

Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

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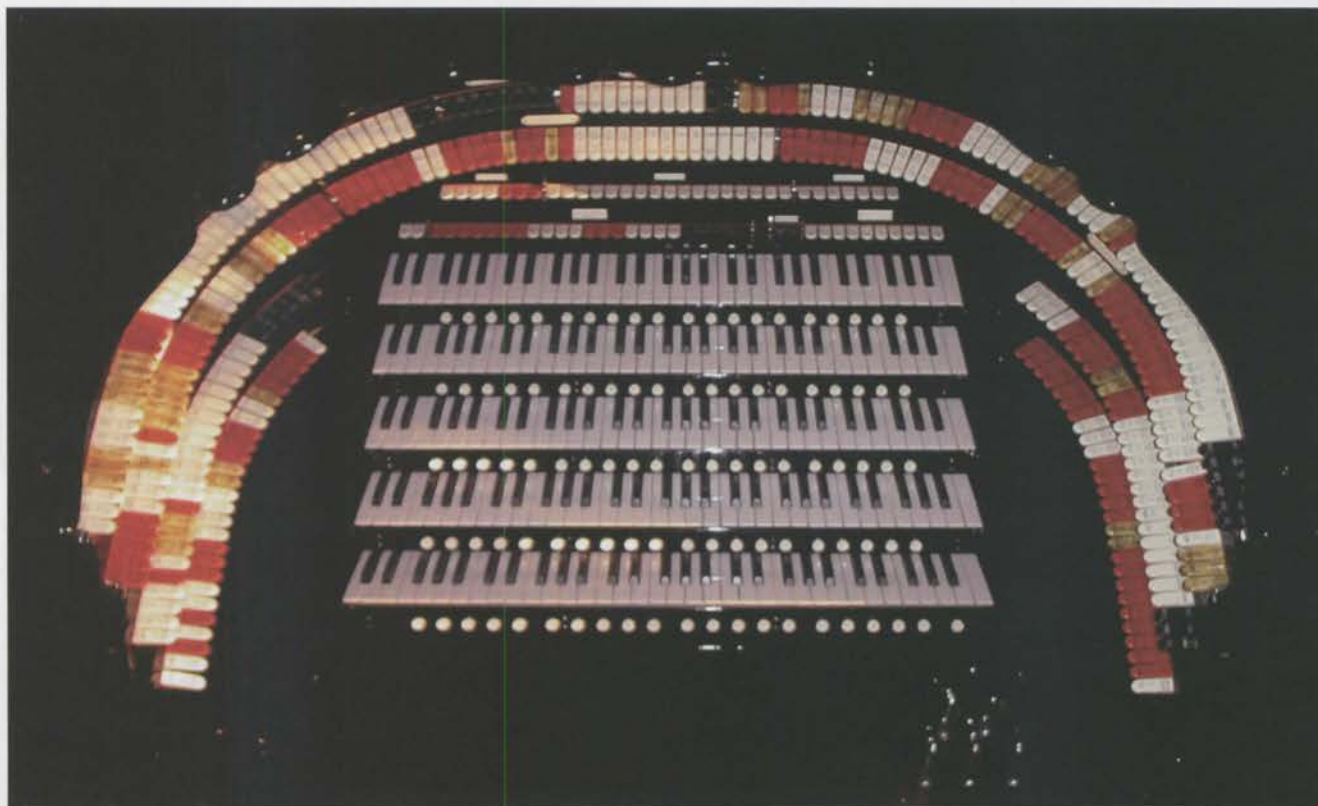


September/October 2005

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September/October 2005 • Volume 47, Number 5

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FEATURES

Thoughts On Historic Preservation Of A National Treasure

Gene Barfield 2

In The Wings:

A Whole New Dimension To The

Organ Concert Experience 56

An Acre of Seats:

Waikiki Theatre 76

DEPARTMENTS

General Information 8

Members' Forum 9

Closing Chord 12

Pop Organ Workshop

Bill Irwin, Associate Editor 15

For the Records

Ralph Beaudry, Associate Editor 32

New ATOS Members 40

Chapter News 41

Classified Ads 72



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President's Message



What an event it was! The 2005 ATOS Annual Convention, celebrating our 50th Anniversary, was simply spectacular. Our gracious hosts, the Los Angeles Chapter, provided us with an outstanding series of theatre organ concerts and related programs, as well as some events that intentionally offered significant diversity. There were several very nostalgic moments, in keeping with the observance of our 50th Anniversary, as well as many others, which celebrated the present and looked forward to our very promising future. I was truly overjoyed to be able to make presentations to three of our original founders – Marie Kibbee, Helena Simonton, and Frank Bindt – and, at the same event, to witness the recognition of some of our youngest enthusiasts and artists. The number of conventioners from other countries and the range of those countries were, indeed, significant. My sincerest “Thanks!” to all who made this Convention so remarkable and to everyone who participated in any way whatsoever.

Marking this milestone in the history of ATOS is, of course, the release of the new and momentous “Wurlitzer Book.” Additionally, a most impressive 50th Anniversary Commemorative Booklet was presented to each conventioner and will, in due course, be sent to every ATOS member. Hardcopy versions of this volume were available during the Convention and are currently being offered for sale to anyone interested while the supply lasts. Another item was unveiled: a 2006 wall calendar featuring twelve art-quality console pictures from the Wurlitzer archives. These are printed on heavy stock and can later be cut to fit standard 11" x 14" frames, if desired. Ordering information for these items is to be available in the Journal and on the ATOS website at: www.atos.org

At our Annual Board Meeting, incumbent officers – except for the Treasurer who is now our Executive Secretary – were reappointed. Our new Treasurer is Paul Van Der Molen of Wheaton, Illinois. John Riestler of Roselle, Illinois is our new Youth Representative to the Board and will be responsible for the new Theatre Organ Student of the Year Award. The Young Theatre Organist Competition Committee is now chaired by Russell Holmes. Mike Cierski now heads our new Strategic Planning Committee as well as the Theatre Organ Workshops Committee. The complete picture of the realignment of responsibilities will be found on the masthead in this and every issue of the Journal. Attention to our archives is now a priority item. We will likely be moving the materials just across the hall from the current location to a larger and thoroughly appropriate space for housing such significant items. At all Board meetings, reports concerning essentially every ATOS program and activity are presented. Hence, we are able to evaluate each of them on a regular and continuing basis. Modifications, policy changes, and revisions of job descriptions and procedures are commonplace. New initiatives are regularly presented and evaluated. Comments and suggestions from our members are seriously considered. The composition of your board and staff is anything but static, and the amount of regular, ongoing work being accomplished never ceases to amaze me!

Again this year, there is to be a mass mailing of materials concerning all the various ATOS programs – including descriptions, guidelines, forms, schedules, names of contact persons, and other valuable information – sent to all Chapter Presidents and Secretaries sometime in September. In addition to announcements concerning these programs in the Journal and on the website, the details will be available for you locally. Because our 2006 Annual Convention in Tampa/Sarasota, Florida is a little more than a month earlier than usual, essentially every program will involve dates that are about a month earlier than we customarily observe. Please don't be caught off guard by this.

While we did indeed celebrate our 50th Anniversary at the Annual Convention this year, we did not simply bask in our history and accomplishments. Rather, we spent most of the time looking forward and planning for tomorrow. Many ongoing programs are newly revised, there are new initiatives being developed and implemented, and our membership is increasing. It's an exciting time to be in ATOS-land!

Gus

Winner of the 2004 Simonton Prize, Mr. Barfield's essay is a thought provoking exploration of preservation issues, various options and possibilities, and how they relate to the efforts of ATOS.

The American Theatre Organ: Some Thoughts On Historic Preservation Of A National Treasure

By Gene Barfield

AUTHOR'S NOTE: Some of the material in this article makes reference to laws, customs, practices and circumstances in the United States, where the author resides and advocates on behalf of cultural conservation. The author is happily aware that similar circumstances regarding cultural conservation exist in many other societies, to which U.S. – specific references can also be applied, making allowances for changes in nomenclature and the names of organizations and laws referenced herein. Since the American Theatre Organ Society is international in its outreach and membership, the author is pleased to note that societies other than the United States are sometimes significantly farther along in including the pipe organ and its subset of theatre organs, in the formal and informal recognition such instruments receive within the programs and practices of heritage and cultural conservation.

Can the memory of childhood journeys to the incomparable and inspiring Radio City Music Hall be useful as a component of our nation's effort to conserve our heritage as a people? Maybe. While personal stories do not always fare well in a competition about historic significance with the saga of George Washington's Mount Vernon, for instance, nevertheless personal memories serve to ground one member of our society (or, usually more than one) in a time and place that had a lasting effect. After all, there needs to be a point to preserving things. The memories of a childhood experience are a very good place to begin.

If we accept that childhood memories are a good place to begin, where do we go from there? There are as many good

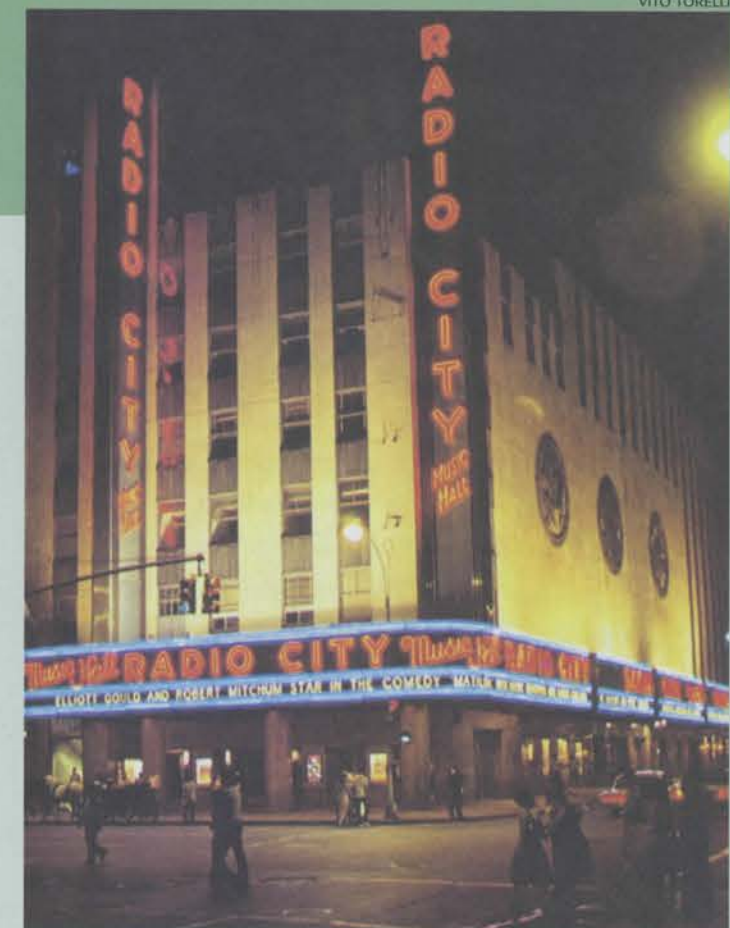
answers as there are people, each with their own memories and sources of inspiration. And why is this important? Perhaps because it is each of our individual memories that, once expressed, ripples down the valleys of time, joining other streams of memory to become a river of memory for a family . . . and then of a neighborhood, then a city and eventually an entire nation. Heritage and cultural conservation is all about memory – memory to provoke thought and feeling, memory as a teaching tool, memory to serve as a beginning, as a yesterday from which we orient ourselves to address the issues and tasks of today and from which to create hopes, dreams, plans and direction as we head off towards tomorrow.

Historic preservation¹ can be, and often is, a deeply personal thing. There's nothing inherently wrong with that. My life-long commitment to historic preservation began in the streets of Manhattan's Rockefeller Center, where as a young boy I clutched my grandmother's hand in a long line of people waiting to enter the awe-inspiring Radio City and wonder at its spectacle. A frequent visitor to my grandparents' New York City home, I was accustomed to the floor rumbling beneath my feet when a subway passed nearby. But I was not prepared for the unexpected rumble of the pedals on the Mighty Wurlitzer, a sound and feeling the thrill of which I have never forgotten.

According to one way of thinking, those of us who have feelings for, or information about, or experience with that 'strange object' once found slumbering in the pit of many a downtown theatre, are dealing with something which is clearly a "Thing Of The Past." It is a



Radio City Music Hall interior.



RCMH exterior.

telling moment in time, for theatre organ preservationists to acknowledge the implication that the theatre organ 'died' on the day Al Jolson first announced that we hadn't seen anything yet. But this is also where things personal – like memories – attain a high level of relevance and importance.

¹ The author uses the phrases 'heritage conservation,' 'cultural conservation' and 'historic preservation' interchangeably for the purposes of this essay. Heritage conservation is intended as an all-inclusive term. Historic preservation is often used to refer to the preservation of buildings, but is not – and never has been necessarily limited to the practice of preserving buildings alone. The author specifically points out the appropriateness of the term 'cultural conservation' since the craftsmanship of construction, methods and circumstances of the use of theatre organs, theatre organists and their musical literature, past and present, has been a valued and cherished component of the nation's cultural and artistic patrimony for nearly a century.



*Heritage Lost:
Gloria Swanson photographed at the
(Paramount or Roxy) Theatre while
under demolition.*

This photograph is interesting and, in some respects even amusing. Like all original photographs it is also a historical document. There is an aspect of mainstream historic preservation, as represented by the National Register nomination process that is often unappreciated. The rigorous documentation required for typical historic designation provides a body of information in text and images that perpetuates the existence of a historical site, structure or object in those sad instances where the object being documented is itself lost or badly compromised. Historic designation at the national, and usually at statewide and local levels, depends in part on successful completion of such documentation with appropriate bibliographic references and discussion of sources for information. It may sound like a lot of less-than-necessary work, but each well-written historic designation report becomes a permanent part of the record, with a multitude of potential future uses. In cases where designated historic resources were illegally damaged or inadvertently destroyed, the completeness of a good historic record has supplied the information necessary for restoration or reconstruction. This photograph is, among other things, a symbol of the continued existence of a much beloved and admired historic theatre in the form of comprehensive records of its structure, appearance and use. While this may not be as good as having the real thing still with us, it is the next best – and now the only available option.

We know that all of our best efforts to preserve theatre organs by presenting revivals of silent movie accompaniment are not going to resuscitate the silent movie era. Nor are those efforts going to revive the industry that first constructed these venerable denizens of the darkened theatres. Time has shown us that even the best efforts of well known, even beloved theatre organ performers to change, or improve, or guarantee a useful future for these instruments only bought time, time for maybe someone else to come up with another reason or another means of keeping these instruments going and available for our . . . our . . . well, our enjoyment, our learning, our making and sustaining links with people and times past – and as part of the foundation for our hopes, plans and dreams for a happy future.

