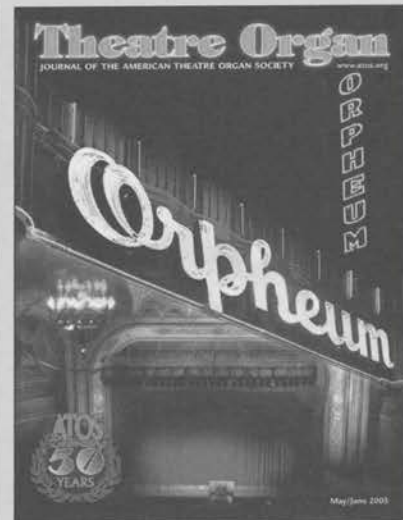
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THEATRE ORGANIST HOBBYIST COMPETITION

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Los Angeles Orpheum Theatre.

PHOTOS: JIM HENRY

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YOUNG THEATRE ORGANIST COMPETITION

Harry Heth
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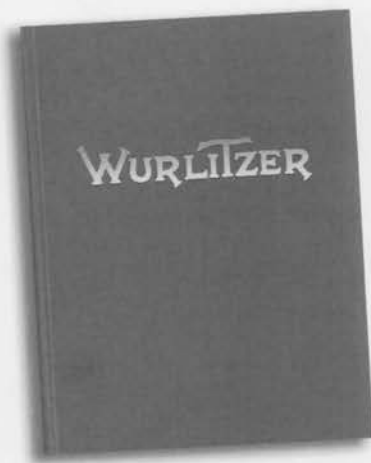
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Jelani Eddington
(see above at Bylaws)

General Information



New Wurlitzer Book – Update

The long awaited book, *The Wurlitzer Pipe Organ: An Illustrated History*, went to press in early April. The production schedule was delayed by several weeks by the arduous task of retouching and approving approximately 1,000 images. Producing the finest possible book has been the shared goal of all involved. 800 pages have been carefully indexed, a necessity with any reference work. We appreciate the patience and trust of those who purchased the book in advance. Although the delays beyond our direct control have been frustrating, we believe the result will be well worth the wait.

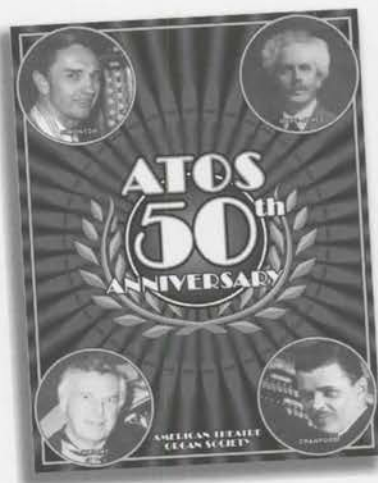
Jeff Weiler

The Wurlitzer Pipe Organ: An Illustrated History is on sale for \$125 per copy plus shipping and handling. For ordering information, visit: www.atos.org or contact: Michael Fellenzer, P.O. Box 30525, Indianapolis, IN 46230.

Coming in July – Another New Book!

ATOS members will enjoy a stellar review of all 50 glorious years of ATOS history, detailed in the new 50th Anniversary book. The book will be coming to all members this July. Pick up your copy at the LA convention.

A special commemorative hardcover edition will be available for purchase as well.



Correction/Clarification

On page 28 of the January/February 2005 THEATRE ORGAN, a statement is made that is inaccurate. In “The Founding of ATOE” paragraph 2, it stated, “The magazine appeared quarterly. Tom B'hend was the Editor and undoubtedly part of the original group.”

I cannot speak as to whether Mr. B'hend was part of the original group or not. My recollection from him was that he came on board as a member a few years later; certainly by 1962 he was an active member of LATOS.

The first Editor of ATOE's *The Tibia* was Mel Doner. When Mr. Doner retired, Dr. Ralph Bell took over as editor for a short time. In 1961, George F. Thompson became editor of the ATOE/ATOS Journal until his retirement in 1980 or so. Except for one issue in 1964, Tom B'hend was never an active editor of THEATRE ORGAN Journal in its various forms.

Tom B'hend did actively publish *The Console* (roughly 1962-1980) which was certainly not a “sanctioned” ATOE/ATOS publication. This is not to discount *The Console*. There has probably never been a more action-packed journalistic entity in the history of ATOE/ATOS!!

Tom DeLay
ATOS Historian

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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Members' Forum*

Dear Editor,

When I first saw the picture of the audience in the Pasadena Auditorium, (THEATRE ORGAN March/April Pages 2-3) I thought "Wow" . . . which organist pulls in that kind of crowd numbers? Then I noticed it was some kind of very formal occasion. Even so, I enjoyed the Foort Möller story very much, and for a couple of good reasons.

When I was 19-years-of-age I was in the RAF, and I wrote to the BBC Staff Organist Sandy MacPherson telling him that I would be spending a few days in London, (on leave) and could I possibly come to the BBC Studio and see the organ? He wrote back, inviting me to attend one of his broadcasts! I arrived at the studio, Jubilee Chapel, Hoxton, London, and was given tea and biscuits while Sandy went through the letters of tune requests that he'd received. Five minutes before he was due to go on air (live) Sandy, his Secretary and I went upstairs to the Studio, and he motioned to me to sit in a huge leather settee that was to the rear and left of the console. I sat there for the whole 30-minute program, hardly daring to breath or even worse, cough. He was a giant of man, and had the most beautiful Canadian voice. His Secretary (I think her name was Miss Hepple) stood to one side of the organ bench, and turned the music over for him when he nodded his head. I'll never forget that occasion.

Many years later, when I was broadcasting for BBC Radio Manchester, I actually tracked down John Quarmby, (living at the time in Ireland) one of the last members of the team of organ technicians who travelled around with Reg Foort, erecting and dismantling the organ when it was taken into Variety theatres. Don't ask me why, but for some reason I neither kept the broadcast or the interview tape. When the organ came to my hometown of Northampton, Reg had to delay his performance for a whole day because when they came to unload the console, they found it was a few inches too big to pass down a ramp and under a building above. This was the normal back street entrance to the stage doors. Builders worked through the night to hack up the concrete floor area, and I seem to think the organ was not ready for playing until the following day.

Readers might be interested to know that there are a number of rare newsreel and mini features on the Möller (and also the earlier BBC Compton) available for free download from the Web Pages connected with: www.britishpathe.com After accessing the page, and typing in the name **Reginald Foort**, you should then select **Free Preview 128kb/sec** stating that you wish to see the clip(s) for research purposes. In time the download will arrive, and although the quality is nothing to shout home about, at least you can see the Möller arriving at the Drury Lane Theatre, London and being set up for Reg Foort, who then proceeds to demonstrate via only two manuals, what little of the organ was working at the time! There are other fascinating movie clips to be had on the same pages, featuring Jesse Crawford at the Empire Leicester Sq being interviewed by a terribly upper class interviewer. Clips of Florence de Jong and Sandy MacPherson are also available.

Alan Ashton
United Kingdom



Dear Editor,

Recently I had the privilege of reviewing a pre-publication edition of *The Wurlitzer Pipe Organ – An Illustrated History*, by David L. Junchen. This long awaited volume is truly a monumental work that theatre organ enthusiasts the world over have waited years to see published. Thanks to the dedicated efforts of Jeff Weiler over the past several years, this magnificent history of the Wurlitzer pipe organ is now in print . . . just as David Junchen had dreamed of, prior to his untimely death.

ATOS has underwritten the cost of publishing *The Wurlitzer Pipe Organ* volume. It is very expensive to produce such a significant work of over 800 pages. The officers and board members of ATOS deserve a heartfelt "thank you" for their support of this project. I am certain that members of the society will be very proud of this historic publication.

I will not attempt to review the contents of this volume. However, I would like to point out that there are a limited number of copies available. This comprehensive work includes not only the written and photographic history of the Wurlitzer pipe organ, but it also includes the complete Wurlitzer Opus List and other technical information. It is truly a treasure-trove of theatre pipe organ information.

I want to extend a special note of appreciation to Jeff Weiler for the time and energy he put into this project over the past few years in reassembling the material that David Junchen had put together for this book. Unfortunately, following David's death, the materials he had gathered were scattered among many organizations. Finding these materials demanded not only hours and hours of research, but extensive travel throughout the U.S. Without Jeff's vision, persistence and devotion, the Wurlitzer book would likely never have been published.

Vernon P. Bickel
Clearlake, California



Dear Editor,

I would like to thank Scott Smith for his great article on the Hardman Wurlitzer in the March/April THEATRE ORGAN. I found it most interesting, and thought he did well to consult Mike Coup and Stephen Ross about some of the details. As I had not heard from Mr. Hardman since he removed the organ from our home, I was happy to read that the organ has been installed and is being used.

I also enjoyed the little article in the January/February THEATRE ORGAN on the Founding of ATOE, by Ralph Beaudry.

I love THEATRE ORGAN, which I think is a really beautiful magazine!

Helena Simonton
(Mrs. Richard Simonton)
Simi Valley, California



*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.

The Pipe Piper

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

Tom DeLay
764 Saratoga Dr., Salinas, CA 93906
831/443-5917 or E-mail: delay@atos.org

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

ALABAMA

▶ BIRMINGHAM

Alabama Theatre
1817 Third Ave. North
4/28 Wurlitzer

Fairview United Methodist Church
2700 31st W.
2/8 Wurlitzer (unplayable)

Southside Baptist Church,
Foster Auditorium
1016 Nineteenth Street South
3/6 Kimball

ALASKA

▶ JUNEAU

State Office Building
333 Willoughby Avenue
2/8 Kimball

ARIZONA

▶ MESA

Organ Stop Pizza
1149 East Southern Avenue
4/74 Wurlitzer

▶ PHOENIX

First Christian Church
Fellowship Hall
6750 Seventh Avenue
2/11 Wurlitzer

Orpheum Theatre
203 W. Adams
3/30 Wurlitzer

Phoenix College Auditorium
1202 W. Thomas Road
2/9 Wurlitzer

▶ TUCSON

Fox Theatre
(installation pending)
4/24 Wurlitzer

CALIFORNIA

▶ ANAHEIM

Anaheim High School
811 W. Lincoln Avenue
3/10 Robert-Morton

▶ BAKERSFIELD

Granada Theatre
616 Kentucky Street
4/24 Robert-Morton

▶ BERKELEY

Berkeley Community Theatre
930 Alston Way
4/35 Wurlitzer (w/2 consoles)

▶ CASTRO VALLEY

Cathedral of the Crossroads
20600 John Drive
4/14 Wurlitzer/Morton

▶ CATALINA ISLAND

Avalon Casino Theatre
4/16 Page

▶ DEATH VALLEY

Scotty's Castle*
3/15 Welte

▶ EL SEGUNDO

Old Town Music Hall
140 Richmond
4/26 Wurlitzer

▶ ESCONDIDO

Emmanuel Faith Community
Church
639 East Felicita Avenue
3/15 Wurlitzer

▶ FAIR OAKS

Community Clubhouse
7997 California Avenue
3/13 Wurlitzer/Morton

▶ FRESNO

Fresno Pacific College
1717 South Chestnut Street
3/20 Hybrid

Warnors Theatre

1402 Fulton
4/14 Robert-Morton

▶ FULLERTON

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

▶ HANFORD

Fox Hanford Theatre
2/10 Wurlitzer

▶ HEALDSBURG

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

▶ HOLLYWOOD

El Capitan Theatre
6838 Hollywood Boulevard
4/37 Wurlitzer

▶ LODI

Harmony Wynelands
9291 East Harney Lane
3/15 Robert-Morton

▶ LOS ANGELES

Founders' Church of
Religious Science
3281 W. 6th
4/31 Wurlitzer

Orpheum Theatre

842 Broadway South
3/14 Wurlitzer

Shrine Auditorium*

649 W. Jefferson Boulevard
4/74 Möller

Wilshire Ebell Theatre

4401 W. Eighth
3/13 Barton

▶ MARTINEZ

Bella Roma Pizza
4040 Alhambra Avenue
3/16 Wurlitzer

▶ MONROVIA

Monrovia High School
2/10 Wurlitzer

▶ MONTEREY

State Theatre
417 Alvarado
2/13 Wurlitzer

▶ MURPHYS

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

▶ OAKLAND

Grand Lake Theatre
3200 Grand Avenue
3/18 Wurlitzer

Paramount Theatre
2025 Broadway
4/26 Wurlitzer (w/2 consoles)

▶ PALO ALTO

Stanford Theatre
221 University Avenue
3/21 Wurlitzer

▶ PARAMOUNT

Iceland Amphitheatre
8401 Jackson
3/19 Wurlitzer

▶ PASADENA

Civic Auditorium
300 E. Green
5/28 Möller

Sexson Auditorium
Pasadena City College
4/23 Wurlitzer

▶ SACRAMENTO

Grant Union High School
1500 Grand Avenue
4/21 Wurlitzer

Memorial Auditorium
4/48 Estey

Towe Auto Museum
2200 Front Street
3/16 Wurlitzer

▶ SAN BERNADINO

California Theatre
562 W. Fourth
2/10 Wurlitzer

▶ SAN DIEGO

**Copley Symphony Hall
(Fox Theatre)**
1245 Seventh Avenue
4/32 Robert-Morton

Spreckels Organ Pavilion*
Balboa Park
4/72 Austin

▶ SAN FRANCISCO

Castro Theatre
429 Castro
4/21 Wurlitzer

▶ SAN GABRIEL

Civic Auditorium
320 S. Mission Drive
3/16 Wurlitzer

▶ SAN JOSE

Angelino's
3132 Williams Road
3/13 Wurlitzer

California Theatre
First Street
4/21 Wurlitzer

▶ SANTA ANA

Santa Ana High School
520 W. Walnut
2/10 Robert-Morton

▶ SANTA BARBARA

Arlington Theatre
1317 State
4/27 Robert-Morton

▶ SANTA MONICA

Trinity Baptist Church
3/14 Wurlitzer/Schantz

SEAL BEACH

Bay Theatre
340 Main
4/54 Wurlitzer

SPRING VALLEY

Trinity Presbyterian Church
3902 Kenwood
4/22 Wurlitzer
(San Diego Chapter organ)

STOCKTON

Fox-California Theatre
(Bob Hope Theatre)
4/20 Robert-Morton

Masonic Temple*
2/11 Robert-Morton

SYLMAR

San Sylmar
The Nethercutt Collection
15200 Bledsoe Street
4/74 Wurlitzer

VISALIA

Fox Theatre
308 W. Main Street
4/24 Wurlitzer

COLORADO**COLORADO SPRINGS**

City Auditorium
Kiowa & Weber
3/8 Wurlitzer

Mount St. Francis Auditorium
W. Woodman Valley Road
3/20 Wurlitzer

DENVER

Paramount Theatre
1621 Glenarm Place
4/20 Wurlitzer (w/2 consoles)

FORT COLLINS

Lory Student Center Theatre
Colorado State University
3/19 Wurlitzer

CONNECTICUT**HARTFORD**

Bushnell Memorial Hall
166 Capitol Avenue
4/75 Austin

SHELTON

Shelton High School
Meadow Street
3/12 Austin

THOMASTON

Thomaston Opera House
3/15 Marr & Colton

WILLIMANTIC

Windham Technical School
Summit Street Extension
3/15 Wurlitzer

DELAWARE**WILMINGTON**

Dickinson High School
1801 Milltown Road
3/63 Kimball (w/2 consoles)

FLORIDA**ALTAMONTE SPRINGS**

Lake Brantley School Auditorium
991 Sand Lake Road
3/18 Wurlitzer
(Don Baker Memorial)

DUNEDIN

Kirk of Dunedin
2686 US Alt. 19
4/100 Hybrid

ELLENTON

Roaring 20's Pizza & Pipes
6750 N. US Highway 301
4/42 Wurlitzer

FORT MYERS

Villas Wesleyan Church
8400 Beacon Boulevard
3/13 Hybrid

LAKELAND

Polk Theatre
127 S. Florida Avenue
3/11 Robert-Morton

MIAMI

Gusman Cultural Center
174 E. Flagler
3/15 Wurlitzer

PENSACOLA

Saenger Theatre
118 S. Palafox
4/23 Robert-Morton

PINELLAS PARK

City Auditorium
7659 - 59th Street N.
2/9 Wurlitzer

SARASOTA

Grace Baptist Church
8000 Bee Ridge Road
4/32 Wurlitzer
(Forker Memorial organ)

TAMPA

Tampa Theatre
711 Franklin Street Mall
3/12 Wurlitzer

GEORGIA**AMERICUS**

Rylander Theatre
3/11 Möller

ATLANTA

Fox Theatre
660 Peachtree Northeast
4/42 Möller

HAWAII**HONOLULU**

Hawaii Theatre
1130 Bethel
4/16 Robert-Morton

IDAHO**BOISE**

Egyptian Theatre
700 Main
2/8 Robert-Morton

MOSCOW

University of Idaho Auditorium
2/6 Robert-Morton

ILLINOIS**BELLEVILLE**

Lincoln Theatre
103 E. Main Street
3/15 Hybrid

CHAMPAIGN

Virginia Theatre
201 W. Park Avenue
2/8 Wurlitzer

CHICAGO

Aragon Ballroom*
1106 W. Lawrence
3/10 Wurlitzer

Chicago Theatre

175 N. State
4/29 Wurlitzer

Copernicus Center
5216 W. Lawrence
3/17 Wurlitzer/Kimball

DOWNERS GROVE

Downers Grove High School
4436 Main
3/10 Wurlitzer

Tivoli Theatre

5021 Highland Avenue
3/10 Wurlitzer

ELMHURST

York Theatre
150 North York Road
2/7 Barton

JOLIET

Rialto Square Theatre
102 S.E. Van Buren
4/24 Barton

LANSING

Beggar's Pizza
3524 Ridge Road
3/17 Barton

MUNDELEIN

St. Mary of the Lake Seminary
176 Mundelein
4/19 Howell/Wurlitzer

PARK RIDGE

Pickwick Theatre
5 S. Prospect Avenue
3/11 Wurlitzer

ROCKFORD

Coronado Theatre
312 N. Main
4/17 Barton

SPRINGFIELD

Springfield High School
101 S. Lewis
3/12 Barton

ST. CHARLES

Arcada Theatre
105 Main East
3/16 Geneva/Marr & Colton

Baker Hotel*

100 Main West
3/10 Geneva (w/2 consoles)

WAUKEGAN

Genesee Theatre
203 N. Genesee
3/10 Barton

INDIANA**ANDERSON**

Paramount Theatre
1124 Meridian
3/12 Page

ELKHART

Elco Theatre
410 S. Main
2/11 Kimball

FORT WAYNE

Embassy Theatre
121 W. Jefferson
4/16 Page

INDIANAPOLIS

Hedback Community Theatre
1847 N. Alabama
2/11 Page

Manual High School
2405 Madison Avenue
3/26 Wurlitzer

Warren Center for the
Performing Arts
9450 E 18th Street
3/18 Barton

LAFAYETTE

Long Performing Arts Center
(formerly Mars Theatre)
111 N. Sixth
3/21 Wurlitzer

VINCENNES

Vincennes University Auditorium
3/12 Wurlitzer

IOWA**CEDAR RAPIDS**

Theatre Cedar Rapids
(formerly Iowa Theatre)
102 Third S.E.
3/14 Barton

Paramount Theatre

123 Third Avenue
3/12 Wurlitzer

DAVENPORT

Capitol Theatre
330 W. Third
3/12 Möller/Wicks

PELLA

Pella Opera House
611 Franklin Street
3/12 Barton

SIOUX CITY

Municipal Auditorium
Gordon Drive
3/13 Wurlitzer

KANSAS**WICHITA**

Exhibition Hall, Century II Center
225 W. Douglas
4/39 Wurlitzer

KENTUCKY**LOUISVILLE**

Louisville Gardens
525 W. Muhammed Ali Boulevard
4/17 Kilgen

Memorial Auditorium
970 S. 4th Street
4/85 Pilcher

LOUISIANA

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

MAINE

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

MARYLAND

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

MASSACHUSETTS

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

MICHIGAN

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

MINNESOTA

- ▶ **FERGUS FALLS**
Center for the Arts
(Fergus Theatre)
124 West Lincoln
3/12 Wurlitzer
- ▶ **LUVERNE**
Palace Theatre
2/5 Smith/Geneva
- ▶ **MINNEAPOLIS**
All God's Children Metropolitan
Community Church
3100 Park Avenue
3/11 Hybrid

- Powder Horn Park Baptist Church
1628 E. 33rd
3/13 Robert-Morton
- ▶ **MOORHEAD**
Minnesota State University -
Moorhead
1104 Seventh Ave. South
3/7 Hybrid
- ▶ **RED WING**
Sheldon Auditorium
Third & East Avenue
2/11 Kilgen
- ▶ **ST. PAUL**
Fitzgerald Theatre
10 E. Exchange
3/21 Wurlitzer

MISSISSIPPI

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

MISSOURI

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

MONTANA

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

NEBRASKA

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

NEW HAMPSHIRE

- ▶ **BERLIN**
Berlin Middle School
2/10 Wurlitzer

NEW JERSEY

- ▶ **ASBURY PARK**
Convention Hall
1300 Boardwalk
3/12 Kilgen

- ▶ **ATLANTIC CITY**
Convention Hall*
2301 Boardwalk
7/449 Midmer-Losh;
4/55 Kimball
Please see:
<http://www.acchos.org/>
- ▶ **FLEMINGTON**
Northlandz Great American
Railway and Music Hall
5/37 Hybrid
- ▶ **GUTTENBERG**
Galaxy Theatre
7000 Boulevard East
3/12 Kimball;
2/6 Möller (Lobby)
- ▶ **NEWARK**
Symphony Hall
1040 Broad Street
3/15 Griffith-Beech/Marr & Colton
- ▶ **NORTH BERGAN**
Immaculate Heart of Mary Chapel
Broadway between 78th & 79th
3/12 Robert-Morton
- ▶ **OCEAN GROVE**
Ocean Grove Auditorium*
27 Pilgrim Parkway
4/154 Hope-Jones/Schantz
- ▶ **PITMAN**
Broadway Theatre
3/8 Kimball
- ▶ **RAHWAY**
Union County Arts Center
(formerly Rahway Theatre)
1601 Irving
2/7 Wurlitzer
- ▶ **TRENTON**
War Memorial Auditorium
W. Lafayette & Wilson
3/16 Möller
- ▶ **UNION CITY**
Park Theatre Performing Arts Center
3/20 Möller

NEW MEXICO

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

NEW YORK

- ▶ **BINGHAMTON**
Broome Center for
Performing Arts
228 Washington
4/24 Robert-Morton
- Roberson Center for Fine Arts
30 Front
3/17 Link
- ▶ **BROOKLYN**
Long Island University
(formerly Paramount Theatre)
385 Flatbush Extension
4/26 Wurlitzer
- ▶ **BUFFALO**
Shea's Buffalo Theatre
646 Main Street
4/28 Wurlitzer
- ▶ **CORNWALL-ON-HUDSON**
New York Military Academy*
Academy Avenue
4/31 Möller

- ▶ **CORTLAND**
Old Main Auditorium
State University of New York
3/18 Link/Wurlitzer
- ▶ **ELMIRA**
**Clemens Center for
Performing Arts**
(formerly Elmira Theatre)
State & Gray
4/20 Marr & Colton
- ▶ **LAKE PLACID**
Palace Theatre
27 Main Street
3/7 Robert-Morton
- ▶ **LOCKPORT**
Dale Building,
Senior Citizen Center
33 Ontario
2/8 Wurlitzer
- ▶ **MIDDLETOWN**
Paramount Theatre
19 South
3/11 Wurlitzer
- ▶ **MINEOLA**
Chaminade High School
Jackson Avenue
3/15 Austin/Robert-Morton
- ▶ **NEW YORK CITY**
Beacon Theatre
2124 Broadway
4/19 Wurlitzer
- Radio City Music Hall**
Rockefeller Center
4/58 Wurlitzer
- United Palace**
175th & Broadway
4/23 Robert-Morton
- ▶ **NORTH TONAWANDA**
Riviera Theatre
67 Webster
3/19 Wurlitzer
- ▶ **POUGHKEEPSIE**
Bardavon Opera House
35 Market Street
2/8 Wurlitzer
- ▶ **ROCHESTER**
Auditorium Center
875 Main East
4/22 Wurlitzer
- Eisenhard Auditorium
657 East Avenue
3/11 Wurlitzer
- First Universalist Church*
150 Clinton Avenue South
3/13 Hope-Jones
- ▶ **ROME**
Capitol Theatre
218 W. Dominick
3/7 Möller
- ▶ **SCHENECTADY**
Proctor's Theatre
432 State
3/18 Wurlitzer
- ▶ **SUFFERN**
Lafayette Theatre
2/10 Wurlitzer
- ▶ **SYRACUSE**
Mills Building, State Fairgrounds
3/11 Wurlitzer

- ▶ **UTICA**
Proctor High School
Hilton Avenue
3/13 Wurlitzer
- NORTH CAROLINA**
- ▶ **BURLINGTON**
Williams High School
3/17 Hybrid
- ▶ **GREENSBORO**
Carolina Theatre
310 S. Greene
2/6 Robert-Morton
- Masonic Temple*
426 W. Market
2/8 Wurlitzer
- ▶ **LUMBERTON**
Carolina Civic Center
2/8 Robert-Morton
- NORTH DAKOTA**
- ▶ **FARGO**
Fargo Theatre
314 N. Broadway
4/21 Wurlitzer
- OHIO**
- ▶ **AKRON**
Akron (Civic) Theatre
182 S. Main
3/19 Wurlitzer
- ▶ **CANTON**
Palace Theatre
605 N. Market Avenue
3/11 Kilgen
- ▶ **CLEVELAND**
Gray's Armory
1234 Bolivar Road
3/13 Wurlitzer
- Palace Theatre
3/15 Kimball
- Judson Manor
1890 E. 107th
3/9 Kimball
- ▶ **COLUMBUS**
Ohio Theatre
39 E. State
4/36 Robert-Morton
- ▶ **DAYTON**
Victoria Theatre
138 N. Main
3/16 Wurlitzer
- ▶ **LIMA**
Allen County Museum
620 West Market
2/4 Page
- ▶ **LORAIN**
Palace Theatre
Sixth & Broadway
3/11 Wurlitzer
- ▶ **MANSFIELD**
Renaissance Theatre
136 Park Avenue West
3/20 Wurlitzer
- ▶ **MARION**
Palace Theatre
276 W. Center
3/10 Wurlitzer
- ▶ **MEDINA**
County Administration Building*
3/6 Austin

- ▶ **SANDUSKY**
State Theatre
107 Columbus Avenue
3/8 Page
- ▶ **SHARONVILLE**
The Music Palace
11473 Chester Road
4/28 Wurlitzer
- ▶ **TOLEDO**
Ohio Theatre
3114 LaGrance
4/10 Marr & Colton
- ▶ **WILMINGTON**
Wilmington College
2/7 Wicks
- ▶ **WORTHINGTON**
Worthington High School
300 W. Granville
3/16 Wurlitzer
- OKLAHOMA**
- ▶ **GUTHRIE**
Scottish Rite Temple*
900 E. Oklahoma Avenue
4/65 Kimball
- ▶ **MIAMI**
Coleman Theatre
3/10 Wurlitzer
- ▶ **MUSKOGEE**
Muskogee Civic Center
3/7 Robert-Morton
- ▶ **OKMULGEE**
Orpheum Theatre
4/14 Robert-Morton
- ▶ **TULSA**
Broken Arrow Campus
Tulsa Technology Center
3/13 Robert-Morton
- OREGON**
- ▶ **COOS BAY**
Egyptian Theatre
229 S. Broadway
4/18 Wurlitzer
- ▶ **CORVALLIS**
Gill Coliseum,
Oregon State University
2/8 Wurlitzer
- ▶ **PORTLAND**
Alpenrose Dairy Park
6149 S.W. Shattuck Road
2/5 Kimball;
4/50 Skinner
- Cleveland High School
3400 S.E. 26th Avenue
3/26 Kimball
- Oaks Park Roller Rink
Foot of S.E. Spokane
4/18 Wurlitzer
- Scottish Rite Temple
709 S.W. 15th
2 & 3/14 Wurlitzer
(dual consoles)
- ▶ **SALEM**
Elsinore Theatre
170 High Street S.E.
3/24 Wurlitzer
- PENNSYLVANIA**
- ▶ **ALLENTOWN**
Nineteenth Street Theatre
527 N. 19th
3/7 Möller

- ▶ **CHAMBERSBURG**
Capitol Theatre
159 S. Main
4/19 Möller
- ▶ **DORMONT**
Keystone Oaks High School
1000 McNealy Road
3/17 Wurlitzer
- ▶ **GLENSIDE**
Keswick Theatre
3/16 Möller
- ▶ **HERSHEY**
Hershey Community Theatre
15 Caracas Avenue
4/71 Aeolian Skinner
- ▶ **NORTHAMPTON**
Roxy Theatre
2/6 Wurlitzer
- ▶ **PHILADELPHIA**
Lord and Taylor (Wanamaker)
13th & Market
6/469 Los Angeles
Art/Kimball/Hybrid
- ▶ **POTTSTOWN**
Sunnybrook Ballroom
3/11 United States
- ▶ **YORK** (organ temporarily down
during theatre restoration)
Strand/Capitol Theatre Complex
3/17 Wurlitzer
- RHODE ISLAND**
- ▶ **NEWPORT**
Jane Pickens Theatre
49 Touro
2/8 Marr & Colton
- ▶ **PROVIDENCE**
Columbus Theatre
270 Broadway
2/6 Wurlitzer
- Providence Performing Arts Center
(formerly Loew's State Theatre)
220 Weybosset
5/21 Wurlitzer
- ▶ **WOONSOCKET**
**Stadium Theatre Performing
Arts Centre**
329 Main Street
2/10 Wurlitzer
- TENNESSEE**
- ▶ **BRISTOL**
Paramount Center
3/11 Wurlitzer/Kimball
- ▶ **CHATTANOOGA**
Tivoli Theatre
709 Broad
3/13 Wurlitzer
- ▶ **KNOXVILLE**
Tennessee Theatre
604 Gay Street
3/16 Wurlitzer
- ▶ **MEMPHIS**
Orpheum Theatre
197 S. Main
3/13 Wurlitzer
- TEXAS**
- ▶ **BEAUMONT**
Jefferson Theatre
345 Fannin
3/8 Robert-Morton

▶ **DALLAS**
Lakewood Theatre
Abrams Road & Gaston Avenue
3/8 Robert-Morton
Scottish Rite Temple*
Harwood & Canton
2/15 Wicks

▶ **EL PASO**
Sunland Park Mall
Sunland Park Drive and I-10
(soon to be reinstalled in Plaza Theatre)
3/15 Wurlitzer

▶ **SAN ANTONIO**
Scottish Rite Cathedral*
308 Avenue E
4/44 Möller

UTAH

▶ **SALT LAKE CITY**
Capitol Theatre
50 W. 200 South
2/11 Wurlitzer
The Organ Loft
3331 Edison
5/32 Wurlitzer

VIRGINIA

▶ **FAIRFAX**
PVTOS at
George Mason University
4400 University Drive
2/9 Wurlitzer

▶ **RICHMOND**
Byrd Theatre
2908 W. Carey
4/17 Wurlitzer

Carpenter Center
(formerly Loew's Richmond)
600 E. Grace
3/13 Wurlitzer

Richmond Landmark Theatre
(formerly Mosque Auditorium)
6 N. Laurel
3/17 Wurlitzer

WASHINGTON

▶ **BELLINGHAM**
Mt. Baker Theatre
106 N. Commercial
2/10 Wurlitzer

▶ **BREMERTON**
Community Theatre
2/11 Hybrid
Masonic Temple
2/8 Wurlitzer

▶ **EVERETT**
Everett Theatre
2911 Colby Avenue
3/16 Hybrid

▶ **MT. VERNON**
Lincoln Theatre
2/7 Wurlitzer

▶ **OLYMPIA**
Washington Center for the
Performing Arts
512 Washington Street SE
3/25 Wurlitzer

▶ **PULLMAN**
Physical Sciences Building
Washington State University
2/7 Robert-Morton

▶ **RAYMOND**
Raymond Theatre
2/5 Wurlitzer

▶ **SEATTLE**
Franklin High School
3013 South Mt. Baker Avenue
3/13 Kimball
Haller Lake Improvement Club
12579 Desmore
3/8 Wurlitzer/Marr & Colton

Paramount Theatre
907 Pine
4/20 Wurlitzer

▶ **SPOKANE**
First Nazarene Church
N. 9004 Country Homes Blvd.
3/16 Wurlitzer

▶ **TACOMA**
Temple Theatre
29 St. Helens
2/9 Kimball

▶ **WENATCHEE**
Wenatchee Valley Museum
& Cultural Center
2/9 Wurlitzer

▶ **WEST SEATTLE**
Hokum Hall
7904 35th Avenue SW
2/10 Wurlitzer

WISCONSIN

▶ **BARABOO**
Al. Ringling Theatre
136 Fourth Avenue
3/8 Barton

▶ **GREEN BAY**
Meyer Center for the Arts
(formerly Fox Theatre)
Washington Street
2/8 Wurlitzer

▶ **HUDSON**
Phipps Center for the Arts
1st & Locust
3/15 Wurlitzer

▶ **MADISON**
Oscar Mayer Theatre
(formerly Capitol Theatre)
211 State Street
3/14 Barton

▶ **MILWAUKEE**
Organ Piper Music Palace
4353 S. 108th (Greenfield, WI)
3/27 Kimball/Wurlitzer
Oriental Theatre
Farwell & North Avenues
3/38 Kimball

Pabst Theatre
144 E. Wells
4/20 Möller

Riverside Theatre
116 W. Wisconsin Avenue
3/14 Wurlitzer

▶ **RACINE**
Theatre Guild Playhouse
2519 Northwestern Avenue
2/7 Wurlitzer

▶ **SHEBOYGAN**
Sheboygan Theatre for
Performing Arts
3/10 Kimball

▶ **WAUSAU**
Grand Theatre
415 Fourth
3/8 Kilgen

CANADA

BRITISH COLUMBIA

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

ONTARIO

▶ **ANCASTER**
Ancaster High School
Jerseyville Road
3/17 Warren

▶ **KINGSTON**
Church of the Redeemer
Kirkpatrick Street
3/21 Kimball
Hockey Rink, Queen's University
207 Stuart
3/19 Hilgreen-Lane

▶ **RENFREW**
The O'Brien Theatre
Raglan Street South
3/7 Robert-Morton/Warren/
Hybrid

▶ **TORONTO**
Casa Loma
1 Austin Terrace
4/18 Wurlitzer

▶ **WINDSOR**
St. Peter and St. Paul Maronite
Catholic Church
166 Tecumseh W.
2/7 Wurlitzer

ANNOUNCING THE ELEVENTH ANNUAL THE DAVID L. JUNCHEN TECHNICAL SCHOLARSHIP

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

The highest standards of professional organbuilding must be applied to any work done to pipe organs in our care. All too often, well-intentioned but casual attempts at tuning, maintenance, and restoration have compromised or destroyed valuable, historic instruments. The David L. Junchen Technical Scholarship is one means by which we

can help assure the safe future of the theatre pipe organ, by providing access to information and to respected professional authorities.

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

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

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

Closing Chord



KEITH BALDWIN 1930 - 2005

The Los Angeles Chapter has lost a member who was truly one of our very best 'worker bees'. Follow-

ing an illness of several months, Honorary Member Keith Baldwin passed away on March 13 in Burbank, California, where he had resided for many years.

Keith was retired from the Air Force with the rank of Major. He had served in Germany, the Arctic and in various other locations. He learned to play the Hammond organ as a young adult, and his interest in theatre organ grew from that. He owned an Allen 317-EX electronic organ and spent many happy hours with it. He was very computer savvy, which came in handy for his chapter work, and he enjoyed photography as a hobby.

Keith had served with distinction as LATOS Membership Director, and for a while as newsletter editor. He was Vice President and Vice Chairman of the Board of Directors at the time of his death.

Known by all as a friendly, cheerful and hardworking chapter officer, Keith could always be counted on to help in any way possible. He would bend over backwards to do more than his share to promote theatre organ at any time and anywhere.

A memorial service was held March 17 in Burbank where he resided. Two sons, a daughter and a granddaughter survive Keith, all living in Southern California.

The Los Angeles Chapter will miss him very much. We have all lost a wonderful friend.

Char Hopwood

STEPHEN EDWARD EARLEY 1939 - 2005

Stephen Earley was born in Indiana on December 28, 1939. He received a music degree from Hanover College in Hanover, Indiana. After graduating from college, he was employed by Baldwin Piano & Organ Co. as a touring concert musician. Steve played the piano and organ all of his life. He was an Official Organist for the 1962 Seattle World's



Fair, and later was employed by Holland-America Cruise Lines. If you could 'hum that tune', Steve could play it, and he never used printed music.

Stephen lost his battle with cancer February 19, 2005, at age 65. He will long be remembered for his "zinger" sense of humor. His many friends in the music world will miss Steve.

ROLAND J. FRASE 1937 - 2005

Roland J. Frase born July 6, 1937 was a uniquely gifted mechanical design engineer and inventor. Employed by International Harvester for 30 years, and Electro-Motive for 10 years. He held nine patents to his credit, for specialized farm implements, along with several diesel engine designs for the Railroad Industry. Awarded several Certificates of Achievement for his numerous designs, ingenuity, and creativity, he loved to tinker and build gadgets. Roland passed away at home from cancer on March 6, 2005.

His greatest love and passion was the 3/7 Kimball theatre organ, purchased from the Hoosier Theatre in Whiting, Indiana in the early '70s.

After a few years of storage and the necessary re-leathering, the organ was installed in the new two-chamber music room attached to the house. After many years of enjoyment, the organ console received a major

renovation in the early '90s, along with an electronic relay system with record/playback device. In recent months, the instrument was in the process of enlargement to include five more ranks, but unfortunately, this was never completed.

A true theatre organ aficionado, and self-taught musician, Roland enjoyed playing the Barton organ installed at the York Theatre in Elmhurst, Illinois for moviegoers before each movie. He also enjoyed traveling around the country attending various ATOS Annual and Regional Conventions, and playing some of the finest instruments in the country including the 6/451 Wanamaker organ . . . the largest playing pipe organ in the world.

One of the original-founding members of CATOE in the early '60s, his contributions to the theatre organ world were countless, as he enjoyed working on several prominent organs



in the area. Roland was an active member of CATOE, Dairyland, Windy City, and JATOE.

His daughter Shelley, and son Brian survive Roland, and will continue to enjoy the instrument in his spirit. Roland was an especially kind-hearted, well-liked, shy, and very easy going gentlemen... a wonderful friend of nearly 40 years who will be truly missed by all!

The Roland Frase Family & Jim Stemke



**ROBERT E.
WALLER**
1921 - 2005

On January 25, 2005, the Hudson-Mohawk Chapter lost a good friend, with the passing

of Robert (Bob) Waller, at his residence in Hoosick, New York.

Bob was born in Yonkers, and received a Bachelors Degree

in Engineering from Columbia University. After serving in WWII, he received an advanced engineering degree from MIT, and received Masters' degrees in organ and voice from the Juilliard School of Music.

His professional career included teaching music at Mary Washington College in Fredericksburg, Virginia, and 25 years in New York City as sound engineer at Columbia Records and CBS. During his time in New York City, he was organist and choir director at Trinity Church on Wall Street.

Upon retiring to Hoosick in 1980, he became organist at St. Patrick's Church in Watervliet, a position he held until his death. He was greatly interested in organ history, and was a restorer of antique organs.

Bob used his many talents to enhance the Hudson-Mohawk Chapter. He performed at many noontime organ concerts sponsored by the chapter and Proctors Theatre in Schenectady, and hosted many club get-togethers and picnics at "Pipedream," his music studio in the town of Hoosick. The studio housed five varieties of organs and two grand pianos. He will be greatly missed.

Norene Grose



Welcome new ATOS Members!

Robert Altherr, Jerome, AZ
Denise Andersen, Waldwick, NJ
Russ Ashworth, Vancouver, CANADA
Nathan Baker, Westerville, OH
Jon R. Beveridge, Snohomish, WA
Andrew Blake, Knoxville, TN
George Boisvert, South Hackensack, NJ
Craig R Browning, Berkeley, CA
Michael Chown, UNITED KINGDOM
Joe Clipp, Hagerstown, MD
W. Rodger Dillon, East Alton, IL
Frank & Coralie Dreyer, Piscataway, NJ
John Fuhrmann, Perth, AUSTRALIA
Kevin Grunill, Blackpool, Lancashire
Larry Harshbarger, Carey, ID
Roger & Sally Huseby, Rocklin, CA
Mark Iohlke, Peoria, IL
Carolyn Johnson, Lynn, MA
Dan Kimes, Broken Arrow, OK
C. Ronald Koons, Mission Viejo, CA
Mark Laffin, Sutton, UNITED KINGDOM
Eric Larsen, Playa del Rey, CA
Leslie Larsen, Playa del Rey, CA
Michael & Brenda McNamara, Rancho Palos Verdes, CA

Danny McCollum, Sumterville, FL
Catrina S. McCurdy, San Leandro, CA
Kevin McGill, Toledo, OH
Linda McKinlay, Portland, OR
Alvin & Arlene Miller, Lombard, IL
David Morris, Melksham, UNITED KINGDOM
Amy E. Paffenroth, Suffern, NY
Matthew Paprocki, West Allis, WI
Edwin Peterson, Salem, OR
Gregg Redner, Ingersoll, CANADA
Mark A. Santostefano, Moreno Valley, CA
Jake Sena, Albuquerque, NM
Melvin Senne, Bartlett, IL
Gary Sette, Milwaukee, WI
Russell P Spear II, Bethesda, MD
John R. Theon, Oakland, FL
Gene A. Thomson, Yakima, WA
Lyle Thurman, Muskogee, OK
Bob Upward, Eugene, OR
Bruce Wilkin, Tulsa, OK
Peter J. Wills, Torquay, UNITED KINGDOM

Pop Organ Workshop

By Bill Irwin



THEATRE ORGAN

STYLES & TECHNIQUES

In this session . . .

- *Intermediate Organ solo . . . March Slav by P. Tchaikovsky*
- *Discussion of Double Time, Minor Moving Counter Melody Pattern, Phrasing, Grace Notes, Melodic/Harmonic & Rhythmic Fills, Melodic Embellishment*
- *Questions & Answers: How To Choose and Use Sustained Counter Melodies*

The Americanization Of A Russian Classic

MARCH SLAV

If you've lived through the Big Band Era when it was the "thing" to modernize famous classical themes, then I don't think you'll object to this treatment of a well-known classic by a well-known composer. (Well . . . he might!)

Let's start the discussion about the music notation of the arrangement of March Slav, by calling your attention to the melody in the 1st measure.

Grace notes have no value. They are played by crushing the single grace note into the following melody note. A sharp or flat in front of a grace note remains in effect for the remainder of the measure, unless cancelled by a natural sign. Notice the reminder on the 3rd beat, with the sharp in a parenthesis. Also, notice the curved line, the Slur, connecting the note "E" and the note "D#", with the staccato dot over the note D#. You may or may not agree with the interpretation . . . but please try it.

The double grace notes are played quickly and cleanly, theoretically robbing the preceding note D# of some of its value, however, playing the D# in a staccato manner (short, quick and disconnected), allows time for the double grace notes. Using the 5th finger to play the 1st note "E" will put your hand in position to play the melody in the first four measures. It's always advisable to try indicated fingering before choosing your own fingering. If it's more comfortable for you to change the indicated fingering, then I advise that you white out the original printed fingering to avoid distraction.

In the 5th measure, the melody is counted "One uh and, Two uh and, . . . etc. In measure 6, count "One and, Two and, Three uh and uh, Four and". In measure 7, if you can't perform an Accent using the Swell or Expression Pedal, ignore the Accents shown (a V on its side) and concentrate on the Tenu- signs, the small horizontal lines over the first 3 melody notes. The signs tell you to sustain the notes for their full value.

Returning to the 1st measure, the accompanying rhythm is called Double Time. Four Bass Pedal beats in a measure, using alternate pedaling, i.e. Root and V steps of the scale, with the chord played on every after-beat . . . "1 *and*, 2 *and*, 3 *and*, 4 *and*. Double Time lends excitement to an arrangement.

The type of accompaniment played in Double Time is called a **Minor** Moving Counter Melody Pattern. One of two Minor Moving Counter Melody Patterns commonly used. You'll find one of the two Patterns, either the Up and Down Pattern used in March Slav, or the Down Pattern, used in Irving Berlin's famous tune "Blue Skies," in many minor tunes.

There are also two versions of the **Major** Moving Counter Melody Pattern, both Down and Up and Down. Look for a discussion of Sustained Counter Melody Patterns in Questions & Answers, near the end of this Session.

A Novelty Fill

In this lighthearted treatment of a serious theme, I have used a 'different' kind of fill, combining an unusual rhythm and harmonic changes. Try counting the L.H. chords and Bass Pedals separately, (out loud) using the word "and" after each of the four counts. Listen to the progression of the E7 (#9), E7 (b9) and the E7, played against the melody note "B," the V step of the "E" scale.

Embellishing A Melody

There are several ways to embellish a melody, (and that can be a subject for future workshop sessions). In the second half of the arrangement, to embellish the melody, I have used adjoining half steps and steps of the scale, to add interest to the repeat of the theme. I also "embellished" the ending chord by adding the 6th step of the A minor scale . . . a modern touch to a modern adaptation.

MARCH SLAV

Adaptation by
Bill Irwin

P. Tchaikovsky

Electronic and Pipe Organs
Upper: Flutes/Tibias 8', 4', 2', 1'
Lower: Diapason 8', Flute 4', Reed 4'
Pedal: 16', 8' Medium, Sustain
Trem: On, Full

Drawbar Organs
Upper: 00 8808 008(00)
Lower: (00) 7554 432 (0)
Pedal: 4(0)5(0) (5) String Bass
Vibrato: On, Full

Moderately Fast

The musical score is arranged in five systems, each with three staves: Upper, Lower, and Pedal. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Moderately Fast'. The score includes various chords and articulations:

- System 1:** Upper: Am, Am+5, Am6, Am+5, Am, Am+5. Lower: *mf*. Pedal: Sustained bass notes.
- System 2:** Upper: Am6, Am+5, E7, Am. Lower: Sustained bass notes.
- System 3:** Upper: N.C., Am, N.C., B7b5, E7#9, E7b9, E7, Am, Am+5. Lower: Sustained bass notes.
- System 4:** Upper: Am6, Am+5, Am, Am+5, Am6, Am+5. Lower: Sustained bass notes.
- System 5:** Upper: Am, E7, Am, Am6. Lower: Sustained bass notes.

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Questions & Answers

Q The Students ask . . .

What are Sustained Counter Melodies and how can I use them?

A Bill:

In teaching Modern Keyboard Harmony to students who wish to use Lead Sheets, Fake Books or single note melodies with indicated chord symbols . . . after students learn to play the basic accompanying rhythm patterns, such as the 4/4 Time (Fox-Trot) "Oom-pah", or "Pedal, Chord, Pedal Chord", and the 3/4 Time (Waltz) "Oom-pah-pah" . . . Simple Sustained Counter Melody Notes can be added to provide more interest in the accompanying rhythms.

Before attempting to hold one note or one key down while the balance of the fingers on the left hand play the remaining notes of the chord as after beats, I suggest students practice Independence Exercises for both hands in order to strengthen and attain greater independence, especially in the left hand.

A very basic Independence Exercise, for the Sustained Counter Melody Accompaniment, can be practiced with the left hand in two ways. 1. Hold down all five fingers of the left hand. (You can hold down keys C to G on the Lower Manual.) 2. While holding down the low key C with the 5th finger, slowly raise the 4th, 3rd, 2nd and 1st fingers together, high in the air and bring them down together, using some force, to play

the other four keys. You can do the exercise on any flat surface. Slowly repeat a number of times.

Next, reverse the exercise by holding down all 5 keys and raising the 5th finger as high as possible and then bring it down with force. Repeat a number of times.

Change the routine to strengthen the thumb or 1st finger of the left hand 1. Hold down 5 fingers. Then hold down the thumb while raising the other fingers of the L.H. as high as possible. Together, lower the fingers with force. Repeat the exercise. Reverse by holding down 5 keys and raise the thumb high. Bring down the thumb with force and repeat a number of times.

Beginners: Study the following illustrations for some playing examples. Start with simple tunes with few chord changes. Try holding either the bottom notes or the top notes of the L.H. chords, regardless of the position or inversion of the chord you are using.

Moderately Advanced Players: You can try picking one of the notes in the L.H. chord that will provide harmony or a harmonic interval, such as a 3rd or 6th, to the melody notes in the measure. Usually, the Root would be the lesser choice to sustain, as the Root is generally heard in the Bass.

As you become more proficient in using individual sustained notes in the accompaniment, you will start to be more discriminating in your choice of sustained counter melody notes and will start to try to keep the sustained notes closer

①

②

together to form a smooth counter melody. If you read the bass clef, look for examples of both sustained and moving counter melodies in traditional arrangements.

I'll discuss and illustrate the Moving Major Counter Melody Patterns in the July/August 2005 Session.

Q The Students ask . . .

- What is the difference between Workshops, Seminars and Clinics?
- How do I choose a Workshop and how do I prepare to get the most out of attending?

A Bill:

Workshops are generally study groups for students. Seminars are study groups for teachers and Clinics are general study groups where the speaker uses individuals in order to demonstrate physical techniques, such as posture and position at the console, right and wrong ways to learn subjects, such as Theory and Harmony, etc.

Generally, when an organ dealer or manufacturer offers a free Workshop, it is generally aimed at beginners and lower level players, with a member of the store staff, a manufacturer's representative or a traveling staff artist as the speaker/instructor. Often, the subject is Registration, as it gives the speaker a chance to demonstrate the settings or "sounds" of the instrument in an effort to interest the attendees in purchasing an instrument. I advise you to take advantage of any Organ Workshop, as you will certainly gain some knowledge of Registration, playing techniques and perhaps some Theory and Harmony.

When there is a fee for the Workshop, and the speaker is known in the organ world as a performer, educator, arranger, author, etc., it will generally be a more serious approach for students who are seriously interested in learning more, and improving their playing. You can contact the individual, group, store or venue where the Workshop will be held, and ask about the contents of the forthcoming Workshop. (The level, the subjects, handouts, etc.) If you need more information, find out how to contact the speaker and ask about the subjects to be discussed. If you have a special subject you would like to have discussed, and you are not able to request it in advance, I suggest you arrive at the venue early, approach the speaker and ask if (time permitting) the subject could be discussed. Depending on your approach, the personality of the speaker, the time involved, handouts, etc., the speaker may be pleased with your interest and put your subject into the program.

Some speakers request that the audience hold their questions for a question and answer period near the end of the session. Personally, I welcome informal questions at any time, with the only stipulation that the questions relate to the subject under discussion. It's polite to raise your hand to get the speaker's attention, but I must confess that when a student is so engrossed and pleased with the subject at hand, that he or she involuntarily blurts out a question, forgetting that there are others in the room, I take that as a great compliment to my ability to interest, motivate and stimulate the individual.

If you want quality education in your area, educators must

be supported. If you enjoy the Workshop, tell the Host. Ask to be put on a Mailing List for future educational events. Try to make new friends with other attendees, as you have a wonderful mutual interest. If allowed, take a small recorder, along with sharpened soft lead (No.2) pencils, lined writing tablet and a separate music-writing tablet (with staves and clefs) to copy any music notations written out for the class. When you are well prepared and attentive, you can make a Workshop become a "Playshop," (and not an "utter dismay" shop).

Questions? Requests?

Don't forget, if you have any questions that you'd like answered and discussed in Pop Organ Workshop, or requests for topics to explore, please write and let me know. I look forward to hearing from you. My E-mail address is:

Irwin@atos.org

See You In California?

I'm looking forward to seeing you when we gather to celebrate the ATOS 50th Anniversary at our "Family Reunion" in LA in July. It will be a great musical gathering, and an opportunity to see and hear some of the world's finest theatre pipe organists performing in beautiful settings. You are invited to join me for the Bill Irwin Theatre Organ Workshop on Opening Day of the Convention. Also, if you'd like to say "Hello," stop in and visit with me in the Allen Room throughout the five days of the convention. I'll be glad to talk with you about Workshop articles in THEATRE ORGAN, answer your musical questions, play for you, and to just visit with friends.

Also, I've been conducting Bill Irwin Theatre Organ Workshops, (with a mini-concert) around the country, often hosted by local organ dealers, and hope you'll watch for one in your area to attend.

Until I see you at ATOS Convention 2005 or somewhere else around the country, stay well, enjoy organ music and we'll meet again here in the Pop Organ Workshop in the July/August issue.

'Bye now,
Bill



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THE KILLERS (1946).....	July 13
REBEL WITHOUT A CAUSE (1955).....	July 14 & 15
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Journal of American Organbuilding

Quarterly Publication of the American Institute of Organbuilders

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

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

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



The Historic Los Angeles Orpheum Theatre

CONTINUED FROM PAGE 5



Little has changed around stage except for addition of modern stage lighting.

Downstairs lounge continues to provide theatergoers with a luxurious retreat.



JIM HENRY

JIM HENRY



JIM HENRY

JIM HENRY

prove the skeptics wrong. His wife would later relate that even the pit musicians were taking bets that the new format wouldn't last out the week. However, that Labor Day weekend saw the Orpheum reopen to capacity crowds. In addition to the ten acts of vaudeville, there were two films and numerous trailers and short subjects, which caused the opening day program to run over four hours. *Variety* noted this change in its review of that opening program: "Orpheum was once the pride and joy of the Orpheum circuit on the coast, and for years was to this territory what the Palace stood for in New York. Now the old atmosphere is gone, albeit the same elaborate furnishings remain, and it's a direct play for the hoi polloi, rather than for the reserved seat customers, to whom vaude' was a tradition."

Corwin had a flair for showmanship, which showed up in many areas. The front of the theatre that had formerly mirrored the restrained elegance within, now beckoned patrons with elaborate signs and flashing lights covering every column and wall surface. Since he couldn't afford many big-name acts, Corwin introduced another innovation . . . "Star Night." Although traditionally a 'slow' night, every Monday night the theatre would be packed. The attraction was that one or more popular stars of the day would be seated in one of the boxes and would be introduced to the crowd during the show, perhaps doing a quick adlib bit. Corwin also developed the Orpheum orchestra into a 'name' act by securing the popular bandleader Al Lyons. Each Orpheum show would feature Lyons and his musicians in the pit. The Wurlitzer organ was also used for each show.

There was no doubt that vaudeville, not film, was the main attraction at the Orpheum. Since the Orpheum was not affiliated with any of the major studios as a first-run house, the films shown there were definitely of the B and C variety. Republic and Monogram studios produced a majority of the films shown at the Orpheum during the vaudeville years of the thirties and forties. During the 1930s, the Orpheum began to develop a roster of favorites, who would return year after year to the eager anticipation of packed houses. Among this select group were such acts as Sally Rand, Gypsy Rose Lee, the Major Bowes Shows and Ted Lewis. Probably the most popular of these perennials was Sophie Tucker, the "last of the red-hot mamas."

By 1940, most of the other theatres on Broadway had replaced their original bronze marquees with the new trapezoidal shape pioneered by architect S. Charles Lee. When the Orpheum finally bowed to progress and renovated their marquee in early 1941, they produced the most spectacular neon display on Broadway. The new trapezoidal marquee had the familiar backhand Orpheum logo in white neon on all three sides, backed by strips of pink, yellow and green neon that flashed in sequences, giving the appearance of perpetual motion.

The war years were a boom time for all of Broadway, and the Orpheum shared in this success. Shows ran from morning until late into the night, often to capacity crowds. By this time, big bands were becoming the hottest stage attraction for Broadway theatres, and the Orpheum booked some of the biggest. The most popular of the big bands at the Orpheum was the Jimmy Lunceford Orchestra, accompanied by a fresh young singer named Lena Horne. In 1944, Lena Horne and the group were paid \$5,000 for a week's work at the Orpheum. Lena Horne's June 1944 appearance at the Orpheum set a house record of \$55,000 for one week, a figure that was never surpassed. The year 1944 proved to be the high point of attendance not just

for the Orpheum, but also for all of Broadway. The Orpheum's net profit for 1944 was almost \$200,000.

After the war ended, the popularity of vaudeville again declined sharply. By June of 1946, the Orpheum discontinued vaudeville, for the second time in its history, in favor of first-run films and re-issues. This policy was moderately successful, mainly because operating expenses were sharply reduced by eliminating the stage-related costs. When the Palace in New York had success with a revival of vaudeville, the Orpheum decided to give it another try. In August 1949, vaudeville returned to the Orpheum with eight acts, including 'equilibrists', a Gay '90s trio, a comic-patter duo, an impressionist and a "country boy and his harmonica." The top spots were reserved for Virginia O'Brien, "dead pan singing comedienne" and the Wiere Brothers, billed as "a potpourri of comedy and music." Ironically, the opening night ceremonies were broadcast over local TV station KTLA, a pioneer in the new medium that was already siphoning business away from the theatres.

Although at first very popular, vaudeville grosses soon began to decline, and by early 1950 the theatre was not only considering discontinuing vaudeville, but closing altogether. Several factors contributed to creating this desperate situation . . . the advent of television, a surge in construction of suburban theatres and the initial antitrust consent decrees that severely disrupted the established pattern of film booking downtown. Corwin decided that if he couldn't beat television, why not be one of the first to get on the bandwagon. In 1950 he contracted with RCA to install the first TV projection equipment west of Chicago. At the time, TV was still a novelty and most homes were not yet equipped with their own sets. The Orpheum was able to draw crowds for live broadcasts, such as an atomic bomb test blast in 1952.

Deciding that a bold move was needed to bring the Orpheum out of its slump, Metropolitan bid an unheard-of \$100,000 to Paramount for a 15-week run of DeMille's *The Greatest Show on Earth*. The gamble paid off, and the picture opened to spectacular grosses . . . \$12,000 for the first Saturday and Sunday alone. The length of the run allowed Metropolitan to go all-out on promotion. The facade of the theatre was decorated in a style not seen since the war years, including circus bunting stretching from the 8th floor of the building down to the marquee. Circus related novelties were sold in the lobby. Over the 15-week run, the picture grossed almost \$200,000 at the Orpheum, and started a trend toward long-term exclusive bookings for 'epic' type films.

During the early '50s, vaudeville continued on an intermittent basis at the Orpheum. Television continued to hurt theatre attendance. Vaudeville in particular suffered because the public could now see, in their living rooms, the same variety lineup they had enjoyed on the vaudeville stage in such shows as *Milton Berle* and *Ed Sullivan*. The low point for the Orpheum came in 1953, when the headline act was Christine Jorgensen, (whose sole claim to fame was her pioneering sex-change operation). This show struck the fatal blow to vaudeville at the Orpheum. What talkies, radio and television had not been able to kill was 'done-in' by Jorgensen's show. Almost 60 years after Orpheum vaudeville debuted on Main Street in Los Angeles, and almost 20 years after Sherrill Corwin had resuscitated it during the height of the depression, vaudeville finally died for good at the Orpheum during that week in May of 1953.

ORGAN IS INSTALLED AT HOUSE

*Orpheum Instrument Will
Augment Orchestra; Move
Raises Question*

N. V. A. Week, which starts at the Orpheum Sunday, will mark the premiere of the new \$40,000 Wurlitzer organ. A special feature and novelty has been arranged by Newell R. Alton, who will be at the console for N. V. A. Week, which will have a special bill headlined by May Wirth, with the Wirth family, and Olsen and Johnson remaining for a second week.

The latest-type Wurlitzer organ reportedly has every musical effect known to organ manufacturers and probably will prove a valuable augmentation to A. F. Frankenstein's Orpheum Orchestra.

Whether the installation of the giant instrument is an indication of a change in the theater's policy is not yet announced. There have been frequent reports that the Orpheum would be converted into a combination film and variety show-place, thus relinquishing its claim to being one of the few remaining two-a-day houses in the United States.

The Los Angeles Times announced forthcoming premiere of Orpheum Wurlitzer in this April 5, 1928 article.



Alton inscribed his opening program on the wall of the Solo chamber.

For a few years the Orpheum stage stood mostly unused. Wide Screen Cinemascope, 3D and stereo sound were all hailed as the new saviors of motion picture theatres, and the Orpheum quickly jumped on the bandwagon. Fortunately, the 50-foot-wide proscenium was able to accommodate the wide screen without the 'renovations' that many other theatres suffered during this era. When rock & roll shows began to pack the Brooklyn Paramount on Saturday mornings, management saw a chance to introduce a new generation

to the Orpheum's considerable charms. Beginning in the summer of 1957, a series of rock & roll shows combined with teen movies were presented on weekends.

In the early 1960s, the Orpheum was repositioned as a venue for live theatrical presentations. The first step was to spruce up the theatre. New carpet was installed in the main lobby, the bronze doors were polished and the marble walls were cleaned. In the auditorium, it was decided to replace the seats on the main floor, which had endured 35 years of hard use. It was decided to remove the seats from the Forum, and install them at the Orpheum. Since the Forum had been less successful than the Orpheum over the years, their seats were in much better condition. Backstage, the dressing rooms were repainted and the stage cleared of its accumulated debris.

The first fruits of these efforts came when the Old Vic Company rented the theatre in April 1962, to present three weeks of Shakespeare. Included in this run was a production of *Romeo and Juliet* staged by Franco Zeffirelli, several years before his famous film of the same play. Reviews for both the Old Vic and the Orpheum were excellent. Cecil Smith of the *Los Angeles Times* described the Orpheum as "a marvelous theatre with perfect acoustics." He also quoted Robert Gaston, the stage director of the Old Vic, as saying the Orpheum was "the finest theatre we've played in the United States."

The success of this first outing inspired the Hollywood Bowl Association to rent the Orpheum in October 1963 for the presentation of a new musical by Richard Rogers entitled *No Strings*. Unfortunately, the show was not a great success. This proved to be the last major production at the Orpheum for many years. In April of 1967, the Orpheum began showing



Façade of Wurlitzer building has an elaborate musical theme.

JIM HENRY

first-run American films with Spanish subtitles. Since the recent Mexican immigrants were accustomed to seeing these subtitled prints in Mexico, they flocked to the Orpheum. The addition of live Keno and a weekly two-for-one day ensured a large and loyal audience.

During the '60s and into the early '70s another important activity was going on unnoticed by Orpheum audiences. In 1961, organist Ann Leaf was searching for a concert venue and had inspected the Orpheum Wurlitzer. Ultimately, Leaf selected the Wiltern Kimball over the Orpheum because of the amount of work that would be required to make the Orpheum Wurlitzer playable. In 1963, Chuck Malone, projectionist at Metropolitan's Olympic Theatre and organ buff, heard about the Orpheum's Wurlitzer. As a Metropolitan employee he easily obtained access to the organ, with its shrouded console sitting forgotten at the left end of the orchestra pit. He started the blower and managed to elicit a few sounds, but knowing nothing about theatre organs, he didn't touch anything.

At the same time, Bill Coffman and Bill Field (who would later go on to create the still operating Old Town Music Hall with its 4/22 Wurlitzer) were at work further up Broadway, restoring the Los Angeles Theatre's Style-216 Wurlitzer. Malone went up to talk with them. With their guidance and occasional help, Malone began the arduous task of restoring the

Orpheum Wurlitzer to playing condition. Since the Orpheum was an operating theatre, Malone had to start work after the final show, generally working from about 1 am to 6 am.

As work was nearing completion in 1969, water (the eternal enemy of pipe organs) drenched the Solo chamber when the roof above developed a leak. Even today, the Orpheum's volunteer crew continues to deal with issues resulting from the water damage. Nonetheless, Malone pressed on and restored the damage done by the water. The Orpheum Wurlitzer then began appearing on an annual basis for a Christmas show, at which Malone would play Christmas music before the presentation of live performances.

During the next two decades, the stage of the Orpheum saw little use. Except for Keno drawings and occasional special events such as the annual May Company employee Christmas party, the stage remained dark. During this period, Metropolitan Theatres remained in control of the Orpheum. Although the ownership of the theatre and building changed hands in about 1970, from the estate of Phil Goldstone to Jack Needleman of Anjac Fashion Buildings, Metropolitan continued to lease the theatre through its subsidiary Broadway Theatres, as it had since the 1930s. During this period, Hollywood rediscovered the Orpheum, but in a different way than before. Instead of being a showcase for films and live talent, the

Orpheum became a popular site for filming, and it appeared in such films as *Funny Lady* and *Tap*. In 1987, the Orpheum was even used as the site of a live TV broadcast on Halloween when a séance was held to contact the spirit of Harry Houdini. Never mind that Houdini had appeared as a performer at the old Orpheum down the street; it still made for great publicity copy.

In the early 1980s, the Los Angeles Theatre Organ Society assumed responsibility for maintaining the Orpheum Wurlitzer. Eugene F. Davis and a volunteer crew undertook restoration and conservative rebuilding work, completed in 1982, bringing the organ to a fully playable condition. Work included a complete re-leathering of the chests, relay and console. Tonally conservative modifications included additions to Tibia unification and some changes in the couplers. The top 12 pipes of the Tuba were rescaled and rewinded to play from the Tibia wind supply, increasing the Tibia pipe count to 85 in support of the additional unification. A platform lift was installed in the center of the orchestra pit to allow the console to move between pit level and stage level. The cable was extended (wire by wire) to reach the lift, without ever leaving the organ unplayable between work sessions.

An event happened in 1987, which would reverse the long, slow decline of the theatre. A group of volunteer preservationists in the Los Angeles Conservancy decided to stage a summer film series, to showcase the movie palaces on Broadway. There was no question that the Orpheum would be part of this series. A silent film was chosen so that the great Wurlitzer pipe organ could be used during the program. The volunteers, who had expected a few hundred patrons for each show, were amazed when over a thousand paying customers jammed in each night of the series.

What these customers saw was a worn and faded, but still grand theatre. The main chandeliers in the auditorium were lit, but with only a handful of the 440 bulbs still working. The lobby carpeting had not been replaced since the renovation of

the early '60s. Only portions of the grand marquee were still lit. And the air conditioning, which had not been upgraded since the '30s, had finally expired for good. However, the patrons who crowded the theatre that hot August night in 1987 saw beyond all that . . . and felt the same excitement that the Orpheum patrons had felt for over 60 years. Audiences that were now accustomed to the plain box theatres of the suburban multiplex were amazed and delighted to be viewing a film in the gold-leafed splendor of the Orpheum.

By early 1989, a small group of volunteers who had worked on this annual film series decided that the Orpheum needed attention more than once a year. Three of these volunteers banded together to form a group called "Friends of the Orpheum." This group was convinced that showing the silent version of *The Phantom of the Opera* combined with a live stage show would be a big hit, especially if it was timed to coincide with the opening of Andrew Lloyd Weber's hit musical at the nearby Music Center.

Fliers were designed and distributed. A special print of the 1926 Lon Chaney film was secured, including a sequence made in early Technicolor. For organ accompaniment, Jon Olivan chose Korla Pandit, who had gained fame during the '50s with his TV show, (in which he appeared at the organ in a turban and Nehru jacket). A print of the opening of Pandit's show was obtained and was screened during the event, just prior to Pandit himself rising from the pit on the Wurlitzer console . . . to accompany himself on screen.