How much justification do we really need to know intuitively that these instruments *deserve* our thoughts, our hopes and our efforts? This may be where getting personal about historic preservation has its greatest potential for a positive effect.

We like them, these odd instruments. We even say so. We know other people who didn't start out with the same exposure to theatre organs that we have. We exposed some of them to theatre organs. Then they liked them too. We should be in no hurry to apologize for this. Because if this – the fact that we enjoy these theatre organs, or we remember enjoying them in times past – serves as motivation for preserving them with hopes for more of the same in the future then we need no other explanation for doing so. But there is a larger story to tell. Telling it well will help make new – and new *kinds* of friends for preserving theatre organs. The act of saving them is a gift of heritage remembered, as long as it *is* remembered, presented to a society that has written into its very laws, that remembering is an important thing to do.

The memory of a childhood experience of a theatre organ may not be an accurate depiction of the event recalled, but if it carried forward in life then the memory has a point. The memory might only represent the recollection of a simple pleasure. Or it may have been a starting point for greater, more mature interest. If the memory remained alive,

perhaps later in life the child found other ways, better ways of understanding the strange thing hiding behind the curtain at Radio City. It had its own *history*, and an important part of that history is that many people share personal memories of it as a common experience. It also had – and continues to have today, its own literature, of song, of technique, of the manner in which the greater and lesser organists of then and now have used this marvelous music machine to delight audiences the world over. Widespread, shared experience conveyed a special historical meaning on this theatre organ – probably all theatre organs, in fact. They were a significant and happy part of the lives and experiences of communities across this and other countries. Millions of people have shared the same role as participants in the life of the theatre organ.

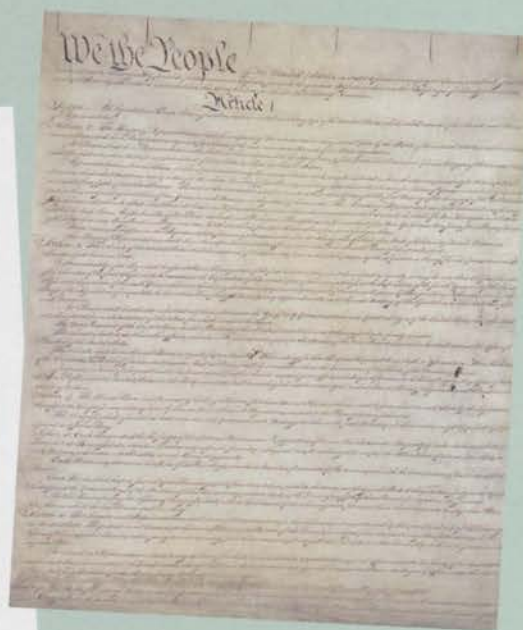
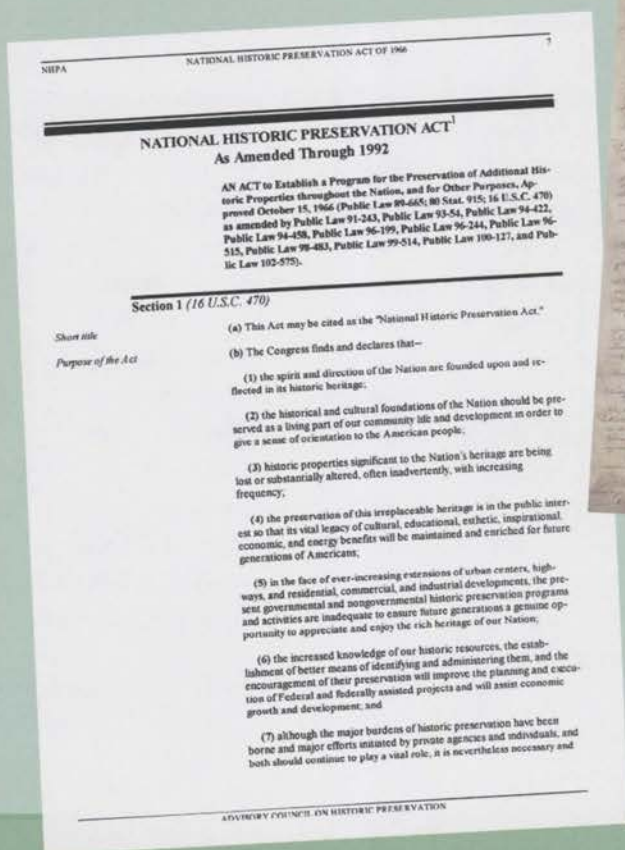
Every so often there comes a time when it is useful to say aloud, that things smaller groups of people understand or love because of personal experience can and do have significance for larger groups who may not share a personal experience, or who may have forgotten it. In fact, isn't that a good reason for preserving things and presenting them anew to the

larger public? We know we love these theatre organs. Some of us understand them as pieces of technology, or as musical instruments, or as things that hold a special place in many lives. There are many among us who excel at recounting the theatre organ story and explaining to newcomers why these instruments remain an important part of our collective story, our nation's (*many* nations, in fact!) memory, if you will.

We do not use theatre organs as we once did. It is unlikely we ever will again, at least to the extent we used to. The once thousands of playable instruments are now reduced to hundreds, many in sad disrepair. Those facts are irrelevant to the appropriateness of remembering how large and widespread the role theatre organs once played in communities of people across an entire nation.

The American People Said . . .

Nearly 40-years-ago the entire people of the United States wisely declared, through their elected



representatives in Congress, that certain statements have enduring truth. We said that:

“... the spirit and direction of the Nation are founded upon and reflected in its historic heritage; the historical and cultural foundations of the Nation should be preserved as a living part of our community life and development in order to give orientation to the American people; the preservation of this irreplaceable heritage is in the public interest so that its vital legacy of cultural, educational, aesthetic, inspirational, economic, and energy benefits will be maintained and enriched for future generations of Americans; in the face of ever-increasing extensions of urban centers, highways, and residential, commercial, and industrial developments, the present governmental and non-governmental historic preservation programs and activities are inadequate to insure future generations a genuine opportunity to appreciate and enjoy the rich heritage of our Nation.”

Soon after we said those words and caused them to be written on paper, the person we had chosen to represent us all as President signed that paper and those words became the opening paragraphs of the United States' **National Historic Preservation Act of 1966**. Our entire Nation declared that saving our memories is an important means of preparing for our future. We said that the spirit of the Nation is reflected in our heritage – our *national memory*. We said that the American spirit, insofar as we take pains to preserve it, should be preserved as a *living thing*. We acknowledged that our heritage is irreplaceable, and so therefore we stated that together we should work hard to save it for ourselves and for those who come after us. We acknowledged proudly that all these things are important because our heritage – the collected memory of *We, the people* of America – is truly so rich.

If all that is true, it isn't much of a leap to arrive at the conclusion that a vast number of

pieces of our heritage each have their own unique and irreplaceable place in the panoply of America. A thousand-piece puzzle with only 999 pieces is, well, incomplete no matter how small or off to the margin the missing piece may be.

Mr. Webster tells us that **panoply** can mean something magnificent which shelters and protects us. Did we not put in our very laws that the understanding of – even the *celebration* of our magnificent heritage is the source of orientation for our future? In contentious (or any other kinds of) times, such assurance is comforting.

A child grows, and learns that their individual memories mean something. They learn that hardly anyone gets to have a memory that someone else doesn't have a memory similar to. Eventually, it occurs to the child that there are many other people who would likely remember the Mighty Wurlitzer and other organs like it, and how much they enjoyed it, even if they did not remember it *exactly* the same way the child does. Imagine this: many, *many* memories centered on the same object! **Surely this object must be a fertile and worthy source of inspiration!**

Children (in many societies and of any age!) can learn from history that there was a time when *millions of people* spent their Friday nights or Saturday afternoons in a place where, however it was being presented, or whether it was unleashed at all, *there was a theatre organ!* This historical fact takes on personal significance because the child learns that their parents and grandparents were among those happy millions. History tells us all that Mitch Miller, Arthur Fiedler and countless others kept people singing



Mitch Miller

CONTINUED ON PAGE 24

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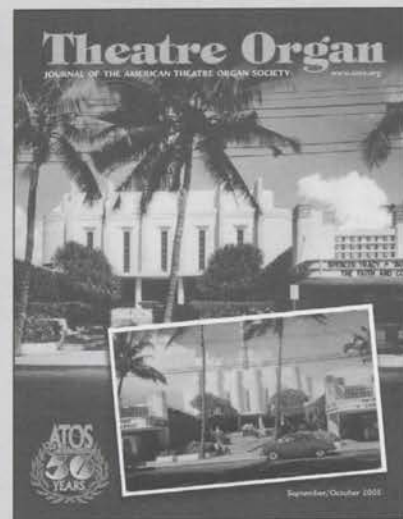
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Looking back... The exterior of the Waikiki Theatre in 1938.

PHOTOS LOWELL ANGELL COLLECTION.

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Notices

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

ATOS Directors' Chapter Liaison Assignments.	p. 31
ATOS Theatre Organ Summer Camp	p. 74
Opening of Nominations for the 2006 Election of ATOS Directors	p. 38
TO Installation Research Project	p. 74

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Members' Forum*

Dear Editor:

As an ATOS Member and (I hope) caring person I find it very unfortunate that Christian Orlov continues to offer negative thoughts relative to the Radio City Music Hall instrument. I know well . . . that Mr. Valentino worked hard to realize the concert event discussed and I can assure you that the Bishop Family encouraged this happening to the extent of funding the cost of technical support staff from our firm. We also provided such support during the 1996 AGO/ATOS gathering at RCMH as a further contribution to both organizations.

Permit me to correct Mr. Orlov's identification of his correspondent. I am Ronald Cameron Bishop, Richard is our son and was the Music Hall's Representative at the event under discussion. Richard is Director of Pipe Organ Maintenance at RCMH. I am the project Sr. Consultant.

As a Pipe Organ Architect I can assure you that the "scaling" and tonal design of the organ is just fine. These concepts were developed in accordance with the plans submitted to Wurlitzer. It must be realized that the chamber layout is quite like any theatre built during this time period. The organ is located on each side of the auditorium behind the second and third coves (arches) from the second to third grills upward on each arch. In the original design tone chutes were requested and the material between the second and third grills . . . is in reality sound transparent fabric. The tone chutes were eliminated in the final layout due to the quite beautiful lighting effects, and over the years the fabric has been painted a number of times. At one time there were reflective screens behind the grill lights and in front of the shutters. I tore these down myself a number of years ago for obvious reasons. With the existing acoustical situation in mind one can well realize

that almost 45% of the instrument is lost to the (very beautiful) ceiling.

Our late business partner Mr. Louis Ferrara installed the organ and was one of the few people to hear it without the area ceiling sections (not erected . . . until the organ was in place) installed. Louis told me often of the very grand and large volume of the organ. Richard Leibert had this fine opportunity as well which we discussed many times.

When the Theatre opened on December 27, 1932 Dick Leibert enjoyed the sound we hear today. He too realized what the end result acoustical situation turned out to be and went on for many, many years creating the wonderful sounds the instrument is capable of. From the start the Music Hall Music Department made extensive use of the organ.

A wonderful RCA amplification system was part of the scene from day one; it had to be. The Theatre was built with such a system as part of its structure. The orchestra has always been multi miked and this arrangement is even more extensive today. The Music Hall's Sound Department is among the finest I have ever known. All vocal work was done live in the early years with microphones placed in appropriate locations.

The back wall referred to had to be of fabric to stop the rather bad 'bounce' from the film sound tracks. The picture sheet has its own speaker system along with additional units on "E" boarder for the stereo equipment. Surround Sound has been installed in recent years.

Until 1979 the organ too was miked chamber by chamber. This setup was removed when the first "new" sound system was installed, leaving only an individual amplifier for the percussion chamber, which comes on with the start switch.

Dick Leibert always enjoyed having the sound reinforcement on during his performances, and it was operated by the



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sound technician from his control board. The benefit to the instrument was mainly in its midrange, which was really quite helpful given the auditorium's acoustics.

It would appear that Mr. Orlov is more in favor of the Paramount/Fox type of sound. Obviously it will not be found in the Music Hall nor was it ever intended to be the case. I well realize the limitations of sound transmission within the Hall but a more concert type organ sound was desired from the organ from day one as were the tonal results achieved at the Center Theatre Wurlitzer installation, which indeed had better projection into its auditorium. These organs were planned to have a more varied musical life than had been the case in the theatres built up to that time.

For example, I am quite familiar with the New York Paramount installation having attended many a movie/stage presentation there during my high school days. The great Bill Floyd was at the console during those performances and it was always a thrill to hear him play that fine organ. Later I worked with Lou Ferrara when he prepared that instrument for Ray Bohr's excellent series of recordings, which also included his performances with the excellent "Three Sons" trio. Later Lou and I took care of the Paramount organ's removal from the theatre. During this time we also had the pleasure of maintaining the Brooklyn Paramount instrument where Dick Leibert had played prior to his engagement by Radio City Music Hall.

A bit of history . . . I joined the Music Hall in-house organ maintenance staff in 1957. Emmie (the Rockette who played the OP console for Easter) and I were married in 1960, and I left the maintenance department in the mid '60s to further my organ service business with Mr. Ferrara. The in-house department was eliminated later that year (2 positions) and the organ service work was put out to contract bid. Ray Bohr asked me to return and evaluate the organ in late 1975. We found but 38 ranks of the 58 in operation (a good portion of the Great Division was shut off). Mr. Ferrara had retired and my service firm returned to the Music Hall in January of 1976. Working with a very limited budget and the encouragement of John Henry Jackson we started to rebuild what was not working. Mrs. Bishop releathered the left (stage right) console so the combination action would function in a stable manner and then started on relay and chest pneumatics. For more than a decade we put a great deal of our own resources into the instrument until such time as funding was available . . . for a great deal of general overhaul work including solid state relays and combination action.

During that time Arthur Fiedler and the Boston Pops paid us a visit and used the organ for "Pomp and Circumstance." Mr. Fiedler told me himself how much he enjoyed hearing the low range for the organ including what he called the wonderful 32' range. Frank Sinatra requested that we get the organ ready for two-console operation and enjoyed very much Ray Bohr and John Detroy's performances during his sold-out engagements. In 1984 James Levine conducted a portion of the Organ Symphony for a ballet performance during that year's PBS Gala. Both Mr. Levine and Anthony Newman commented how well the organ fit in, including a very beautiful use of the 32' Sub-bass as a foundation during the soft movement.

Shortly before we got the authorization to proceed with the solid state and other major work, the film *Napoleon* was shown

in many sold out performances. Fred Swann joined the American Symphony for several showings, and we all enjoyed his visit very much.