JOHN KOERBER



JIM HENRY



The modern trapezoidal marquee comes alive with flashing neon at night.

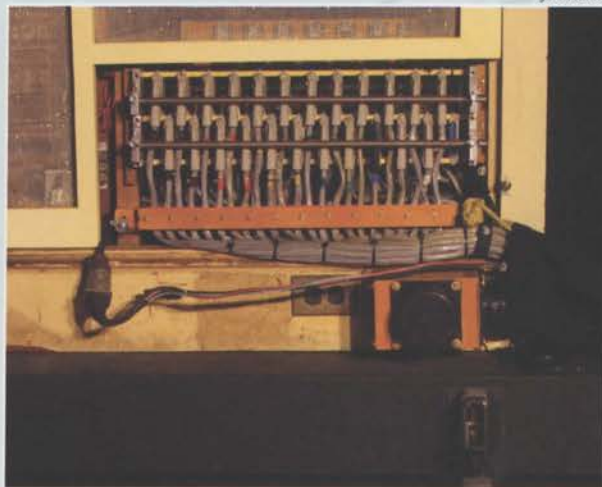
By the night of the event, excitement had begun building among theatre buffs and the general public. Lines formed early, and by showtime there were over 1,500 patrons in the theatre. The crowd was dazzled by the newly relit chandeliers, which shed a warm light on the intricate gold-leafed ceiling. At the end of the film, Olivan appeared on stage and asked the audience to turn its attention to one of the box seats. There, seated with several companions was Mary Philbin, who had starred in the film as Christine.

After this auspicious beginning, the "Friends of the Orpheum" produced several other events, including a salute to Fred Astaire, a Carmen Miranda night and a salute to Lucille Ball. Filming at the Orpheum has also increased dramatically over the past several years. Many commercials, music videos, TV shows and feature films have utilized the theatre. Among the most memorable are the films: *The Doors*, the *Last Action Hero* and *Barton Fink*. The television show *Murder She Wrote* did an entire episode centered on the Orpheum as the home of a ballet company.

In late 2000, Metropolitan made the difficult decision to give up their lease on the Orpheum after 67 years. The theater's owner, Steve Needleman, began plans for a six-month renovation, which started in January 2001. This \$3.5 million

project included a complete seismic retrofit, new plumbing and electrical systems, new seats, new carpet, expanded restrooms, a full bar, modern stage equipment and rigging, and carefully restored marble and paint finishes. At the same time, volunteers from the Los Angeles Theater Organ Society spent countless hours replacing the organ console cable so that the

JIM HENRY



Twenty-three 50-pin connectors now connect console to relay.

JIM HENRY

3/14 Wurlitzer.



console could be disconnected and stored when not in use. A non-Wurlitzer English Post Horn was added, bringing the number of ranks to fourteen. Rather than alter the stop arrangement on the console, which is still an electro-pneumatic action, a switch was provided so that the Kinura stops could control either the Kinura or the Post Horn. Thus, only 13 ranks are playable at any one time. Tom DeLay handled regulation and tuning, a responsibility he still has today.

The theater reopened in July 2001 as a fully equipped rental house. John Koerber now leads a volunteer crew of LATOS members, who spend time on a weekly basis, to keep Los Angeles' last original theatre installation of a Wurlitzer playing . . . on its original electro-pneumatic action.



JIM HENRY

Weekly walking tours of the theatre district end at the Orpheum . . . the crown jewel of the historic Los Angeles Theatre District. The Orpheum presentation is highlighted by a demonstration of the Wurlitzer by volunteer LATOS organists, under the direction of Steve Asimow. Over the past four years, the theater has hosted everything from silent film screenings to concerts, corporate events, awards shows, parties, weddings and many TV and movie location filmings. Recent highlights include the national finals of *American Idol* earlier this year. All in all, the future looks bright for this legendary Los Angeles landmark. LATOS looks forward to sharing this unique treasure with ATOS members at the 2005 50th Anniversary Convention.



Los Angeles Orpheum 3/14 Wurlitzer Style-240 Stop Analysis

MAIN Ranks	Pipes	W.P.	Pedal	Accomp.	Great	Solo
16' Diaphonic Diapason	85	10	16 8 4	8	16 8 4	8
8' Horn Diapason	61	10		8	8	
8' Clarinet	61	10	8	8 8t	8	8
8' Viol d'Orchestra	85	10	8	8 4	8 4 2	
8' Viol Celeste	73	10	+	8 4	8 4	
8' Salicional	73	10	8 4	8 4		
16' Concert Flute	97	10	16 8	16	8 4 3 2	16 8 4
8' Vox Humana	73	6		8 4	8	
Chrysoglott	49			X	X	
SOLO Ranks	Pipes	W.P.	Pedal	Accomp.	Great	Solo
8' Brass Trumpet	61	10		8	8	8
16' Harmonic Tuba	73	15	16 8	8 8t	16 16t 8 4	16 8 4
8' Tibia Clausa	85	15	8	8 8t 4	16 16t 8 4 3 2 T	8 4
8' Orchestral Oboe	61	10		8	8	8
8' Kinura*	61	10		8	8	8
8' Eng Post Horn*	61	10		8	8	8
Marimba/Harp	49	10		M H	M H	
Xylophone	37	10		Xt	X	X
Orch. Bells/Glock	30	10		G B	G B	
Cathedral Chimes	25	10		Xt	X	X
Tuned Sleigh Bells	25	10		Xt	X	
TOY COUNTER						
Pedal		10	Bass Drum	Kettle Drum	Crash Cymbal	Cymbal
Accompaniment		10	Snare Drum	Tambourine	Chinese Block	Castanets
Accompaniment 2nd touch	10		Triangle			
COUPLERS						
Acc to . . .			Pedal	Accomp.	Great	Solo
Great to . . .			8	4	16 8 4	
Solo to . . .				8t		

KEY: 3: 2-2/3, T: 1-3/5, t: second touch, +: Celeste plays with VDO, *: Post Horn replaces Kinura under switch control

Pistons: 7 Toe Studs, 10 Accompaniment, 10 Great, 6 Solo

Tremulants: Main, Solo, Vox, Tuba, Tibia

Swell Shoes: Main, Solo/Master, and Crescendo



For the Records

Ralph Beaudry, Associate Editor

Compact discs, cassettes, videos, and books to be reviewed should be sent to Ralph Beaudry, 5155 N. Fresno Street, Apt. 170, Fresno, CA 93710-6838. Please be aware items must be received three months prior to the issue date in which the review will appear. Information telephone 559/222-0239.

MUSICAL FIREWORKS

Jelani Eddington

Guest Reviewer: Simon Gledhill



The theatre organ world abounds in superlatives, some more justified than others. Concert performances, recordings and instruments are described as “best ever,” “must have” and “the finest anywhere” so frequently that the currency has been devalued, making it difficult to find the right words to convey the manifold excellence of this new album by Jelani Eddington. *Musical Fireworks* is a landmark recording by any measure, and a CD that should be in every collection.

In spite of his many accomplishments, Jelani is still developing as a musician . . . a fact, which was brought home at his recent Milwaukee ATOS Convention concert. From the opening bars of “Broadway Rhythm” to the closing chords of the Borodin “Polovtsian Dances,” it was apparent that Jelani had moved up a gear, musically, in the year or so since this reviewer last heard him play. The rest of that memorable concert (much of the repertoire from which appears on this CD) reinforced the impression of growing poise, sophistication and technical command. Where will it end? Jelani is only 30 years old, so the best is probably yet to come!

The Sanfilippo residence organ needs little introduction. One hesitates to call it a Wurlitzer, as many of the 80 piperanks did not come from North Tonawanda, and the tonal scheme is a long way from anything Wurlitzer conceived. However, the ranks which contribute to the core ensemble are all Wurlitzer, Wurlitzer copy or, at least, Wurlitzer-like. The instrument has evolved continually since its installation a decade ago, the latest changes being the transfer of the Solo Tibia to the Orchestral Chamber, (where it now plays on 25" pressure) and installation of a replacement 15" pressure Tibia in the Solo Chamber. The new pipes have a more pronounced pitch variation on tremulant than their predecessors, lending a distinctive new flavour, which was first heard on recording in Ron Rhode's recent Victor Herbert album.

The menu on *Musical Fireworks* contains plenty of protein and not too much sugar. Dr. Atkins would be pleased, but ATOS members who feel that some of today's theatre organists take their instrument too seriously might consider 15-minutes of Borodin's “Polovtsian Dances” and 11-minutes of Rossini's *William Tell* Overture (not just the *Lone Ranger* theme) a challenging prospect. They should keep listening, as there is enough music in these two tracks alone to justify the cost of the CD. Furthermore, the vast scope of the Sanfilippo organ's capabilities was designed specifically to enable music of this complexity to be performed without compromise. The risk with such an instrument is that the performer may be tempted to “put everything in the shop window at once”. . . constantly changing sounds to the detriment of the musical flow. Jelani avoids this pitfall. Yes, the colour changes come thick and fast, but always in the service of the music. Control throughout is total.

Before returning to the orchestral transcriptions, what about the more “standard” theatre organ fare? Jelani lav-

ishes as much care and attention on this material as on the more serious stuff. He rarely just “plays the tunes.” There's usually something interesting going on to attract the attention of the ‘aficionado’, although the playing is equally enjoyable at a more superficial level. A good example is the lengthy excursion through Lerner's and Loewe's *My Fair Lady* score. Recording this music on the theatre organ is a treacherous business, inviting as it does comparison with the renowned 1950s George Wright recording on the Vaughn Studio Wurlitzer. Jelani's version comes up fresh, with imaginative and individual readings, which owe little to GW and include several themes that are usually omitted. Listen out for the satisfying “straight organ” ensembles in the “Ascot Gavotte.” Off-trem registrations are used frequently throughout this recording, to great effect.

Another tune, which is dressed in attractive new clothes, is Nacio Herb Brown's “Broadway Rhythm” (as featured in *Singin' in the Rain*). Here, Accompaniment Second Touch carries the melody while atmospheric “hurry-scurry” effects are interpolated on untremmed Strings, Chorus Reeds and Xylophones. The pace is fast . . . these Broadway hoofers are late for their stage call! Jelani's mastery of Second-Touch is also in evidence in Cole Porter's “Anything Goes,” (which manages to get tangled up with a honky-tonk “Kitten on the Keys” at one point) and in Leroy Anderson's “Saraband”. . . new to this reviewer, and refreshingly off the beaten track.

“I've Got Beginner's Luck” (from the Gershwin score for the Astaire/Rodgers screen musical *Shall We Dance?*) is pure Eddington . . . lightly swinging, with jazzy overtones pointed by the Tap Cymbal. The rhythm is relaxed, but always secure. By contrast, “When Sunny Gets Blue” is mellow and introspective, with just the right “bluesy” feel.

And so back to the “big guns,” in the form of the “Polovtsian Dances,” (with a

Borodin/Forrest/Wright chaser in the form of "And This Is My Beloved") and the *William Tell* Overture. For this reviewer, the "Polovtsian Dances" form the outstanding track of this album. Many of the themes were adapted for the score of the stage and film musical *Kismet*, so they will be familiar even to those who are not particularly big on Borodin. In this music Jelani's imagination really soars, and the full range of the organ is used, from the quietest whisper to the mightiest crash. The formidable technical challenges of the arrangements are met with apparent ease. This is exceptionally fine playing.

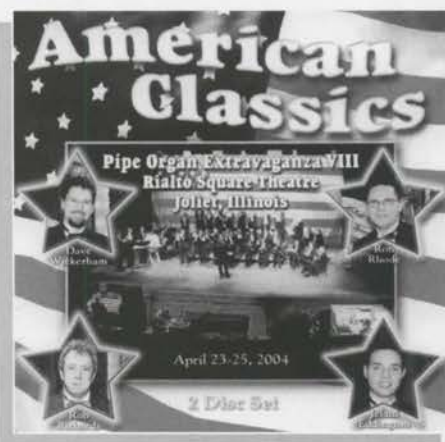
In the closing *William Tell Overture*, the contrasting moods of the opening "Pastorale" (representing a mountain sunrise), the fury of an Alpine storm, the shepherds' prayer of thanksgiving and the fiery call to arms are all captured perfectly. The famous gallop is introduced by a fanfare on the unenclosed Bugle Battaglia, (the "big honker on the back wall," as Virgil Fox would have described it) and the excitement builds to a devastating climax, ending the program in dramatic style.

Recording quality is exemplary and production values are equally high, with detailed notes on artist, organ and music. To repeat an earlier comment: this is a landmark recording. What more can one say?

Available on CD only for \$18.00 from RJE Productions LLC, P.O. Box 45486, Madison, Wisconsin 53744-5486. Add \$2.00 shipping per item for orders within the USA and \$5.00 per item for shipping overseas. For additional information,

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PIPE ORGAN EXTRAVAGANZA #8 4 Organists and Band



The Organists: Jelani Eddington . . . Ron Rhode . . . Rob Richards . . . Dave Wickerham.

The Organs: 4/27 Rialto Square Barton . . . 4/26 Van Der Molen Robert-Morton . . . 5/104 Digital Walker . . . 5/80 Sanfilippo Wurlitzer.

The Band: DePaul University Wind Symphony directed by Dr. Donald DeRoche.

Of course, this kind of extravagant program occurs only once a year when the JATOE Chapter of ATOS hosts the Rialtofest Weekend. Their 8th annual Extravaganza took place the weekend of April 23-25, 2004. Once again, Steve LaManna acted as Master of Cere-

monies, and JATOE has released a 2-CD album which includes most of the Rialto Square concerts and selected numbers played on the Van Der Molen and Sanfilippo organs. "American Classics" was the theme of this Rialtofest, and this set features 154-minutes (that's over 2½ hours!) of well-loved music from "The Great American Songbook." Immediately after LaManna's mock-serious opening remarks the entire ensemble swings right into a refreshing different upbeat version of Gershwin's "Strike Up The Band."

Ron Rhode, at the original installation Barton, opens his portion of the festivities with a cute arrangement of "Music, Music, Music," and the listeners will immediately notice the Barton is in tiptop shape with warm, yet gutsy voices and ensembles. Vernon Duke's smooth as silk "Takin' A Chance On Love" was written for the show *Cabin In The Sky* . . . just three days before it opened on Broadway in 1940, when they realized they needed one more show-stopping number for their star Ethel Waters. A richly 'Tibidized' ballad, "No Not Much," is followed by a sweet mellow "Allegheny Moon" and a Latin-flavored "The Shadow Of Your Smile." (The composer of that last song was Johnny Mandel who played trumpet and trombone in some of the best-known Big Bands before he moved to California where he composed songs and musical scores for over two-dozen films.)

Do you recognize the names LaVerne, Patty, and Maxene? Yes, they were the Andrews Sisters who, in the 1940s and 50s, were the top female singing group in the country! Their close harmony

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singing (which actually was surprisingly complex) became popular with both our troops overseas and the war workers back home. Ron has arranged a great nostalgic 10-minute medley of some of their best-known numbers. Since the liner notes don't list the titles, here they are in the order played: "Don't Sit Under The Apple Tree With Anyone Else But Me," "I'll Be With You In Apple Blossom Time," "Bei Mir Bist Du Schon," (which was their first big hit in 1938) "Oh! Johnny, Oh! Johnny, Oh!" "I Can Dream, Can't I?" "Pennsylvania Polka," and, of course, "The Boogie Woogie Bugle Boy (Of Company B)." *Thirty years later, the Andrews Sisters starred in the Broadway recreation of their WWII experience entertaining the troops in a musical titled Over Here!, which ran for a year. However, they did not sing any of their earlier hits as the Sherman Brothers, of Disney film fame, wrote a complete new score that was described as a gaudy, stomping evocation of that era of boogie woogie and jitterbugging. If you like music of the 40's, there is an original cast CD of that musical on the Sony Broadway label #SK 32961. To close his portion of the Rialtofest it's Ron at the Barton and Jelani Eddington on the Concert Grande Piano in duet on the Peter DeRose composition written while he was a pianist with the Paul Whiteman Orchestra in the early 1930s. It's a full 6-minute orchestral arrangement of "Deep Purple."* Simply magnificent!

Now it's time for the much anticipated premiere performance on the brand new 5/104 Walker Organ with Rob Richards at the keyboards. He dramati-

cally starts with just a whisper, which builds slowly into a rousing but lighthearted version of the title song from the musical *Cabaret*. The room filling full power of the Walker is exhibited in a brief *Star Trek* Medley, while the novelty number "Minnie's You Who" (sic—it "Minnie's Yoo Hoo") is cute and shows off the instrument's fun voices. Rodgers and Hart's classic "My Funny Valentine" is rich, misty and lushly romantic. Rob's last number is a slightly abbreviated (6½ minutes) version of Richard Rodgers' ballet "Slaughter on 10th Avenue" which runs the entire musical range from soft, slow passages to the exciting, accelerated, all-stops-out finale. WOW!

The Wind Band returns to the stage to join the organists in a fast-paced novelty number written by a young George Gershwin in 1917 . . . "Rialto Ripples Rag." (His first published number, in 1916, had the silly title "When You Want 'Em, You Can't Get 'Em—When You Get 'Em, You Don't Want 'Em.") The Band solos on a zippy group of variations on "Yankee Doodle (Went To Town)," and follows that with a "Band Medley" of Kander and Ebb songs from the recent film musical *Chicago*. (Although it's a Wind Band they have a fantastic drummer, who gets an exhilarating workout in this medley.) Great Fun! Now it's Jelani Eddington in the spotlight at the Barton. He opens with the enthusiastic title song from George Gershwin's 1931 musical *Of Thee I Sing*. (The Gershwins wrote 25 songs for that show, which lampooned the Congress, the Supreme Court, the President, and even Motherhood. And, although their

librettist George Kaufman said, "Satire is what closes on Saturday night," this musical totaled 441 performances . . . the longest run of any Broadway show in the 1930s!) Another great show tune is next; this one is the title number from Cole Porter's 1934 hit *Anything Goes*. (By the way, you might like to know that Porter's given name Cole is his mother's maiden name.) Jelani moves to the 5-manual Walker to present that wonderful song that a 16-year-old Judy Garland sang in the 1939 film that made her a star; of course it's "Over The Rainbow." Jelani goes back to the Barton for his finale, Billy Joel's "Root Beer Rag."

Now it's Dave Wickerham's turn as he and the Barton rip into Irving Berlin's "Alexander's Ragtime Band." (Written in 1911, it's said that 15 years later Berlin stated he always thought that number sounded like a funeral march!) You've certainly heard "Stardust" dozens of times. But Dave's wonderfully relaxed arrangement features the Barton's lush Tibias and a few delightful "Wickerham Variations," that give this Hoagy Carmichael treasure some star-shine we haven't experienced before. Leroy Anderson's lighthearted, tongue-in-cheek music was first made popular by the Boston Pops Orchestra. But, it sometimes seems as if his tunes were written for theatre organs . . . possibly because Anderson was organist and choirmaster at Harvard from 1929 to 1935. Dave's 7-minute medley combines Anderson's charming "Blue Tango" with what was surely written to solo the organ's woodblock, "The Syncopated Clock." Moving to the Walker organ, Dave demonstrates



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

he isn't limited to pop music with a majestic, but heartfelt untremmed hymn that the liner notes indicate is "Closer Walk." Before the grand finale at the Rialto Square Theatre we have the bonus tracks recorded on the Van Der Molen Morton and the Sanfilippo Wurlitzer.

First, at the 'Wheaton Fox' Morton, is Jelani Eddington playing "El Relichrid" (sic—it's "El Relicario.") This familiar Latin blockbuster has some exciting fresh organ voices and a stunning arrangement that is a listening joy. Leroy Anderson wrote "specialty tunes" for a number of different instruments. His major violin piece is surely "Fiddle Faddle." Jelani easily proves he can 'pluck' as fast as any violinist! Wonderful fun! Jelani concludes his Morton program with one of the most dramatically powerful songs ever written for the Broadway stage. From Gershwin's musical masterpiece *Porgy and Bess* we hear "Bess, You Is My Woman Now." *Sadly the original 1935 production was ahead of its time. It had only 124 performances, lost its entire investment, and stirred up some negative racial comments. Gershwin died without knowing that in a few years it would be successfully revived and acclaimed around the world as the first successful opera by an American composer!* Now, it's Ron Rhode at the Sanfilippo Wurlitzer in a dainty old smoothy that Ron does so beautifully . . . "Isn't It Heavenly?" We believe that Ron's 9½-minute *Titanic Medley* includes some of the ragtime numbers that were actually played by the orchestra on that doomed ship; to which he has added a touch of the emotional music James Horner wrote for the film. (No, Ron does not play "Nearer My God To Thee.")

Dave Wickerham takes over the 5-manual console for an entertaining 10-minute *Fats Waller Medley*. In the order played you hear "I've Got A Feeling I'm Falling," "Honeysuckle Rose," "Jitterbug Waltz," and his best known composition "Ain't Misbehavin'." Dave continues with a somewhat brighter version than we're used to hearing of E.T. Paull's rousing "Napoleon's Last Charge." Finale time and we're back at the Rialto Square Theatre with all the organists joining the Wind Band for a soul-stirring *American March Medley*, and then . . . for the 8th consecutive time . . . the audience joins all the entertainers for a shake-the-rafters "Stars and Stripes Forever." If you were there for last year's Rialtofest, you'll surely want a copy of this beautifully recorded 2-CD set to relive that thrilling weekend. If

you weren't there, we Highly Recommend this 2-CD set as 2½-hours of great musical entertainment. It's beautifully packaged, too, with ten pages of full-color liner notes. The set is \$30.00 (postpaid), \$33.00 outside the US. Mail orders to JATOE, P.O. Box 212, Joliet, Illinois 60434.

BLACKPOOL TOWER, THE WURLITZER & ME

Jean Martyn



Here's a sparkling theatre organ personality from the British Isles who, though new to this column, has been playing professionally for 23 years. Jean's impressive credentials include teaching music, playing in cocktail lounges, performing on pipes and electronics in the U.K., Germany, Holland, Austria, Turkey, Italy, Switzerland and five times here in the U.S. Recently Jean has been voted Patron of the Theatre Organ Club of Great Britain, and she tells us this is the first recording of the Blackpool Tower Ballroom organ by a lady since the mid-1940s when Reg Dixon was in military service during WWII! Of course, the Ballroom's 3/14 original installation Wurlitzer has been reviewed in the Journal dozens of times over the years. In fact, it's possibly the world's most frequently recorded theatre organ. Recently, we've reviewed some Blackpool recordings that showed off this versatile organ's softer voices and combinations, but Jean takes us back to the typical full registrations favored by most Blackpool artists, particularly when they play for dancing.

Jean has a sunny vivacious, indeed effervescent, style of playing, which definitely spices up all her selections. And, as always, the room acoustics seem to amplify the organ's 14-ranks surprisingly well. Jean's 66½-minute concert opens

with a rousing medley of tunes from 1943's landmark musical *Oklahoma*. First up is that bright, brassy, breezy title tune and then a clip-clopping "The Surrey With The Fringe On Top," "Oh! What A Beautiful Morning," "Out Of My Dreams," "People Will Say We're In Love" and a full organ repeat of the title song. What can we possibly say about *Oklahoma* that has not been written before? How about Alfred Drake, (1914-1997) who changed the Broadway Musical Theatre forever in that magical moment when the curtain rose on March 31, 1943 and he made his entrance singing "Oh! What A Beautiful Morning." The role was Drake's first big success, and he went on to star in *Kismet* and *Kiss Me Kate*. But few may remember his last major show on the 'Great White Way' . . . which occurred 30 years after *Oklahoma* . . . when he appeared as Honore Lachailles (the Maurice Chevalier role) in the Broadway stage version of the film *Gigi*.

Next is a brief, but brisk medley of that old western favorite "Red River Valley" and a tune with the odd title "Nut Rocker." Although we haven't heard any recently, it used to be that every British organist had to have a 'Nautical Storm' medley. Jean is continuing that tradition with an 8-minute arrangement of "Rule, Britannia," "A Life On The Ocean Wave," "Anchors Aweigh," "Sailors' Hornpipe," "Skye Boat Song," (which is the peak of her quite violent storm) "Lead Us, Heavenly Father," and, finally, a calming "We Are Sailing." "Wurli Bird" is a somewhat raucous novelty, but her almost prayerful version of "Over The Rainbow" features this Wurlitzer's sweet Tibias. A salute to Al Jolson has an energetic "California, Here I Come," a rather stately "Mammy" and the bouncy, punchy "Toot, Toot, Tootsie, Good Bye." We thought "Blackpool Belle" might be the name of a steam train, but Jean's version trots along quite nicely and is followed by the smartly moving march "Under The Double Eagle."

For a completely balanced musical program, Jean next presents a 7-minute medley of religious music, starting with "What A Friend We Have In Jesus," followed by "And Can It Be," "Will Your Anchor Hold?" "Old Rugged Cross," "Blessed Assurance" and "How Great Thou Art." Back to pop music with the statement, "You're A Lady" and then Jerome Kern's light and cheerful "The Way You Look Tonight" is combined with Johnny Mercer's soothing "Dream." That song is only one of many for which Mercer wrote both the lyrics and the

music! (The 1955 Fred Astaire film *Daddy Long Legs* and the 1951 Broadway show *Top Banana*... which starred TV's Sergeant Bilko, yes, Phil Silvers... both boasted complete scores by Mercer.) The "Radetsky March" moves along briskly, and then Ernesto Lecuona's calming "The Breeze And I" is combined with Harry Warren's lightly percussive "September In The Rain."

Another medley of two Golden Oldies combines a tune that was originally titled "Walter's Melody" with "I'm Getting Sentimental Over You." For years pianist Walter Gross had been playing a nameless melody, which he had composed. One day, Margaret Whiting asked him to write lyrics for the lovely music so she could sing it. In 1947 he did write words for the tune, and today we know that song as "Tenderly." It's finale time, and Jean has selected another nostalgic musical treasure... Robert Katscher's pensive masterpiece "When Day Is Done." (Although he was known as the 'King of Jazz' this lovely piece was one of Paul Whiteman's favorite songs, and he recorded it with his orchestra in 1927. Yes, the 'King of Jazz' did have a sentimental side.) It's a nicely balanced, entertaining program by a talented artist who tells us she is planning a US tour this year. The CD is \$23.00 (postpaid) from Jean Martyn, Andante, 15, Stonebridge Road, Brewood, Staffs, ST19 9HB, United Kingdom.

AUTUMN RHAPSODY

Larry Kass & Others



*Old Father Time checked so
there'd be no doubt*

*Called on the North Wind to come on out
Then cupped his hands so proudly to shout
'La-di-dah di-dah-di-dum, 'Tis Autumn.'*

Although that lovely old song by Henry Nemo isn't on this album, there are about two-dozen other Autumnal melodies...including some Larry Kass originals...that wonderfully picture this colorful time of the year. It's the live one-hour *Mighty Wurlitzer Radio Hour* program of September 26 last year, which was broadcast on Cleveland, Ohio's WCLV (104.9) FM and around

the world on wclv.com. These recreations of those fondly remembered variety shows, on radio in the 1930s and 40s, always feature talented professional musicians, singers, actors, and announcers... plus Larry Kass at the Mighty 3/19 Wurlitzer. The only 'change' from previous broadcasts is that this program has a sponsor, so there are a few commercial breaks, which are brief and done in very good taste.

Larry's original song, "Autumn Rhapsody" is the delightful boy/girl duet, which opens the program before the entire Theatre of the Air Chorus swings into "I Feel A Song Coming On." (We've mentioned before that Alice Faye, Frances Langford, and Patsy Kelly introduced that rousing number in the 1935 film *Every Night at Eight*. A film critic once noted that in the picture Alice Faye sounded like Mae West and looked like Jean Harlow!) Host Robert Conrad gives the opening announcements and describes the crisp, colorful season this program salutes. Then, Tim Culver proves that the song Fred Astaire introduced on Broadway back in 1931 fits right into the joyful spirit of the season as he sings "A New Sun In The Sky." As the harbinger of things to come, James Love musically describes "September In The Rain," which is followed by Adina Bloom singing the song Sarah Vaughn introduced in 1946... the romantic, always enchanting



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"Tenderly." Larry moves to the grand piano to accompany Christine Janson with another of his new tunes ... a bouncy, chipper "I Like The Autumn, Too."

Returning to the organ console, Larry accompanies Linda Lindauer singing a rather unusual railroad number! It was written by Richard Whiting and Leo Robin for Jeanette MacDonald to sing in the Blue Express Scene of the 1930 film *Monte Carlo*. Yes, if you listen carefully you'll note "Beyond The Blue Horizon" has a clickity-clack choo-choo train rhythm. (In the 1940s that song's lyrics were tampered with to change the line about the "Rising sun" to a "Shining sun!") Patrick Janson and the girl's chorus step up to the microphones to recreate the Vaughn Monroe arrangement of, "There I've Said It Again" which is followed by the new Larry Kass ballad, "Speak To My Heart" sung by Kari Kandel and Timothy Culver. Classical pianist Michael Schneider's virtuoso performance of Chopin's "Minute Waltz" leads into another Kass original. Larry, at the piano, accompanies Laura Lindauer in "The Last Leaf Of Autumn."

How about taking a vacation in the Autumn? Larry, at the organ, swings right into another of his new songs, "Coast To Coast On A Bus." This vocal trip begins "In Old New York" and visits eight locations across the U.S. All the singers take turns on the familiar tunes, and then join together for a big finish as they leave their hearts in the West Coast city where little cable cars climb halfway to the stars. Back at the piano, Larry accompanies Adina Bloom in a mellow version of "Twilight Time," which has a nice piano solo on the second chorus. Mysterioso chords on the organ introduce a spooky Mystery Theatre drama ... that is more ghostly than ghostly ... but just right for Halloween! Now it's back to the real world as June

Anthony sings "I Only Have Eyes For You" from the 1934 movie *Dames*, which starred Dick Powell and Ruby Keeler. They were on the Staten Island Ferry when they sang this in the film, but many of you may better remember the Busby Berkeley dance number in that movie that made a jigsaw puzzle of Keeler's face!

Along with Larry at the piano, Kari Kandel and the male chorus introduce another new Kass melody with the title "Autumn, Autumn." Returning to the Wurlitzer, Larry has a solo spot with George Gershwin's last composition, "(Our) Love Is Here To Stay." Most of us will remember Gene Kelly singing and dancing this enduring song in 1951's *American In Paris*. But, it was actually Kenny Baker (1912-1985) who introduced it in 1937's *The Goldwyn Follies*. Baker began his career singing at the Coconut Grove in Los Angeles. While there, he was "discovered" by Jack Benny and Mary Livingston who hired him for their radio show where, for a number of years, he was the vocalist and also played the somewhat stupid, bumbling sidekick to Jack Benny. Baker later appeared in several Hollywood films, had his own radio show, and starred with Mary Martin in the 1943 Broadway musical *One Touch of Venus*.

Laura Lindauer and Tim Culver are heard, on a somewhat updated version of Grieg's "Nocturne," as they sing "Strange Music" from the 1944 Broadway musical and the 1970 Hollywood film *Song of Norway*. Then, it's "Time To Go" which ends another thoroughly enjoyable variety broadcast ... the kind we used to hear on radio, with lots of wonderful music from start to finish. Compact disc only for \$17.50 (postpaid) from Razzmatazz Productions, P. O. 401, Hinckley, Ohio 44233. Or you can call toll-free: 887/590-4849 or e-mail your order to: skass@prodigy.net

RENAISSANCE

Don Thompson



In the June 1971 Journal is a review of Don's first LP recording, *A Date With Don*, which he made on the then-world-famous Joe Koon's Motorcycle Shop's 3/34 Wurlitzer/Welte in Long Beach, California. Since then, an additional 27 Thompson recordings have been reviewed in the Journal, so *Renaissance* is his 29th appearance in "For The Records." In 1971 Stu Green wrote, "A factor in favor of a Don Thompson concert or recording is Don's enormous repertoire and his skill in selecting from it ear-catching material which is usually off the well worn path." The liner notes for his new album tell us that this CD contains 26 melodies that are his ... and his fans ... favorites from the now 50 years he has been a professional organist. Some of these songs appeared on his first LP in 1971 (which we'll indicate with an asterisk.) Others have appeared on one or another of the many albums he has made over the years on both theatre and classical pipe organs. But, here they are heard on the instrument he knows the best ... his own Allen Renaissance™ 311 organ.

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Since this Allen is in Don's home, this 60-minute recording is rather close-up and has a satisfying stereo separation. His opening number is one written for him by Walter Freed, a respected West Coast organ composer and teacher. "Don's Theme" is a nice console raiser, and then it's on to Don's favorite march number. "The Phantom Brigade*" which, while it has a steady drumbeat, is light, indeed cheerful, and not at all pompous. One of von Suppe's most delightful overtures is next. It's a slightly shortened version of the "Overture" to the operetta *Beautiful Galathea*. From von Suppe to Cole Porter is a broad jump in time but fine programming, and Don has added some interesting variations on his version of Cole Porter's "I Get A Kick Out Of You." The Allen's Tibias are featured in "If (A Picture Paints A Thousand Words)" which was one of 1970's best rock ballads. Don dresses it up with some delightful, appropriate, but unexpected rhythmic changes. Then it's on to a slam-bang upbeat "Bill Bailey (Won't You Please Come Home?)"