Over the years, the Music Hall organ has done all that has been requested of it from Bach to Richard Rodgers and back as a solo instrument or with the orchestra. It has performed in a musical, wonderful way.

It may not suit everyone's taste but to hear it lead almost 6,000 people singing "When Morning Guilds The Skies" during an Easter Dawn Service one cannot help but be proud of the efforts put forth by those who built it in 1932.

With Respect,
Ron Bishop

Ronald Cameron Bishop
Sr. Consultant,
RCHM Organ Restoration Project
Westfield, New York



Dear Editor:

The May/June issue of the ATOS Journal is yet, again, filled with much pleasure and information about the goings-on in our theatre organ world, just the thing to relax over with a cup of good coffee. Then I came to page 38 and the video review regarding Atlanta's Fabulous Fox Theatre. This was a real **grabber** of an offer, and even though I am 'retired' and fighting with a restrictive 'budget' I simply winced and wrote my check for the double DVD.

This is a **must have!** The Georgia Public Broadcasting Company is to be commended for this presentation. It must be seen to realize all the hard work that went into the final cut, from conception to final issue! And that organ and the artist who play it . . . the lighting and camera work . . . well all I can say at this point is . . .

Zippadee Doodah, Zippadeeay, the Atlanta Fox is Fabulous, as they say!

William J. Casazza
Lake Worth, Florida



Dear Editor,

This is in response to Mr. Christian Orlov's article July/August THEATRE ORGAN.

I am 61-years-old, and have been going to the Music Hall since I was 10-years-old, up until the time they changed the format. I am an ex Staten Islander now living in Florida since 1974. I joined ATOS around 1981. I have loved that Wurlitzer since I was a kid.

Lately there have been many articles on this organ. I have over 150 TO records, CDs and tapes. I do not play, but have been to many concerts around the country. In my collection I have every recording ever made on the RCMH Organ. In the '50s Ashley Miller made two great albums that sounded fantastic! The organ sounds wonderful. When I was 15, I had

the pleasure of meeting him after a set. What a treat, could he play!! On to Dick Leibert – the man who knew her best. Of all his recordings, his Christmas music was some of his best. The organ sounded great. Ray Bohr – his recording for *Readers Digest* came in a boxed set with other recordings. This was like finding gold to an organ buff. The music and recording, and of course the Organ, were just beautiful.

I have not been in the Hall since the its complete makeover. I think there is a lot of truth in what the writer has to say, but until they painted the Hall for the first time since it opened, we all heard a different sounding Organ, when she was really “Grande.” Someone please tell me why over the past 40+ years, with what they know and with all the latest technology, why with all the money spent in the past and then a \$70 million makeover, we still have a Grande Wurlitzer that is not so Grande as she used to be???

Jim Krainik
Ocala, Florida



Dear Editor:

Questions looking for answers:

1. Are any of the portative keyboards popular on many Wurlitzer organs still in existence? The Met in Boston had one.
2. How many past theatre organists ‘discovered’ them?
3. How many other builders made them?

Just wondered about this unsung area of theatre organ history. I only saw one article that showed one of these predecessors to today’s synthesizer keyboards. Predecessor to the famous Solovox by Hammond? All’s well here in New England; just passing through the usual summer deficit of no theatre organ music. It is summer!

Bob Legon
Malden, Massachusetts



Dear Editor,

I joined ATOS in the late seventies. I have been playing the organ for about 40 years and although I am by no means a ‘professional’, I think I can hold my own. I read the Journal as soon as it comes and enjoy Letters to the Editor. That is why I feel I have to speak out in defense of Radio City Music Hall’s “Grande” and “Mighty” Wurlitzer with regard to Christian Orlov’s diatribe in the July/August issue.

Since I was six or seven, I have been in awe of this instrument. My mother took me to many Christmas and Easter shows there. When I was dating my wife, we would go to the Music Hall regularly on a Sunday when a new movie opened. I insisted on being there for the first show, because the pre-show organ concert was about 30-minutes. My wife would get us seats to see the show and movie, and I would sit right under the 51st console and be mesmerized by Dick Liebert, Ray Bohr, John Detroy and the other great staff organists.

To say that the organ is anything less than a marvel is doing a great disservice to our entire membership and what we stand for. If you were to poll the thousands of people who, each year,



hear the organ at the *Christmas Spectacular*, I don’t think you would find many people that would agree with Mr. Orlov’s tonal assessment.

In May, my lifetime dream came through and I had the extreme privilege of playing that Mighty Wurlitzer.

For one hour, in an empty auditorium, just that beautiful all-encompassing ebony console and me. Let me tell you Mr. Orlov, it sounded that day, just as I expected it to . . . Grande and Mighty. I also had the pleasure of meeting Rich Bishop and his associates. They do an incredible job in keeping this instrument in top-notch shape, considering the little use it gets. To whine about whether or not the installation is perfect or what could have been is a moot point. ATOS is all about preservation and keeping theatre organ alive. The Radio City Music Hall Wurlitzer is a perfect example of that; it’s in its original home, with its original specification, and personally for me . . . it is in NYC. What more can you ask!

Tony Minecola
NYTOS since '78
Yonkers, New York



Dear Editor,

I am writing in response to Christian Orlov’s Letter in the July/August Issue of THEATRE ORGAN. First of all I, do not believe that Mr. Orlov has any idea what it costs to put on an Organ Concert at RCMH. Second, I believe that Mr. Orlov is a well-meaning organ enthusiast who doesn’t have a clue what he is talking about when it comes to pipe organ scaling. Those who have been in the chambers of the Music Hall Organ know the distance the sound has to travel before it reaches the suspended arch and how much organ sound gets lost in the void. The Music Hall organ was to have had tone chutes installed to direct the sound into the auditorium. Also, for many years the organ was amplified until painters painted the microphones.

Last, but not least, I know that I not only speak for myself, but for many other members of the American Theatre Organ Society. Mr. Orlov I think it’s time to give it (RCMH) a rest and leave some space in the Journal for others who have some important things to say.

Respectfully,
Robert Miloche
Maywood, New Jersey



*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.

Closing Chord



MIKE EVERITT 1954 – 2005

The Theatre organ world has recently lost an incredible man and brilliant promoter of the theatre organ. Mike Everitt passed away on June 20, after a courageous and valiant fight with Melanoma Cancer. He leaves behind the

legacy of the most successful organ equipped pizza restaurant ever created.

The first generation of Organ Stop Pizza, in Mesa, Arizona, was erected in 1975 by the incomparable Bill Brown. Mike went to work for Bill in 1978, after graduating from the University of Nevada, Las Vegas, to serve as the restaurant General Manager. He also spent time at the Phoenix and Tucson locations before settling in Mesa. Mike, with longtime friends Ron Rhode and Brad Bishop, purchased the restaurant in 1984 from Bill, and immediately started working on creating the best Wurlitzer ever built. Since that time the Organ Stop Wurlitzer has grown from 23 ranks to its current 80. He had two custom Ken Crome designed replica Wurlitzer consoles made to accommodate the increase in pipework, traps, percussions, and effects. The first art deco "Waterfall" design was installed in 1984 and the current "Fox Special" design was installed in 1997. In addition to the consoles and additional ranks, he also masterminded many lighting and specialty effects, including the fabulous four dancing "Alley Cats", designed and hand sewn by his mother Betty. The four "Desperate Housewives" as Lew Williams likes to call them, are one of the most popular additions to the Organ Stop Wurlitzer.

In 1995, after years of research and planning, the second generation of Organ Stop Pizza, Mesa opened its doors. A crowd of thousands witnessed Mike's dream on opening night. Many got in line more than three hours before the scheduled opening time so they could get their spot in one of the 700 seats in the dining room. When planning and designing the facility, Mike took everything he knew about running an already successful restaurant and studied what made other pizza restaurants (Paramount Music Palace, The Organ Grinder, and others) successful and created the most

popular organ equipped pizza restaurant in history, and one of the best and largest Wurlitzers ever assembled.

The restaurant customer statistics are equally as impressive as the organ itself. Since 1984, well over 4-million customers have had the opportunity to be introduced to the theatre organ. The clientele runs the gamut from small children with their families to seniors reliving their youth. Thousands of private parties have been held throughout the years, including hosting the 3000+ high school students who participate in the Fiesta Bowl Parade and Pageant of Bands that ascend on the restaurant every year between Christmas and New Years. Mike also was able to showcase his masterpiece at numerous regional ATOS conventions and concerts.

Mike enjoyed the pleasure of having the "Best of the Best" on the musical staff at Organ Stop as well. Names like Lyn Larsen, Ron Rhode, Charlie Balogh, Lew Williams, Walter Strony, Clark Wilson, Rob Richards, Dave Wickerham, and others were on staff at one time. Mike always had something wonderful to say about each of their playing ability and style and was proud to be associated with them. In addition to these wonderful organists, the list of guest artists is equally astounding. Donna Parker, Jonas Nordwall, Jelani Eddington, Ken Double, Simon Gledhill, Dan Bellomy, Patti Simon, Jim Riggs, and many others have been in to play from time to time.

In addition to being an excellent businessman and visionary, Mike was also a very accomplished (and modest) organist. He played many nights at the restaurant to the delight and amazement of thousands of guests. He always strove for perfection and learned about playing from all the Organ Stop organists. While he was able to learn something from each of them, he always commented that he was never able to play "Powerhouse" quite as "butch" as Donna (Parker). His love for the theatre organ was always visible on his face. He would stand on the stairwell landings overlooking the dining room with widest and most passionate smile on his face. At those times, he knew his dream, his passion, his blood, sweat, and tears was introducing the theatre organ to a whole new generation. Mike not only created a restaurant and an amazing organ, he built an everlasting gathering place to bring joy, friendship, and good times for generations to come.

Mike was a visionary, a confidant, a friend, a mentor. He

was intelligent, honest, compassionate, selfless, and inspiring. Always concerned for everyone around him, Mike brought out the best in all who worked with him and brought the best organ equipped pizza restaurant to life. He is greatly missed by the many who knew him well and will always be remembered. Mike's legacy will live on; as his "dream" called Organ Stop Pizza does as well.

Jack Barz

WELDON KING 1911 - 2005

If ever there was an organ enthusiast, it would be Weldon King. He was born in Springfield, Missouri, where he attended school. After high school he furthered his education with two degrees in music from Drury College in Springfield. He played theatre organ in local theatres in Springfield while in college. He could play anything from Bach to Boogie. His home base was always Springfield, where he lived in the same house all his life. He traveled with his father to many parts of the world. This is how he became interested in photography. Sometime after Drury, he took courses at New York Institute of Photography.

His career was put on hold when he enlisted in the Army just prior to Pearl Harbor. He was sent to the Philippines, and when the Japanese attacked he was on Corregidor. After several months in a brutally hot prison camp he was shipped to a tortuous labor camp in freezing Manchuria, where he remained for three horrible years. He spent over a year in hospitals recovering from this terrible ordeal. It was a subject that he avoided. He "needed to get on with his life."

In 1947 he was hired to go on the yearlong safari to Africa led by well-known explorer Attilio Gatti. This launched his career in photography. Over the next 30 years he returned six more times to Africa. He did 'shoots' all over the world. He had photos in *Life* magazine and several other publications of that era, including *National Geographic* and *Sports Illustrated*.

Hollywood studios called upon him to do 'shoots' in far off places as well as in the studios. From this experience he knew many Hollywood personalities.

For many years Weldon produced photos from all over the world for View-Master. Many



Weldon King and 'friend' in the former Belgian Congo (now Zaire). This photo was taken in the 1960's.

of his photographs were willed to the Springfield Art Museum. The rest are in a safe storage, (along with negatives) waiting for an appropriate home.

His love for theatre organ blossomed when he acquired a 2/7 Robert-Morton, which was installed in an addition he had built specifically for the theatre pipe organ. The Robert-Morton was originally from a theatre in Colorado that had been moved to a church in Nebraska. During the move many of the percussions and one of the two sets of shutters were discarded. In fact, for years the Morton played at Weldon's with no shutters on the right chamber. It was loud! Weldon was able to replace most of the percussions. (Note: The Lustig's Robert-Morton had four sets of shutters in the theatre. Their installation only required three sets, so the fourth was given to Weldon to install.) Over the years Weldon added three ranks, bringing the organ to 2/10. Late in the '80s he acquired the 3-manual console and relay from the Robert-Morton originally installed in the Loews Grand Theatre in Bronx, New York. Weldon often visited St. Louis to attend Stan Kann's events at the Fox or upon his return from a trip. He would stay with us, and had a blast playing our 3/17 Robert-Morton. We loved every moment of his visits. We enjoyed many visits at his house as well. He was a longtime member of the St. Louis Chapter of ATOS, and will be fondly remembered and greatly missed by many.

Ned and Edith Lustig

BILLY NALLE 1921 - 2005

A Remembrance

Billy Nalle was born April 24, 1921 in Ft. Myers, Florida. On June 7, the world of music lost one of its finest. Billy passed away at home in Ft. Myers, Florida.

To say that Billy was one of the finest musicians to ever sit on the bench of a theatre organ would probably be minimizing his contributions to our musical enjoyment and understanding. For those fortunate people who took the time to analyze, understand and appreciate Billy's music, a wondrous cacophony of harmony, meaning and emotion would appear in some of the simplest compositions. His painting of a musical picture and creation of the most complex musical menu was unparalleled.

The attempt to chronicle Billy's accomplishments and contributions to the world of music in such a small space





would be futile. On full scholarship he attended the famous Julliard School of Music in New York City where one of his many noted teachers was the legendary jazz great Teddy Wilson. Billy's years in military service had him on tour with Bob Fosse and the U.S. Navy Entertainment Unit. In 1947, he began post-graduate studies at the Julliard School and also began what would become a 26-year career in network television. His work as a composer and performer was heard on the air in radio and television efforts for NBC, ABC and CBS. Many concert appearances and recordings using theatre pipe organ exposed listeners to that very special Nalle approach to interpreting music. Although Billy was not as prolific in his recording career as some others, those treasured LP's will forever be a source of musical fulfillment for the listener.

Billy had an incredible effect on me musically. In the 1970's I was a traveling artist for the Hammond Organ Company and a writer for *Keyboard World* magazine. At that time I had never heard Billy play even though I knew him by reputation. During a stop in Wichita, I was given an LP album called *There Is Only One Billy Nalle*. Upon returning home, I played this album and was absolutely amazed. I had never heard such innovative approaches to this music – such intense emotion – such individuality – such musicality! Consequently, I wrote my very first unsolicited review. A short time after this piece appeared in print my telephone rang one evening. It was Billy calling to thank me for “all the lovely things” I had said about his music. The call lasted at least an hour and at the end, I had made a new friend. There were to be many of those calls and letters throughout the time I was fortunate to have this wonderful musician and friend as a part of my life.