Don's next number always sounds like a breathe of fresh air. He plays the

verse first and then swoops into the refrain, which starts with "I'm just breezin' along with the breeze/Trailin' the rails/Roamin' the seas." The liner notes point out that the medley of "Rosalie" and "I Double Dare You" is a recreation of Reginald Dixon's 1935 Blackpool Tower Ballroom recording . . . it's tricky but fun. The next number, "My Old Flame," was written for Mae West who sang it in the 1934 film *Belle Of The Nineties* . . . that's the 1890s, of course. Some organists might treat it as a 'Red Light Special,' but Don plays it as a lush, slightly seductive ballad. Another Reg Dixon production is next; a medley of "Love Makes The World Go Round" and "Change Partners." It's definitely Blackpool-style; and, since there are several tunes with that first title, we must note that this one was written by Noel Gay for one of his many British musicals. (It became popular in the U.S. when his wildly successful *Me and My Girl* finally opened on Broadway in 1986 and ran over 1,500 performances!)

Lush Tibias are featured on the melancholy ballad "When Your Lover Has Gone" but then things brighten up a bit with Cole Porter's "Night

and Day.*" All thoughts of gloom are banished with Irving Berlin's invigorating "Puttin' On The Ritz," and the mood is all sun-shiny for Rodgers and Hart's "Spring Is Here." You could say Fred Astaire and Ginger Rogers are the stars of Don's next number, for they introduced Irving Berlin's "Let's Face The Music And Dance" in the 1936 musical film *Follow The Fleet*. Don next seduces us by playing the slinky tango "Temptation" which is followed by his renegade, ricky-tick "Temptation Rag.*" *Stop The World—I Want To Get Off* may be one of the strangest titles to ever appear on a Broadway marquee. The show was a satirical musical caricature about life, but it also contained Don's next selection . . . the introspective, melancholy ballad "What Kind Of Fool Am I?*" Going back to the 1920s Don plays "Twelfth Street Rag" in Blackpool style, and features the Allen's piano as well as some of the organ's fun voices.

Don credits both George Wright and Judy Garland for his arrangement of Alec Wilder's enchanting waltz "While We're Young," which was written for, and introduced by, the famous New York cabaret singer Mabel Mercer. Then, it's

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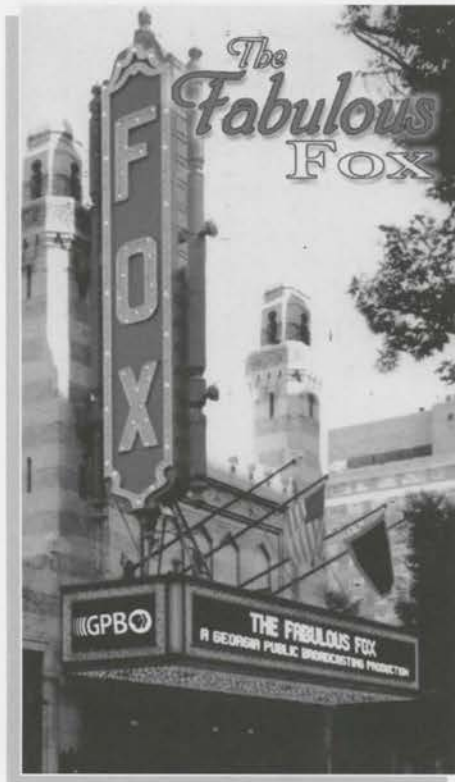
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back to the 1920s for a tune that the Smithsonian says is the 13th all-time most recorded song. It's also the Harlem Globetrotter's lucky charm theme music! Of course, it's "Sweet Georgia Brown." (In fact it was so popular that a dozen years later the composers wrote a sequel titled "The Daughter Of Sweet Georgia Brown," which never managed to make it onto the charts. So much for musical sequels.) You may be used to hearing the next item played on the Hammond, but it comes off just fine on this Allen – "Tico Tico." Next to closing is Debussy's charming "Arabesque #1," which Don has beautifully, transcribed from the piano to the organ. A spirited "Joyful, Joyful" completes this album of Don's favorite musical selections.

It's a sure winner for Don's many fans around the world, who will enjoy being entertained in the intimacy of Don's home as he plays his own beautifully voiced, versatile Allen Renaissance™ 311 Organ. Compact disc only for \$20.00 (postpaid) from Pipe Organ Presentations, 68-022 Grandview Drive, Cathedral City, California 92234-2318.

THE FABULOUS ATLANTA FOX THEATRE

Video Review



The Journal's January 1998 review of the CD *The Atlanta Fox Theatre Remembers Bob Van Camp* referred to

this historic landmark Movie Palace as, "The Xanadu of the South." A much more accurate title for this (now 75-year old) theatrical masterpiece would be the "Alhambra of the South," for its exterior is Moorish, with colorful domes and slender minarets, while the interior is a wonderful architectural blending of Spanish, Arabic, and Egyptian motifs. As a part of the theatre's 75th Celebration, Georgia Public Broadcasting prepared several fascinating video programs which cover the Fox Theatre's colorful history, explores the theatre's architecture, and takes the viewer behind the scenes to showcase how this fabulous building has been saved, restored, and become the theatrical "Mecca of the South." And, of course, the 4/42 Mighty Möller is prominently featured in both the VHS cassette and 2-disc DVD set of these exceptional, entertaining programs.

The VHS cassette and Disc #1 of the DVD have a 90-minute program, which covers the entire history of the Fox Theatre from its conception right up to today... plus a 30-minute video titled "Fixing the Fox." Hal Holbrook, who is best known for his recreation of Mark Twain, (which he has performed at the Fox eight times) is the genial host. His narration of the Fox history is presented in chronological order and features archival snapshots, movies and TV excerpts. It starts in the mid-1920s when the Shriners' made plans for their new temple, and then joined forces with movie mogul Samuel Fox who agreed to a 20-year lease on the theatre. Of course, that arrangement didn't last beyond the Fox Empire's bankruptcy in the early 1930s. Silent films were never shown at the Fox until recently, for when it opened on Christmas Day 1929 it was built and equipped for sound, (and air-conditioning!). Of course the Fox struggled through the Depression, and various entrepreneurs were somehow able to keep the theatre going by featuring Cinemascope film and Big Bands during the 1940s and early 50s.

By the 1960's the Fox was in trouble, as were movie palaces everywhere. The neighborhood was becoming a bit run-down and hippies roamed the streets. But, there were some positive things too... as Joe Patten arrived on the scene to restore the *Mighty Mo*, and the theatre's managers found they could make some money by putting on rock concerts. However, the Fox was for sale and Southern Bell wanted the theatre site for their new headquarters building! Community efforts to "Save Our Fox,"

that resulted in the formation of Atlanta Landmarks, are discussed and shown in detail. Many local ATOS members are closely involved with this truly community-wide grass roots organization. At the 11th hour before the wrecking ball was due to arrive, they were able to obtain enough financing to negotiate their plan to buy the property and restore the theatre. Their heroic efforts are wonderfully portrayed in brief interviews with Atlanta's political, social, and business leaders, along with Fox patrons, fans, and former employees. Broadway shows were soon being presented at the Fox along with a wide variety of good films, big name concert artists, ballets, and operas!

It should be mentioned, too, that there were some regrettable things in the theatre's history, which are also shown; specifically the separate "Colored Entrance" on Ponce de Leon

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Avenue, and the near-tragic fire in the 1990s. However, by the time the Fox celebrated the 50th Anniversary of the premiere of the film *Gone With The Wind*, (which took place at a now-gone theatre) things were definitely looking up, and the restoration of the Fox had begun. That leads into the 30-minute "Fixing the Fox" program, which shows the "behind the scenes" story of how they repainted the ultramarine sky, relighted the 96 stars in the sky, reupholstered the furniture, restored the plasterwork, etc. . . . most of which was performed by their permanently established Restoration Department! The VHS and Disc #1 of the DVD set closes with the usual PBS thanks to their foundation supporters and "People like you, Thank you."

That is the end of the VHS program, but the DVD album has a 2nd disc with an additional 2-hours of "Bonus" tracks, starting with a 40-minute "Virtual Tour" of the entire Fox Theatre. This includes numerous views of the exterior, the Arcade, the Grand Salon, and the Egyptian Ballroom. It also takes you into the projection booth, the 8-story dressing room tower, and the lavishly ornate rest rooms. Of course, all the parts of the 4,500-seat auditorium are viewed close-up as are the stage facilities, (including the multiple lifts for the organ, orchestra and various parts of the stage) and the theatre's well-equipped workshop where most of the ongoing maintenance is performed. Next is a 1-hour historical visit to the entire length of Peachtree Street from the early 1800s right up to the 21st Century. It's a fascinating history of Atlanta, with a collection of stills and film showing how Peachtree has changed over the past 150 years. Many of the beautiful old mansions that lined the outer part of Peachtree in the late 1800s and early 1900s are shown, as are the many theatres, hotels, and businesses, which dotted the street. Then, sadly, in the mid-20th Century a virtual "demolition derby" occurred. Almost everything old, including theatres and hotels, were torn down to make way for the new skyscrapers of modern Atlanta.

This is a good time for us to mention that Joe Patten (affectionately known as "The Phantom of the Fox") is featured in several spots throughout these programs. Patten rebuilt the Möller organ in the late 1960s, and has maintained it ever since . . . along with being the on-site individual who knows every part of this immense complex. The next section of the 'bonus' tracks features three organists at the console of Mighty Mo. First

is Hector Olivera playing his fantastic 5-minute arrangement of "That's Entertainment" which, with the close-up camera angles, allows the viewers to observe his incredible technique. Next is resident artist Larry Embury demonstrating some of his favorite stop combinations, and finally Dennis James plays a cute novelty arrangement of "Japanese Sandman." Another segment shows some of the behind-the-scene shots of a ballet troupe as it prepares for a performance of *The Nutcracker*. Finally, there are brief interviews with artists who have performed at the Fox . . . Jeff Foxworthy, Mitzi Gaynor, Hal Holbrook, Fred Schneider, Travis Tritt, and Charlie Daniels.

If you were one of the over 600 who attended last year's Fabulous Fox Weekend, you'll certainly want to have either the VHS or DVD version in your collection to relive the wonderful experience

of being in this glorious movie palace. If you've never been to Atlanta, here's your opportunity to enjoy one of those all-too-rare chances today to visit, in sound and glorious color, one of the most beautiful theatres ever built. Everything about the photography, sound, and production is absolutely first-class! The 2-hour VHS tape is \$30.00 and the 4-hour 2-disc DVD set is just \$40.00 (both postpaid.) Orders should be addressed to Jan Doles, Administrative Assistant, TV Production, c/o Georgia Public Broadcasting, 260 14th Street NW, Atlanta, Georgia 30318-5360. You can also order by calling her at 404/685-2457 or 800/222-4788 extension 2457, Monday-Friday 10 am to 3 pm EST.



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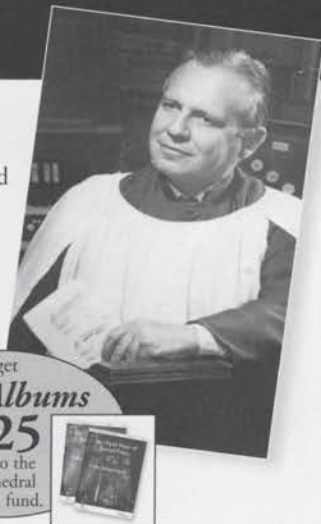
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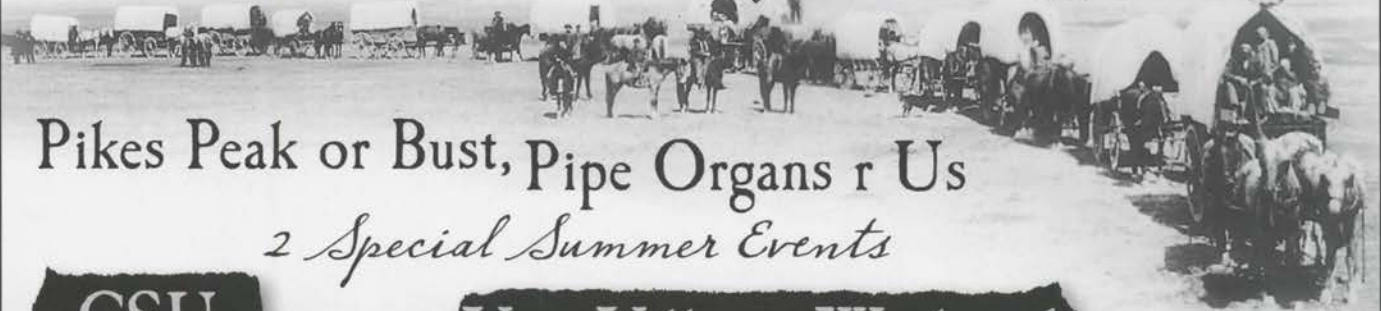
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O F F I C I A L N O T I C E

TO:
Members of the
American Theatre Organ Society (ATOS)

FROM:
Jack Moelmann, ATOS Secretary

SUBJECT:
Notice of the Annual Membership Meeting

DATE:
JULY 3, 2005

The Annual Meeting of the members of the American Theatre Organ Society (ATOS) will be held at 9:00 A.M., July 3, 2005, at the Hilton Pasadena Hotel, Pasadena, California, during the 2005 ATOS Annual Convention.

Agenda:

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

AMERICAN THEATRE ORGAN SOCIETY
Jack Moelmann, ATOS Secretary

MARK YOUR CALENDAR

2005 Annual ATOS Convention, 50th Anniversary of ATOE/ATOS, Los Angeles, CA, Friday, July 1-Tuesday, July 5 plus PreGlow and AfterGlow. Monday evening, July 4 at Hollywood Bowl for music and fireworks. Featuring Barry Baker, Dan Bellomy, Chris Gorsuch, Tom Hazleton, Mark Herman, Lyn Larsen, John Ledwon, Jonas Nordwall, Rob Richards, and others. Venues 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>

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

2006 Regional Convention, Eastern Massachusetts, Friday, November 3-Monday, November 6.

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, February 8, 1955.

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.

International ATOS NEWS

THE NEWSLETTER OF THE
AMERICAN THEATRE
ORGAN SOCIETY

VOLUME 8, NUMBER 3

<http://www.ATOS.org>

May, 2005

ATOS CALENDAR OF EVENTS

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

RM=Robert-Morton, W=Wurlitzer.

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

Schedules subject to change.

■ ALASKA

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

■ ALABAMA

Alabama Theatre, 1817 3rd Ave N, Birmingham, AL, (205)252-2262, (4/28W); 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); Tue, Thu, 6:30pm-9:30pm, Dean Cook; Sat, Dean Cook & "A" Street Band, 6:30-11pm; Silent movies Sun, 4:00pm, Dean Cook; Sun, May 22, Dean Cook, *The General*; Sun, Jun 19, Dean Cook, *Burlesque on Carmen*; Sun, Jul 21, Dean Cook, *Mark of Zorro*; Sun, Aug, 21, Dean Cook, *A Night of Early L & H Shorts*; Sun, Sep 18, Dean Cook, *A Night at the Show*; Sun, Oct 23, Dean Cook, *Nosferatu*; Sun, Dec 11, Dean Cook, *Two Tars & Big Business*.

Bella Roma Pizza, 4040 Alhambra Ave, Martinez, CA, (925)228-4935, (3/16W); Tue-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); <<http://www.theatreorgans.com/norcal>>

Castro Theatre, 429 Castro, San Francisco, CA, (415)621-6120, (4/21W); Intermissions played nightly by David Hegarty, Warren Lubich, or Keith Thompson

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

Harmony Wynelands, 9291 East Harney Ln, Lodi, CA,

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

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

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

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

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

Towe Auto Museum, 2200 Front St, Sacramento, CA, (916)442-6802, (3/16W); Sun concerts, 2:00pm free with museum admission; May 15, Dave Sauer; Jun 19, Bob Heil; <ds3@att.net>

Visalia Fox Theatre, 308 W Main St, Visalia, CA, (559)625-1369, (4/22W); <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 Wy, 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 at 2:00pm unless otherwise noted; Carol Williams and guests; <<http://www.serve.com/sosorgan/>>

El Capitan Theatre, 6838 Hollywood Blvd, Los Angeles, CA, (800)DISNEY6, (4/37W); Organ played for weekend intermissions & special showings; House Organist, Rob Richards, Staff Organists, John Ledwon &

Ed Vodicka; <<http://www.elcapitantickets.com/>>

Nethercutt Collection, 15200 Bledsoe St, Sylmar, CA 91342, (818)367-2251, (4/74W); Guided tours twice a day, Tue-Sat at 10:00am and 1:30pm. Free admission by reservation; Organ is played at the end of each tour; Organ Concerts: Reservations required in advance; Fri, Jun 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); Fri, Jun 3, Lyn Larsen, 75th Anniversary of Plummer Auditorium; Sun, Jun 19, 3:00pm, Chris Elliot; <<http://www.octos.org>>

San Gabriel Auditorium, 320 S Mission Dr, San Gabriel, CA, (888)LATOS22, (3/17W); <<http://www.latos.org>>

Trinity Presbyterian Church, 3092 Kenwood, Spring Valley (San Diego), CA, (619)286-9979, (4/24W); Sun, 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 Thu from May-Aug, 12:00noon, local and guest artists; Thu, Aug 11, 12:00 noon, Jonas Nordwall; <theatreorgans.com/PPATOS>

Holiday Hills Ballroom, 2000 W 92nd Ave, Federal Heights, CO, (303)466-3330 (elect); Sun, Jun 12, 2:00pm, Kevin Utter & Doc Fergy; Sun, Jul 17, 2:00pm, Mike Bryant, Bob Castle, & DeLoy Goegelein, 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); <<http://www.RMCATOS.home.comcast.net>>

■ CONNECTICUT

Thomaston Opera House, 158 Main St, Thomaston, CT, (203)426-2443, (3/15MC); Sun, Oct 30, 2:00pm, Dave Wickerham; <ThomastonOperaHouse.org>

■ DELAWARE

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

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

Polk Theatre, 127 S Florida Ave, Lakeland, FL, (863)682-7553, (3/11RM); Movie overtures 7:45pm, Fri & Sat, 1:45pm, Sun, Johnnie June Carter, Bob Courtney, Sandy Hobbs, & Heidi Lenker.

Roaring 20's Pizza and Pipes, 6750 US Hwy 301, Ellenton, FL, (941)723-1733, (4/41W); Sun-Thu eve, Open: 4:30pm-9:00pm, Organ performance: 5:00pm-9:00pm; Fri-Sat eve, Open: 4:30pm-10:00pm, Organ performance: 5:00pm-10:00pm; Sat & Sun aft, Open 12:00-2:30pm, Organ Performance: 12:30-2:30pm; Wed, Fri, Sat aft, Sun eve, Alternating Mon, Dwight Thomas; Tue, Thu, Sat eve, Sun aft, Alternating Mon, Bill Vlasak; <www.roaring20spizza.com>

Tampa Theatre, 711 Franklin St, Tampa, FL, (813)274-8981, (3/14W); Movie Overtures, Bob Baker, Stephen Brittain, Bill Brusick, June Carter, Bob Courtney, Sandy Hobbs, Richard Frank, & Bob Logan; <<http://www.tampatheatre.org>>

■ ILLINOIS

Arcada Theatre, 105 E Main St, St Charles, IL, (630)845-8900, (3/16GMC); Organ interludes Fri and Sat nights; <<http://www.arcadatheater.com/>>

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>

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

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 and Sat nights, Freddy Arnish; <<http://www.classiccinemas.com>>

■ INDIANA

Embassy Theatre, 125 W Jefferson, Fort Wayne, IN, (260)424-6287, (4/16P); 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, Jun 18, 2:30pm, Ken Double; <www.cicatos.org>

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

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

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

■ KANSAS

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

Little River Studio, 6141 Fairfield Rd, Wichita, KS, (316)838-3127, (4/19 W); <<http://www.nyparamountwurlitzer.org>>

■ MAINE

Merrill Auditorium, 389 Congress St, Portland, ME, (207)883-9525, (5/107A); All concerts Tue, 7:30pm unless otherwise noted; Jun 14, Ray Cornils & Kotschmar Festival Brass; Jun 21, Tom Trenney; Jun 28, Christoph Bull; Jul 5, Philip Crozier; Jul 12, Joan Lippincott; Jul 19, Ron Rhode; Aug 2, John Weaver; Aug 9, Erik Suter; Aug 16, Gabriel Dessauer; Aug 23, Paul Jacobs; Aug 30, David Wickerham; <<http://www.foko.org/>>

■ MARYLAND

Rice Auditorium, Stoddard St, Catonsville, MD, (410)592-9322, (2/8M); <www.theatreorgans.com/md/freestate/>

■ MASSACHUSETTS

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

Shanklin Conference Center, 130 Sandy Pond Rd, Groton, MA, (978)670-1269, (4/34W); Sun, May 22, 2:00pm, John Cook; <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); <www.lto-pops.org>

Michigan Theatre, 603 E Liberty, Ann Arbor, MI, (616)668-8397, (3/13B); Wed-Sun intermissions (times vary); Henry Aldridge, Director; Steven Ball, Staff Organist & Newton Bates, Wade Bray, John Lauter, Stephen Warner.

The Mole Hole, 150 W Michigan Ave, Marshall, MI, (616)781-5923, (2/6 B/K); Organ daily, Scott Smith, recorded artist.

Public Museum of Grand Rapids Meijer Theater, 272 Pearl St NW, Grand Rapids, MI, (616)459-4253, (3/30W); Tours by appt, and ATOS guests welcome to hear organ on Thurs noon weekly; Story time slides program during school year; Organ played Sun 1:00pm-3:00pm.

Redford Theatre, 17360 Lahser Rd, Detroit, MI, (313)531-4407, (3/10B); Movie Overtures, Fri at 7:30pm and Sat at 1:30pm & 7:30pm; Guest Organists: Steven Ball, Gus Borman, David Calendine, Jennifer Candea, Gil Francis, John Lauter, Tony O'Brien, Sharron Paterson; <<http://redfordtheatre.com>>

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

■ MINNESOTA

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

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

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

■ MISSOURI

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

■ NEW JERSEY

Broadway Theatre, 43 So Broadway St, Pitman, NJ, (856)589-7519, (3/8K); Movie Music Overtures; Tue, 6:30pm-7:00pm; Fri & Sat 6:30pm-7:00pm; Sun, 2:30pm-3:00pm; House Organists: John Bresline, Michael Xavier Lundy, Bob Nichols, Janet Norcross, & Harold Ware; Sun, Jun 12, 3:00pm, Michael Xavier Lundy, *The Tramp*; <www.pitmansbroadway.com>

Galaxy Theatre, 7000 Boulevard E, Guttenberg, NJ, (201)854-6540, (3/12K); Fri, Sat eve during intermission, Jeff Barker; Lobby, 2/6M Sun afternoons 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, (2/4E); ; Fri 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); <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/rochestr/>>

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

Capitol Theatre, 220 W Dominick St, Rome, NY, (315)337-2576, (3/7M); Silent movie programs in 35mm (all shows start at 7:00pm); Sat, Jun 4, 7:30pm, Ralph Ringstad with silents; Fri, Aug 12, 7:00pm, Sat, Aug 13, 1:00pm & 6:30pm, Sun, Aug 14, 10:00am, 3:00pm, Philip Carli, Dennis James, & Avery Tunningley; <<http://www.theatreorgans.com/ny/rome/>>

The Clemens Center, 207 Clemens Center Pkwy, Elmira, NY, (800)724-8191, (4/20MC); <[clemenscenter.com](http://www.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, (2/11W); Thu, 7:30pm & Movie Overtures, Ed Fritz; Fri & Sat, 7:30, Movie overtures, Dave Kopp, Earle Seeley; Sat 11:00 Jeff Barker; Sat eve and Sun before matinee, John Baratta.

Proctor's Theatre, 432 State St, Schenectady, NY, (518)346-8204, (3/18W); Noon Concert series, Tue unless stated otherwise; <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 S Green St, Greensboro, NC, (336)333-2600, (3/6M); Organ played before & after the Carolina Classic Film Series; <<http://www.carolinatheatre.com/index.htm>>

■ NORTH DAKOTA

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

■ OHIO

Akron Civic Theatre, 182 S Main St, Akron, OH, (330)253-2488, (3/19W); Sat, Oct 15, 8:00pm, Lew Williams; <www.akroncivic.com>

Gray's Armory, 1234 Bolivar Rd, Cleveland, OH, (216)532-4214, (3/15W); Occasional use.

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

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

Music Palace, 11473 Chester Rd, Sharonville, OH, (513)771-1675, (4/33W); Tue-Sat, 11:00am-2:00pm; Call for evening performance times; Closed Sun, Mon & Holidays; Trent Sims.

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

■ OKLAHOMA

Tulsa Technology Center, 129th E Ave & 111th St, Tulsa, OK, (918)355-1562, (3/13M); 3rd Fri of each month, programs & Open Console; Fri, May 20, 7:00pm, Brett Valliant; Fri, Sep 16, 7:00pm, Tom Hazleton; <members.aol.com/SoonerStateATOS>

■ OREGON

Bijou Theatre, 1624 NE Hwy 101, Lincoln City, OR, (541)994-8255, (Elect); Silent Film Series on Wed at 1:00pm; <<http://www.cinematovers.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; <<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 LiveShows; 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/wurli2/index.html>>

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

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

Strand-Capitol PAC, 50 N George St, York, PA, (717)846-1111, (3/20W); Sun, Jun 5, 2:00pm, Don Kinnier, Barry Leshner, Terry Nace, & John Terwilliger; <<http://www.strandcapitol.org/>>

■ TENNESSEE

The Paramount Center for the Arts, 518 State St, Bristol, TN, (423)274-8920, (3/11+W); Sat, Oct 22, 7:30pm, Clark Wilson; <www.theparamountcenter.com>

Tennessee Theatre, 604 So Gay St, Knoxville, TN, (865)684-1200, (3/16W); Organ played before movies throughout the year and at free "First Monday" concerts, the first Mon of every month at 12:00noon. Subject to cancellation due to other scheduled events; <<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>>

ATOS NEWS

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

HARRY HETH, EDITOR

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P.O. Box 5327
Fullerton, CA 92838
E-mail: merry@ATOS.org

■ UTAH

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

■ VIRGINIA

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

■ WASHINGTON

Everett Theatre, 2911 Colby, Everett, WA, (425)258-6766, (3/16K); 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, Tue, 5:30-9:00pm; Wed, 5:30-10:00pm with live band; Thu, 5:30-9:00pm; Fri, 5:00-9:45pm; Sat 12:30-9:45pm; Sun 12:30-8:45pm; Ron Reseigh, Ralph Conn, & Dean Rosko.

Oriental Theatre, 2230 N Farwell Ave, Milwaukee, WI, (414) 276-8711, (3/39K); <<http://theatreorgans.com/wi/milwaukee/orientaltheatre/>>

Phipps Center for the Arts, 109 Locust St, Hudson, WI, (715)386-8409, (3/16W); Sat, Jun 4, 8:00pm, Barry Baker; <www.ThePhipps.org>

■ AUSTRALIA

Capri Theatre, 141 Goodwood Rd, Goodwood, SA, (08) 8272 1177, (4/29W+H); Sun, Jun 5, 1:45pm, Chris Powell; Sun, Jul 17, 1:45pm, Ken Double; Sun, Sep 25, 1:45pm, Simon Gledhill; Sun, Nov 20, 1:45pm, Paul Fitzgerald & Dave Brookes; Organ used Tue, Fri, & Sat eves.

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

Karrinyup Center, Perth, WA, 61-9-447-9837, (3/21W); All concerts Sun 2:00pm; May 29, Chris Powell; Jul 3, Ken Double; Aug 28, Ray Clements & John Fuhrmann; Oct 2, Simon Gledhill; Nov 13, John Atwell.

Marrickville Town Hall, Cnr Marrickville & Petersham Rds, Marrickville, NSW; (02) 9629 2257, (2/11W); Sun, May 22, 2:00pm Concert; Sun, Jul 24, 2:00pm Ken Double; Sun, Oct 22, 2:00pm David Parsons <<http://www.tosa.net.au>>

Orion Centre, 155 Beamish St, Campsie, NSW; (02) 9629 2257, (3/17W); Sun, Jun 19, 2:00pm Chris Powell; Sun, Sep 25, 2:00pm Simon Gledhill; Sun, Nov 20, 2:00pm Concert; Sun, Dec 11, 2:00pm John Atwell (organ) Sergei Golovko (marimba); <<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/>

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; Fri, May 27, Ken Double; <kingstonkimball@cogeco.ca>

■ HOLLAND

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

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

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

■ UNITED KINGDOM

The Assembly Hall, Stoke Abbot Rd, Worthing, Sussex, (0)1903-206 206, (3/23W); All concerts Sun 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>

Civic Hall, N St, Wolverhampton, W Midlands, (0)1902

552121, (4/44C); Fri noontime concerts 12:00-12:30pm before the Tea Dance, Steve Tovey or Cameron Lloyd; All concerts Sat, 2:00pm; <http://geocities.com/comptonplus/civic_hall.html>

The Burtey Fen Collection, 3 Burtey Fen Ln, Pinchbeck, Spalding, Lincs, +44 (0)1775 76608, (3/12C), (2/8W); 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 Ln, Hampton-in-Arden, Solihull, +44 (0)1564 794778, (3/11C); All Concerts Sun at 3:00pm; 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>

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

The Ritz Ballroom, 73 Bradford Rd, Brighouse, W Yorkshire, 44 (0)1274 589939, (3/10W); All concerts, Sun, 2:30pm; Jun 12, Nigel Ogden; Aug 21, Richard Hills; Sep 18, Trent Sims; Oct 9, Richard Openshaw; Nov 13, Nicholas Martin; Dec 11, Robert Wolfe; Jan 8, 2006, John Bowdler; Feb 12, 2006, Russell Holmes; Apr 9, 2006, Joe Marsh; May 14, 2006, Donald Mackenzie; Jun 11, 2006, Trevor Bolshaw; Jul 9, 2006, David Ivory; Oct 8, 2006, John Mann; Nov 12, 2006, Robert Sudall; All Dances on Sat at 7:45pm; Aug 6, Nicholas Martin; <www.cosnorth.co.uk>

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

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

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

South Bank University, 103 Borough Rd, London, Hall has been remodeled and organ has been removed; <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>

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



ARTISTS

Barry Baker

I applaud each member of the American Theatre Organ Society for their valued interest in the art and craft of this great instrument. Each



supporter of our medium has been key to cultivating, propelling and enriching this instrument's viability over the years. This July, I am most pleased to contribute to our momentous Golden Anniversary celebration in Southern California, and I look forward to seeing you there.

Dan Bellomy

My first convention appearance was in Los Angeles in 1987, at the wonderful Los Angeles Orpheum Theatre. I feel it quite an honor and privilege to also be appearing in 2005... the anniversary of the organization on whose Board of Directors I have the pleasure of serving. This will be a fabulous celebration, and I know that everyone who attends will surely be happy for that decision! See you all there!



Carlo Curley

The striking contemporary appearance of the glorious new pipe organ at Disney Concert Hall was co-designed by Master Architect Frank Gehry and Master Organ Builder Manuel Rosales. They have created what must surely rate as one of the most outstanding and singular organ façades in the world

... Farny and Rudolph Wurlitzer would have been wildly impressed. I will join Mr. Rosales to demonstrate this remarkable instrument, as he explains its history and *raison d'être*. I will then offer several masterworks, to animate in their entirety the vast capabilities of this instrument. This event is a visual and aural rendezvous with the future, and one not to be missed.

R. Jelani Eddington



It is a great privilege to be able to celebrate ATOS' 50th Anniversary with you in Los Angeles. I have been honored with the opportunity to play for many annual and regional conventions hosted by ATOS and its chapters over the years, and I always welcome those events as an opportunity to renew long-time acquaintances and meet new friends. I will look forward to spending time with you, not only during this convention, but also in the many years of exciting opportunity that lie ahead of us.

Chris Gorsuch

The organ at the skating rink, at which I will be playing for the Overture, was put there even before ATOS was born, and is simply the last to survive in such a place. I hope many of you will join me at Paramount Iceland, to see and hear this very special instrument.



Tom Hazleton

My first ATOS (ATOE) performance was in 1968, and I have performed for most conventions thereafter. The love of the theatre organ that we share has been my motivating force to provide beautiful music. I hope to see my dear friends at the Los Angeles convention.



Mark Herman

I anxiously look forward to performing at this anniversary convention, especially in the company of so many great artists and friends. Through the songs I will be playing, I hope to strike a chord with each listener in some way with my music. I have greatly appreciated the response I have received so far from the ATOS, and I feel privileged to be part of such a remarkable event.

Bill Irwin

Happy Birthday ATOS!

It's an honor and great pleasure to be invited to participate in the ATOS 50th Anniversary 2005 Annual Convention in Los Angeles. I'm looking forward to meeting our readers. I'll conduct a Convention Workshop during the activities, and you're invited to attend. Join me for a study and discussion of subjects that are in my THEATRE ORGAN articles. The Convention will be a wonderful, exciting half-century celebration... filled with great music. See you there!



Lyn Larsen

When I attended several events at my first ATOE convention, I had no idea that the organization was only 7-years-old. Jesse Crawford had just passed away a few months earlier, but I was fortunate enough to meet many of the "original" theatre organists and symphonic organists, and hear them play in person. Names such as Ann Leaf, Gaylord Carter, Lloyd Del Castillo, George Wright, Lee Irwin, Bob Mack, Richard Ellsasser, Virgil Fox, and Richard Purvis all had a profound influence on me, and most of them also became friends and mentors. I'm especially looking forward to closing the convention at the Rialto Theatre in South Pasadena... the place where I first heard that mysteriously enchanting sound that hooked me forever. Dick Simon-ton was very supportive of my early career, and it will be a great honor to have Helena Simon-ton in attendance at the Rialto. I have now enjoyed performing theatre organ music literally all over the world for 40 years, and I still feel as lucky and excited as I did in December of 1964 at 9:00 am, at the Wiltern Theatre. It was my debut concert... and I was 4 1/2-years-old at the time!