On a subsequent visit to Wichita, Billy and I met for dinner. We had another of those wonderful long and detailed conversations about music. We came to a musical impasse about whether a particular harmonic progression would actually work in the music being discussed. He said yes and I said no! After finishing our drinks, Billy said “Chile, come with me.” We got in that infamous 1977 Honda and instead of taking me back to my hotel; we made our way to Century II. Fortunately the building was unoccupied at that time of the evening. We went in, plugged in the console and Billy sat on the bench. Recalling the proposed harmonic progression pre-

viously discussed, it took Billy about 30 seconds to prove me so VERY wrong!! He played and I played then he played again. This sharing of music with such a musical genius was a gift I shall treasure for the rest of my life.

When Billy retired and moved back to Ft. Myers many of us thought that Billy would surely play a few concerts and possibly create another collection of music for release. This was not to be. Billy was true to his word. He had honestly retired and was never heard live by his theatre pipe organ fans again. His theatre organ friends were happy to find out that even though he had retired from public performance and recording, he was happy to hear from them in those occasional telephone conversations. He was always there to chat and give advice and guidance when asked.

Billy Nalle's music had a profound effect on all of us. His friendship and guidance had the same effect on many of us. He gave new meaning to the music he played that I fear will not be equaled again in quite the same way.

To the world of music Billy is an incredible loss. After all, *There Was Only One Billy Nalle*.

Dan Bellomy



Pop Organ Workshop

By Bill Irwin



THEATRE ORGAN

STYLES & TECHNIQUES

- A high Intermediate Level, (not-so-traditional) harmonically rich, 'traditional' (Treble and Bass Clef) arrangement of "Swing Low Sweet Chariot," created by a former student who later became an Associate Teacher and proofreader in the publication of my arrangements. A senior success story.
- Analysis includes "Moving 9ths", Fills, Thumb Glissando, Quarter Note Triplets, Half Tone Movement, Suspension and Resolution using Neapolitan Sixth chords.
- The "Blues Scale" and "The 12 Bar Blues Scale Blues." Melody line Chord Symbols.
- Questions & Answers: Part 3 – The Minor Moving Counter Melody Patterns used in Accompaniments.

Swing Low Sweet Chariot

Traditional Music Reharmonized

The fact that Traditional Music has lasted, and is still played today by purists who attempt to capture the charm and familiarity of the simple melodies, accompanied by simple harmonies, attests to its appeal to people who have simpler tastes in melody and harmony. It is uncomplicated performance and uncomplicated listening.

As we move forward in music, with changing tastes and a greater awareness of the many variations, both subtle and extreme, to be found in today's melodies and accompanying harmonies in popular music . . . creative people have turned to the older classics and folk tunes to lend their musical ideas to a modern performance of the original songs.

As in all art forms, including music, beauty lies both in the eyes of the beholders and in the ears of the listeners. There will always be discussions as to what is good and what is not, in all the arts.

Keep that thought in mind as you approach the reharmonized version of Swing Low Sweet Chariot, arranged by Phyllis Bradshaw and edited by yours truly.

Registration and Playing Tips For Swing Low Sweet Chariot

It's always a pleasure "talking" with you through the pages of THEATRE ORGAN, and I'm proud that in this session I can bring you a harmonically rich arrangement created by my former student and Associate Teacher, Phyllis Bradshaw of San Pedro, California.

When you set up the Registration, I suggest you try the following . . . UPPER: Full Organ 16', 8', 4' 2'/60 8868 666. LOWER: Diapason 8', 4' Strings 4'. /(00) 8764 432. PEDAL: 16', 8'. /6-5. TREM: On, Full, (For both Tab and Drawbar organs.)

To accentuate the harmonic accompaniment, emphasize the 16' in the Bass Pedal for the first theme and hold the Bass Notes for full value. For the second theme, use a strong 8' Bass. You can leave the Bass Sustain on for both themes. Use a crisp, light touch on the Bass Pedals when playing rhythmically. Return to the original Bass Pedal setting for the final theme, with both hands on the Lower Manual.

There is a variety of tonal “textures” in the arrangement as the various harmonies are performed in both close and open structures.

I suggest that you number all the measures in the arrangement, from the first complete measure (do not include the incomplete measure containing the pick-up note “A”), from 1 through 21. This will make it easier for you to follow the commentary.

Fingering

As in most higher level arrangements, fingering has not been shown. (Some teachers prefer to use their own choice of fingering when teaching an arrangement.) However, if you’re not studying with a teacher at the present time, (I never recommend the ‘do it yourself’ approach), take the time to go through each measure, hands separately, and experiment to see which fingering will best suit your hand. When you’ve made your choice, write in the fingering directly over or under the notes to avoid casually using different fingers each time you play the same passages. You need to make a solid impression on your subconscious, your “computer,” in order to perform the piece well as soon as possible.

For example, in measure 1 . . . if you simply leave the 3rd finger of the right hand on the sustained melody note “F,” the moving notes underneath will be played in a detached manner. If you play the “F” with the 3rd finger and then substitute the 5th finger, you will be able to perform the moving notes in a legato/connected manner. However, before playing the R.H. chord on the 4th beat, you will have to substitute the 3rd finger on the note “F” in order to move smoothly and honor the Tie.

Pedaling

Advanced players may wish to use heel-and-toe technique for the Bass notes, moving from black to white pedals or white to black pedals and sliding from black to black pedals. The right foot can be used to play the interval jumps smoothly.

Ad-Lib, Rubato . . . Without a steady beat.

Notice that the indicated Tempo (speed) suggests that you play Moderately Slow (Ad-Lib). Ad-Lib is a modern term for the traditional term Rubato (Roo-bah-tow). Both terms mean to “play without a steady beat”, lending expression to the music and allowing the harmonic changes to be heard and appreciated by the listeners. When you take your time performing all the harmonic changes, listeners become more aware of the interesting harmonic “textures” which makes them more intriguing and accepted by the average listener instead of confusing the “uneducated” and more traditional “ears.”

Are You Using Automatic Rhythms?

Don’t underestimate the value of the automatic rhythms, which, in many instances, have replaced the traditional metronome in helping students maintain a steady beat. If you

are one of the gifted players who was born with a distinct “feel” for rhythm and a steady beat (usually developed by musicians with dance band and jazz experience), then you may not understand the difficulty some students have in maintaining a steady beat. When playing rhythmically on the theatre pipe organ, you are the entire Rhythm Section.

Prepare the auto rhythm unit by setting up the “Swing” or any other “long-short” pattern that will compliment the Shuffle Rhythm in the Accompaniment in measures 9 through 16. Not too fast. If you have a Rhythm On and Off Switch on your or Swell Pedal, turn on the Rhythm Unit on the 1st beat of Measure 9 and turn it off on the first half of the 3rd beat in Measure 16.

If you do not have a rhythm switch on the Swell Pedal, use your L.H. to turn on the rhythm on the 1st beat of Measure 9 and try to get back to the Lower Manual in time to play the first sixteenth note chord. If you can’t move to the Lower Manual in time to play the first L.H. chord, simply wait to start playing with the following chord in the 2nd beat. In Measure 16, on the second half of the 3rd beat, use your L.H. to reach over and turn off the rhythm while your R.H. reaches for the note “A” on the Lower Manual, on the 4th beat of the measure. As you are going to return to the original Tempo (“a tempo”), the Ad-lib style, there is no need to rush into Measure 17.

Practice the routine of handling all the mechanical devices on the organ, just as much as you would practice the performance of the music.

Performance Tips

Concentrate on a Legato Touch (smooth and connected) throughout, except for Measures 9-11. However, strive for full value, even when you have to lift the full chords.

In Measure 2, the sign //, is a “lift” or “breath.” It is meant to disconnect the “musical thoughts.”

To perform the Thumb Gliss (Glissando) in measures 3 and 4, concentrate on the movement to the correct chord, with the hand and simply drag the thumb along with just enough pressure to make the white keys sound.

Measure 8 . . . retard (play slower) broadly and accent the syncopated pick-up chord by pushing the Swell Pedal forward immediately *before* striking or pressing the keys and then pulling the Swell Pedal back immediately *after* hearing the notes.

The Thumb Gliss starting up from a black key, will require a bit more pressure at the start of the Gliss.

Measures 12-13 . . . the Quarter Note Triplets are to be played evenly, “three against two,” against the Bass notes. Playing three notes, evenly, against two beats is generally considered to be difficult. If an auto rhythm is producing a “long-short” rhythm pattern, you will have to ignore the distraction and concentrate on playing against the even Quarter notes in the Bass.

Swing Low Sweet Chariot

TRADITIONAL

ARR. BY PHYLLIS BRADSHAW
EDITED BY BILL IRWIN

MOD. SLOW (AD-LIB)

BOTH HANDS
mf
LOWER

N.C.

B \flat 9 A \flat 9 G \flat 9 F ma 9 E \flat 9 D \flat 9 G \flat 9 F ma 9

B \flat 9 A \flat 9 E \flat 9 D \flat 9 C7(\flat 5) C7 C13 C9(\sharp 5) C9 F7 F9 F7(\flat 9) E \flat 9

THUMB GLISS

D \flat 9 G \flat 9 F maj9 B \flat 9 A \flat 9 D \flat 9(\sharp 5) C9 C7(\flat 9) G \flat ma 7 F \flat C13

RIT.

THUMB GLISS
R.H. TO UPPER

F6 WITH A BEAT!

Gm7

C7

F6

AUTO RHYTHM ON

Musical notation for the first system, including treble and bass staves with chords and notes.

Gm7 3 (#5) C9 3 F9 3 (b9) F7 3 F7 Bb Db9

Musical notation for the second system, including treble and bass staves with chords and notes.

F6 Db9 C9 N.C. Gbma7 F6 N.C. AD-LIB Bb9 Ab9 Gb9 Fma9 Eb9

AUTO RHYTHM OFF BOTH HANDS LOWER A TEMPO

Musical notation for the third system, including treble and bass staves with chords and notes.

Db9 Gb9 Fma9 Bb9 Ab9 Db9 (#5) C9 C7 b9 Gbma7 F6 N.C.

(BROADLY) RIT

Musical notation for the fourth system, including treble and bass staves with chords and notes.

Measure 17 . . . return to the original Ad-Lib Tempo used at the beginning of the arrangement.

Measure 19–20, continue to slow down the Tempo through the syncopation in Measure 20.

Measure 21 . . . The Fermata (a dot under a semi-circle), is an “indefinite hold.” Hold the note for at least twice its indicated value following the Ritard.

Harmonic Structures

There isn't enough space for a detailed analysis of the harmonic structures and progressions used throughout the arrangement.

For advanced students of Modern Keyboard Harmony, I'll call your attention to, and try to describe, various chord progressions. For example, in Measure 1, the single melody notes are reharmonized using “Moving” 9th chords. The 9th chords are played in Root Position, with the 5th step omitted . . . moving down in whole tones, resolving to the Root Major chord (Fmaj9) on the 3rd beat. The Eb9 on the 4th beat was suggested by the Bass Pedal movement on the way to the Fmaj9 chord on the way to Measure 2 to the Db9. You'll find Diatonic movement (around the Circle of Chords/Keys), chromatic movement (movement in half tones/steps), movement in whole tones, substituted chords based on roots played in the Bass and more.

In Measure 4, the original C7th chord is made more inter-

esting with the movement of the bV, V, VI and the #V steps of the C scale.

Measure 8 . . . the name given to the Major chord a half tone higher than the original Root chord in this measure, the Gbmaj7 chord, is called a Neapolitan Sixth (the Major chord built on the bII step of the scale).

Notice, that when the melody is played rhythmically in measures 9–11, the harmonies are kept simple.

Measures 12–16, include Melodic Embellishment to lift the melody out of the ordinary. (Melodic Embellishment was included in my Workshop at the ATOS Convention in July.)

Measure 15 . . . the use of the Db9 before the C9 is a common substitution (using the 9th chord a half tone above the original chord) when the melody is on the 5th step (V) of the original 7th or 9th chord.

The 12 Bar Blues Scale Blues

In my Organ Workshops, I have used a group of musical Riffs to help students develop the ability to play and improvise when playing the 2 Bar Blues, following the Pattern and the Progression. On a handout sheet, I include the “Blues Scale” or Blues Run, that utilizes the altered Blues steps of bVII, bV, and bIII of the C Major Scale.

Please practice Illustration 1, the Blues Scale both Down and Up. Following the suggested fingering.

Notice how, in Illustration 2, the notes of the Blues Scale

① THE BLUES SCALE

② THE 12 BAR BLUES SCALE BLUES

have been used to create an “improvised” 12 Bar Blues . . .

Suggestions for accompaniments for the “12 Bar Blues Scale Blues” include: 1. Hold the L.H. chords and Pedal 4 beats in a measure, 2 on the Root and 2 on the 5th step. 2. Use “Chicago Style” with the L.H. chords played on all 4 beats of the measure and alternate the Bass Pedal notes on the 1st and 3rd beats of the measure. 3. L.H. chords played as Dotted Eighths

and Sixteenths with the Bass Pedals played either 2 or 4 beats in each measure. 4. Use more altered accompanying chores, such as all 7th, all 9ths. Try substituting the extended chords of C7 (#9) = (Left to Right) . . . E, Bb, D# . . . with F13 = (L. to R.) . . . Eb, A, D . . . and G13 = (L. to R.) . . . F, B, E) in any of the preceding formats.



Q The Students ask . . .

Are you going to discuss the Minor Moving Counter Melody Patterns?

A Bill:

Yes. Here is the information and final part of the three answers regarding using the Simple Counter Melody Accompaniment and both the Major and Minor Moving Counter Melody Patterns in Accompaniments.

The Minor Moving Counter Melody Pattern . . . “Down”

In Illustration 3, play and analyze the Minor Moving Counter Melody Pattern Down in Cm, Am, Gm. Start with the 3rd finger of the L.H. on the Root of the Minor chord and use the 2nd and 1st fingers of the L.H. to play the b3rd and 5th steps as the After Beats. The Root will move Down in half steps/tones to the 6th step of the Scale Hold the counter

MINOR MOVING COUNTER MELODY PATTERNS

③ MINOR MOVING COUNTER MELODY PATTERN DOWN

The illustration shows three examples of the Minor Moving Counter Melody Pattern Down. Each example consists of a chord and a counter melody line. The counter melody line starts on the root of the chord and moves down in half steps/tones to the 6th step of the scale. The chords and their corresponding counter melody lines are:

- Cm:** Chord: Cm (C, Bb, G). Counter melody: C (3), Bb (2), G (1), F (2), Eb (1), D (2), C (3).
- Am:** Chord: Am (A, C, G). Counter melody: A (3), G (2), F (1), E (2), D (1), C (2), B (3).
- Gm:** Chord: Gm (G, Bb, F). Counter melody: G (3), F (2), Eb (1), D (2), C (1), B (2), A (3).

melody notes for full value and play the After Beats staccato.