John Ledwon

Playing for a convention is always something special for me, especially in Los Angeles. For ATOS, it all started here in the Los Angeles area 50 years ago in the living room of Richard Simon-ton. I wonder if the ATOS founding fathers ever envisioned the movement lasting 50 years. Most of those folks are gone now, and the responsibility for the future of the theatre organ lies completely with future generations... and us. Accept that the organ must change to survive and, as listeners, it is imperative to change too, accepting newer music and styles and even other musicians playing with the theatre organ. Only by changing and adapting to the current trends can the movement continue and, hopefully, grow. I hope you enjoy this convention and the 50th Anniversary celebration of ATOS.



Bob Mitchell

I am eternally grateful to the American Theater Organ Society for realizing the tremendous technical advance of the theater organ over the traditional church organ, and for preserving and restoring these musical instruments of incomparable beauty and grandeur. In 1929, while the organ pipes were being installed at the Orpheum, the Wurlitzer console stood on the floor of the Southern California Music Company, where I frequently bought sheet music. I was fascinated



each time I saw it, and looked forward to playing it. In 1939, I headlined at the Orpheum with my group, the St. Brendan Choirboys, but I never had an opportunity to try the organ. Finally, 65 years later, I got the opportunity to play for several functions at the Orpheum. Being able to accompany the silent movie *Wings* at the Orpheum is something worth waiting for.

Gonas Nordwall

Having been a member of ATOS since 1963, I have enjoyed the many performance opportunities throughout the years provided through ATOS. More importantly, ATOS is the primary "way" that people with common musical tastes and appreciations connect.



ATOS's 50th Anniversary is an important event for the arts. Without ATOS, the theatre organ and its valuable contributions to the musical arts could have easily been forgotten. While many present theater organs are in locations other than theaters, their sounds and artistic expressions continue to be enjoyed by the public due to the efforts of ATOS members.

Through the network of international chapters, who maintain instruments and present public concerts, ATOS provides performance opportunities for both seasoned and younger musicians. These venues allow musicians to develop and advance the very specialized musical skills that are unique to this musical instrument. This is a most important element to continue an art form.

Congratulations on your first 50 years.

Len Rawle

Founder ATOS chairman 'Dick' Simonton, his wife Helen and ace historian Judd Walton together with his wife Verle, were long time organ owning friends of the Rawle family. We were privileged house-guests at both their homes, and they jointly encouraged the formation of our UK chapter. Since those exciting days of 1977, the UK chapter has gone from strength to strength. The number of American artists that have been given their first exposure to the UK organ scene as a result of our activities reads like a 'Hall of Fame'. In addition to hosting ATOS Conventions and Safaris, the London and South of England Chapter has also welcomed and entertained many thousands of overseas visitors. It is also especially proud of its encouragement of the next generation of organists.

Unofficially taking on the mantle of Dick and Judd, fellow home organ owner John Ledwon has maintained a special relationship with

the organ scene in the UK and we have valued his exchange of information over several decades. It is therefore a very real pleasure, indeed an honour, to have this 50th Anniversary opportunity of returning to the LA area. My parents Edith and Les were regular Conventioneers, however an active musical life has thus far prevented my own attendance. John's invita-

tion to 'compare the sounds' of his impressive home installation with those of my own former 'Empire', Leicester Square, London, Wurlitzer, (a modest 4/25), is one I simply had to make way for. It will be fun bringing a little of my music over 'the pond', and I also look forward to a hearty chat with friends old and new. Join me if you can.

Rob Richards

I'm absolutely delighted to be playing at the ATOS 50th Anniversary convention. It's a multifaceted celebration for me. ATOS and I were both born in 1955! It's also the wrap-up of my first 30 years of concerts, and the kickoff for my fourth decade of performances. The convention marks the arrival of my five-manual organ in Los Angeles, (three years since its conception as an idea). I am privileged to share the opening concert with my incredible colleague Jelani Eddington. (And to top it all off, Disneyland is 50 too!) I look forward to a great celebration of music, memories and friendships.



Walt Strongy

Appearing at the 2005 ATOS Convention marks two significant milestones for me.

Firstly – the ATOS and I were both born in 1955 . . . though I am slightly (by a few months) younger! We will both have our 50th Birthdays this year!

Secondly – this year I am celebrating the 30th anniversary of my professional career. I am truly grateful for the support that the ATOS has given me over the years. Since that first concert sponsored by CATOE at the Pickwick Theatre in Park Ridge, Illinois I have literally played thousands of performances, and made nearly 30 recordings! Wow!

It seems like it was just yesterday (1978) that the late Richard Simonton picked me up at Burbank Airport, so I could be on television with Gaylord Carter! Oh, how I miss those gentlemen! And, there were many other great people in the LA area, both professionals and enthusiasts, that 'cheered on' our younger generation of theatre organists. Where would we have been without them?

Thanks LATOS and ATOS!

Jeff Weiler

The publication of *The Wurlitzer Pipe Organ: An Illustrated History* ends a decade of patient waiting. The excitement accompanying the release of the book is very gratifying, and it appears that ATOS' first venture into the book publishing business has met with success. I'm pleased to have been asked to lecture on Wurlitzer history and the book project as ATOS celebrates its 50th year.



ATOS

WHAT'S IN A NAME 50 YEARS LATER?

By Tom DeLay, Historian/Editor Emeritus

I did not get into the ATOS game until 1970 . . . a 'Johnny-come-lately.' My friend, then ATOS Editor, the late George F. Thompson would not have it until I had seen a copy of the February 1970 issue of THEATRE ORGAN. As a 16-year-old kid, I was amazed at the number of "celebrities" George knew.

ATOS proved to be an amazing organization. Where else could the theatre organ enthusiast rub shoulders with organists and theatre organ builders? Dan Barton and Fanny Wurlitzer were quite active in ATOS circles well up into the late 1960s. The names from the first great era of the theatre organ were still with us: Ann Leaf, Del Castillo, Gaylord Carter, Milton Charles, Gordon Kibbee, Rose Diamond, Eddie Dunsteder, Stan Malotte, Albert Hay Malotte, and the list goes on.

Of this first era of theatre organists, we are still blessed with two solid survivors: Rosa Rio and Bob Mitchell!

And look at our artists today! The first era of the theatre organ had its greats. The second great era was certainly led by the one-and-only George Wright. It is very easy to show prejudice where GW was concerned. Mr. Wright was much copied as a style source for organists who followed him. If a person became a GW-clone, he hated this and let it be known! Yet, when a person took some of what GW used and then developed into his/her own style, he would

often cheer them on. Who should know better? A close listen to George Wright shows that he copied from Crawford, "Fats" Waller, and others. All such styles as well as big bands jelled to form the 'George Wright sound'.

Our top tier artists today are superb. We are so lucky to have them devoting so much time to such a seemingly obscure instrument. Obscure? Well, when the theatre organ is wrongfully compared to a rock guitar or rock musician, perhaps our instrument is obscure, perhaps not.

The roster of ATOS charter members continues to get smaller, but there are still many highly active folks like Allen Miller, Bill Brown, and Ron Downer. Thankfully, this list goes on and, at the risk of leaving someone out, this list will not go any further here.

At that first meeting in 1955, the enthusiast was able to rub shoulders with legendary organists like Buddy Cole, Gordon Kibbee, Ken Wright, "Tiny" James as well as folks who worked in the theatre pipe organ building industry: Archie March, Jr. and Lloyd Davies. Archie March, Sr. and Jr. were both responsible for the legendary 'buzz-saw' strings that graced many Robert-Morton organs. Lloyd Davies had worked for Kimball, Aeolian, and Welte. He installed the Welte organ in Scotty's Castle in Death Valley, California.

A look at that 1955 photo shows the

well-known ATOS rank-and-file: "Judd" Walton, Harvey Heck, Richard Simon-ton, Roger Booth, and Bob Jacobus (whose father was involved with the American Photoplayer Company when it was in Berkeley, California). These founding members all continued to be active with their organization until their passings.

AATOE/ATOE/ATOS has had some amazing conventions. Our first convention was centered around just one organ . . . the 2/9 Wurlitzer in Joe Chadbourne's barn near Fairfield, California. Salt Lake City hosted another early convention. The 1970 Convention in New York City was legendary. Bob Balfour, Claude Beckham, and Allen Rossiter headed a never-to-be-done-again convention. The fact that a theatre organ concert was actually held in Radio City Music Hall was an amazing achievement. Through the years, RCMH has rarely been able to have organ-only events. When they happen, it is special and so it was in 1970. Loew's Kings, Loew's 175th Street, Loew's Jersey, LIU, Pete Schaebel's Loew's Valencia organ . . . NYC, land of the giants. New York still has so much to offer. Let's hope we can all again visit NYC and hear its best remaining giants.

One thing that has finally taken hold in most ATOS circles is restoring instruments with pride of workmanship and good craftsmanship. Unfortunately

THANKS TO HELENA SIMONTON FOR PROVIDING THIS HISTORIC PHOTO.



American Association of Theatre Organ Enthusiasts / ATOEO

*Formed February 8, 1955... in the living room at Richard and Helena Simonton
10100 Toluca Lake Avenue, North Hollywood, California*

First Meeting Participants

First Row – Seated (Left to Right): Marie Kibbee, Helena Simonton, Ramona Sutton, Mel Doner, Keith McCaleb, Kenny Wright

Second Row – Seated (Left to Right): Jerry Sullivan, Bud Wittenberg, Francis Sullivan, Paul Pease, Richard C. Simonton (Host and 1st President), Orrin Hostetter

Third Row – Standing (Left to Right): George "Judd" Walton, Wm. Gordon "Doc" Blanchard, Archie D. March, Jr., Roger Booth, Ray Webber, Don George, Merle Finkenbinder, Eddie Cleveland, Lloyd Davey, Buddy Cole

Fourth Row – Standing (Left to Right): Bob Jacobus, W. "Tiny" James, Frank Bindt, Dave Kelly, Rich Vaughn, Gordon Kibbee, Dave Barrett, Harvey Heck, Bob Olson

exceptions still are out there, usually exhibited when an instrument fails just prior to a concert. However, the instrument quality is steadily improving. In our early days, it was not uncommon to hear concerts on instruments thrown together with every imaginable builder's

pipe scales, wind pressures, non-standard console design, and so on. A look around the country today shows a much better standard for our instruments.

Some ATOS chapters are able to accomplish these installation projects, with pride in craftsmanship, by their

own members. Other chapters wisely engage a professional organ builder/installer. It is not always within a chapter's means to rebuild or install a chapter-owned or chapter-sponsored instrument solely by the members. Both methods of installation and/or restora-

tion are to be enthusiastically cheered!

None of our instruments are now less than 70-years-old. Some instruments are well over 80-years-old. A very scant few instruments are even pushing 90 and beyond! This is remarkable. Recently, one of the very earliest Wurlitzer instruments was found and restored in its original home. That organ is 94-years-old! I cannot imagine that any of the theatre organ's original builders ever dreamed that some of their machines might still be playing this many years in the future. We need to take very good care of these noble old machines, regardless of their size and musical stature/importance.

Today, we are so fortunate to have so many fine instruments of all sizes and builders going back into performing arts theatre situations. Preservation of the few "original" instruments continues to slide toward oblivion. Sadly, this is probably a normal situation given how few theatre organs were originally built circa 1910-1932. However, ATOS can be very proud of its efforts, directly or indirectly, in preserving instruments around the country. (I do not want to make it sound like we in the US are the only folks who have ever tried to preserve the theatre organ . . . far from it. Theatre organ preservation/presentation was alive and well in the UK and other areas of Europe, Australia, and South Africa before the US folks got on the theatre organ bandwagon and formed AATOE/ATOE/ ATOS.)

We cannot overlook our ATOS Journal. Mel Doner was the first Journal editor for *The Tibia*. Mr. Doner was well known for his documentation/discography of theatre organ recordings. The writing style of these early issues showed a level of intelligence, education, and writing style that has seldom been equaled in our circles. Dr. Ralph Bell of Porterville, California was also the Journal editor for a short time.

Around 1960, George F. Thompson became editor of THEATRE ORGAN and its various namesakes. George continued as the Journal editor for an incredible 21 years. Those of us who

have served as an ATOS Journal editor can only look in awe on this record for ATOS Journal editing. Bob Gilbert took on the editing task after 1981. Gracie McGinnis assumed editing the Journal in 1986. Following Gracie, this writer took a 5-year stab at editing the Journal. Vern Bickel followed for several more years. Dale Baker is at the helm now, and I think I can speak for all of us former editors in wishing him well with the job, (and glad that we are retired!).

In the earlier days of the 1960s, the Journal consisted of a staff made up of real and imagined people. The former included George Thompson as the editor. George's wife Vi was the entire "circulation dept." W. "Stu" Green was head of a department of zany writers that could only have come from a mind like Stu Green: Effie Klotz, G. Bandini, Elmer Fubb and lord-knows who/what else. Stu's future wife Peg was also a talented writer for the Journal. Stu's "Vox Pops—short subjects from everywhere" was a welcome column in each issue in the later 1960s and through the 1970s. Stu often acted as the record reviewer. Lloyd Klos was almost always involved in biographical writing. There was a solid consistency in the Journal writing and editing of those days. From rare time to rare time, Geoff Patterson would pepper the pages with wit and intelligence that was far too rare! In the mid 1960s, Tom B'hend edited one issue of THEATRE ORGAN. Tom was well known for his, uh, 'pointed' editing that culminated in his own, non-ATOS *The Console*. It would be years before Tom was actively involved at the board level of ATOS. Until his death, Bill Peterson supplied a feature for the Journal called "An Acre of Seats." ATOS went many years without this feature, until former THS *Marquee* editor, Steve Levin, resurrected it.

Fifty years has seen a great effort at preservation. Nothing is perfect; we have lost some fine instruments (Chicago Stadium Barton, Fox Brooklyn Wurlitzer, Los Angeles Forum/Wiltern Kimball, and nearly countless small organs of

all builders.) However, we have also preserved a great deal. Without ATOS, I cannot imagine the US version of the theatre organ would have fared as well. Our detractors will say otherwise, perhaps, but, ATOS has a great deal to be proud of for its first 50 years.

We all need to keep this "theatre organ thing" living, breathing, and evolving so our instruments do not become merely dusty relics, largely forgotten as happened too often after 1930. We have accomplished a great deal. Our jobs will **never** be done! Job security? You bet! We need to encourage young folks to join ATOS. We have done a fairly good job with our "Young Organists" competition encouragement. We also need to encourage young folks to actively become involved in the maintenance and care of our instruments. We need to keep our instruments alive and always presented to the public in the best professional manner possible. We need to continue to encourage instrument installations in highly visible public situations. We need to continue to encourage and support (financially and emotionally) our fine organists to help take the theatre organ into the next 50 years of ATOS.



**Have You
Remembered the
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Will or Trust?**

Chapter News

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

CHICAGO AREA (CATOE)

John Peters, President
847/470-0743

Chicago, Illinois. We finished 2004 in style with a Christmas social in early December, as the guests of CATOE member Devon Hollingsworth. Devon is the organist at Christ Church of Oakbrook, Illinois where he presides over an Allen-Austin pipe/digital organ with 80 ranks of pipes and 40 digital ranks. Visiting Christ Church is always a treat, as most of us are total organ fans and not just limited to theatre organ offerings. What better setting to hear traditional Christmas music than in a big house of worship complete with a big sounding pipe organ? Among the highlights of this program were two Richard Purvis arrangements. 'Open-console' provided ample time for our members to sample the experience of playing a big classical instrument.

Thanks to several of our CATOE members, it is possible to regularly hear theatre pipe organs in theatres in the Chicago area. Willis and Shirley Johnson have theatre pipe organs in two of their Classic Cinema theatres, the York in Elmhurst (2/7 Barton) and their flagship house, the Tivoli in Downers Grove (3/10 Wurlitzer). Both theatres feature organ interludes on the weekend. In the Fox River Valley, thanks to member Jim Shaffer who keeps two organs in St. Charles in tip-top condition. The organs are in the Arcada Theatre, a 3/16 Geneva-Marr & Colton, and in the Baker Hotel, a 3/10 Geneva. These organs are heard on a semi-regular basis, depending on the operating schedules of the venues.

Work continues in our efforts to ready the console for display in the Oriental Theatre. We had hoped to have the organ console ready before the end of 2004, but since the rebuilt stoprails have just recently returned it was not possible to have it ready sooner. The concern is to do it right and not rush to finish anything. We will keep you posted on the Oriental Wurlitzer progress.

Jon C. Habermaas

CENTRAL FLORIDA

Cliff Shaffer, President
407/207-1792

Tampa, Florida. Dick and Dixie Leis were our hosts for the January meeting. It is always a pleasure to visit their beautiful home to see and hear their wonderful Allen 319EX. Dick introduced our artist, Gene Stroble. Gene has an impressive background. He has been a church organist, organ teacher, and has traveled extensively as a concert artist/product specialist and technical writer for the Lowrey Organ Company. He has a Bachelor of Music Education and a Masters degree in Education. In 1989,

Gene began a new career as a public school music educator, and currently teaches music at St. George Elementary School in Charlton County, Georgia. Gene also serves as Bi-Vocational Minister of Music at River Road Baptist Church in Hilliard, Florida, is vice president of the North Florida Chapter of ATOS, and frequently plays concerts for theatre organ organizations.

Gene opened his program with two well-known 'theatre organ numbers', and he played several songs by George Gershwin and Duke Ellington. There were several selections with a common thread of birds and rain. He closed with a patriotic selection and an armed forces medley. It was a great afternoon of organ music.

The monthly programs at the Pinellas Park Auditorium in January and February were well attended. In January a sing-along was featured, with Bill Van Twistern at the Wurlitzer and his wife Linda singing. George Losinger and Cliff Shaffer also entertained. In February, Bill and Linda Van Twistern, George Losinger and Cliff Shaffer presented another great program.

Our February meeting at Pinellas Park Auditorium was an enjoyable afternoon, with many of our members participating in 'open-console' on our 2/9 Wurlitzer.

At the Tampa Theatre Wurlitzer, on February 20, Rosa Rio accompanied the 1927 silent film *My Best Girl*, starring Mary Pickford and Buddy Rogers. Director John Bell mentioned that Mary Pickford was known as "America's Sweetheart," and he introduced Rosa Rio as "Tampa Theatre's Sweetheart." Rosa stated she had the pleasure of



SANDY HOBBS

Gene Stroble.



Rosa Rio at Tampa Theatre.

meeting Mary Pickford, and had worked with Buddy Rogers. We all enjoyed the mini-concert and sing-along before the film, and judging by the applause, it was another outstanding performance by Rosa.

February was a busy month at the Polk Theatre in Lakeland, Florida as Bob Courtney played the Robert-Morton before two shows, with 1,000 school children attending each show. Sandy Hobbs played during the pre-show for the "Performing Arts Series" featuring "1964: The Tribute," which is a tribute to the Beatles. Johnnie June Carter was the pre-show organist for the special performance of "A Tribute to Lewis Grizzard." The Polk Theatre always has a large audience for their shows, and this gives excellent exposure for the Robert-Morton Theatre Organ and for our chapter.

Sandy Hobbs

CENTRAL INDIANA

Jason Young, President
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Indianapolis, Indiana. Our November meeting found us enjoying a change of venue. Members gathered at the home of Michael Fellenzer on a Sunday afternoon, where we enjoyed a pitch-in meal that was plentiful enough to serve as a worthy prelude to the forthcoming Thanksgiving holiday! The business portion of the meeting included nomination and approval of the slate of officers for 2005, in preparation for the December chapter elections. For the concert portion of our program we were entertained by chapter member Cletus Goens at the console of a vintage Hammond B-3, owned by our host. Those who attended the 2001 ATOS Annual Convention may remember this as the same instrument played by Dan Bellomy on the stage of the Hedback Theatre. Cletus is

the Second Vice-President and is editor of our chapter newsletter, *Ciphers*. His program added delightful spice to the afternoon, which was enjoyed by members and guests.

The December meeting took place at the Warren Performing Arts Center a week earlier than our usual second Sunday meeting date, due to venue availability. The auditorium of Emmerich Manual High School continues to be unavailable, due to the ongoing renovations taking place in that wing of the school. The results of the officer elections were announced . . . President, Jason Young; First Vice-President, Barbara Johnson; Second Vice-President, Cletus Goens; Recording Secretary, Bob Hudson; Corresponding Secretary, Tom Nichols; Treasurer, Michael Fellenzer; and Board Members: Josi Beeler, Keith Mikesell, Todd Saul and Warren York. Carlton Smith continues to serve as Past President. Entertaining us at the console of the Dessa & Virginia Byrd Memorial Barton Organ was chapter member and officer Tom Nichols, who favored us with a mix of sacred and secular Christmas tunes, both well-known and unusual.

One of our newer members was the focus of the entertainment portion of our January meeting, which again took place a week earlier than usual and also at the Warren Performing Arts Center. Twenty-two-year-old Justin Nimmo presented an entertaining and well-played program on the 3/18 Barton. It was a shame that the early meeting date and less-than-ideal weather prevented more people from being present. Justin moved to Indianapolis from the Buffalo, New York area to begin a job in the workshop of Carlton Smith Pipe Organ Restorations. We hope to enjoy more of this young man's talent in the future! During the business meeting, Carlton thanked members Roger Whitehead, Todd Saul and Shawn Chase for spending a Saturday morning helping to relocate many of our stored organ components to a new storage area within the Stutz Business Center, the former Stutz automobile factory.

The day before Valentine's Day saw us gathering at the Hedback Community Theatre, home of Footlite Musicals, for our February meeting. Another very talented chapter member, Ron Wilson, put our chapter's "biggest little organ," the 2/11 Page/Wurlitzer, through its paces. Ron and his wife Pam moved here from California several years ago, and since then have been serving our chapter as the refreshment coordinators. Also, Ron



Ron & Pam Wilson.

is one of the volunteer organists who play before each Footlite Musicals performance, and he really used that experience to fullest effect. He's one of our most entertaining meeting artists, and it was a treat to hear him again.

Work on the Walker Wurlitzer by the Wednesday night organ crew continues to progress. Thanks to Carlton Smith for sharing his shop space and restoration know-how, and to Roger Whitehead for keeping the CIC work crew on track.

Our March meeting was, in fact, our first concert of the 2005 "Pops on Pipes" series, featuring Clark Wilson at the console of the golden-voiced Barton theatre pipe organ in Eash Auditorium of the Warren Performing Arts Center. Clark knows this organ especially well, as he performed the voicing and tonal regulation of this organ in cooperation with Carlton Smith. Clark's appearance for CIC-ATOS coincides with his time in the area as a guest lecturer for a graduate level class in pipe organ design and construction at Indiana University, taught by professor John Schwandt. For the second time, Clark and Dr. Schwandt brought the students from this class to the Warren Performing Arts Center so they could have "first contact" with a theatre pipe organ, and to enable them to observe and practice the tonal and registrational concepts Clark covered in the class.

We were saddened to learn of the death of member Norman L. Anderson on December 11 at age 78. Our condolences are extended to Margaret Wood Anderson and their family upon news of Norman's passing.

Tom Nichols

CONNECTICUT VALLEY

Juan Cardona, Jr., President
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Thomaston, Connecticut. Abraham Lincoln and St. Valentine encountered some stiff competition on Saturday

February 12, as the Connecticut Valley Theatre Organ Society celebrated its 44th birthday. Founded on February 8, 1961, CVTOS celebrates the event annually with a membership meeting and birthday party.

It was a full day for chapter members, beginning with an Executive Board Meeting and followed by 'open-console' at the famed Marr & Colton in the Thomaston Opera House. Many of our regular players took their turn at the console and, to our delight; some newcomers entertained us with a varied repertoire as well.

This was the first membership meeting of the 2005 season, and the first to be presided over by our newly-elected president, Juan Cardona, Jr. Juan has held this title before and is sure to lead us through a productive year. Juan presented the presidential plaque to outgoing president Beth Boda, in appreciation for her term of office in 2003-04. The brief membership meeting was then adjourned in favor of a concert featuring members Gary Schwartz, Bon Smith, George Bell, Wayne Close, Norm Andre, and Juan Cardona, Jr.

Following the concert, we moved on to A. Joseph's Restaurant for dinner and birthday celebration. It was a time to relax and socialize. Valentine's Day was very much in evidence, but the birthday of the 16th President of the United States was never mentioned. In spite of our usual snowy New England winter, nature granted us a non-precipitation day to celebrate our 44th birthday!

Many thanks to Beth Boda for covering this event while your correspondent was enjoying the Florida sunshine. I would like to take this opportunity to note that Beth's late husband, Ernie, was an accomplished keyboardist and theatre organ enthusiast. He played with local big bands during his late teens and early twenties, and also worked as an arranger for off-Broadway shows in the late 1940s.



Juan Cardona, Jr. presenting Beth Boda with plaque.

DICK SIMKO

In 1962, he learned that the Lafayette Theatre in Buffalo, New York was to be demolished, to make way for an urban renewal project. Don Borden of Mentor, Ohio purchased the theatre's 3/15 Wurlitzer theatre organ. Ernie purchased the organ from Don in 1971, and installed it in his Stratford, Connecticut home, where it remains today. This organ, Opus 501, was one of the very first Wurlitzer theatre organs to feature 3-manuals. Due to the Lafayette Theatre's proximity to the Wurlitzer factory in Tonawanda, New York, the organ was often used to demonstrate the quality and depth of the Wurlitzer sound to potential buyers. It entertained thousands of moviegoers during the 'silent film era', and was used for Western New York chapter meetings in the years after the advent of 'talking pictures'.

In 1975, the organ was installed in a music studio built in the lower level of the Boda home. It became fully operational in 1980, and was dedicated at a chapter meeting with Ashley Miller at the console. The highlight of the dedication was a duet featuring Ashley at the console and Ernie Boda playing the Marshall-Wendall grand piano. The Boda Wurlitzer is still played and enjoyed by members of CVTOS and the Bridgeport Chapter of AGO.

Mary Jane Bates

DAIRYLAND

Gary Hanson, President, 414/529-1177
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Racine/Milwaukee, Wisconsin. DTOS began the New Year with a 'January Thaw' social at the Racine home of Tom and Marilyn Stulken-Rench. Tom is an organ technician and the pipes of their organ are unenclosed. Marilyn entertained with a few selections and then everyone enjoyed 'open-console'.

To celebrate Valentine's Day our February 13 social was held at the home of Sandy and John Knuth of Cedar Grove. Their organ is a 2/11 Wangerin with Chimes and Orchestra Bells. The organ was installed in 1927 in the church where Sandy is the organist and when the church installed a new Tracker pipe organ, the congregation gave Sandy the 'old' pipe organ. Sandy and John added a room to house the pipes, but the console is located in the living room. Thirty members of DTOS enjoyed the 'Love' theme as Sandy's program included songs of romantic love and love of God. Door prizes were given out to the person wearing the 'most red', since it

JOHN KNUTH



Sandy Knuth entertained DTOS.

was a Valentine Day program! Following Sandy's program everyone enjoyed the potluck meal and 'open-console'.

Sandy Knuth

EASTERN MASSACHUSETTS

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

Wellesley, Massachusetts. Our Chapter's first social for the New Year was held at the Richard Knight Auditorium, Babson College, on January 2 with EMCATOS slide show. The slides featured the programs 'Pipe Organ Pops' and 'Silents in the House'. Slides of work rebuilding our original 3/13 console and other components were most interesting, but particularly to those of us who were a part of removal and subsequent work at Babson. Slides of our 2000 Regional Convention were another feature . . . artists, instruments, venues, and our Convention booklet.

Most interesting were fine photos (slides) of the Loew's State Theatre, in Boston, the 'former home' of our Wurlitzer. Young and new members to EMCATOS, had glimpses of both the interior and exterior of the theatre for the first time and showed just how beautiful it was. Len and Lawrie Rhodes and Robert Evans had commentary regarding the slides and stories regarding the late Gaylord Carter who had a running commentary of his playing for the radio show *Amos and Andy* and several popular songs and a sing-along. Some of the well-known theatre organists were shown as they played such as Lew White at the main console of the Roxy Theatre, Richard Leibert, Reginald Foort and Ann Leaf. A big thank you to Len, Lawrie and Robert for their work in presenting the slides, and setting up the equipment. 'Open-console' followed our wonderful program.

Clark Wilson and Phil Kelsall's upcoming concerts and the CD of John Cook playing our 4/18 Wurlitzer were

discussed. Leonard Beyersdorfer commented upon reproduction of literature concerning joining and membership as well as the upcoming AGO Boston Area Convention.

Babson was not available for the February 6 social so we assembled in the Wellesley Hills Congregational Church. A 3/70 Schantz pipe organ of 1961 vintage is in the sanctuary, which was reconditioned in 2002. Several of our playing members tried it out before and after our annual meeting.

Our first public concert series began at Babson on February 26 with our artist, Clark Wilson. This gentleman is as well known for his technical skills in the pipe organ field as well as his artistry at the console, both of which are considerable. He announced that it was 25 years since he played for us, when our instrument was a 3/13 235 Special.

As expected, Clark played a fine and varied concert using everything he had available, including the Kawai Upright Piano. Rodgers & Hart, Ferde Grofe, and other composer's music comprised a large portion of his concert as well as a demonstration of some of the pipework, traps, and percussions . . . truly a unit orchestra. Clark fingered his runs on the manuals, which is more effective even though often not executed by many well-known organists.

Mr. Wilson's efforts were much appreciated by his attentive audience with much deserved applause as they gave him a well-deserved standing ovation. An encore followed to end a fine

performance, which left one in a happy mood.

The next day, Clark gave a concert on the splendid 4/34 Wurlitzer in the Shanklin Music Hall, Groton, Massachusetts and our President, Robert Evans, covered this in the absence of the writer, and the following was his impression.

Clark Wilson gave his audience a 'close encounter of the best kind' on Sunday, February 27 at the Shanklin Music Hall in Groton, Massachusetts. From the moment he played the first note until the resounding fanfare that concluded his planned concert, one could tell that Clark liked the organ and was having a good time entertaining us. Perhaps it is his background as organ technician together with his great musical knowledge that combines to give Clark Wilson the title Master Musician.

From the old to the new, from Broadway to opera and back again, Wilson evoked sounds from the immaculately maintained 4/34 Wurlitzer that this writer hadn't heard before. Truly refreshing! The audience seemed to particularly enjoy the medleys that were conjured up in Clark's fertile musical imagination. Some of the groupings of selections were unique and offered something for everyone's taste. After concluding the formal part of his concert to a standing ovation and shouts of "Bravo!" Clark gave us a rousing encore. Clark, please come back to see us again, you will always be welcome.

Stanley Garniss

GARDEN STATE

Don Hansen, President, 732/350-0483
nesnah38@aol.com

Trenton, New Jersey. February, a month of freezing temperature and snow encouraged all to stay in their warm cozy homes . . . but interesting happenings changed our minds. GSTOS in conjunction with the Union County Arts Center continued the Silent Film Series 'See You At The Movies', and on Sunday, February 20 professional organist Bernie Anderson accompanied another silent film at UCAC.

The day arrived and found patrons, many to hear a pipe organ for the first time, curious about silent films and music. They were soon caught up in the action of *You're Darn Tootin'*, starring Stan Laurel and Oliver Hardy, and *Matinee Idol* starring Johnny Walker. Bernie performed great accompaniment music on the famous 'Biggest Little Wurlitzer', the 2/7 Theatre Pipe Organ. Bernie's expertise was evident, and everyone in attendance had a great time.

Jinny Vanore

HUDSON-MOHAWK

Frank Hackert, President, 518/355-4523

Schenectady, New York. The January 24 general meeting on the stage of Proctors Theatre, Schenectady, New York, turned out to be our last meeting there for the 2004-05 season. It

CONTINUED ON PAGE 59

POPS ON PIPES

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Getting In On the Action

By Jim Henry, Orpheum Tech Crew Member

"Action" can be defined as the operating parts of a mechanism, or the way in which such parts operate. Theatre pipe organs contain thousands of actions of that sort. Most often mentioned is the electro-pneumatic or EP action. Convention goers will hear two organs with original EP actions at the 2005 ATOS Convention this July . . . the original installation Orpheum Wurlitzer Style-240 and the Style-260 Wurlitzer at the San Gabriel Civic Auditorium. So just what does it mean when it is said that a theatre organ has its "original EP action?" In this article, we will take a quick look at the history of organ actions, the significance of the EP action in that history, and describe "the way in which such parts operate."

Actions in an organ translate the commands of the organist into the sounds that we hear. Originally organs employed mechanical actions such as tracker actions to translate key presses into valve openings under the pipes to produce sounds. As organs became larger and larger, the amount of force required on the keys rose to the point where the bass notes on a large organ might require more than 3-pounds of force to operate! To address the unreasonable effort required to play large organs, the energy available from the pressurized air used in the pipes was harnessed to provide a "power assist," not unlike the power brakes in a car. The most successful device of this type was the Barker lever. Using the Barker lever, the organist's key press was used to open a small valve that supplied air to a bellows that did the 'heavy lifting' of opening the valve under the pipe.

Another problem facing organ builders was the desire to place

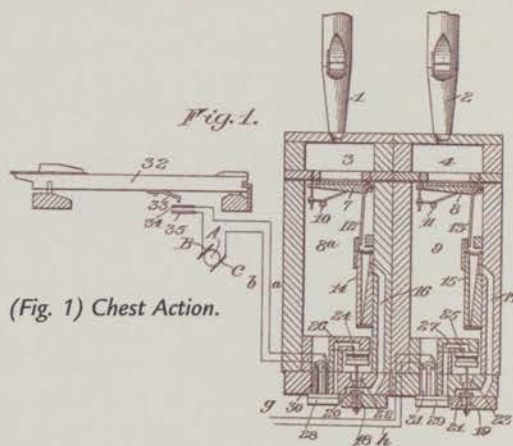
organ consoles at some distance from the pipework. The Barker lever was adapted to allow the key action to be connected to the action for the pipe valve by a small diameter pneumatic tube. Pressure changes travel at the speed of sound, about 1,100 feet-per-second. By the time the console was 50 feet away, it would take about 1/20th of a second for a key press to be communicated to a pipe pneumatically. While this doesn't seem like a long time, it is just about as much delay as most organists can tolerate when the other delays inherent in an organ action are added in.

Organ builders naturally looked to electric power in an effort to further advance

the art of organ building in the second half of the 19th century. It must be remembered that electrical engineering was in its infancy at this time. It was not until the dawning of the 20th century that Robert Hope-Jones combined his scientific knowledge with an interest in organ building to create a reliable action that used electric power . . . the electro-pneumatic (EP) action. Hope-Jones

recognized that lower voltages and carefully chosen switch contact materials could be used to eliminate the problems of contact burning that made the electrical switching unreliable. It is a tribute to his engineering acumen that original switching contacts using his design have remained in service to this day, often without even needing to be cleaned.

The basic idea of the EP action is to use electrical signaling . . . which is fast, compact, and easy to route . . . and pneumatics to provide the motive force. *Figure 1*, taken from one of Hope-Jones' many patents, shows an EP action that connects a key 32 to pipe 1. This is very similar to the action actually used by

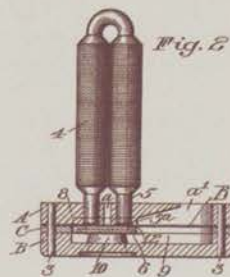


(Fig. 1) Chest Action.

Wurlitzer. A contact plate 33 under each key 32 connects two contact wires, 34 and 35. A generator A, which would be replaced by a solid state power supply today, is connected to an electromagnetic valve 28 by two wires. One wire a is switched by the key contacts and the other wire b is the common from the generator. The wires can be as long as desired, allowing great freedom in locating a console, since the electrical signal from the key press is transmitted to the electromagnetic valve almost instantaneously.

Figure 2, from another Hope-Jones patent, shows the electromagnetic valve. When the wire coils 4 are energized by the current from the key contacts, the electromagnet 5 attracts an armature in the form of a thin steel disc 6 about 1/4" in diameter. The armature is also the valve which switches port a' between port a and port 10, making this a 3-way valve. It should be noted that the armature moves a very small distance to open and close rather small openings. This keeps the power requirements to a minimum. However, the amount of air that can flow through the valve is very limited, not nearly enough to play even the smallest pipe.

This is where the pneumatic part of the EP action steps in. Referring again to *Figure 1*, an electromagnetic valve can be seen in a pipechest. The valve is sealed against the bottom of the chest so that port a is open to the wind supply in the chest. The valve is oriented as shown so that the steel disc closes



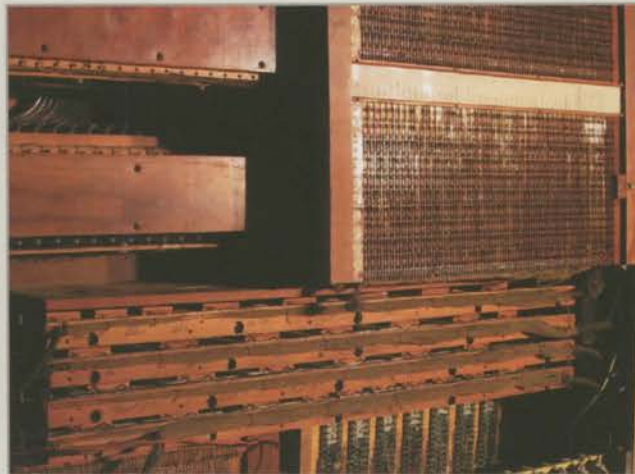
(Fig. 2) Electro-Magnetic Valve.



Some of Orpheum's stop relays, which are housed in the Main chamber.



Some of Orpheum's key relays are visible behind glass front of the pressurized case that holds them.



Back of Orpheum console with the Great and part of the Accompaniment setterboards in the upper right, the piston relays below, and a portion of the blow-boxes that contain the electromagnetic valves to control the stops in the upper left.

port 10 due to gravity when the valve is not energized. The common port a' is connected to a primary pneumatic bellows 24 by passage 26. When the electromagnetic valve is not energized, the primary pneumatic is connected to the wind pressure in the pipe chest 8a. The primary pneumatic is inside the pipechest, so the pressure is the same inside and outside the pneumatic and gravity causes the pneumatic to open.

When the electromagnetic valve is energized by a key press, the steel disc is pulled up to the electromagnet, closes port a , and opens the primary pneumatic to the outside air through port 10. The pneumatic now collapses and opens valve 20. While this has multiplied the power of the electromagnetic valve by opening a larger valve, it is still not enough to play a pipe. So the whole process is repeated to vent a larger secondary pneumatic 14 through passage 16 causing it to collapse. The secondary pneumatic opens a large pallet valve 7 that admits air from the pipe chest to the pipe causing it to speak. What is truly remarkable is that this entire sequence occurs so quickly that the delay between pressing a key and hearing the pipe speak is almost imperceptible. The EP action is so fast that notes can be repeated at the rate of about 20-per-second.

All theatre organs still use an EP action for the pipe action. So this is not what is being referred to when organs, such as the Orpheum Wurlitzer, as described as still having their "original EP actions." There are two other major areas that require actions—the combination action and the relay.

The relay is so named because it is a collection of EP relays, (electro-pneumatic switches). It is more properly a relay logic machine, an early form of computer. The relay combines the key inputs and the stop inputs to create the pipe outputs that drive the EP pipe action described above. The above explanation was simplified by showing the key contact closure controlling the pipe action directly. In reality there must be more, because pressing a key alone is not enough to play a pipe. The appropriate stop must also be turned on.

The relay provides stop control by adding a 61-pole EP relay switch between the keys and the pipes. Turning on a stop closes the stop relay, to connect the key signals from a keyboard to the EP pipe action. When the stop is off, the relay is open and the key signals are disconnected from the pipes.

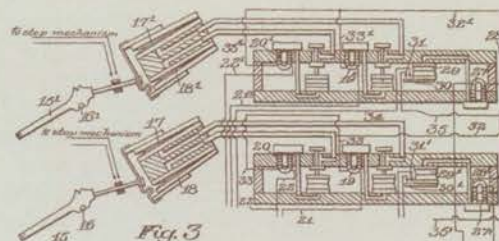
The relay also provides EP keying relays. It is necessary to have a separate key contact for every stop that can be played from the

key. This prevents "sneak paths," that would cause unwanted pipes to play as current traveled the "wrong way," through the circuits from pipes that are being played. Today, that problem could be solved with a simple solid-state diode, but at the time such devices were still several decades away. On all but the smallest organs, there isn't sufficient room under a key for all the necessary contacts. The key relay moves in sympathy with the keys on the console, and provides the requisite number of contacts. This also prevents a single contact from having to power more than a single magnet.

Today a relay can be built much more compactly using solid-state electronics. Even so, modern electronics do not make an organ any more responsive than a properly maintained EP relay. In fact, early attempts at making electronic relays sometimes resulted in relays that were slower than an EP relay. Organists who could outplay the relay would sometimes joke that they could finish a piece and be off the bench before the electronic relay was finished playing. Today's solid-state relays are quite fast, and fully capable of doing everything an EP relay can do and more. EP relays that remain in service are tributes to the ingenuity of Robert Hope-Jones and his contemporaries, who managed to provide the logic that made theatre organs possible with relatively simple electro-pneumatic devices.

The final major EP action, the combination action, is vitally important to a theatre organist because this is what allows the vast tonal resources of a theatre organ to be quickly changed. The combination action translates the press of a combination piston, the round button found below the keys, into the on or off movement of the stops.

Figure 3 shows an EP combination action. There are two electromagnetic valves 19 and 20 for each stop 15. Each electromagnetic valve controls a primary pneumatic, just as it does in the pipechest. (Note that the electromagnetic valves are shown



(Fig. 3) EP combination action.

upside down; the electromagnet must be up for the valve to operate correctly.) In the combination action, the primary pneumatic causes a valve to connect a stop pneumatic 18 to the wind pressure causing it to inflate. The stop pneumatic is connected to the stop by twill tape, so that inflating the pneumatic 18 pulls the stop off or on using the other pneumatic 17. When the electromagnetic valves are not energized, the stop pneumatics collapse, the twill tapes are slack, and the stop can be moved manually. Whether set by hand or using the combination action, the stop closes the two contacts that go to the stop mechanism in the relay.

A third electromagnetic valve 27 is shown to operate a relay switch 31. The combination piston energizes the relay switch, which in turn energizes a row of "safety pin" switches on a setterboard. The setterboard switches route the press of the piston to one or the other (or neither) of the two valves, to set or clear the stop associated with the setterboard switch. There are two vertical brass strips for every stop tab on the console. There is a row of switches for every piston, which can



Wurlitzer setterboard spring switches.

control the stop tabs. The switches can be set to one side, so that pressing the piston for that row will set the stop, or to the other side to clear the stop. The switch can also be set on top of the wood in the middle, and then the piston will not change the stop.

A white strip of plastic at the top of the setterboard provides the stop labels for the columns. Round tags label each row, relative to the piston that controls the row of stops.

On the Orpheum's Style-240 Solo manual, 6 pistons control 14 Solo stops and 5 tremis. This requires 6 x 19 (or 114 switches) just for the rather small Solo section. The Great and Accompaniment, with 10 pistons each and more stops, are much larger. Here's the switch count for a Style-240 setterboard:

	Pistons	Stops	Switches
Great	10	45	450
Acc	10	42	420
Solo	6	19	114
Pedal	3	15	45
TOTAL	29	111	1029

There is one relay per piston. The relay provides one signal wire per stop tab controlled by the piston. An individual wire coming from a piston relay feeds every switch on the setterboard. Each brass strip is connected to a wire at the bottom of the setterboard. The wires coming from the setterboard, two per stop, go to electromagnetic valves that actuate the pneumatic mechanism to move the stop tabs.

There are two pneumatic actions when a piston is pressed. First, the relay bellows close the piston relay. Then, the stop blow-box pneumatics are actuated to move the stop tabs. This creates a distinctive thump-thump sound when you press a piston on a Wurlitzer console. On all but the largest consoles the combination action is contained within the console.

Organs such as the Wurlitzers at the Los Angeles Orpheum and at the San Gabriel Civic Auditorium are described as having EP actions because they retain all their original EP actions—pipe, relay, and combination.



Bob Ralston

The consummate musician

"Bob Ralston enthralled our audience. He is the consummate musician and entertainer—professional, charming and a complete perfectionist! We can't wait to have him back!"
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—Clint Meadway, Puget Sound TOS (Seattle Paramount, 3/16/03)

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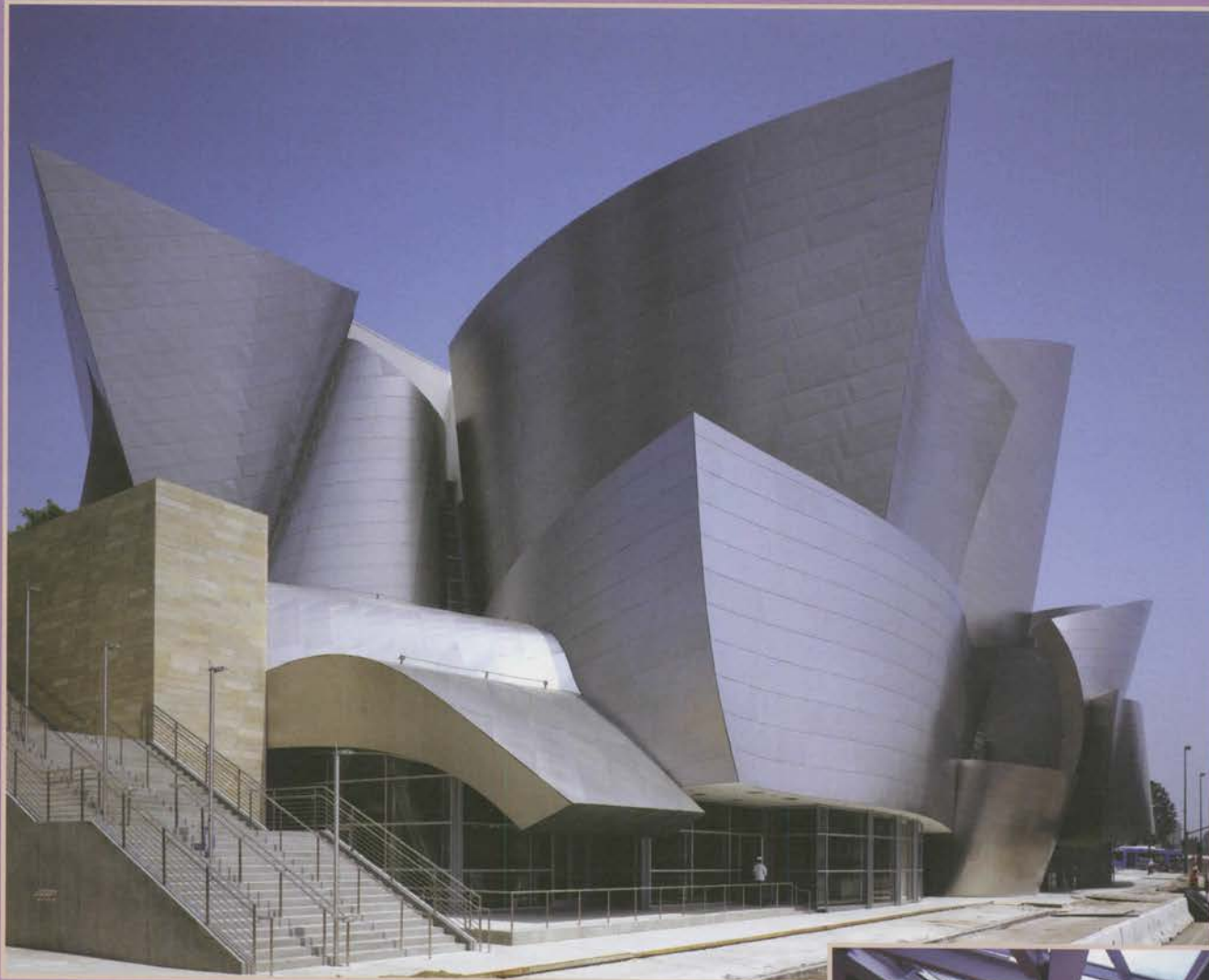


In the Spotlight ...

Walt Disney Concert Hall

by Jim Henry

TOM BONNER



FEDERICO ZIGNANI

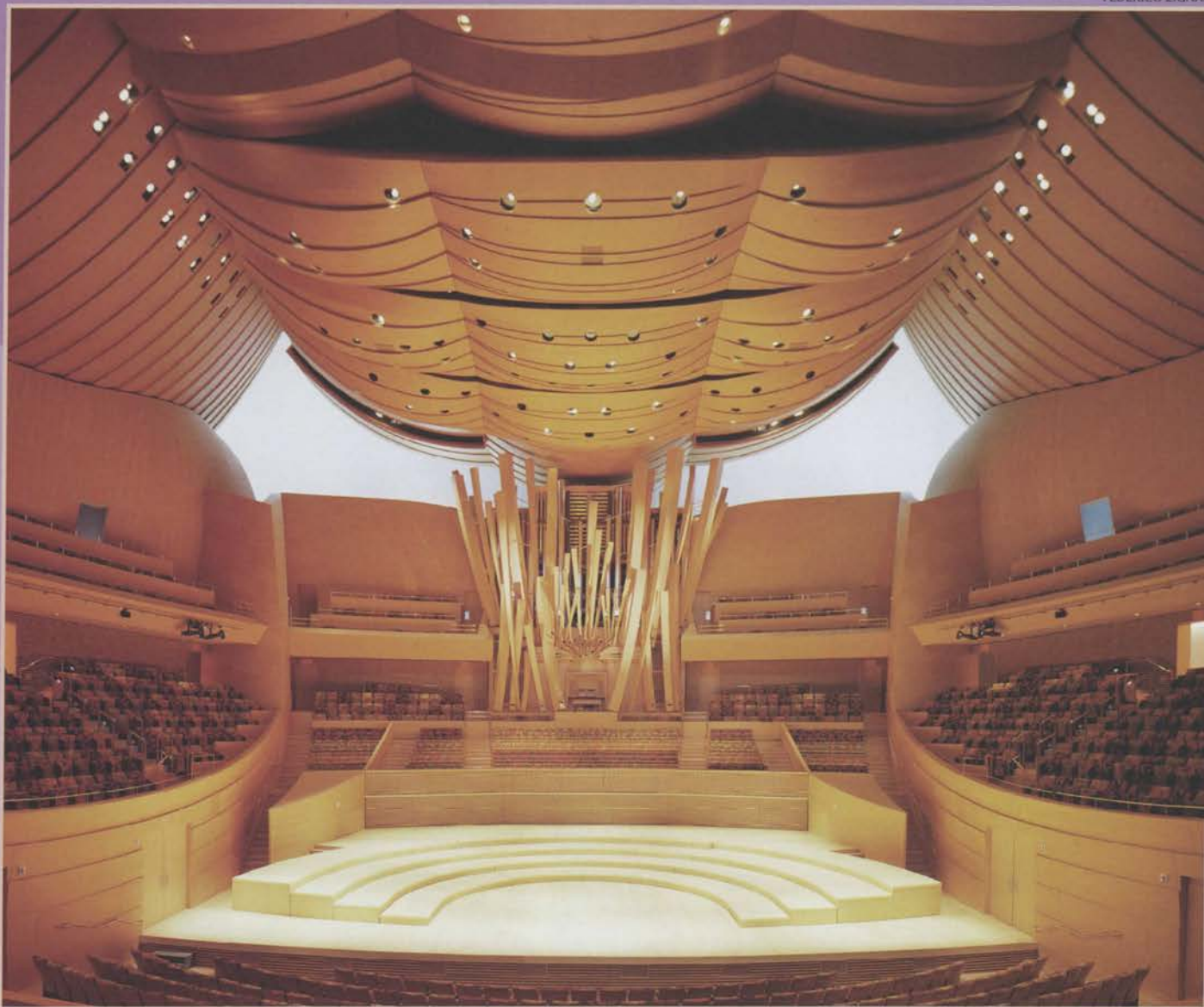
View from 2nd and Grand Avenues.

The new Walt Disney Concert Hall in Los Angeles is a visually arresting building, designed by celebrated Los Angeles architect Frank Gehry. Surprisingly, the design of the hall was not driven by the visual design, but rather by the acoustical design. Lilian Disney's one desire when she gave \$50 million to build a new concert hall was that it be a hall with world-class acoustics. Gehry teamed with acoustician Yasuhisa Toyota of Nagata Associates to design that hall from the inside out, starting from the acoustics. Once the shape of the hall was determined, Gehry took that as inspiration to design an exterior to enclose the hall.

In keeping with contemporary trends, it was decided that the new hall would include a pipe organ, as have virtually all significant new American concert halls of the past decade. It was a given that the pipe organ would be a significant world-class instrument, in keeping with the acoustic charter of the new hall. A \$1 million gift from the Toyota Motor Car Corporation of America for



Skylights and Lobby Area.



Auditorium – View of Stage and Organ.

the organ led to the appointment of Los Angeles organ builder Manuel Rosales as the tonal consultant.

Rosales proposed a good-looking modern organ, but Gehry pronounced it stodgy and would have none of it. Gehry demanded that the organ be a visual focal point for the hall. Rosales recalls, "We started with the very arrogant attitude that we would design the organ, and we were immediately confronted with Frank's idea that, no, he would design the organ." Two years of collaboration between Gehry and Rosales ensued. Rosales says that it included about one and a half years of arguing. He says that Gehry kept proposing visually stunning ideas . . . such as pipes hanging down from the ceiling, or an organ console halfway up the wall . . . interesting ideas that could never be built. Rosales remained steadfast in his determination that the instrument be playable, including the façade pipes. Gehry remarks that it seems like an "organ building mafia" holds the line on what you're allowed to do and not do. Finally Gehry came up with the concept of a 'logjam' of pipes bursting forth. Rosales recognized this as a wonderful design that they could pursue.

Gehry saw that the façade held a unique opportunity: a functioning wooden organ pipe could be built with a curved shape. The design became an array of curved wooden pipes shooting out

like an explosion of Roman candle fireworks, some from the case, others from the floor of the hall itself. A burst of brass Trumpets, the "Trompeta de Los Angeles," directly above the console punctuates the appearance. Two 32' ranks, the Violonbasse and the Contrebasson, are combined in the façade to provide a variety of shapes.

As Gehry wanted, the result was an organ that looked like nothing seen before. Pictures of the startling new design began circulating in the organ world, where it was quickly dubbed the "box of French fries," and tongues started wagging about the renegade organ being built in Los Angeles. One organ designer said, "I was horrified to hear that they let an architect, of all people, design the façade!" He summed up his reaction in the words of Lady Astor on the Titanic, "I rang for ice, but this is ridiculous!" The classical organ community hadn't been this agitated since Hope-Jones introduced his innovative ideas about organ building nearly a century earlier. As a result, the organ at Walt Disney Concert Hall has garnered an impressive amount of press coverage, always a good thing for an entertainment venue.

The design may have been 'buildable', but that didn't mean easily 'buildable'. A lot of engineering went into the organ so that it would be stable and earthquake-resistant, a necessity in Southern California. As part of the design process a one-tenth-

A Singularly Fantastic Instrument

On a pit-stop visit to Los Angeles during his North American autumnal tour, Carlo Curley was delighted with an opportunity to audition the new 6,134 pipe, 4-manual organ in the Walt Disney Concert Hall. He shares his thoughts about this magnificent instrument.

There are effectively three very enclosed departments and every aspect of this new 80-stop creation is awe-inspiring. From the lush, restful whispers of the Unda Maris and Voix Céleste right through to the arresting tones of the triple tutti, crowned by the heroic Trompeta de Los Angeles which appears in the Gehry prospect (as does, remarkably enough, the 32' Violonbasse and 32' Contre Basson), the organ surprises and delights at every turn.

Perhaps once the Los Angeles angel blows life into the Trompeta heralding the inauguration of this most contemporary colossus, the Disney Hall organ will be transformed upright into a rather straight-forward, classical case. But I hope not! Gehry has already blown new life into this organ to herald the arrival of a new century in organ building.

In all too many new concert halls, organs can be woefully underpowered and unable to top 'n' tail in the thrilling repertoire where organ joins full symphony orchestra in glorious symbiosis. This is certainly not a worry here . . . not in the slightest. Two full symphony orchestras and a chorus of 500 singers could not equal the overall power of this new organ when all appropriate registers are engaged. Special mention must be made of the Lllamarada division, (Manual IV) which particularly pays homage to the glorious Spanish organ-building history. Stops such as the soaring Flautado grandiso and the cheerful Parjaritos, (two pair of birdolas/nightengales) lend a unique and memorable charm to this most noble and notable of concert pipe-organs.

I eagerly await the opportunity to return to the gorgeous Disney Hall, to revel once more in the truly remarkable and moving qualities of this uniquely fascinating instrument, and share my excitement with ATOS member's at the 2005 Convention. Time spent with this organ is not dissimilar to being lost in the innocent wonder of Disney's animated magic itself in the thrill of fantasy. The new organ has it all! The perfect Hollywood-style musically enraptured experience.

Let us hope that the Los Angeles angel will blow so hard that this fantastic sound will reach Mr. Disney in his celluloid heaven!

Carlo Curley

scale model was built and placed into a scale model of the building itself. (The building model was also used for acoustical testing. It includes 2,265 felt-covered lead figures to simulate an audience. By filling the model with nitrogen it was possible to do acoustic testing in the model. A recording was played at ten times the normal pitch, recorded, and then played back at one-tenth speed to audition the sound of the hall before construction began.) When the time came to build the organ, Rosales joined forces with Glatter-Götz Orgelbau of Owingen, Germany to build the organ as a collaborative venture. J. Michael Barone of Minnesota Public Radio's "Pipedreams" served as project consultant.

The organ includes two four-manual consoles. One is attached to the case, with part of the action being a mechanical tracker action. This console provides availability of the organ at all times without the need for a stage call. The other console is mobile, with a completely electric action, for use when the organ is used in a featured performance. Both consoles share the combination, action allowing an organist to move easily between the consoles.

The organ includes 109 ranks that provide 72 speaking stops. The Great and Pedal divisions are unenclosed. The remaining three divisions . . . Positive, Swell, and Lllamarada . . . are under expression. The uppermost manual controls the Lllamarada, (from the Spanish word for blazing or brilliant flash). This is a fiery division designed to provide bright accents that can cut through an orchestral tutti. Also under control of the uppermost manual are the unenclosed Trompeta de Los Angeles and the Lllamada, a Tuba placed horizontally atop the Lllamarada's Swell box. Operating on 17-inch wind pressure, and located just below the ceiling, the Lllamada provides a thunderous voice to head up this brilliant division.

Originally, dual blowers were provided, each intended to be engaged alternately, with one always in reserve. It quickly became apparent that the wind demands were greater than anticipated. Rosales sought the advice of the Los Angeles Theatre Organ Society's Don Near for winding this organ, which had

FEDERICO ZIGNANI



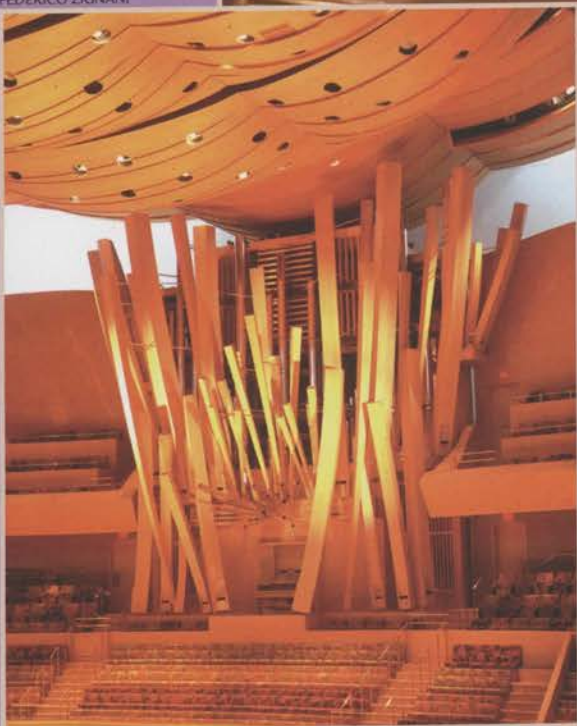
Organ Pipes, Walt Disney Concert Hall.

MANUEL ROSALES

*Manuel Rosales
at work.*

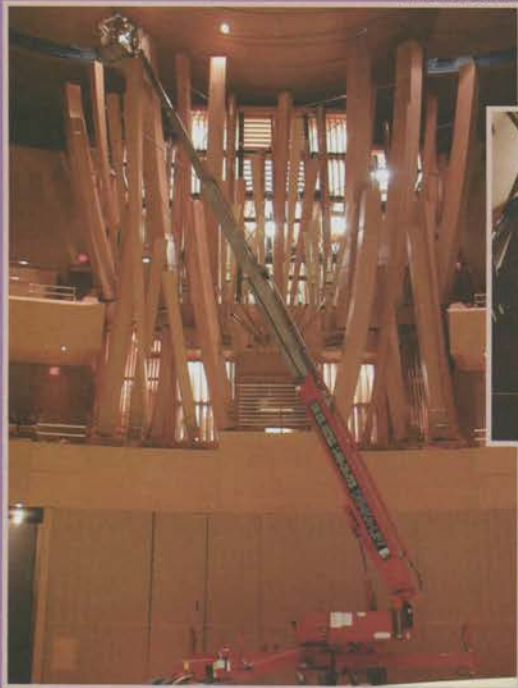


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*Walt Disney Concert
Hall Organ.*

MANUEL ROSALES



MANUEL ROSALES

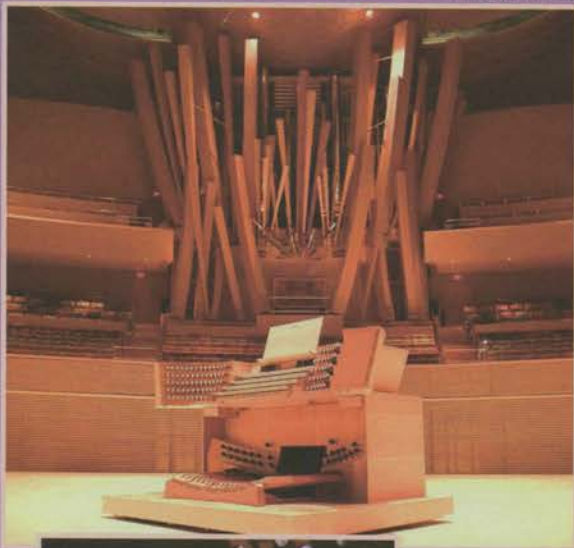


MANUEL ROSALES



Aerial view of organ.

MANUEL ROSALES



Mobile console.

some decidedly theatrical wind demands. At Near's suggestion, the curtain valve in the main regulator was adjusted to open fully before the regulator bottomed out, and the two blowers were arranged to operate together. An additional blower will be installed to provide a higher static pressure. The acoustic design of the hall not only focused on providing clarity for the sound in the hall, but also on isolating the hall from the urban noises surrounding it... quite a feat given the inclusion of windows that open into the hall. The blowers are housed in a soundproofed blower room, and supply wind through silencing baffles to maintain the quiet of the hall.

Walt Disney Concert Hall opened in October 2003, but the organ was not inaugurated until October 2004. Installation of the pipes could not begin until construction was complete, and the danger of dirt getting into the pipework had passed. Rosales then devoted a full year to the voicing and regulation of the organ.

Within the first few weeks of the organ's inauguration in the hall, Clark Wilson accompanied the silent *Phantom Of The Opera* to a sellout crowd!

ATOS members who attend the 2005 Annual Convention will have the opportunity not only to see and hear this remarkable new organ, but also to hear a presentation by Manuel Rosales, the person who knows this organ best.

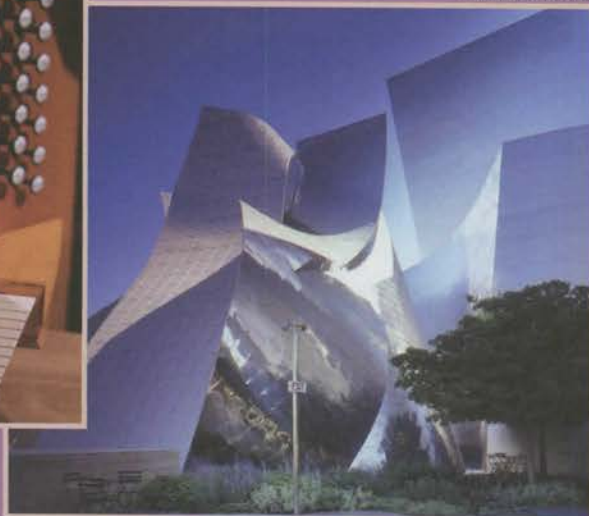


CRAIG MATTHEW/MATHEW IMAGING



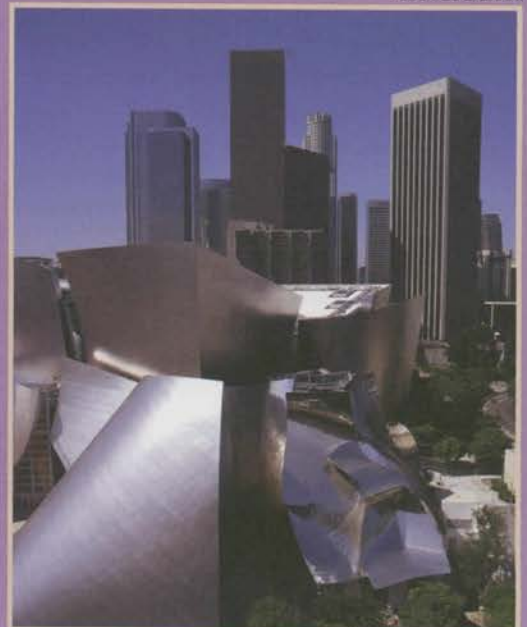
Organ Console.

TIM STREET-PORTER



View of Founders' Room exterior from the garden.

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Downtown Skyline.

CHAPTER NEWS

CONTINUED FROM PAGE 50

consisted of a presentation of the remembrances of chapter members who attended Desert Winds in Phoenix, Arizona in November, and was followed by 'open-console'. Our theatre-based season ended earlier than originally planned, as Proctors Theatre's construction schedule was moved up two months. The club's technical crew, led by Harold Russell and Richard Calderwood, is planning on using the opportunity of Proctors \$22 million state-of-the-art renovations to rebuild and improve the current 3/18 Wurlitzer called *Goldie*. This will involve re-leathering windchests, tremis, reservoirs, traps and percussions, improvements to the blower fans, rebuilding the motor with a horsepower increase, and improving the efficiency of windline paths. Four additional ranks were prepared for when the console was renovated with all new electronics a few years ago. Now, the new pipework and chests have been acquired which, when installed, will bring *Goldie* up to the planned 3/22 specification. The organ features a MIDI Division, which adds hundreds of new sounds and a MIDI sequencer. The console will be removed to heated storage, and the chambers sealed to minimize the effects of the theatre's construction program.

The final free noontime pipe organ



Avery at Goldie.

concert was held on January 25, and starred Avery Tunningley and William Hubert. Avery and Bill presented a wonderful concert that was much appreciated by the audience. The previously scheduled concerts for February 22 and March 22 were cancelled. The series will resume next year, after theatre renovations are completed. Avery continues the tradition on the first Friday of the month with his wonderful silent movie series at Union Presbyterian Church in Schenectady. His expertise with silent movie accompaniment keeps alive a cherished cinema tradition.