Use the Down Pattern when the accompanying Minor chord is accompanying either a moving melody or if the melody notes are sustained on either the b3rd or 5th steps of the Major chord. Avoid using the Down Pattern when the melody is sustained on the Root of the Minor chord.

Next, play Illustration 4 showing the Minor Moving Counter Melody Pattern Up and Down using the same chords as above. Notice that in the Up and Down Pattern, you start on the 5th step of the Minor chord, with the After Beats played with the Root and b3rd steps and move up and down through the 5th, #5th, 6th, and #5th steps of the Minor Scale. Maintain the Root of the Minor chord in the Bass Pedal to avoid clashing with the moving counter melody notes.

Use the Minor Moving Counter Melody Pattern Up and

Down when the melody is moving or the melody notes are sustained on the Root or b3rd steps or the Minor Scale.

Study Illustration 4.

When a Minor chord lasts two or more measures, try using one of the two Minor Moving Counter Melody Patterns. Choose the pattern that is most compatible with the melody. If there is moderate to fast movement in the melody, sometimes either pattern or both patterns will be suitable. When the melody notes are sustained, choose the pattern with the least conflict with the sustained melody notes. For example . . . if the melody note is sustained on the Root of the accompanying Minor chord, use the Up and Down Pattern. If the melody is sustained on the flatted 3rd or 5th step of the Minor chord, use the Down Pattern to avoid clashing with the sustained melody notes.

④ MINOR MOVING COUNTER MELODY PATTERN UP AND DOWN

⑤ MOVING COUNTER PATTERNS IN SUSTAINED CHORDS

Songs In Which You Can Use Major and Minor Moving Counter Melody Patterns

Canadian Sunset (Major/Down or Up and Down); How Are Things In Glocca Mora (Major/Down); Around The World (3/4 Major/Down); And I Love You So (Minor/Down, Major/Down); At Last (Major/Down); Blue Skies (Minor/Down); All I Do Is Dream Of You (Major/Down); Don't Get Around Much Any More (Major/Down); My Favorite Things (Minor/Up an Down); Dixie Land; Hot Time In The Old Town Tonight; I Could Have Danced All Night. Look through your song collections and fake books for accompanying chords that last for two or more measures. When using the moving patterns in four or more measures, to avoid constant repetition, you can double the value of the moving counter melody notes to whole notes instead of half notes.

The Moving Patterns In Sustained Chords

In Illustration 5, I give examples of the Major and Minor Moving Counter Melody Patterns used as sustained chords or intervals with the same movement of the steps of the scale as used in the moving patterns. You can use four Bass Pedal beats per measure (4/4 Time) with the chords at a slow tempo, or two Bass Pedal beats per measure with moderate to fast tempos. Please study the examples in Illustration 5.

Before closing this Session, I want to tell you that Phyllis Bradshaw, my former student and Associate Teacher, (arranger of Swing Low Sweet Chariot) passed away earlier this year.

I believe that having her work appear in the ATOS Journal is a fitting tribute, and a memorial for her musical accomplishments.

IN OUR NEXT SESSION

In the November/December '05 Session, there will be a four page, high Intermediate level arrangement of Estrellita (Estrehyeeta), Spanish for "Little Star". Whether you think of the "Little Star of Bethlehem" or the little star at the top of the Christmas tree, I hope the arrangement will please you. Look for a playing tip about simulating Sleigh Bells (if you aren't playing a theatre pipe organ with real sleigh bells!) More Questions and Answers and if you want something special discussed in our Sessions, send an e-mail to Irwin@atos.org

Thank you. "See you" next time.

Bye.
Bill



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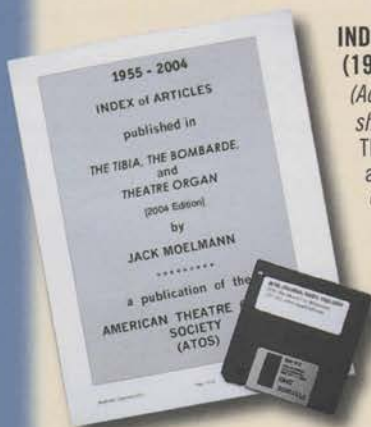
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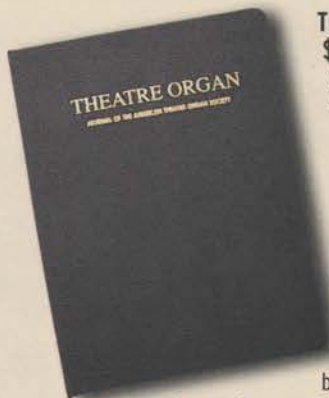
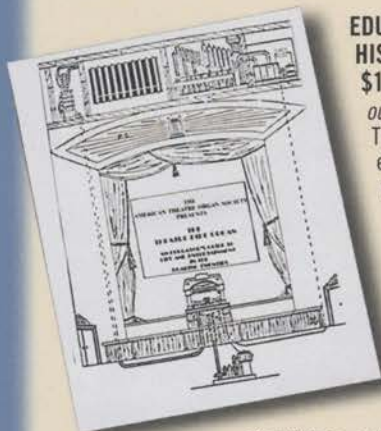
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If you have any questions, please contact John Ledwon, ATOS Marketplace Manager at ledwon@atos.org or 818/889-8894.

Some Thoughts On Historic Preservation Of A National Treasure



Koko the Clown



Arthur Fiedler

the old songs long years after Koko the Clown stopped bouncing his “follow-the-bouncing-ball.” A child can realize that even though it is possible millions of those same people forgot how many evenings or matinees they spent singing-along, it does not change the fact that *they did once do it* – in astonishing numbers, time and time again, with friends and family, in the big cities and the cow-towns, to such an extent that there were places where local merchants routinely closed up shop when a special event or a new movie was scheduled at the theatre downtown. With the great respect he is due, we recall that only Boston had an Arthur Fiedler. *Lots* of towns in lots of countries had a theatre organ to sing along with!

The child that remains in every happy adult can find all the same realizations, learn the same historical facts, and arrive at the same kind of appreciation of the evolving *but still joyous role* the theatre organ plays in the American story.

Pieces of History

The American Theatre Organ Society acknowledges that there’s something historic about theatre organs – a no-brainer. But what is it that we mean when we say that? How do we describe it? As with most things historic, there are many possible answers (not all of which we’ll discuss here).

AGE: The mainstream historic preservation movement in the United States has established a 50-year criterion, meaning that sites, structures and objects 50-years-old or older are presumed to have a capacity for historic significance that newer things might not yet embody (although exceptions can be made with adequate justification). Considering this fact, it is appropriate to conclude that nearly every theatre pipe organ ever built in the ‘Golden Age’ is a likely and potentially important candidate to be considered an historic object. While questions about originality and integrity of a specific instrument as constructed, compared to how it exists in the present, will affect the evaluation of its historic significance, since the Golden Age of the theatre organ is long over (at least, the First Golden Age is!) a general conclusion that these are historic objects is correct.

TYPES: This means of establishing categories can be considered in a couple of ways. Theatre organs, as a unique subset of all pipe organs, are a clearly identified group possibly holding historic significance *as organs* because they represent one or more important developments applicable to all pipe organs as a class of musical instruments. This might be represented in such technology as “second touch,” which, while occasionally found in other kinds of organs, became an expected available (if optional) component of theatre organs and an

(b) The Congress finds and declares that--

(1) the spirit and direction of the Nation are founded upon and reflected in its historic heritage.

(2) the historical and cultural foundations of the Nation should be preserved as a living part of our community life and development in order to give a sense of orientation to the American people;

(3) historic properties significant to the Nation’s heritage are being lost or substantially altered, often inadvertently, with increasing frequency.



Justus D. Barnes in *The Great Train Robbery*, 1903

important influence in the techniques and history of theatre organ performance. Theatre organs' significance as a unique subset of all pipe

organs is easy to establish because of the many characteristics that are so well known within the community of theatre organ enthusiasts.

USE: This is an easy one. Theatre organs were derived from the more general category of pipe organs for quite specific and well-documented uses: accompaniment for silent movies. After all, how many of us really enjoy a silent, silent movie? That this original purpose is historically significant is demonstrated simply by the historical record of thousands of theatre organs constructed, installed and played for millions of listener/viewers. The fact that other uses have evolved since the heyday of their original use passed, or even that no other significant use might have evolved, has no negative impact on the historic significance of the theatre organ. In their own time, these organs were a large presence, an ordinary part of American life. Some people contend that as *pipe organs* they're not very significant. But as *theatre organs*, there is nothing else they can be compared to except each other. In that sense, and perhaps others, the uniqueness of their significance – and the significance of their uniqueness – is quite beyond question.

Funny thing about history: honest history remembers the bad with the good, at least to the extent necessary to tell a story with accuracy. Preservationists sometimes find themselves in a position where honesty requires the preservation of unpleasant memories and the telling of sad stories. For example, an honest recollection of the American antebellum South must include preservation of the slave quarters



Plantation "Shadows on Teche," 1831-34 in southern Louisiana.

and the importance of the stories they represent as much, if not more so than the stories told by the Plantation House.

Does a need to ensure balance and accuracy affect the preservation of theatre organs? Likely so. We often make qualitative judgments, especially about tasks on which we have to prioritize the deployment of scarce resources. We rule this in, this out. People with the best possible intentions may make choices to preserve examples of things believing, sometimes correctly, that good looking or pleasant sounding examples tell the best stories. Such stories may still be incomplete. For example, posit the existence of a theatre organ that sounds unpleasant, or is in desperately poor condition, or is disassembled and stored in such haphazard ways that Hope-Jones himself would scratch his brow in consternation. But this organ was some kind of a "first." Something about this old pile of junk represented, *in its time*, a change that made a difference in how every theatre organ since then was built or used.

Maybe this pile of junk isn't so 'junky' after all. Maybe, with good resources of documentation, skill and a careful and respectful approach to untangling the heaps of parts and what they mean, *maybe* this is the *one* instrument that can tell an important story better, more appropriately than any other, even than the most handsome or melodious of its siblings! If the mere possibility of such an opportunity exists, then even a casual acknowledgment of the value of heritage preservation should cause us to be careful and deliberate in framing our thoughts as we approach the opportunity this 'junk' represents.

Potential historical significance might even accrue to 'orphaned' parts of older instruments, although as with some other aspects of historic preservation this may become a subject of heated debate. For example, it is believed that the console of the turn-of-the-century pipe organ for Park Church, Elmira, New York, may still exist although it was separated from the remainder of its instrument many years ago. This console may be historically

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significant in that some believe it to be the first horseshoe console built in the United States.² While this console may be of historical value by itself, preservation philosophers will need to address the question of what to do with such major parts of an organ isolated from any other components.

In the world of the theatre organ the above example is played out over and over again. Large numbers of 'homeless' instruments are broken up for parts, combined and re-combined into new incarnations for new uses and purposes. The result is likely to be that the historic identity and importance of huge numbers of potentially significant original components is blurred or lost. Recent writing in *THEATRE ORGAN* discusses what one author believes to be the imminent loss of an entire type, the original two-manual organ once found in so many smaller venues.³ Does this possibility represent a present-day intentional response to an apparent need to 'preserve' theatre organs by combining parts of smaller historic instruments in ways answering to an alleged need for larger, more versatile instruments to satisfy changes in audience demand? Or is it perhaps not so intended, not so planned a response, resulting from a lack of a workable philosophy on which *some* preservation activity could be based with a concern for the integrity of an entire class of organs? What happens to the 'orphaned' two-manual consoles . . . redundant or undesired ranks and accessories? Is there a plan based on a philosophy, or is everything left to chance and whim?

To be sure, some sort of preservation-minded ideal is served when an instrument is parted out rather than destroyed. But in the absence of a plan, with an underlying philosophy advocated with clarity and consistency by people who understand the value of retaining original examples of type and use, will we be able to present to a larger public the entire story of why and how these magnificent instruments

² The organ in question is variously known as an Ernest Skinner instrument, or as Opus 1 of the Robert Hope-Jones organ factory newly opened in Elmira, New York, in 1906.

³ Letter to the Editor from Terry Lloyd; *THEATRE ORGAN*, May/June, 2004, page 12.

became – and remain today – a significant part of Americana?

The flourishing mainstream preservation movement resulting from the 1966 Preservation Act acknowledges ample room for, and often the need for discussion about how to approach sensitive issues in preservation practice. How might such a discussion take place in the theatre organ preservation community?

Thankfully this conversation has been going on for many years. The American Theatre Organ Society is a large part of the proof. The 50th Anniversary of ATOS is, among other things, the golden anniversary of this important discussion. It should continue; better still, it should grow. There are many subjects to productively discuss.

The United States’ National Register of Historic Places

Since the Preservation Act became United States law in 1966 perhaps the most important part of the American nation’s historic preservation movement has been the on-going, widespread use of the National Register. Administered by the U.S. Department of the Interior’s National Park Service, the National Register is the American nation’s official list of *sites, structures and objects* having cultural and historical significance for the American people. As of this writing there are approximately 77,000 individual or group entries on the National Register. **Not a single one of them is a historic pipe organ.**

The National Register serves a multitude of purposes, among which are:

“Nominated sites, structures and objects pass through a rigorous process of reviews for thoroughness and appropriateness of documentation. All nominations require illustration (always including photographs and often technical drawings as well), and a thorough discussion of the importance of the nominated object within several established criteria for historic significance. Detailed, often painstaking descriptions are required.

Discussion of importance because the nominated object may represent the work of a master crafts-person, or it represents a technological advance, or holds significance because of other characteristics that illustrate the cultural impact of the nominated object in local, statewide or nationally broad patterns.

Although not part of the National Register process itself, nomination to the Register is often a high priority and a huge advantage in competing for government and private funds for restoration, rehabilitation and to support programming for continued use of historic objects.”

The National Register process ought to be applied to historic pipe organs, because it provides some critically important advantages to preservation advocates. As mentioned above, it opens doors to potential funding streams not now available to theatre organ preservationists. It documents the story and the value of these instruments. And so, the stories and the descriptions remain with us even if the historic object itself is lost. The proven *cachet* of National Register nomination often brings organized, strong support for preservation efforts. It **means something**, to be able to say this or that is on the official list of what’s important in the story of America. And the cultural and historic record of America will remain incomplete without including these and other important objects.

Then why is there not one organ among the



Mount Vernon





Steeplechase Park's Eldorado Carousel.



FEC Engine #153, a 1922 ALCO locomotive.



USS NAUTILUS (SSN571) underway on nuclear power for the first time.

77,000 things listed on the National Register thus far? Part of the answer lies in the bias in favor of architecture in the mainstream preservation movement, even in the language of the forms, regulations and written materials supporting the National Register process itself. But the Register has never been limited to only cataloguing buildings, not according to the laws that created it and guide its operation. Although most of its listings are buildings there are also carousels, canal locks, steam locomotives, sailing ships, nuclear submarines and many other kinds of 'sites, structures and objects' (even Miami's original 'Coppertone' sign!) on the Register.

In the past, efforts to nominate historic organs have been met with a tepid response on the part of nomination reviewing officials. Their response was invariably that the building housing an important organ should be the subject of the nomination, and that the organ itself could be 'mentioned' as a part of the building. But doing it this way fails to explain and perhaps even obscures the significance of historic instruments. In fact, it relegates them to the same level of importance as other features – accessories, almost – of the building like doorknobs, stair rails, floor coverings and light fixtures.

In recent months the American Theatre Organ Society has considered a proposal to support joint preservation efforts among five nationally significant groups.⁴ The proposal seeks to address the importance of nominating organs to the National Register

in the United States on the basis of the significance of the instruments themselves, not dependent on the significance of any building they may be housed within. While this effort is likely to require several years of preparation and discussion before progress is ensured, it represents a groundbreaking effort to guarantee the correct evaluation of theatre (and other) organs as important parts of the American culture and history. When successful it will make available to theatre organ preservation the entire, broad range of resources now in use in the mainstream preservation movement. This is, in part, because National Register nomination is best used as a means to support further activities, not as an end in itself.

Before this effort can succeed there are some philosophical issues that should be discussed, understood and, if possible, resolved within the organ preservation community before approaching the mainstream preservation community for their active support. Some of these issues may even be contentious, but an honest effort among well-intended individuals is always worth the effort. And the past record of inspiring writings in THEATRE ORGAN alone proves beyond dispute that there is sufficient knowledge and imagination among us to guarantee eventual success. When one considers the

⁴Including the American Guild of Organists, American Institute of Organbuilders, ATOS, Associated Pipe Organ Builders of America and the Organ Historical Society.



USS MISSOURI (BB63) today, off Ford Island, Pearl Harbor with the wreckage of Battleship Row.



USS MISSOURI (BB63) Japanese surrender ceremony, 1945.

proven record of accomplishment among members of the five participating organizations there is little room for doubt.

Cannibalizing – now there's an ugly word! It brings to mind horrific images of a subject on which, thank goodness, time has wrought its inevitable changing effect. Nowadays, in the field of historic preservation, cannibalizing refers to taking parts of one historic object as a means of, appropriately or otherwise, repairing or rebuilding another.

There's an inherent problem in discussing cannibalizing, because sensible, intelligent and experienced people sometimes find good reason to 'transplant' parts of one thing to another, or even to transplant an entire object from one place to another, perhaps even less than ideal new home. A good act of preservation can be a result, but rarely, if ever, without a lot of thought and a struggle of conscience. "Our intent was to preserve its integrity and significance in all respects. What did we *really* accomplish?"

In some such instances the transplanted parts were always intended to be 'transplantable'. This realization leads to the conclusion that the original expectation of a need for a compromise is incorrect. But when more complex questions arise, and straightforward responses aren't so clearly available, a need for imagination and compromise does arise. And compromise, at least as far as the integrity of a historic site, structure or object is concerned, can be

a vexing problem. *How much* compromise? *Which* compromise do we acquiesce in? An honest preservationist, even one who believes their own principles and practice represent the highest ideal, must admit the existence of sad situations where a refusal to tolerate compromise resulted in the irrevocable loss of the entire historic object.

It is, perhaps, an unexpected observation that time, most often thought of as a preservationist's worst enemy, is sometimes a good if unpredictable friend. For example, there are some people in Michigan who have *three* pipe organs stashed, disassembled, in a barn. They accepted the gift of these instruments because nobody else would. They desire their preservation and they had storage space available, at least for the time being. Not long ago they admitted to having no specific idea what to do with these instruments. They were buying time, time for a better idea maybe, or time for a donor generous enough to answer a need in an otherwise unanticipated way, to appear out of nowhere. Time enough to allow the present owners of these instruments to beat the bushes and see if generosity or ingenuity were hiding nearby. Time is often a luxury, though, one that may run out before they notice.

Time brings another advantage. In time, new technology will very often come to the rescue of old technology. Where it was once believed that deteriorated wooden parts of historic structures must be removed and replaced, new techniques and



Chicago Stadium Barton console, now in Las Vegas home of Phil Maloof.

While significant portions of some historic 'theatre' organs have been lost, individuals and groups of people have made often-heroic efforts to save notable portions of a broad range of famous instruments. Doing so has often raised questions of compromise. All you have to do is look at the glittering splendor of this surviving Barton console to become impressed with the importance of addressing issues of compromise head-on, with openness and honesty. There's little room for debate in the thought that it would be best if this and other instruments could have been saved intact, in their original locations. But when that is virtually impossible – and there are many reasons for that – our best intentions and our efforts to support the good intentions of others can support and supply workable possibilities to minimize loss. Such discussions will probably serve the future well.

compounds allow for 'consolidation' of deteriorated wooden members. Original wooden parts can continue to serve their original function in their original place, just as the designer and builder intended. Deteriorating metal parts can sometimes be cleaned and revived non-destructively. Have you ever wondered how the Navy keeps its ships from rusting away in the hostile environment of sea air and salt water? The same techniques, once you know what they are, can keep your car from rusting away in the not-so-hostile environment of your driveway. Can this same possibility help preserve worn contacts, a raggedy-looking set of relays, or refurbish badly oxidized metal pipes?

What about the occasional effort on the part of some people to "improve" historical objects? This is not a new subject for discussion, and it has a lot to do with compromise. It also has a lot to do with education – meaning prompting our communities to remember and think about what we already know, and discussion of new concepts that they may benefit from hearing of. It is always a good idea to explore new opportunities and new means of doing an important job, meaning preserving these instruments. Broaden the conversation, and chances are that more than one useful, new idea will result.

Consider this familiar scenario: A very lucky person is able to acquire an intact, original installation theatre organ from a facility in which it is, sadly, no longer welcome. Unfortunately, nobody was able to avoid this change in circumstances. This person chooses to install it in their home and, oh, by the way, adds three ranks, some more toys and tosses the old wind chests. Where once, cumbersome old relays took up a huge volume of space, now solid state electronics provide the same service in a small fraction of the space and with perhaps more versatility than the old system ever could. If we allow our disappointment over the loss of integrity of the original installation, which is indeed disappointing, to

CONTINUED ON PAGE 51

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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.

AN OLD FASHIONED CHRISTMAS

Larry Kass & Others



In *The Sound of Music* Mary Martin (on Broadway) and Julie Andrews (on film) sang about some of their favorite things: "Snow flakes that stay on your nose and eyelashes, warm woolen mittens, doorbells and sleigh bells and crisp apple strudel." If those thoughts whet your appetite for the upcoming holiday season, this *Mighty Wurlitzer Radio Hour* program – broadcast last December 19 – will really get you into the mood for a wonderfully nostalgic old-fashioned Christmas. And, along with a few well-

loved holiday favorites, this show also features over a dozen sparkling, joyful, brand-new seasonal tunes Larry Kass has written especially for this broadcast. As always, it's a live radio program – heard on Cleveland's WCLV (104.9) FM and around the world on www.wclv.com – featuring the best singers, actors, musicians and announcers performing in front of a live audience; just as it was in radio's Golden Age 50 years ago.

Larry Kass at the Mighty 3/19 Wurlitzer accompanies the Theatre of the Air Chorus in the sprightly, frisky "An Old Fashioned Christmas" which segues into their theme, "I Feel A Song Coming On" as Robert Conrad welcomes the listening audience to this special show and then introduces Kari Kandel and Daren Stahl who cheerfully sing the bouncy song "It's Gotta Be Christmas" which describes the joy of holiday shopping and gift wrapping the presents for family and friends. Laura Lindauer's first solo describes the scene of gaily wrapped presents under a beautifully decorated tree in "Wakin' Up On Christmas Morning." Larry's first organ solo is a sunny novelty number with the appetizing title "It's A Marshmallow Christmas." The Theatre of the Air Chorus is joined by members of the St. Joseph Academy and St. Ignatius High School choruses for a

medley of well loved, traditional Christmas carols. In the holiday season everyone would like to be with their families but, in the next song, Kari Kandel (with Larry at the grand piano) is far away from home as she recalls the joys of earlier holidays with "My Family."

A brief bit of "Have Yourself A Merry Little Christmas" introduces a Cleveland street scene with "Santa and Mrs. Claus" ringing their little bells to solicit donations for the less fortunate ones among us. This sketch ends with the appropriate moral that Christmas is sharing and giving – with love! Now for something you might never expect to hear on a Christmas program – a polka! Of course it's another new Kass composition... "The Christmas Polka"... which is sung by Laura Lindauer, accompanied by both the organ and accordionist Wayne Tomsic. It's a foot-stomping hootenanny! A bit more traditional is the lovely ballad "A Special Christmas" with Helen Todd and the male chorus. We've had a polka, so how about a tasty touch of jazz with Larry Hartzell at a piano/synthesizer and Chad Scholl on saxophone as they accompany Patrick and Christine Janson who ask the question "What Do You Like About Christmas?" Since Chanukah, the eight-day Jewish festival of lights occurs close

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http://www.bbc.co.uk/radio2/shows/organist_show/

to Christmas, there is a brief story about this celebration and then Laura Lindauer and the male chorus sings "The Story of Chanukah." Classical pianist Michael Schneider is the next artist, and he presents a virtuoso performance of Chopin's "Revolutionary Etude."

Then it's Daren Stahl, with Kass at the Mighty Wurlitzer, in a playful, upbeat "I Still Believe In Santa" after which Larry's second organ solo features the Wurlitzer's tuned percussions on another sparkling novelty, "I Remember Christmas When I Was Just A Kid." Former Radio City Rockette Mimi Schwenson and Patrick Janson share the spotlight in a vocal/tap duet of the next new Kass number "(Gotta A Lot Of) Shoes." Christine Janson and the St. Joseph Choir, with piano accompaniment by Larry Kass, sing another heart-warming holiday number, "Candle In The Window" which features bass-baritone William Clarence Marshall with the girl's chorus. Then it's "Time To Go" with a final "Happy Holidays Everyone" from the entire cast and well-deserved applause from the studio audience. This is one of the best *Mighty Wurlitzer Radio Hours* we've heard and, while not the usual Christmas album, it's delightfully different and a joyous musical entertainment. Here's an excellent holiday gift for yourself and all your

theatre organ friends. Compact disc only for \$17.50 (postpaid) from Razzmatazz Productions, P. O. Box 401, Hinckley, Ohio 44233 or you can order toll free 877/590-4849 or e-mail skass@prodigy.net

THE LAFAYETTE THEATRE'S MIGHTY WURLITZER

John Baratta



The Lafayette Theatre in Suffern, New York has a Mighty Wurlitzer, which is also one of the sweetest Wurlitzers you'll ever hear! However it's not an original installation, as the 1,000 seat

Lafayette Theatre opened in 1924 with a 2/9 Möller. Wurlitzer Opus 2095 has a somewhat fascinating travel history. It was built in 1930 as a 2/5 (Wurlitzer Style-150) for the Lawler Theatre in Greenfield, Massachusetts. Sometime later it was moved to the Rainbow Roller Rink in nearby Deerfield. Around 1968 the noted organ and theatre historian Ben Hall bought the organ and installed it in his Greenwich Village apartment. He affectionately named it "Little Mother" to salute the New York Paramount Theatre's 4/36 "Queen Mother" Wurlitzer. After Hall's tragic death in 1970, the organ went to ATOS and was moved to California in the hopes it could be installed in silent film star Harold Lloyd's fabulous estate in Beverly Hills.

When those plans did not materialize it returned to the East Coast and was given to the New York Chapter of ATOS who, in the mid '70s, installed it in the Carnegie Hall Cinema. For about ten years the organ was frequently played by Lee Erwin in their quite popular silent film series. During its stay there Opus 2095, now known as the Ben Hall Memorial Wurlitzer, was enlarged to become a 2/10. (We understand Lee recorded the musical accompaniment for a number of silent film videos on this instrument.) In 1992 our New York

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A Wurlitzer Calendar for 2006!



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22	23	24	25	26	27	28
29	30	31				

In conjunction with the release of the book, ***The Wurlitzer Pipe Organ: An Illustrated History***, the American Theatre Organ Society is pleased to offer a 2006 wall calendar, featuring twelve art-quality console portraits from the Wurlitzer archives.

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June



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October



November



December

Chapter found an ideal permanent home for the organ in the Lafayette Theatre, where today it plays five days a week along with the regular film fare which they tell us attracts over 60,000 a year. Congratulations to our New York Chapter and all who are involved in presenting this wonderfully sweet, yet delightfully sassy, Wurlitzer to the general public.

This is actually the third recording on Opus 2095. After Hall's death, and before the organ was removed from his apartment, Lee Erwin recorded an LP (Concert Recordings #0075) which was reviewed in the December 1973 Journal. Stu Green wrote, "Here's audible proof that a fine artist can conjure up very listenable music from only five ranks of pipes. The result is a small organ delight." A second recording of the organ (with its five added ranks) was made shortly after its Lafayette installation. In our September 1995 review of David Kopp's *A Theatre Organ Christmas* we wrote, "... despite the addition of five ranks, it still has that slightly husky sound it did in Hall's apartment - in fact, it still has a warm intimate sound despite now being in a 1,000 seat house." Much work has been done since then to polish the organ tonally, and a Post Horn has been added to make it a 2/11. Also, the theatre recently has been refurbished to improve the room acoustics. Today it is a room-filling delight, with a sound quite like the South Pasadena Rialto Theatre's famous Style-216!

The organist heard on this one hour CD is John Baratta, one of the five organists on the Lafayette musical staff. The others are Jeff Barker, Ed Fritz, Dave Kopp and Earle Seely. John handles two of the five weekly shows ... Saturday night and the Sunday matinee. John is also heard playing the theatre organ in the Newton Theatre and, being a classical organist, too, he has presented recitals at a number of East Coast venues. He is also a well-respected teacher of instrumental music in the local middle-school, and has recently authored an instructional music method series for middle-school students. John's entertaining program consists of many of everybody's favorite tunes from the 20th Century. While we're sure you'll recognize all of them without referring to the liner notes, we'll list most of the more than a dozen tunes you'll enjoy on this disc. John opens his program with a jolly version of Billy Joel's ever-popular "Root

Beer Rag" and follows that with a mel-low arrangement of Hoagy Carmichael's classic 1927 composition "Stardust."