Chapter historian Donna Tallman is in the process of gathering memorabilia, remembrances, pictures and historical documents with the purpose of publish-



Dennis McDonald & Marion Hackert.

ing a Hudson-Mohawk Chapter historical brochure. 2004 marked the 20th anniversary of the club's founding. We are requesting that any former members who have insights or memories to share, please contact Donna at:

pipemus51@yahoo.com

Chapter member Ned Spain, who so ably demonstrates *Goldie* at Proctors Theatre's popular walking tours, is currently wintering in Florida where he has been renewing his acquaintance with Ira and Elsie Freeman. The Freeman's are former Hudson-Mohawk Chapter members. Ira was program chairman for many years and the Freeman's are charter members of the society. The Freeman's express their best wishes to friends up north in the Hudson-Mohawk Chapter.

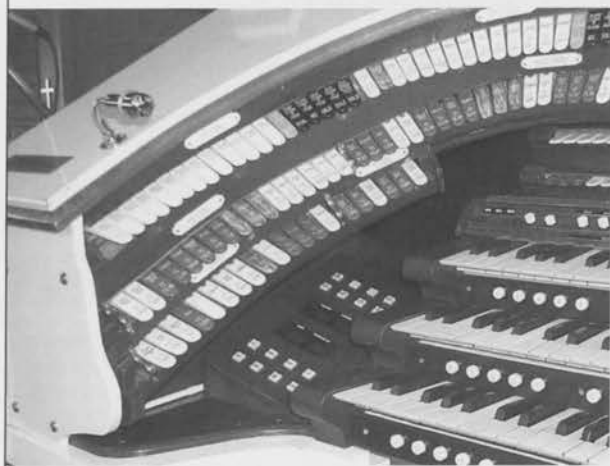
In October 2004, a memorial concert for the late Allen Mills was held at Proctors Theatre. The event was both a celebration of Allen's life and a fundraiser for the Juvenile Diabetes Foundation. At that event, the Rotterdam Republican Club presented a check to the Foundation for \$2,000. As a post-script to that charitable event, at their annual dinner the Rotterdam Republican Club presented a check for an additional \$17,000 to representative Dennis McDonald of the Juvenile Diabetes Foundation, and that check was presented by Hudson-Mohawk Chapter Treasurer Marion Hackert.

Norene Grose & Carl Hackert

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JATOE

Jim Patak, President, 708/562-5838

Joliet, Illinois. On Sunday afternoon, January 9, JATOEers got together to meet at the Rialto Theatre for their monthly social. This was their second annual after the holidays bash. Once again our members were encouraged to bring their favorite dish to pass around the huge buffet table.

President Jim Patak welcomed our

members in the usual manner and wished everybody a belated happy holiday season. After the usual announcements were made, one in particular of note was conveyed. We were all saddened to learn the passing of Doug Christensen, a staunch supporter of theatre organ. Although he was not a JATOE member, he will be sorely missed by all those who knew him and of his great contribution of theatre organ entertainment.

He then introduced some very special guests; one of note was our ATOS President Fr. Gus Franklin. He thanked everyone for attending and then introduced JATOE Vice President Don Walker. Don then gave a brief biographical sketch of our guest artist for the afternoon. It had been nearly five years since he graced our presence; so it was certainly a "Welcome back, Col. Jack!" Jack Moelmann, that is!

Jack is no stranger to our audience as he always gives a pleasing concert along with several wisecracks and dry jokes thrown in for good measure. His program got mildly interrupted when his cell phone vibrated. Somebody named Helen wanted the Hammond drawbar setting for a Porter Heaps arrangement. His response was, of course, "I can't right now! I'm playing a concert for 1895 people (when there was only, in actuality, 120 persons in the auditorium). I'll call you back. Bye!"

Jack ended his program with his usual patriotic medley. When he arrived at his last song in the medley, the Rialto's stage curtain was lifted to expose a life-size American flag. Jan Challender, Mike Cierski, and Cyndae Koller were strategically placed behind the flag, grabbing hold and giving an illusion of the flag gently waving in the breeze. Needless to say, it gave a goose-pimpling experience!

Our next get together was on Sunday afternoon, February 13. We were the guests of Paul and Linda VanDerMolen

at the Wheaton Fox. Expecting to hear their majestic pipe organ, there was a minor setback. Several days earlier in preparation for this weekend's festivities, the basement which houses the blower was found to be under water. The sump pump would not kick in to drain the unwanted nemesis. The temperature of the chamber sank to a chilling 61 degrees. Plumbers and electricians were not available to save the instrument for the weekend's many activities.

But, all was not lost!!! Fortunately, JATOE Member, Lee Maloney came to the rescue and brought in a 3-manual Allen. With less than two hours of set up time on stage, presets and pistons engaged, practically no time for rehearsal, and in the tradition of Broadway shows, "the show must go on!" And on it did! Thanks, Lee! And, also thanks to Paul and Linda for having us. What might have been disastrous turned out to be a fun-filled afternoon after all!

What better showman to have as our guest artist for the afternoon; none other than Ken Double! A native Chicagoan, Ken remarked that it has been nearly 15 years since he's played in his hometown. Hopefully, we won't have to wait another 15 years for return back to our area. Ken currently makes his home in Houston and announces the play-by-play summaries for the Houston Arrows. He has been affectionately nicknamed the "Voice of the Houston Arrows!"

Ken's easy-going style and gentle banter with his audience was well received. If his music does not put a smile on your face, certainly his light-hearted jokes will. And it is no wonder why he is the most frequently asked to be master of ceremonies at all our annual conventions. He's a natural!

Work continues on the Barton at the Rialto Theatre in Joliet. JATOE volunteers are putting long hours. The upper main chamber needs complete re-winding. Several chests also need to be

rebuilt, as they haven't been done in many years. It is hoped that a new relay system can be installed.

Meanwhile, Dolores Patak and Barbara Petry are sewing new material to be put behind the front rail of the stage along the orchestra pit. The theatre provided a beautiful claret red material for this project. They also plan to sew a new skirt for the Barton from the same stock. Our commitment is to have a world-class instrument in a world-class theatre! Certainly, a goal to strive for in every sense of the word!

Jim Koller

LATOS

Dorsey Caldwell, President
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Los Angeles, California. In January, the Los Angeles Chapter held its first Board of Directors meeting of 2005. Newly elected Board members Steve Asimow, Jim Dawson, and Hugh Poole were welcomed. Dorsey Caldwell was elected President and Board Chairman, Keith Baldwin remains as Vice President and Vice Chairman of the Board, Char Hopwood will continue as Secretary until her replacement is named, and Jim Dawson remains as Treasurer. We extended sincere thanks to former President and Chairman Don Near for his dedicated hard work and leadership during his tenure. We wish him well in his position as Chairman of the LATOS hosted 2005 ATOS Annual Convention, "Golden Greats."

The Los Angeles Wurlitzer Weekend 2005, hosted by LATOS and our sister organization OCTOS, was an artistic success. The weekend kicked off Saturday morning January 15 with a short concert featuring Stan Kann taking his turn at the famous San Francisco Fox 4/37 Wurlitzer, now installed in the El Capitan Theatre in Hollywood. A short

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RANDYPHOTO



Jelani and George performing "Peter and the Wolf."

film clip of an appearance by Stan on the *Johnny Carson Show* was enthusiastically enjoyed. The afternoon concert was at the San Sylmar Museum, with Charlie Balogh at the console at the largest Wurlitzer (4/74) on the West Coast. The featured event of the weekend was Saturday night at Downtown Los Angeles' Orpheum Theatre, with its 3/13 original installation Wurlitzer. Bob Mitchell played pre-show music before Bob Salisbury took the console down to accompany the 1924 Douglas Fairbanks silent film *Thief of Baghdad*. About 500 attended this event, due to the cooperation of the Broadway Initiative of the Los Angeles Conservancy. Sunday morning found us at the Bay Theatre in Seal Beach for Tom Hazleton's concert at the 4/52 New York Paramount Studio Wurlitzer, installed there by Dick Loderhose. The venue for Sunday afternoon was Plummer Auditorium in Fullerton, with Jelani Eddington at the 3/37 Wurlitzer. Jelani accompanied George Woods' reading of Sergio Prokofiev's *Peter and the Wolf*. Mr. Woods is a professional narrator (SAG, EAE, AFTRA). This was an historic event . . . the first time this work has been performed with organ. Saturday evening we enjoyed Ron Rhode in what has become his annual visit to the Old Town Music Hall 4/21 Wurlitzer in El Segundo. Winding up the weekend, Jerry Nagano

RANDYPHOTO



Avery Johnson.

played to an enthusiastic audience at the San Gabriel Civic Auditorium 3/17 Wurlitzer on Monday morning.

The South Pasadena High School Auditorium installation is moving right along, now that air conditioning has been installed in the organ chambers. The pipes and the console will be brought in very soon, and we expect the Wurlitzer to be up and running in fine shape for the "Golden Greats" Convention in July. Peter Crotty is the Project Director, and our Crew Chief Dorsey Caldwell has worked tirelessly to keep this project on schedule despite frustrating delays, due to ongoing school construction and renovation work and personnel changes in the school administration. Our late Board member Pat Buckley is no doubt smiling down from above, saying "Well done, Dorsey! Keep up the good work!" I want to add my own pat on the back to Dorsey, whose infinite patience is paying off.

With great sadness, we must announce the passing of LATOS Honorary Member Avery Johnson. Avery was one of the founding members of LATOS, and he had always participated very actively in LATOS activities since the beginning. Avery generously donated the funds to purchase the 4-manual console that is now installed on the J. Ross Reed Wurlitzer theatre organ in Pasadena City College Sexson Auditorium. Avery will be greatly missed by his many friends in LATOS and the theatre organ world.

Char Hopwood & Wayne Flottman

LONDON & SOUTH OF ENGLAND

Ian Ridley, President
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London, England

Woking Leisure Centre
Saturday, January 15
Organist Byron Jones

Byron was born in South Wales, well-known as the 'land of song', and from a very early age he showed a great interest in music. It was not long before he was playing for his local Sunday School, where he was introduced to an organ of sorts . . . a Harmonium in fact. He continued piano lessons while at school, and upon leaving was asked to play the newly installed Hammond electronic organ in the local miners club.

From there he went from strength to strength and was soon accompanying famous West End artists when they appeared in clubs in his native Wales. He now has his own music club, with over 600 members, and many were present at the concert. He hosts a number of music festivals each year and regularly tours on both electronic and pipe organs, and has played many of the prime theatre organ venues at home as well as touring in the USA. He has broadcast many times on TV and radio, and has produced many excellent CDs and Videos.

Byron got off to a flying start with a rousing march and followed on with a beautiful sensitive ballad. Byron has such a wonderful personality he immediately developed a rapport with the audience. In the first half we were treated to a beautifully played, and very comprehensive selection of Mario Lanza numbers, which was a great hit with the audience. He soon had our toes tapping with a wonderful up-tempo selection, and then slowing things down with a selection of well-known ballads. To

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IAN RIDLEY



Byron Jones at Woking.

finish the first half in lively style, we had some popular Spanish music.

Byron spent the interval chatting to his many fans and then we were off again with a selection from closer to home, with music from the pen of that great Welsh composer, Ivor Novello. The second half included modern ballads, a big selection of popular theatre organ favourites, well-known Welsh songs and a sing-along in which the audience eagerly participated. Byron finished his concert to a great ovation from the audience, and of course we had to have an encore.

**State Theatre Kilburn
Sunday, February 6
Organist Kevin Grunill**

Kevin hails from the North of England. This year, he will be starting his ninth season as resident organist at the North Pier Blackpool, and of course as part of his duties there . . . he plays the famous Tower Ballroom Wurlitzer. He is a very accomplished musician having studied at Leeds University and gained a BA honours degree. He is not only in demand for concerts far and wide, but takes a great interest in the preservation of the theatre organ as well. In 1994 he bought a Compton Theatre organ. Since then he has been largely responsible for its installation and presentation in the

IAN RIDLEY



Kevin Grunill entertained.

Paramount Cinema at Penistone. This venture has become a major attraction in the area and has won many tourist awards. His recordings are well-known and have been broadcast on the *Organist Entertains* programme on BBC Radio 2.

Before the largest audience at the State Theatre for some time, Kevin gave us a wonderful concert with a very wide range of music. We had a Sousa march, well-known ballads, music from shows including *Mac and Mabel*, Ivor Novello's *Dancing Years*, and that current West End show, *Chitty Chitty Bang Bang*. Big band music was also included with a great selection of Glenn Miller numbers.

After the interval Kevin continued with more of the same wonderful music. He certainly seemed to be enjoying himself on the mighty 4-manual Wurlitzer. He gave us selections of music from the 40's, *The Wizard of Oz* and also Italy to remind us of sunny summer holidays, on this cold February day in London. As one of the current Blackpool team of organists, it was only natural for him to include a tribute to the legendary Reginald Dixon on his centenary, which he called "Memories of Mr. Blackpool." This was very well appreciated by the audience. To close, we were treated to a medley which Kevin called "Stage and Screen," which of course encompassed many popular theatre organ favourites. After our closing announcements, we of

course had the demanded encore to end a great afternoon of theatre organ music.

Ian Ridley

MANASOTA

Charles Pierson, President
941/924-0674

Sarasota, Florida. Charles and Joanne Pierson were the hosts for our December 10 evening holiday program, which was held both outside and inside their lovely Sarasota house. The Pierson's residence is very popular, not only with club members, but also with visitors who drive from miles around to see the incredible outdoor Christmas decorations. Not only do they decorate their entire yard for the Christmas season, but also they hold an open house for visitors to come indoors to hear their organ. This year over 300 trees were decorated with 250,000 lights, all synchronized to music, which Charles programmed with his computer. Talk about a light show!

Charles and Joanne have a 2/21 pipe organ and a Steinway piano, and 'Jolly' Bob Baker was our guest organist. Bob played holiday tunes, while everyone moved about the lanai viewing the indoor decorations as well as marveling at the changing outdoor light show through the windows. What a fun way to start the holiday season . . . by tasting delicious desserts, chatting with old

NORMAN ARNOLD



'Jolly' Bob entertaining!



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John McCall after a great performance.

friends, hearing the pipe organ and spreading Yule cheer.

John McCall from Moultrie, Georgia was our guest artist on Sunday, January 16. John entertained us a year ago, and was so pleased with our Wurlitzer at Grace Baptist Church that he eagerly agreed to return this year. John played a most enjoyable program, one filled with love ballads and a surprise song for someone in the audience. He obviously took great care in preparing his program, not only in his arrangements and selection of songs, but in his interesting use of registration and transposition. The surprise song was written by John, and dedicated to our local West Coast Florida organist and living legend, the lovely, lively, Rosa Rio, a longtime friend of John's. Rosa was playing the theater organ in the 1920s, and she is still giving concerts and playing silent films at the Tampa Theater in Tampa, Florida. We had a great attendance for our monthly program, thanks to John. Our next artists will be Jelani Eddington and David Harris on February 20.

Jim Weisenborne

NEW YORK

Bernard Anderson, Chairman
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roxymusic@comast.net

New York, New York. On Saturday February 19, the New York Chapter was

pleased to present "A Wurlitzer Hour", a program of theatre organ entertainment at New York's famed Radio City Music Hall, featuring the largest organ ever built by the Wurlitzer Company, the Music Hall's 4/58 Grand Wurlitzer. Our first chapter activity for 2005 was also the first NYTOS event to be held at Radio City Music Hall since 1979. People from as far away as Ohio, Virginia and Boston were among the 200 who came to experience this exciting afternoon of theatre organ music. Our two featured organists were Bernie Anderson and Dave Kopp. As we sat back in the Art Deco splendence of the great theatre, the fine performances by Bernie and Dave left the audience breathless. The program was played from only one of the two consoles; the console on the 50th Street side was not available due to repairs being done.

Following the musical hour, members and guests had an opportunity to remain in the theatre for a short time to take photos. A very special thanks goes to NYTOS board member, John Valentino who served as host for the afternoon's activities, and who had worked tirelessly with the Music Hall staff to arrange this event. John, with production assistance from chapter members Allan France, Dave Kopp, Tom Stehle and Bob Welch, managed to put this program together over a period of just two weeks. So, it was a pleasure to see how many people attended in spite of such short notice. Since John has established a positive working relationship for the chapter with the Radio City Music Hall staff, who were also pleased with how well the event worked out, we look forward to other programs on the Music Hall's Mighty Wurlitzer in the near future.

The New York Chapter Board of Directors met on January 15 to review and plan chapter business for the coming year and to elect officers for 2005. Elected by the chapter membership to serve

for a two-year term on the board were Bernie Anderson, Dave Kopp, Nelson Page, and John Vanderlee, Jr. The board in turn elected the following officers: Bernie Anderson, Chairman; Michael O'Brien, Vice-Chairman; Tom Stehle, Secretary; and Bob Welch, Treasurer. We anticipate a busy year of theatre organ activity.

In other business, work has begun on the restoration of the Long Island University/Brooklyn Paramount 4/26 Wurlitzer. The instrument sustained some water damage last year, as a result of a leaking roof drain over the solo and orchestral chambers. Rather than merely make the repairs needed to get the organ playing, the University has agreed with the recommendations of the NYTOS Technical Advisory Committee and curator Warren Laliberte, to undertake a major restoration of the instrument, which essentially still contains its original leather in chests, regulators and relays. The organ will be restored and maintained in its original condition. The University has contracted with Timothy Fink & Company Organ Builders to do the restoration work.

Tom Stehle & Allan France

NORTH TEXAS

Richard Stewart, President
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Dallas/Fort Worth, Texas. Our February 2005 meeting was certainly a first for this chapter, and very likely unique enough to not be duplicated very often in any chapter! We held our meeting in our new shop where our 'breakfast club' members have been restoring a 2/5 Geneva church organ for installation in a small church in the Dallas area. The organ components have been erected in the shop in the exact configuration that they will have when finally installed in

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IRVING LIGHT



Restored Geneva console.

the church. The plan was to check out the organ before it was placed into the chamber in the church, with all cables, windlines, racks, etc. Everything was cut to size, and it will be disassembled for moving to the church in March. As a final checkout, we decided to have a chapter meeting and program where members and guests would get a chance to see, hear, and enjoy the organ.

During the restoration, the organ grew to 7-ranks, enhancing its versatility and ensemble. The very versatile chapter organist, Danny Ray, was chosen to play the organ. Danny is a consummate organist in both traditional theatre organ and ecclesiastic genres. He was chosen to do both on this little organ, and he was certain that it could be done. After some practice sessions, Danny persuaded the organ crew to make a couple of concessions... increases the tremulant depth to maximum, and he asked if a Chrysoglott could be added for this performance. Both requests were possible, and his wishes were granted. So, the organ wasn't exactly the way the little Lutheran congregation is going to hear it, but it gave Mr. Ray a chance to do a great job on a wider range of selections for this fun demonstration. Danny played selections that he might use in his church, and some from his performances on "Mighty" Wurlitzers that he has concertized on over the past many years since he took his formal organ classes at the University. He played everything masterfully, and it was joyfully received by this audience. Thank you, Danny.

You might wonder how our theatre organ restorers came to be restoring this little Geneva church organ at all. It all started when the congregation heard that our venue committee was looking for places that we might install some of the smaller theatre organs that we had been acquiring, and they asked if we could place one in their church. About that time, we got word that a mortuary building in the Greater Chicago Area

IRVING LIGHT



Danny Ray at the Geneva.

that contained the Geneva organ was being demolished, and that the organ was going to be demolished along with the building. Organ enthusiasts in the area where the building was being demolished agreed to get the demolition stopped long enough for them to dismantle the organ, put it in a rented truck and deliver it to our ATOS group here in Dallas. And that is how it all began. And, why we were now celebrating its restoration by having this concert in our workshop. Several members of the church spent many hours helping with restoring chests and other work, and these volunteers included the pastor.

After the Geneva organ is installed in the church, our next major project is the preparing, restoring and installation of a 3/16 Wurlitzer in the Collin County Court House in McKinney, Texas that is being restored as a performing arts center for the region. This is a fast growing urban area and we expect that the organ will generate a growing interest in theatre organs.

Irving Light

ORANGE COUNTY

Ed Bridgeford, Chairman
714/529-5594

Fullerton, California. Our January concert with organist Jelani Eddington

included actor George Woods as narrator for the concert highlight, *Peter and the Wolf*. We are finalizing arrangements with Jelani for production of a CD from the concert, which we hope to have available at the ATOS 50th Anniversary Convention in Los Angeles this summer.

The oil filled heater in the main chamber failed, and was replaced with a spare. Due to their age, we have since replaced all of the heaters and added safety tip switches to turn off the power, should one fall over. The heaters play an important role in maintaining a stable climate in the chambers during winter months, thereby helping the organ stay in tune.

Bob Trousdale has cleaned up the wiring in the organ console in several areas. The functions of the Toe Pistons for the Pedal Chime and the Roll Cymbal have been reversed. Jelani made good use of this during his performance. A spare stopkey in the Great Division is now up and running for use in controlling the tuned Sleigh Bells. Randy Bergum has finished tuning the 99 Crotons needed for the Sleigh Bell unit, and we will start the installation work soon. Much of the console documentation has also been clarified, to assist others who may maintain the organ in the future.

It was decided to postpone the June 3 celebration of Plummer Auditorium's 75th Anniversary until the fall. We are disappointed that we will miss the music of Lyn Larsen, who had been scheduled to play in June, but hope to include some recognition of the event at our September 11 concert featuring Tom Hazleton.

Our web site is continuing to improve, but several links plus a number of revisions have yet to be accomplished. Web persons Laura Greenwood and Randy Bergum have been very helpful with this project. Please visit us at: <http://octos.org>

RANDYPHOTO



Jelani Eddington & George Woods.

RANDYPHOTO



Jelani & George performing "Peter and the Wolf."

Our next concert will now be held on April 24, which is a date change from the previous date of April 3. Rob Richards will perform at the Plummer Wurlitzer console.

Jim Merry

PACKERLAND

Tom McNeely, President
920/339-8501
pcc28@netnet.net

Green Bay, Wisconsin. Packerland officially became a chapter of ATOS in January 2004, and to kick things off President Tom McNeely opened his home on March 21 for the first social, and to show off the Rodgers Custom Theatre organ purchased a few months before. In May we joined our sister chapter, Dairyland, at the home of Gary Bieck for a social featuring his 3/16 Wurlitzer.

At the Annual Convention in Milwaukee, Packerland accepted the New Chapter Plaque at the awards ceremony. Fred Hermes, a member of Packerland, received the honorary member award. Fred was helpful in getting our chapter started, and we are lucky to have him as one of our members.

In September our social was again at the home of Gary Bieck with two guest organists, Gary Hanson and Dean Rosko. Both played fine programs. Packerland members were at the Oshkosh, Wisconsin home of member Peter Hansen in October, where we heard the

debut of his 2/12 Barton. Our guest artist was Chris Feireisen, who performed a variety of favorites. Everyone had a great time, and enjoyed the sounds of the Barton.

November saw our members visiting the Markesan, Wisconsin home of Ken Paskey where we were treated to two organs, a 2/9 Wangerin downstairs and an Allen C-19 upstairs. Ken showed off a computer that he uses to compose music, and had a few of his friends come over and perform as a trio of Guitar, Fiddle and Organ. Member John Gusmer brought some exchange students along, one from Spain and the other from Astoria. Everyone enjoyed the wonderful music.

Our year ended with a big public show at our home base, The Historic West Theatre, where we were able to set up a Rodgers Theatre Organ, thanks to member Kurt Schleiter. Tom Hoehn flew in from Florida to provide the musical accompaniment to a Laurel and Hardy movie *Big Business*, and also gave a fine concert. Despite the poor weather conditions, we had a good crowd thanks to promotion of the concert by all three newspapers and local radio interviews. We even had TV involved when the local Fox Network sent a news crew to cover the event.

We are saddened to learn that our West Theatre is up for sale and will be closing. The West Theatre is the only independent movie house in Green Bay, but luckily just four miles south in DePere, Wisconsin, is the Cinema/Café.

They will host a silent film in the spring of 2005. Packerland is actively seeking a theatre organ of 13 to 21 ranks to install in a venue for public shows and socials. We are also seeking a late model Rodgers 333 or 340 Theatre Organ to take to non-organ equipped theatres for our silent movie events. If you can be of assistance, please contact us.

Our next silent film was at the Neville Museum on April 17, when we presented *Steamboat Bill, Jr.* starring Buster Keaton. Packerland members hope that if you are in the area, you can attend our events!

Tom McNeely

PIEDMONT

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

Fayetteville, North Carolina. Historic downtown Fayetteville was the scene of the 7th Annual 'Dickens Festival' on November 29. This festival honors the 19th Century writer Charles Dickens, and the theme centers on the life and characters of his wonderful creation "A Christmas Carol."

Actors from the Gilbert Theatre, Cape Fear Regional Theatre, The Cumberland Oratorio Singers, and mass choirs from the downtown churches contributed to the daylong entertainment. ATOS and AGO member, Terry Jordan served as organist for a total of four sing-alongs, with standing-room-

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Entertainers at the 'Dickens Festival'.

only crowds. These featured carols written during Dickens' lifetime, and secular music of the Christmas season.

The festival drew over 10,000 spectators and visitors, who enjoyed horse drawn carriage rides, treats for children, arts and crafts, and a wonderful candlelight procession at dusk. Piedmont Chapter took this opportunity to hand out literature regarding ATOS and AGO.

Terry Jordan, playing theatre organ and piano, with his trio (Bass, Drums and Vocalist) have been featured on local radio and television while playing at local restaurants. We are all excited about the soon to open Roaring 20s theme night, "Pipes and Pizza" at a new Italian restaurant in the historic district.

Phyllis McLeod

PIKES PEAK

Dave Weesner, President
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Colorado Springs, Colorado. The Pikes Peak Chapter is off and running for 2005. Plans are being made for the 11th year of Sack Lunch Serenade, held every Thursday at noon, beginning the first week in May. This is a free noontime program, presented by resident artists, Tom O'Boyle and Bob Lillie playing the Chief Wurlitzer now installed in the Historic City Auditorium. This year we have guest artists who will be in Colorado to play the free programs.

On February 27, we were treated to a very special event at Mount St. Francis Auditorium. Jim Calm and Lee Traster from Denver presented a 2-hour, non-stop musical program on both the piano and the 3/20 Wurlitzer. They took turns playing each instrument, and the audience loved every minute of this wonderful musical afternoon.

Plans are underway for a very busy musical summer. In addition to our Sack Lunch Serenade series, we are excited to announce that Jonas Nordwall will be presenting a concert at Joel's Barn in Kiowa, Colorado on August 14. The CSU Theatre Organ Workshop will be held the previous week, with Jonas as the artist/lecturer for the workshop. You can find additional information regarding

this workshop in THEATRE ORGAN. The afterglow of the workshop is an 'organ crawl' of the organs in the Colorado Springs area, with the conclusion being the concert in Kiowa, sponsored by the Pikes Peak Chapter. We hope you can attend the workshop and the closing concert!

During the Labor Day weekend, plans are being made for another one artist, three organs event, featuring one of Colorado Springs' favorite organists, Brett Valliant from Wichita, Kansas. One very special program already on the agenda for this weekend is a Ragtime program with Brett and Tom O'Boyle. Tom is well known in Colorado for his love of playing Ragtime. This should be a great event.

As always, we again invite you to attend any of our events that we have scheduled during the summer months. Please visit our website at:

www.theatreorgans.com/PPATOS

Owanah Wick

PUGET SOUND

Clint Meadway, President
360/805-1619

Seattle, Washington. Variety is good! Or so it seemed to the PSTOS Program Committee, and President, Clint Meadway, who collectively planned and executed a "Sweetheart's Ball" at North

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Young Tyler Pattison at the console.

Seattle's Haller Lake Community Club, in which the chapter's 3/8 mostly-Wurlitzer pipe organ is installed.

A 5-piece dance combo composed of seniors (the 82-year-old lady pianist claims to know 2,000 songs!) was engaged for a Sunday afternoon Valentine's Day Party. No time was wasted by couples that made their way onto the floor, dancing to the wonderfully rhythmic music of the '30s and '40s. The "Good Times Band" members were fascinated by the pipe organ, and are hopeful for a return engagement that would include the organ with the band.

Several members provided organ music preceding and following the dancing. A highlight of the day was a short cameo organ performance by 13-year-old Tyler Pattison, a promising young theatre organist from Gig Harbor. Tyler has already proven his ability to utilize the resources of the instrument, and played with great confidence, much to the pleasure of everyone in attendance. Many thanks, Tyler! Keep up the good work.

Our "1950s Record & Book Store," offering a large collection of LPs and printed music donated by members Jack and Mary Lou Becvar, was busy all afternoon. Proceeds benefited the PSTOS Scholarship Fund. Refreshments were reminiscent of the 1940s, including a popcorn machine and old-fashioned soda fountain!

Please visit our website: 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 outdoor temperatures were at record lows on January 16 in Omaha, however 55 members and guests weathered the environment to

attend the Chapter's first meeting of 2005, at Masonic Manor in Omaha.

Jeanne Mehuron, Chapter Vice-President and program artist for the January meeting, introduced herself with a musical biography starting with accomplishments since age 18. Jeanne has a long teaching career, as well as being active in volunteering her talents at hospitals and senior homes for the past 30 years. Jean has received many awards for her contributions.

Jeanne's program began with a medley of songs celebrating the anniversary release of *Mary Poppins*. Greg Johnson then accompanied Jeanne on the piano with appropriate winter weather selections! The duo was in great form as usual, and the program continued with some 'old smoothies' as well as upbeat 'oldies but goodies', injecting some Latin tunes and waltzes. The program was well



Greg Johnson and Jeanne Mehuron.

put together, with a variety that the audience appreciated. Jeanne also recited a poem about aging with very emphatic emotion. 'Open-console' followed the program, with Donna Baller, Bob Welch, and Jim Boston at the Conn.

Greg Johnson, Past President, shared with us his experience of being organist for the 50th Anniversary release of the Disney epic film *20,000 Leagues Under The Sea*. This event was held on December 17 at the Witherspoon Concert Hall of the Joslyn Art Museum in Omaha. The facility houses a custom Rodgers organ (with Wurlitzer 260 specifications) from the late 1960s. Greg, imitating 'Captain Nemo' at the organ in the submarine, played music from Bach, just before the film started. Approximately 800 attended the event, which was held as a benefit for the Nebraska Chapter of the National Kidney Foundation. More on the event can be found on the website: www.omahafilmevent.com

Socializing continued for hours after the meeting, as 22 members dined at a

local Omaha restaurant to celebrate the 70th wedding anniversary of longtime chapter members Don and Lillian White.

On February 20, RCTOS was honored to visit the Omaha home of John and Joanne Cullen. After a business meeting, we were entertained by Vice President Jeanne Mehuron, who warmed up the crowd with her usual comedy and wit as she introduced the artist of the day, Andrew Cullen. Andrew has been a student of Jeanne's for two years, and RCTOS is excited to have Andrew as an entrant in the ATOS Young Organist Competition this year.

As Andrew introduced his program,



Andrew Cullen entertained RCTOS.

this being the day before President's Day, he rendered his version of a patriotic medley. He explained some of the requirements associated with being entered in the competition, and performed some of the selections he has chosen for the competition. Andrew received a standing ovation for his performance and presentation of his program.

'Open-console' followed, and those participating were Donna Baller, Warner Moss, Cynthia and David Jennings, Jim Boston, Naomi Emmack, Jerry Pawlak and Jeanne Mehuron.

Those making contributions to this report also included Tom Jeffery, Greg Johnson, and Bob Markworth.

Jerry Pawlak

ROCKY MOUNTAIN

Jim Burt, President, 719/388-2101
jimburt@frontier.net

Denver, Colorado. After an...ahem... 'vacation' of this reporter, I am happy to update the happenings in the Mile High City. "Music and the Movies" was the title of the November 14 social held at Holiday Hills. Those attending were expecting Mike Bryant to 'just' play



Eric, 8-year-old and Lucile, 100 1/2-years-young, participated in the fun!

familiar movie themes, but they received a delightful surprise. Not only did everyone get a chance to hear movie music, they also received a tutorial of movie music history and the 'inside scoop' on songs, writers and performers from this very knowledgeable source. Thanks Mike, you broaden our horizons while pleasing our ears.

Our expanded club membership has made it necessary to break our long-standing tradition of gathering at member Helen Bingham's home for our annual Christmas get-together. This year, we used the ballroom at Holiday Hills where *George*, our 3/23 George Wright Digital organ and *Victor*, the new 7' Grand Piano, were able to join the festivities! During the meal, several members took turns providing holiday music on the theatre organ and piano. Santa even took time from his busy schedule to stop by and review his list of 'naughty and nice'. The traditional 'white elephant' Bingo Game was held, and several 'treasures' changed hands on a frequent basis. A Christmas sing-along ended a most delightful afternoon. Our thanks go to co-chairman Doris Beverly and Joann Collins for organizing the successful event.

January of course is the 'Everyone's A Musician Extravaganza!' Eighty members and guests were treated to an unbelievable array of local talent at our 3rd annual event on January 23. The ranges of musical selections, performance, age, instruments, and 'talent' were spectacular!

Performing members ranged from long-timers to our newest member, (who joined 1 1/2-hours before performance). This year the ages ranged from 8 to 100 1/2-years, and the instruments used included Trumpet, Theatre Organ, Grand Piano, Tuned Plastic Tubes, Steel



Dancing at Pizza & Pipeless.

Drums, Raisin Cans, Accordion, Cello, Goat Hooves, Tuba, Zipper, Human Voice, and a Theremin (definitely a non-human voice). The music ranged from children's songs to Rachmaninoff, and of course the 3rd annual performance of the 'Symphony for Theatre Organ and Zipper'.