For just 11-ranks John has a surprising variety of delightful registrations and, though most of the ranks are in the left chamber, since this recording was made in the center of the balcony, it's just the way it sounds to the theatre's patrons ... sweet and smooth with a satisfying silvery edge in the Strings. Now going way back to 1908, John plays Karl Hoschna's bouncy "Cuddle Up A Little Closer (Lovey Mine)" which came from that year's hit musical (with 298 performances) *Three Twins*. John's next number comes from a hit musical 60 years later! It's the introspective ballad "If He Walked Into My Life Today." Few film musicals translate into a Broadway hit but next up is the title tune from *Thoroughly Modern Millie*, the 1967 film which recently was a Broadway success and won six Tony Awards in 2000! The magnificent love ballad from *The Music Man* is next. It's "Til There Was You" which Barbara Cook introduced in 1957.

Novelty time and it's "The Dance Of The Blue Danube" which was made famous by Jesse Crawford in the early '30s. But we hear it in John's own fresh, captivating arrangement. Harold Arlen's bright, breezy "It's Only A Paper Moon" is followed by Jerome Kern's rather sarcastic "A Fine Romance" and, from *Guys and Dolls* is "I've Never Been In Love Before." George Gershwin wrote the unexpectedly cheerful "Let's Call The Whole Thing Off" for Fred Astaire and Ginger Rogers to sing and dance in the 1936 film musical *Shall We Dance?* A seductive "Laura" precedes a zippy "Fascinating Rhythm," a saucy "Ain't She Sweet?" and "Can't Help Lovin' Dat Man" from Kern's masterpiece *Show Boat*. From the 1931 Broadway musical review *The Bandwagon* John has picked the melodious "Dancing In The Dark," then there is a somewhat jazzy version of Henry Mancini's "Charade" and a little-known Harry Warren song "Why Do I Dream Those Dreams?" which Dick Powell sang to Dolores Del Rio in the 1934 film *Wonder Bar*.

Next to closing is a 15-minute *Memorable Melodies Medley* of eight tunes - all in the same class as the other musical charmers on this disc. Lots of variety in registrations and tempos. It's a wonderful recreation of the organ interludes some of us remember between the double-feature films (or the feature film and a stage

show) in the Golden Age of Movie Palaces and Mighty Wurlitzers! John's finale is a stirring medley of "The Lafayette Theatre March" and Haddad's "Grand Processional." Again, our congratulations to the New York Chapter of ATOS for their excellent restoration of a Mighty Wurlitzer and to all involved with presenting its beautiful music to the movie-going public five times a week; and, of course, to John Baratta for his engaging program of delightful tunes from the Great American Songbook. It's an excellent, you-are-there recording. This disc is \$20.00 postpaid in the US. Make your checks payable to "Galaxy Theatres" and mail to Bob Miloche, c/o Galaxy Theatres, P. O. Box 366, Teaneck, New Jersey 07666.

THE SONG IS ENDED

John Seng



If the name John Seng is new to you, here are some of the comments made by a few of his friends and fellow organists in the November 2003 Journal, after John's untimely death at age sixty-three. "John was truly a musical genius. He knew everything about music. His arrangements were mind-boggling and had a sophistication that was unique ... He had a wonderful ear and could play just about any pop song without music, and in any key ... In John's hands the theatre organ came as close as it ever came to meeting its potential as an orchestral replacement. ... his creative inventiveness, his flawless technique, and the intelligence in programming ... you could always count on John to program one or two obscure, interesting and unusual pieces that he had figured out how to transcribed to the organ that no one else would dream of doing. ... his

own special sounds and tricks . . . including numerous innovations never seen or heard before on a traditional theatre organ . . . (he) can only be placed in a category occupied by Jesse Crawford and George Wright."

Despite a musical career of over four decades playing theatre organs, (in addition to writing commercial jingles and being a well respected studio musician in films, radio, and TV) John produced regrettably few recordings. Seven of them have been discussed in the Journal. His first three LPs were made on the former 4/38 New York Paramount Studio Wurlitzer in the Dick Loderhose home on Long Island. First came his solo disc *Beyond the Blue Horizon*, (reviewed in the Spring 1960 Journal). Then *Dream Awhile* with Bobby Hackett on cornet, (which was reissued on CD with the title *Music 'Til Dawn* and was reviewed in the Journals of March 1997 and July 2003). John also played several of the tracks on *Introduction of the Paramount Organ*, (reviewed in the Spring 1960 Journal). After he rebuilt the Mundelein 4/24 organ into his "dream" instrument, Concert Recordings issued *John Seng, Volume 1* (reviewed in the October 1969 Journal) and *Volume 2* (December 1978 Journal). His *American In Paris* LP contained live recordings of concerts John played on three different, but unidentified, Wurlitzers (July 1986 Journal). His last recording was also a CD, *The Mundelein Organ* (November 1993 Journal).

This new 74-minute CD features all the selections from *John Seng Volume 1* and all but a few numbers from the LP *American in Paris*. In this review, we'll be quoting a few of Stu Green's remarks on the Mundelein organ and some of John's numbers. About the organ Stu wrote, "John's conception of a pop pipe organ is somewhat different from the usual theatre organ specifications. He rejects the

sweet Tibia sound, preferring a hard, flutey Tibia. And the dominate sound of John's organ is that of fiery Reeds. Add very prominent tonal and toy counter percussions plus some electronic frippery, (e.g. Kruger-type pedal stop) and you have John's concert organ. It also has some stops for the presentation of classical organ music . . . it's a most impressive recording with musical gems in novel arrangements."

George Gershwin's folk opera *Porgy and Bess* is a stunning 20 1/2-minute opener. Stu (and this reviewer) compared it with the original cast versions and are in agreement that "John came off smelling like a rose. His registration is his own, and his tempos differ from established versions in places, but the important thing is that at no time does Johnny allow himself to stray from what might be described as the intent of the composer . . . This is truly a monumental undertaking and a milestone for Johnny." Seng plays his medley in the order the songs are heard in the opera from the sizzling "Overture" to the inspirational "I'm On My Way." (For the complete 3-hour 10-minute *Porgy and Bess* we recommended the EMI 3-CD set with William White, Cynthia Haymon, the Glyndebourne Chorus and Simon Rattle conducting the London Philharmonic. It's a magnificent production in every way - EMI D263729.)

Next up is John Barry's big, bold, brash title tune for the 1963 James Bond film *From Russia With Love*. Seng follows that with an exuberant, wacky "Down By The Riverside." Stu Green noted, "The final chorus with that dishpan Cymbal marking every beat is especially wild." Anthony Newley and Leslie Bricusse wrote the sweet ballad "My First Love Song" for their second oddly titled Broadway show *The Roar of the Greasepaint-The Smell of the Crowd*, which ran

for 232 performances in 1965. Stu correctly commented, "It's John at his sentimental best." In 1968 the French orchestra conductor Paul Mauriat introduced America to his international hit song "Love is Blue" which Stu points out ". . . gets a Bach trio pseudo-classical playing (which is) one of the most extraordinary numbers (on) this disc." About John's next tune, "My Heart Belongs To Daddy" Stu wrote that it ". . . gets a varied rhythm arrangement with lots of plinks and plunks."

Seng next zips through "La Danza" in under two minutes . . . and every note is exactly where it belongs WOW! In a complete change of pace, John plays Duke Ellington's "Mood Indigo" with his "Doghouse" String Bass and, to quote Stu, ". . . lots of slow jazz inventiveness in the horn solo while a string/vox chorus wails the harmonic structure . . ." The last Mundelein track is the sprightly, sparkling "Promenade" which Stu mentions has ". . . many changes of registration, with emphasis on brass and percussers." While the Mundelein tracks were converted to digital format from the original master tapes, the balance of this program comes from a well cleaned up copy of the Seng LP Pipe Organ Presentations released. Although we don't know the identity of the three organs, each is a good size Wurlitzer in a theatre with big-room acoustics. The selections were recorded during live concerts and, except for some soft thumps, and a cough here or there, John's incredible artistry comes through beautifully! (Note: Three numbers on the original *American In Paris* LP are not on this disc. They are "On A Clear Day," Ravel's "La Valse," and "People.")

Stu wrote "Big Bells and Littler Bells" is a rhythmic novelty tune on the 'Holiday For Strings' pattern. The old 'shave and a haircut' device marks many phrase

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endings. There's a lot of 'little bells' (Glockenspiel, etc) but we're still waiting for the 'big bells'. . . Nary a bong nor peal." And he says "Cuban Cutie" is ". . . reminiscent of those 'natives are whopping it up tonight' exotic tunes of the '50s. . . by the Martin Denny instrumental quartet. . ." and the disc's liner notes state it was "written in 1936 by the unlikely team of Billy Taylor and Ethel Smith." Back to Stu's comments, "Flapperette" is a fast-action novelty of the 'Nola' type. It's performed on an organ with a wealth of tonal percussions, which John plays 'up front' with such fast precision that it sounds mechanically 'souped up.' It isn't. For "Flight Of The Bumble Bee" John uses a high-pitched melody combination against accompaniment on mellow brass, a novel concept." We must add that John's bee must have been on steroids, as the flight usually takes a minute and a half while John's bee completes its flight in a record time of 1:15!

Pianist Meade "Lux" Lewis made "Honky Tonk Train" popular in 1939, and Stu described it perfectly with "...here it is, complete with boogie-woogie rhythm, train whistles and manual slapping choo-choos. We can only observe that he has never done it with more audience-grabbing precision. . . . We must also admit the insistent rhythm is infectious. Darn it! And pipe that Guy Lombardo ending!" Surely, whenever we hear Gershwin's "An American in Paris" we think immediately of Gene Kelly and Leslie Caron dancing in one of the most beautiful 17-minutes of Hollywood filmmaking. But that descriptive orchestral score was written for Walter Damrosch and the New York Philharmonic to debut at Carnegie Hall on December 13, 1928 . . . just four years after his "Rhapsody In Blue" had astounded the music world! It was so successful that the music

was used for an "American In Paris" blues ballet in their next Broadway musical *Show Girl*, (which starred Ruby Keller and Jimmy Durante with Duke Ellington's Orchestra! It ran for 111 performances). John plays that full orchestral score and Stu commented, "Seng must have analyzed several orchestral recordings in order to formulate that fine orchestral coloring he offers. It was pioneer work; to the best of our knowledge, it's a first effort to transcribe this Gershwin orchestral work for theatre organ presentation . . . And John plays it all; no cuts." (Just last spring the New York City Ballet Company presented a newly choreographed *American In Paris* by Albertina Rasch and received rave reviews. The entire soundtrack of the 1951 film is available on a 2-CD set - it's Turner Classics/Rhino #8122-71961.)

This disc ends with one of the most beautiful songs Irving Berlin ever wrote. The famous torch singer Ruth Etting introduced "The Song Is Ended (But The Melody Lingers On)" in 1927, and how appropriately it is as John Seng's concerts may have ended but, thanks to his few recordings, his artistry lingers on. Great thanks are due Bill Johnson who released about 100 theatre organ LP recordings under his Concert Label back in the 1960s. Hopefully more of his very rare recordings will be available in the future. And to Don Thompson, for adding his recording and for the production of this archival treasure. And to our reviewer-emeritus, the late Stu Green who for years wrote the record reviews in the Journal. This CD is available for \$20.00 (postpaid), they accept VISA, MasterCard, and Discover, and can be ordered by mail to Pipe Organ Presentations, 68022 Grandview Avenue, Cathedral City, California 92234 or on-line at pop@donthompson.org

ODDS, ENDS AND CORRECTIONS

In our review of Don Thompson's *Renaissance* CD (May 2005 Journal) we said that Don's first recording, *A Date With Don*, was reviewed in the January 1971, Journal. We should have said that it was his first LP to be reviewed in the Journal. Actually his first American disc was titled *Roaring 20s*, which was recorded at the Avenue Theatre in San Francisco and released as Concert Recordings #0067. (That LP was reviewed in the *Console Magazine's* January 1970 issue.) Recently Don has written us that his very first alum, titled *Rhythm Classics*, was "recorded on an instrument called the Silvertone by Lechtrochord. . . (and) A British company called Music Hall - a long, long time ago now, it seems - released that in 1961." Our apologies, Don, and thanks for setting the record straight!

In our review of George Wright's *Wright On!* CD (March 2005 Journal) we mentioned that the title of one of his selections on that disc was not known. Both organist Lew Williams and Ian Dalglish of the U.K. have contacted us with information about that song. It was composed by Lao Siliesu and its English title is "A Little Love, A Little Kiss." Lew tells us this lovely melody is heard in the 1941 film melodrama *Smilin' Through* starring Jeanette MacDonald, and Ian tells us it was recorded by many British organists! Thanks, Ian and Lew!

An inadvertent typo in the e-mail address was published in the review *Serenade at the Strand* (August 2005 Journal). Please accept our apology for the error and thank you Jonathan and Kim Fox for the correction. To submit inquiries contact: jandk0902@earthlink.net



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OPENING OF NOMINATIONS FOR THE 2006 ELECTION OF ATOS DIRECTORS

It is time to nominate candidates to fill three (3) positions for ATOS Directors for the three year term of 2006 through 2009. The election is a month earlier this year due to the 2006 Annual Convention and Board of Directors' meeting being held at the end of May in Florida. All ATOS members who have maintained continuous membership in good standing for at least the last two years are eligible for nomination and may nominate themselves or be nominated by another member in good standing, in which case, written consent of the nominee is mandatory and must be received before the nominee's name can be placed on the ballot.

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

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

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

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

1. Each nominee shall furnish a statement, not to exceed one hundred fifty (150) words, including the name and city/state of residence, personal data, work and theatre organ experience, a short platform statement, an evening/weekend telephone number, and a photo. Statements exceeding the one hundred fifty (150) word limit will disqualify the candidate. The nominee name, city/state of residence, contact telephone number, fax number, or E-mail address are not to be included in the word count.
2. All candidates must have their statement and photo sent by Certified Return Receipt mail to the ATOS Nominating Chairperson, Bob Miloche; 80 Maywood Avenue; Maywood, NJ 07607 and must be postmarked not later than December 15, 2005.
3. We will use a separate mailing of ballots and resumés of the candidates. While this method is costly, we hope that it will encourage you to vote for the candidates of your choice, thus demonstrating your interest in and support of ATOS and its objectives.
4. If you have questions, please contact the Nominating Committee Chairperson, Bob Miloche, (201) 843-0083 or miloche@atos.org

Counting words:

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

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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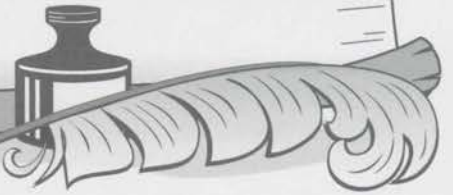
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Welcome New ATOS Members!