Want to perform next year? It's never toooooo early to start practicing!

On February 13, the Holiday Hills Ballroom was again transformed into a pizza parlor for the "Pizza & Pipeless" event. Last June members Bev Bucci, Jim Calm and Lee Traster provided us with a wonderful program ... and then the cries were for 'more, more, more', so we did it again!

Approximately 180 members and guests were treated to a grand revisitation of the best of pizza parlor selections, and the surprise appearance of "The Impromptu Polka Band." This group, consisting of Bev Bucci, Jim Calm and Lee Traster who exchanged their 'normal' instruments for an Accordion, Tuba and Piano for several sets of lively and rollicking polka, while never missing a beat! When we all recovered our breath from dancing, eating and drinking, everyone left looking forward to the "next time."

George Wright with "By George, It's George, by Bob" on March 13 at Holiday Hills Ballroom. Bob, a friend of George's, shared with us through demonstration and illustration some insight into this legend's life and works. The theatre organ at Holiday Hills is a digital 'clone' of the Wurlitzer theatre pipe organ that was in George Wright's home, and Bob gave us some details on how that was accomplished.

We are pleased to announce the new chapter officers for 2005. Jim Burt, from Colorado Springs, is our new Chapter

President. Jim has been a long time member, and until just recently lived in Durango. Our new refreshment coordinators are Carol Robinson and Kathy Brayton. Jack and Joann Collins will be Treasurers, Priscilla Arthur continues as Secretary, and Doris Beverly remains our Ticket Sales Coordinator.

As we write this, we are looking forward to...

- Brett Valliant, appears for three events in April.
- Saturday, April 9, Reception for Brett Valliant, Holiday Hills Ballroom.
- Sunday, April 10, "Hot Pipes, Hot Tomatoes," Denver Paramount Theatre featuring Brett Valliant at the Mighty Wurlitzer with the Hot Tomatoes Dance Orchestra.
- Monday, April 11, "Theatre Organ and Piano Ragtime" Holiday Hills Ballroom, Brett Valliant and Dick Kroeckel.

Now for the teasers...

- "Oh Boy, It's O'Boyle" Sunday, May 15, 2 pm Tom O'Boyle plays *George* at Holiday Hills Ballroom.
- Wurlitzer Concert at CSU Friday, May 20, 7:30 pm Lory Center, CSU, Fort Collins Colorado "An Evening with Kevin Utter and the Mighty Wurlitzer"

Priscilla Arthur

SIERRA

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

Sacramento, California. Dean Cook, our artist for our first concert of 2005, hailed from the Bay Area. His primary engagement is at Angelino's in San Jose, where he plays three nights each week. He also plays at other venues in the Bay Area. Dean gave a few of us a moment of panic, when he brought in a synthesizer to use with our George Seaver Memorial 3/16 Wurlitzer. However, our fears were calmed as Dean's arrangements were tastefully done, and the synthesizer never overpowered the organ. It was clear by the audience response that Dean had 'won over' their ears. Thanks, Dean for your many hours of preparation, and for your fine performance.

In February, 56 Sierra Chapter members celebrated Super Bowl Sunday by chartering a bus for a journey to Berkeley

in the Bay Area. There, they joined Nor-Cal Chapter for a Dave Wickerham concert on Nor-Cal's exceptional 4/33 Wurlitzer. Dave gave his audience a great concert, including several ragtime numbers, a movie medley and a Broadway show medley. He also displayed exceptional pedal technique. After a well-deserved standing ovation, Dave's encore was spectacular! After a stop at Brennan's, a Bay Area tradition, for dinner it was back on the bus for the trip back to Sacramento.

Pete McCluer

SOONER STATE

Bill Rowland, President, 918/355-1562

Tulsa, Oklahoma. Sooner State Chapter's January session was our biennial business meeting, held at Tulsa Technology Center's Broken Arrow Campus, to elect officers who will serve for the next two years.

President Phil Judkins conducted the meeting, having Secretary Barbara Purtell give the report from the January 2003 meeting and Treasurer Lee Lomas give his report. An election of new officers was then held. Our new officers are . . . President, Bill Rowland . . . First Vice President, Bob Klinzing . . . Second Vice President, Jim Embrey . . . Secretary, Barbara Purtell . . . Treasurer, Lee Lomas. Congratulations to all, and a huge thank

CAROLYN CRAFT



(L-R) Bob Klinzing, Bill Rowland, Barbara Purtell, Lee Lomas, and Jim Embrey.

you to the past officers for their service to the chapter.

Our program of music began with 'open-console' on our 3/13 Robert-Morton, featuring many of our members who are fine organists. Carolyn Craft opened the session with our customary salute to America, and Joyce Hatchett contributed a delightful variety of music . . . as did Sam Collier, Lynda Ramsey, Betty Sproull, Dick Deaver, Barbara Purtell, Phil Judkins and our new President Bill Rowland. It was a fun time and a pleasure to hear! We were also treated to MIDI selections of the Brett Valliant concert recorded in March 2004.

For our February meeting, we returned to the Tulsa Technology Center Broken Arrow Campus for a special treat, President Bill Rowland accompanied two silent film comedies on our

3/13 Robert-Morton. First we were entertained by Fatty Arbuckle and Buster Keaton in *The Cook*, and then came *Wrong Again* starring Oliver Hardy and Stan Laurel. Both films were hilarious and, masterfully accompanied by Bill. Always bringing his original improvisations, that match the activity on screen, Bill even finds ways to express the mental condition of the actors! It was quite the afternoon.

After the movies, 'open-console' was again a hit! Those who provided great music were Bonnie Duncan, Joyce Hatchett, Lynda Ramsey, Phil Judkins, Dick Deaver and even Bill returned to the bench to accompany a sing-along. It was great fun!

The following Sunday afternoon several members enjoyed a special treat, Tom Hazleton at the dedication recital for the new Allen Renaissance Model 380 Organ at the Tulsa East Side Christian Church. Tom's program was mainly classical, played magnificently. The enthusiasm was wonderful, and showed off the capabilities of the organ as well as his technique. His closing number was an improvisation of four hymns, chosen by the audience, and then a moving tribute to America. The reception after the dedication was lovely, and this event was fabulous in all aspects. We hope that Tom will come to Oklahoma again soon.

Dorothy Smith

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SOUTHERN JERSEY

Joseph Rementer, President
856/694-1471

Franklinville, New Jersey. On January 30, Buster Keaton again fired up that old 4-4-0 steam locomotive and took off after the 'Yankees' that were chugging down the track in a stolen locomotive with destruction in mind. Whistles, chugging and thrilling music was supplied by Don Kinnier, who accompanied *The General* in our silent cinema series at the venerable Broadway Theatre in Pitman, New Jersey. Don's performance was outstanding, and the 3/8 Kimball was up to the task.

The silent series continues through June. Marc Cheban will accompany *Peter Pan* on May 1, and Michael Xavier Lundy will present a double feature *The Count* and *The Adventurer* on June 12. All show times are 3 pm. Be there if you can. These shows will be worth the trip!

Our chapter organists continue to supply overture organ music for the feature movies at the Broadway Theatre on an almost daily basis. Details of organists and times are shown in the New Jersey section of ATOS News in the center of THEATRE ORGAN.

New member, Nathan Figlio, an accomplished organist, has been added to the list of Broadway Theatre overture players. Nathan will play four times a month, and he also plays for chapter events. We happily welcome him to the group. Incidentally, Nathan's father, Bob

Figlio played the Broadway Kimball during the '60s.

This report was written in an RV resort in Arizona, while snow was flying in New Jersey. The writer visited Arizona's two outstanding attractions: The Grand Canyon and the Organ Stop Pizza. During our visit to the Organ Stop, we sat in the balcony of the giant dining room where the earthquake like effect of the 32' stop could be felt. Charlie Balogh and Lew Williams are the unbelievably accomplished featured organists.

Fred Oltmann

SUSQUEHANNA VALLEY

Sam Groh, President
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York, Pennsylvania. As this is being written in late February, we are just a few days away from hearing some first sounds from the completely refurbished Wurlitzer at the Capitol Theatre in York, Pennsylvania. Technicians from the R. J. Brunner Organ Company, along with volunteers from our chapter, have been busy installing the components of the instrument.

Careful readers of this column will recall that we had hoped to rededicate the instrument in January, but it just wasn't ready. The first concert is now scheduled for Sunday, March 13. It will feature Don Kinnier at the organ together with Karl Hausman, formerly of Walt

Disney World, at the piano. Look for a full report here in the next issue.

Our Chapter has not been idle while the organ was being restored. In November, we were invited to be the guests of the Free State Theatre Organ Society at Rice Auditorium in Catonsville, Maryland, near Baltimore. The artist was our own Bobby Raye (Bob Lilarose). Along with the folks from Free State, our members thoroughly enjoyed Bobby's



DUSTY MILLER

Bobby Raye (Bob Lilarose).

outstanding performance that included old time favorites, a sing-along and a silent movie accompaniment. A big thank you from all of us to President Bob Wolfe, and to all the folks at Free State.

Along with a concert by Dick Smith on April 23 and a concert featuring four artists on June 5, we are working with the management of the Strand-Capitol Performing Arts Center to develop a full program for the 2005-2006 season. See you there!

Dusty Miller ♪

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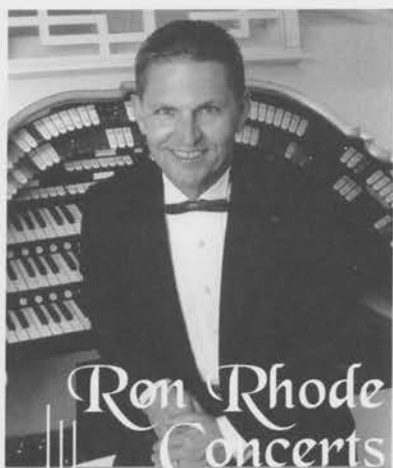
Call for Nominations

As prescribed by the ATOS Bylaws, the Board of Directors appoints the ATOS Officers (President, Vice President, Secretary, and Treasurer) each year at its Annual Meeting. This year the Board of Directors will have that meeting in Pasadena, California, on Wednesday, June 29, 2005, immediately before the ATOS Annual Convention officially begins.

Candidates for these offices must submit their written résumés and candidate statements to the ATOS President, Fr. Gus L. Franklin, no later than June 11, 2005. These documents will be distributed to the Board of Directors prior to their meeting. Candidates for these positions are expected to present themselves, at their own expense, to the Board for a personal interview on the morning of June 29, 2005. Appointment will immediately follow the interview process. Successful candidates will need to be ready to assume the duties of the office at the conclusion of the Convention and also be available to participate in the remainder of the Board meeting following their appointment. Reimbursement of travel and hotel expenses will be made by ATOS for those appointed. All candidates for these offices must have had continuous ATOS membership for at least the last two years. The offices of President and Vice President are subject to a limit of three 1-year terms.

Gus

Gus L. Franklin
ATOS President



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Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

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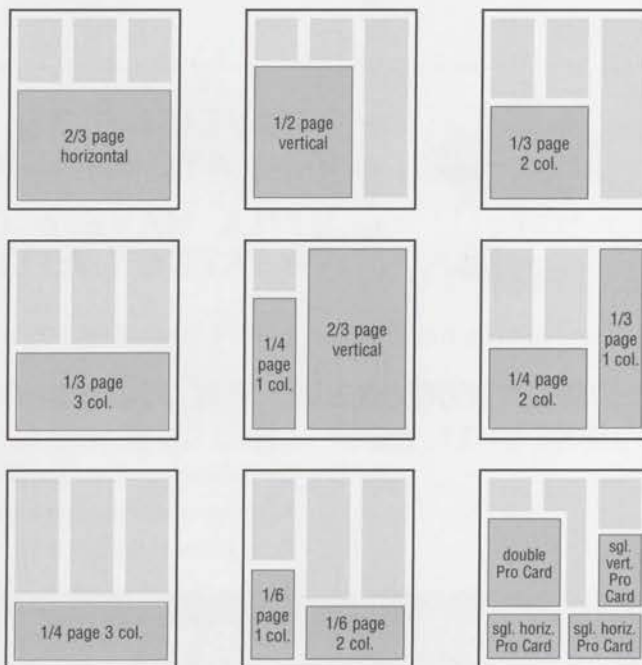
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THEATRE ORGAN INSTALLATION DOCUMENTATION RESEARCH PROJECT

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

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

Although a number of original Wurlitzer drawings are presently available through the Smithsonian Institution, they represent less than 10% of the total number

generated by the firm. We are seeking originals, or high-quality copies, of prints and documents that do not exist in the Smithsonian Wurlitzer collection. Equally important, is the acquisition of installation blueprints and technical drawings of Robert-Morton, Barton, Marr & Colton, Kimball and other theatre organ builders.

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

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



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Bob Mitchell...

A Los Angeles Original

By Jim Henry



Bob Mitchell at the Orpheum Wurlitzer.

When Bob Mitchell made his first appearance as a theatre organist at age 12, silent movies were in first run and the Orpheum Theatre was still on the drawing boards. The date was December 25, 1924. It was quite a novelty to have a child organist, so the manager of the Strand Theatre in Pasadena, California invited Mitchell to play Christmas carols on their Style 185 Wurlitzer between shows. He quickly advanced to playing for the pictures about five times a week until the talkies ended his motion picture career in 1928.

Mitchell was well prepared to take the bench. He began piano lessons at age four and, with strict discipline by his mother, practiced intently and advanced rapidly. While his parents didn't approve of the movies, he managed to occasionally get to see movies with his playmates on excursions from his hometown of Sierra Madre to neighboring Pasadena. He recalls being entranced by the glorious music accompanying the movies. He reminds us that back then people didn't think of the accompaniment as anything unusual because that was just the way movies were always shown.

His mother bought an abandoned Harmonium to give Bob his introduction to the organ. He recalls that his mother spent a dollar for the instrument, and his father spent \$10 to have it hauled home. Bob was allowed to play the organ as a treat, after he had completed an hour of piano practice each day. This gave him an opportunity to develop his improvisational skills.

Mitchell studied organ with Ernest Douglas, the organist at the Mission Playhouse Theater in San Gabriel, California and founder of the Los Angeles Chapter of the American Guild of Organists. The theatre had a small Estey home organ to accompany *The Mission Play*, which ran for many years. Douglas soon had Mitchell playing at the Playhouse, on those days when he didn't want to do the job himself. (The Mission Playhouse is now the San Gabriel Civic Auditorium, and home to a Style-260 Wurlitzer, which will be heard during the 2005 Convention.) Bob also sang in Douglas' boy's choir.

With jobs for organists in movie disap-



Mitchell's teacher, Ernest Douglas, seated at the Estey organ at Mission Playhouse Theater in San Gabriel, California. (December 17, 1928)



Bob at the console early in his career.

pearing, Mitchell found other outlets for his considerable musical talents. At age 16, he took a position as a church organist and choirmaster. He became the youngest Fellow of the AGO, when he was 18. He then went on to study piano at the Eastman School of Music, and later the New York College of Music. At this time he had his own radio program as a singing pianoman.

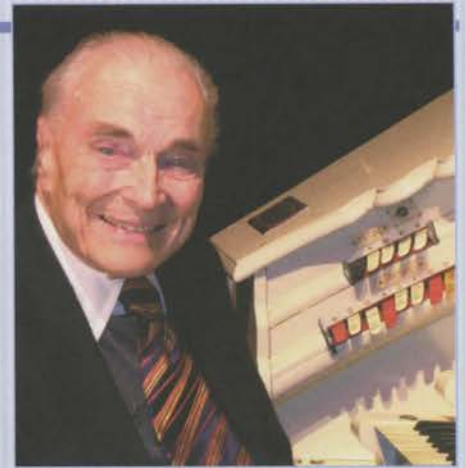
Mitchell returned home in 1934 when his father became ill. He was appointed organist at St. Brendan's in Los Angeles, a post he held for 55 years. There, he undertook what was to become his most celebrated accomplishment when he organized a boy's choir, eventually to be known as the Mitchell



Bob Mitchell directs his choir in "Blondie in Society" (1941).



Bob accompanying a silent movie.



Bob

Choirboys. In 1937, the choir was cast in their first of over 100 motion pictures, *That Girl From Paris*. They are best remembered for their role as Bing Crosby's backup group in many of his movies, such as *Going My Way*. Bing described them as "the best choir in the world." During these years, Bob also performed as a radio and television organist on numerous programs including *Art Linkletter's House Party*.

In 1962, both the Dodgers, and the Angels baseball teams chose Mitchell as their organist, making him the only "player" to play for both major leagues at the same time. During these years he appeared in a number of events for the newly founded Los Angeles chapter of the American Theatre Organ Enthusiasts. The 1965 "Christmas at the Wiltern" performance featured Bob at the 4/37 Kimball console, the largest ever built by Kimball, and the Mitchell Choirboys singing Christmas music. (Restoration of the

Kimball was the first project undertaken by LATOE. The Kimball was removed and sold for parts when the theatre closed in the late '70s.)

Bob remains active as a performer. In 1995 he returned to the role of silent movie accompanist at The Silent Movie Theatre, a Hollywood cinema that has been showing silent movies exclusively since 1942, where he still performs on a regular basis. In an unusual engagement, Bob accompanied a screening of Valentino's *Blood and Sand* at the Hollywood Forever Cemetery, site of Valentino's crypt, to commemorate the 75th anniversary of the actor's death. The movie was projected on the side of a mausoleum. He also performs regularly at the Founders' Church of Religious Science 4/31 Wurlitzer.

Bob has a legion of devoted fans. Over 1,100 filled the downtown Palace Theatre to capacity to celebrate Bob's 90th birthday. The guest list included keyboardist Ray

Manzarek from The Doors and comedian Eddie Cantor, a regular fixture on the Orpheum Theatre circuit. It was a 'working' party for Bob, who ended the evening by accompanying the Buster Keaton film *Seven Chances*.

The Los Angeles Chapter is pleased to present Bob Mitchell accompanying the silent movie *Wings* at the Los Angeles Orpheum Theatre during the 2005 ATOS 50th Anniversary Convention. The screening of the first picture to receive the Oscar for Best Picture, from a beautifully restored 35mm print on the Orpheum's state of the art projectors, promises to be a delightful conjunction of three Los Angeles originals . . . the original-installation Wurlitzer, in the restored to original condition Orpheum, in the hands of the last original Los Angeles silent movie organist, Bob Mitchell.



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Memories of The Rialto

By Dwight Beacham

Walking into the Rialto Theatre in South Pasadena was always a magical experience for me. It wasn't the grandest theatre I had ever been in . . . being a typical neighborhood house it certainly was not the 'movie palace' décor that excited me. No, what excited me was I knew what was in this theatre. There was a real live Wurlitzer Theatre Pipe organ!

The first few times I heard the organ it was somewhat of a disappointment. I had not yet realized that all Wurlitzers as originally installed did not sound like the recordings on Wurlitzer organs I had heard. To me, all Wurlitzers must sound like those on the Crawford 78s or the most recent George Wright recordings. So when I first heard that Style-216 Wurlitzer in the Rialto, I was underwhelmed to say the least. But, as an impressionable teenager in the early 1960s, it still was exciting, I must admit. After all, the first Wurlitzer I had ever played was just a few miles away at the Crown (Raymond) Theatre in Pasadena, where a very tolerant theatre manager/organist Bill Wright allowed a "kid" to come in after the show and actually play the Style-235 Wurlitzer installed there. As I carefully started to select which stops I would use Bill said to me, "On this organ, you'd better use all of them and hope that some of them actually play!"

John Curry had been working on the organ in the Rialto for many years. Rainstorms (doesn't rain always 'get' to Wurlitzers?) had washed his efforts out on more than one occasion. He had brought it up to a degree of mechanical perfection that would allow occasional concerts. When I heard that George Wright was actually going to give a concert at the Rialto I wondered if he knew what the

organ sounded like. Little did I know! John had invited George to help him with the organ. In that first concert, the organ was still a bit rough . . . but . . . boy did it sound different (and better) than I had ever heard it before. The master's touch was evident . . . both in the organ and the playing.

What can someone do with two manuals and ten ranks of pipes? Wow, the sounds I heard out of that organ and the speed of registration changes GW accomplished forever changed my view of small organs. We are indeed fortunate to have recordings of that instrument, both from the original DOT label recording and the more recently release BANDA recordings. It is very hard to believe you are listening to someone play a two-manual organ without the benefit of overdubbing or other "tricks."

Memories of the Rialto? . . . Organ-Zombies (cool – refreshing non-alcoholic drinks during intermission – great for the non-air-conditioned theatre), or the time George was asked to keep playing . . . "Don't let 'em out for intermission, the plumber's on his way." I took my future wife to a Bill Thompson concert there on our second date . . . so she could see what she may be getting into. She married me anyway! Or the time George brought in and played his Hammond X-66, because the LA temperature had soared to a sweltering heat the day of the concert and the Tibia trem would either go very, very slow or very, very fast, but nowhere close to where it should. A good portion of the audience left after George (in one of the worst five-minutes I ever heard him play) gave a demo. The people that left missed one of the most memorable concerts I ever heard George play. He soon realized that those that stayed that night could care less what he was playing as long as it was GW! Or the concert where he played mostly orchestral transcriptions, including one of the most fantastic versions of "Jupiter," from *The Planets* by Gustav Holst, that I have ever heard. One thing I began to notice in those later concert series that George did was the average age of the audience seemed to be getting younger. It was made up of people that were not your 'normal' theatre organ crowd. George was 'selling' to a younger crowd, and they were loving every minute of it!

As we all know, George could be, shall we say, a bit risqué at times. On one of his particularly "bad" nights my mother had decided to come along with my dad and I. At the end of the concert she informed me that she would never again attend one of his concerts and that, while I was allowed (barely – after much pleading) to attend his concerts to hear his playing, I was not to



ELTON SEWELL

ELTON SEWELL



ELTON SEWELL

L-R: Frank Woods, John Curry & Theatre Mgr. Gerald Nutting.

September 1961 tour by John Curry.

listen to anything that came out of "that man's mouth!" Ah, the memories!

Then there was this "kid" (we were all kids back then) that was the "hot" new concert artist. With his crew cut and tails, (did he really go everywhere in with that black tie and tails?) we were all jealous. He played unbelievably well . . . never missed notes . . . and, to top it off, this was about the time that my organ teacher (Lloyd del Castillo) was asking me what I thought I was going to do for a living, because he said my chances of making a living playing the organ were from slim to none! **Ouch!** That new extremely gifted "kid," of course, was none other than Lyn Larsen.

Back to being serious . . . It is with great pride and a whole lot of emotion that I (through the Allen Organ Company) will have a small part in the LA Convention, by helping to install a "Lyn Larsen Special" at the Rialto Theatre. Who could be a more logical choice to play at the Rialto than Lyn? Not only did he give concerts on the original Wurlitzer in the Rialto, but he also spent countless hours with George working on the organ . . . preparing and perfecting it for concerts.

While the organ installed for this concert is a larger instrument than originally installed in the theatre, I believe that the unmistakable "Rialto Sound" will be much in evidence. Many people are not aware that George occasionally augmented the 10-ranker with more "goodies" installed on the stage. This will be more like the "augmented" Rialto sound.

Like George, Lyn believes in using the best available ranks and

with this new organ he is able to realize the dream of selecting the "cream-of-the-crop" from several different instruments. A great many of the ranks and percussions in the Lyn Larsen organ are new, and have not appeared in any other digital organ. These include a number of new things from the magnificent "Hi-Fi recording organ" made famous by George Wright in the 1950s, (and currently owned by Mr. Bill Brown in Phoenix, Arizona) including new pipe ranks, new percussions, and new traps. There is one new percussion sample from the famous Loren Whitney Studio organ in Glendale, California, and several samples from the beautiful Wurlitzer organ in the San Sylmar museum in California, Lyn also chose pipework from the unique organ in the Sanfilippo Music Salon in Barrington, Illinois, George Wright's last recording organ in Hollywood, California, and the large Aeolian organ formerly owned by Pierre DuPont in Wilmington, Delaware.

As Lyn states, "Many of these pipe sounds, percussions, and traps were played and recorded by some of my mentors, friends, and idols from the time I started playing. To combine these into an instrument of my own design is a unique opportunity."

So ride down memory lane one more time, and join me in celebrating the 50th Anniversary of the ATOS at the Convention in Los Angeles. The combination of Lyn Larsen, the Rialto Theatre, and an organ designed by Lyn himself playing the closing concert will add up to be an almost overwhelming emotional and musical experience. It is not to be missed!



Introducing The 2004 ATOS George Wright Memorial Fellowship Winner

It is with great pleasure that I introduce Jesse Kohl . . . the third ATOS George Wright Memorial Fellowship winner. The George Wright Memorial Fellowship is a program sponsored by ATOS to provide an opportunity for a young person to attend his or her first ATOS annual convention.

Jesse hails from Forest Grove, Oregon, and is a young man who is extremely enthusiastic about promoting the art of the theatre organ. The George Wright Memorial Fellowship enabled him to attend the 2004 ATOS Convention hosted in Milwaukee by the Dairyland Theatre Organ Society. Jesse is a highly motivated, bright, and talented young man, and I am sure we will all be hearing great things from him in years to come.

Jelani Eddington
Chairperson,
Youth Initiatives Committee

At the closing concert of the 2004 ATOS Annual Convention held at the majestic Riverside Theatre, Nelson Page said a goodbye to what he called his extended family. I too held such sentiments. It was a special experience to spend them with such a talent eclectic group of people all that share the same passion for the history, the music, and the preservation of the theatre organ. In this essay I would like to reflect upon my experiences at the convention, what I have taken from it, and to thank all those who have made this opportunity possible.



The convention allowed me to sample a diverse array of artistic talent from many different musical traditions. All the artists programs were exciting and musically diverse. Their talents clearly showcase the tonal diversity of the featured instruments. It was also surprisingly enjoyable to hear several of these artists in concert on the forefront of electronic organ development. At first, I was skeptical of the electric instruments tonal quality and realism, but after hearing them live in concert, my eyes were opened to the possibilities of

this developing technology. One of the many memorable concerts was the Rob Richards and Ralph Wolf concert. It was wonderful to see the collaboration between two such talented artists. The other concert that I found particularly inspiring was the young artist's competition. It was wonderful to see two talented youths continuing this musical tradition.

The convention also allowed me to have the opportunity to talk with many organ technicians and those who have considerable experience in the trade of theatre pipe organ restoration. I myself am actively involved in the New York Theatre Organ Society's restoration projects and am in the process of rebuilding my own theatre organ, Wurlitzer Opus 1917. The contacts I made at the convention were extremely helpful in the quest. Unfortunately, there is not a lot of published information or much that has been disseminated regarding the proper restoration of theatre pipe organs; so listening carefully has been the key in doing so. During the convention, Clark Wilson shared an important lesson regarding pipework, discussing voicing, and how to avoid irrevocable damage when handling and working on pipes. That is definitely one area that I think it is best to leave to the professionals! I also enjoyed taking a tour of the Organ Piper's instrument, fondly reminding me of my childhood at Uncle Mil's Pipe Organ Pizza in Vancouver, Washington.

As a lover of vintage theatre organ technology, one aspect that struck me

as an increasing trend in the theatre organ world is the addition of modern technology to these instruments. What made these relics so historically significant and special was that they ran on entirely electro-pneumatic action, the most sophisticated of which was employed in the console and in the relay system. This, all too often, is what is discarded in order to enlarge the organ and make it more versatile for the modern concert organists. In many cases, vintage theatre organ specifications are indeed limiting, as they left many ranks poorly unified. This was not only due to the cost factor, but a convention of the time when they were built. The number of combination action pistons also limits the alluring complex orchestration that modern theatre organists have brought to us. It is an interesting predicament as how to rectify the situation. In order to allow the theatre organist's art to grow, these changes must be made. Yet, at the present time, we are making these allowances at the expense of historical integrity! We must not lose sight of our duty to preserve. Many of the people I spoke with at the convention who are involved in theatre organ restoration are in favor of such modernization, disemboweling the consoles and discarding original relays. As discussed there are valid reasons to modify vintage theatre organs, but original relays and consoles, if properly restored will work faithfully and do so with an ease of serviceability unparalleled to any modern computer relay system. Analogous to modern cars, the more computer components that are added, the more difficult it is for an ordinary savvy mechanic to repair. By expanding original relays and consoles, we can preserve the legacy of theatre organ builders and allow for the necessary modifications for modern concert artists. One such example of this compromise was featured at the convention. The Wurlitzer organ at the Riverside Theatre still plays mightily on its original air-pneumatic console and relay. It has had slight modifications to its unification, but its full historical integrity has been retained, and what a wonderful sound it produces!

Part of this joyous sonic experience that surprised and worried me was its attendance. The convention's low numbers has inspired in me a sense of urgency to enlist actively participating members. It is imperative to potentiate the youth so that we will have a future generation to carry on this legacy. In doing so we must allow the young to have a tactile experience with the theatre pipe organ. As a child I can remember countless times of trying to see the innards of an organ and being barred by overzealous curators. I implore all of you, who oversee and maintain theatre organs to allow the youth to work on them, play them, and soak up the experience! This is the way to ensure the future of our organization. Sadly, we as a society are fighting an uphill battle. The theatre organ is an extremely costly, labor intense creature that is scarcely in the public's consciousness. During numerous conversations with my peers at Bard College, the majority of them do not even know what a theatre organ is. It is all too easy to take a defeatist attitude towards our plight and blame the future generations poor taste in music for the demise of this tradition. We must however continue to expose the youth to this art and do so in some remotely relatable medium. It is difficult to say what the best approach to encourage and potentiate the future of this organization, but from my personal experience silent films and hands on experience with the organ win youth audiences over! By engaging the youth in something as timeless as a silent comedy, perhaps we can spark their interest in the synthesizer that brought these films to life in the twenties. The bottom line is exposure.

We are curators, players, and appreciators of a very unique and widely unknown piece of American history. Whether it goes the way of the steam engine, relegated to being seen on special excursions only, let us press on and enjoy! Thank you ATOS for this wonder experience. You have made a convention attendee for life. I would also like to thank Tom Stehle and the NYTOS for their support, encouragement, and the volunteer opportunities they have provided. I hope that I can make a lasting contribution to this organization and aid in the future success. See you all next year!

Jesse Kohl



Annual ATOS Convention 2005 *Golden Greats*

Program and Schedule Subject to Change

Thursday, June 30

Overture

Morning

8:00 am - 2:30 pm
Registration

Afternoon

2:30 pm
Bus departure from hotels
Roosevelt Memorial Park

Evening

Paramount Iceland:
Chris Gorsuch
Dinner at the rink

Friday, July 1

Convention Opening

8:00 am - 8:00 pm
Registration

1:30 pm
ATOS Member Forum

3:00 pm
Seminar: Bill Irwin

6:30 pm
Opening Night Reception

Pasadena Civic Auditorium:
Rob Richards
R. Jelani Eddington

Saturday, July 2

Los Angeles Cathedral:
Jonas Nordwall

Walt Disney Concert Hall:
Carlo Curley

Plummer Auditorium:
Young Artists Competition
Mark Herman

Orpheum Theatre:
Bob Mitchell
accompanying *Wings*

Sunday, July 3

9:00 am
ATOS Annual Meeting

10:00 am
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

Tuesday, July 5

Convention Closing

Pasadena City College:
Barry Baker

Rialto Theatre:
Lyn Larsen
4:30 pm
Seminar: Jeff Weiler

7:30 pm Finale
Dessert Reception
ATOS Awards Ceremony

Wednesday, July 6

Encore!

GROUP A

8:00 am
Bus departs from hotels
Organhouse: Len Rawle

Lunch at San Sylmar
Nethercutt Tour

San Sylmar: Lyn Larsen
5:00 pm Arrive at hotels

GROUP B

8:00 am
Bus departs from hotels
San Sylmar: Lyn Larsen

Nethercutt Tour
Lunch at San Sylmar

Organhouse: Len Rawle
5:00 pm Arrive at hotels

Happy 50th Birthday to the American Theatre Organ Society!

Allen Organ Company wishes to take this opportunity to congratulate the ATOS for championing theatre organs and theatre organ music for fifty years.

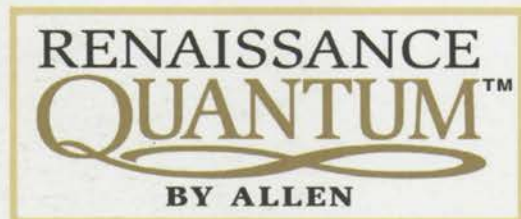
Looking ahead to the next 50 years, the challenge to preserve—and expand—the appreciation of theatre organs and music will be great. There will be new performers, new music and new organs—but Allen is sure that the same spirit, dedication and leadership that the ATOS demonstrated for fifty years will continue to inspire those who truly appreciate the world of theatre organ music.

We are honored to have worked with many talented artists, including the legendary George Wright. We are thrilled to build theatre organs that entertain audiences world-wide. We are looking forward to a future filled with the joy of theatre organ music.

Allen is especially proud to announce that the Convention-ending concert will feature the incomparable Lyn Larsen. Lyn will be performing on his personal Lyn Larsen Signature Series LL324Q Quantum™ Unit Orchestra Theatre Organ. The site? The historic *Rialto Theatre* in South Pasadena, site of many memorable concerts by George Wright and other famous organists!

Built by Allen, this beautiful 24-rank organ features sounds personally chosen by Lyn, recently named "Organist of the Year" by his American Theatre Organ Society peers. Lyn has played at the Hollywood Bowl, Radio City Music Hall and other world-famous venues.

Congratulations ATOS!



Visit www.allenorgan.com for more details about our exciting theatre organs, including the Lyn Larsen Signature Series LL324Q

**ALLEN ORGAN
IS PROUD
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OUR NEWEST
UNIT ORCHESTRA
INSTRUMENT, THE**

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