Arlon C. Anderson, Council Bluffs, IA
Dr. Bill Bailey, San Diego, CA
Howard Beaumont, Scarborough,
North Yorkshire, United Kingdom
Roger Bieri, San Diego, CA
Brent H. Bragonje, Rockledge, FL
Tom Brenna, Long Beach, CA
Thomas Brenner, St. Pete Beach, FL
Antoinette Buckley, Melbourne, Australia
Phebe Ann Burnett, San Diego, CA
Nancy S. Burton, West Lafayette, IN
Patricia Cahill, Irvine, CA
Kenneth Campos, San Diego, CA
Rainbow Cathedral, Muncie, IN
Jeffrey Charles, Pasadena, CA
Ken Chew, Irvine, CA
Andrew Clark, Venice, FL
William Cornell, North Hollywood, CA
James M. Counts, Maineville, OH
John W. Couvillon, Baton Rouge, LA
Ben L. Davey, Roseville, CA
Harry G. Demas, South Pasadena, CA
Arthur Dotterweich, Bradenton, FL
Claudia Ferguson, Orange, CA
John C. Fields, El Paso, TX
Jay French, Greenville, PA
Howard V. Gale, Beach Haven, NJ
John Garner, Terre Haute, IN
Richard A. Gilmore, Wailuku, HI
Terry Glaser, San Diego, CA
James R. Griffin III, Wylie, TX

J. D. Hagopian, Fresno, CA
Kenneth Holloway, Temple Terrace, FL
Jan Harris, Lincoln, NE
Douglas and Leonor Harrison,
Imperial Beach, CA
Bruce Hassell, San Jose, CA
Rob Haylock, Melbourne, Australia
Lee R. Herterich, Wellesley, MA
Howard Jackson, Monroe, LA
Bruno M. Jau, Los Angeles, CA
Richard H. Jones, Lakeland, FL
Tim Jones, Montezuma, KS
George Kirkwood, Hillsboro, OR
Steve and Jame Kozimor, Phoenix, AZ
Frank Lamm, Gainesville, FL
Lawrence Lathom, Chandler, AZ
Stephen Lavalley, San Marcos, CA
Betty Lawrence, Chatsworth, IL
Cleo Letherer, Aberdeen, SD
John Levan, Pasadena, CA
David Lomascola, Las Vegas, NV
John Lorenz, Des Moines, IA
Alfred T. May, St. Petersburg, FL
Meredith McGuire, Independence, KS
Dick Mischke, Chatsworth, IL
Ron Mitchell, Phoenix, AZ
Richard Mogridge, Clearwater, FL
Carol R. Murphy, Farmington, MI
Art Nisson, Orange, CA
David Parks, Anaheim, CA
Tom Pinson, Sarasota, FL

David Poll, Salt Lake City, UT
Sandra Psenicka, Punta Gorda, FL
Andrew Quin, Camberly, Surrey, United Kingdom
Tracy Rath, McKinney, TX
Bob Renna, Shadow Hills, CA
Robert Rhoads, Oakland, CA
Robert Rhodes, Alameda, CA
Donald K. Roeber, Mukwonago, WI
Mitch Rorick, Grove City, OH
Byron D. Ruppel, Hammond, OR
Hal Sanguinetti, Glendale, AZ
Mark Sayer, Dorking, Surrey, United Kingdom
Robert Schultz, Murrieta, CA
Terry Shipley, Farragut, TN
Albert Stabile, Palisades Park, NJ
Dan Talbot, Baton Rouge, LA
Allen Tury, Phoenix, AZ
Alvin L. Uhlman, South Point, OH
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Stowell and Nan Werden, Burbank, CA
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Merrill Auditorium - Portland, Maine: 5/101 Austin (Afterglow)
Providence Performing Arts Center: 5/21 Wurlitzer
Shanklin Music Hall: 4/34 Wurlitzer
Zeiterion Theatre: 3/9 Wurlitzer

Stay tuned for more information! (www.EMCATOS.com)

MARK YOUR CALENDAR

2006 Annual ATOS Convention. Wednesday, 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.

ATOS PERKS

Each Chapter has or will soon have a packet outlining the programs sponsored by ATOS. Read this information carefully. There are many perks covered by the documents.

ATOS CALENDAR OF EVENTS

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

International ATOS NEWS

THE NEWSLETTER OF THE
AMERICAN THEATRE
ORGAN SOCIETY

VOLUME 8, NUMBER 5

<http://www.ATOS.org>

September, 2005

ATOS CALENDAR OF EVENTS

Codes used in listing: A=Austin, B=Barton, C=Compton, CHR=Christie, E=Estey, GB=GriffithBeach, 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 12:00noon; E-mail: <mackinnon@gci.net>

■ ALABAMA

Alabama Theatre, 1817 3rd Ave N, Birmingham, AL (205)252-2262, (4/28W); Sun, Sep 18, 2:00pm, Gene Stroble; Sun, Oct 16, 2:00pm, Jack Moelmann; Sat, Oct 29, 7:00pm, Tom Helms, *Phantom of the Opera*; Sun, Nov 13, 2:00pm, Ron Carter; Sun, Dec 4, 2:00pm, Neil Pollock; <<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, 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, Wed, Thu, Sun, 6:00pm-9:00pm; Fri-Sat, 6:00pm-10:00pm; Tue, Wed, Sat, Dave Moreno; Thu, Bob Reichert; Fri, Sun, Kevin King

Berkeley Community Theatre, 1930 Alston Way, Berkeley, CA, (510)632-9177, (4/33W); Sun, Nov 13, 2:30pm, Tom Hazleton; Sun, May 4, 2006, 2:30pm, Lew Williams; <<http://www.theatreorgans.com/norcal>>

Bob Hope Theatre, 242 East Main St, Stockton, CA, (209)369-4184, (4/21RM); Sun, Apr 9, 2006, Dennis James, *King of Kings*

Castro Theatre, 429 Castro, San Francisco, CA,

(415)621-6120, (4/21W); Intermissions played nightly by David Hegarty, Warren Lubich, or Keith Thompson; Tue, Jan 17, 2006, 8:00pm, Dennis James, *Menschen am Sonntag*

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

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

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

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

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

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

Towe Auto Museum, 2200 Front St, Sacramento, CA, (916)442-6802, (3/16W); Sun concerts, 2:00pm free with museum admission; Fri, Sep 16, 8:00pm, Cris Elliott, *Peter Pan*; Sun, Sep 18, 2:00pm, Jim Brown; Sun, Oct 9, 2:00pm, Dave Sauer; Sun, Nov 20, 2:00pm, Warren Lubich; <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 Bl, San Leandro, CA, (510)785-1866, (3/14W); Venue permanently closed.

■ CALIFORNIA (SOUTH)

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

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

Balboa Park, Spreckels Organ Pavilion, San Diego, CA, (619)702-8138, (4/72A); All Concerts, Sun aft 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 10:00am & 1:30pm. Free admission by reservation; Organ is played at the end of each tour; Organ Concerts: Reservations required in advance; 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 guided theatre tour; <<http://www.laorpheum.com>>

Plummer Auditorium, 201 E Chapman, Fullerton, CA, (714)671-1300, (4/36W); Sun, Sep 11, 2:30pm, Tom Hazleton 75th Anniversary Concert; Sun, Nov 13, 2:30pm, Bob Salisbury, *WINGS*; <<http://www.octos.org>>

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

Trinity Presbyterian Church, 3092 Kenwood, Spring Valley (San Diego), CA, (619)286-9979, (4/24W); Sat, Oct 8, 7:00pm, Russ Peck; Sat, Nov 12, 7:00pm, Chris Gorsuch & Esther Jordan; Sun Dec 4, 3:00pm, Rob Richards & Alex Zsolt; <<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); <theatreorgans.com/PPATOS>

Holiday Hills Ballroom, 2000 W 92nd Ave, Federal Heights, CO, (303)466-3330, (elect); Sun, Sep 18, 2:00pm, Jim Calm, Cool, Calm, & Collectible; Sun, Feb 12, 2006, 2:00pm, Bev Buccini, Jim Calm, Lee Traster

Paramount Theatre, Glenarm & 16th St Mall, Denver, CO, (303)446-3330, (4/20W); Sun, Oct 23 & Mon, Oct 24, 2:00 pm, Bob Ralston; <<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; Sep 17, Lyn Larsen; Nov 5, Robert Wolfe; Jan 28, 2006, Ron Reseigh; Mar 11, 2006, Rob Richards; Apr 29, 2006, Jonas Nordwall; June 10, 2006, Neil Jensen; Jul 15, 2006, Ken Double; <<http://www.geocities.com/dtoskimball>>

■ FLORIDA

Grace Baptist Church, 8000 Bee Ridge Rd, Sarasota, FL, (941) 922-2044, (4/32W); Concerts Sun aft 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; Sun, Sep 25, 3:00pm, Rosa Rio, *The Freshman*; <<http://www.tampatheatre.org>>

■ ILLINOIS

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

Coronado Theatre, 314 N Main, Rockford, IL, (815)547-8544, (4/17B); Sun, Nov 13, 2:30pm, John Grune & Airflow Deluxe Swing Band with Mae West character; <<http://www.centreevents.com/Coronado/>>

Gateway Theatre, 5216 W Lawrence Ave, Chicago, IL, (773)205-SFSC(7372), (3/17WH); Silent film showings Fri 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 & Sat nights, Freddy Arnish; <<http://www.classiccinemas.com>>

■ INDIANA

Embassy Theatre, 125 W Jefferson, Fort Wayne, IN, (260)424-6287, (4/16P); Sun, Sep 11, 2:00pm, Donna Parker; Sun, Oct 23, 8:00pm, Dennis James, *PHANTOM OF THE OPERA*; <<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); <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, Sep 11, 2:30pm, Ken Double; <www.cicatos.org>

■ IOWA

Paramount Theatre, 123 3rd Ave, Cedar Rapids, IA, (319)364-6300, (3/12W); Sun, Oct 23, 2:00pm, Scott Foppiano

■ 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; Fri, Oct 28, 7:00pm, David Peckham, *PHANTOM OF THE OPERA*; Tue, Feb 7, 2006, 7:00pm, Dennis James; <<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 Music Hall, 130 Sandy Pond Rd, Groton, MA, (978)670-1269, (4/34W); Sun, Oct 23, 2:30pm, Richard Hills; <www.emcatos.com>

■ MICHIGAN

Crystal Theatre, 304 Superior Ave, Crystal Falls, MI, (906)875-3208, (3/21M); Sun, Oct 16, 2:00pm, Jelani Eddington; 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, 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 & Sat 1:30pm & 7:30pm; Guest Organists: Steven Ball, Gus Borman, David Calendine, Jennifer Candea, Gil Francis, John Lauter, Tony O'Brien, Sharron Patterson; <<http://redfordtheatre.com>>

Senate Theatre, 6424 Michigan Ave, Detroit, MI, (313)894-4100, (4/36W); All Concerts start 3pm; Sun, Sep 18, Dave Wickerham; Sun, Oct 16, Patti Simon & Dick Kroeckel; Sun, Nov 20, Paul Roberts; Sun, Dec 4, Lance Luce

■ 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, (763)789-4992, (4/11W); Movie overtures every Fri & Sat

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

■ MISSOURI

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

■ NEW JERSEY

Broadway Theatre, 43 S Broadway St, Pitman, NJ, (856)589-7519, (3/8K); Venue closed

Galaxy Theatre, 7000 Boulevard E, Guttenberg, NJ (201)854-6540, (3/12K); Fri & Sat eves during intermission, Jeff Barker; (Lobby, 2/6M) Sun aft before matinee, Jeff Barker;
<<http://www.galaxy-movie-theatre.com/>>

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

Newton Theatre, 234 Spring St, Newton, NJ, (973)579-9993, (2/4E); 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)544/6595, (4/23W); Sat, Sep 17, 8:00pm, Byron Jones; Sat, Oct 8, 8:00pm, Stephen Ball; Sun, Nov 6, 2:30pm, Scott Foppiano;
<<http://theatreorgans.com/rochestr/>>

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

Capitol Theatre, 220 W Dominick St, Rome, NY, (315)337-2576, (3/7M); Silent movie programs in 35mm (all shows start 7:00pm);
<<http://www.theatreorgans.com/ny/rome/>>

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

Empire Theatre, 581 State Fair Blvd, Syracuse, NY, (315)451-4943, (3/11W); All concerts start 7:30pm unless stated otherwise;
<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 eves & Sun before matinee, John Baratta

Long Island University, 385 Flatbush Extension, Brooklyn, NY, (4/26W); Organ undergoing repairs from water leak.

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 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 & 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)521-7269, (3/15W); Sun, Sep 25, 2:30pm, Jelani Eddington

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

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

Ohio Theatre, 55 E State St, Columbus, OH, (614)469-1045, (4/34RM); Organ overtures & 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, 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 1:00pm; <<http://www.cinematiclovers.com/>>

Elsinore Theatre, 170 High St SE, Salem, OR, (503)233-7274, (3/24W); Sun, Oct 16, 2:00pm, Rob Richards & Ralph Wolfe; Sun, Mar 16, 2006, 2:00pm, Lew Williams; Silent Movie Programs start Wed during May 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 Live Shows; House Organists: Barbara Fesmire, Michael Xavier Lundy, Wayne Zimmerman; <www.keswicktheatre.com>

Keystone Oaks High School, 1000 Kelton Ave, Pittsburgh, PA; (412)921-8558, (3/19W); All concerts Sat 7:30pm;
<<http://www.aol.com/wurl2/index.html>>

Longwood Gardens, Kennett Square, PA (610)388-

1000, (4/146 Aeolian); Sun, 2:30pm, Pipe Organ Concert Series

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

Strand-Capitol PAC, 50 N George St, York, PA, (717)846-1111, (3/20W);
<<http://www.strandcapitol.org/>>

■ RHODE ISLAND

Stadium PAC, 28 Monument Sq, Woonsocket RI, (401)762-4545, (2/10W); Sun, Sep 18, 3:00pm, Jack Cook; Wed, Nov 2, 10:00am, Jack Cook, Coffee Concert; <www.STADIUMTHEATRE.COM>

■ TENNESSEE

The Paramount Center for the Arts, 518 State St, Bristol, TN, (423)274-8920, (3/11+W); Sat, Oct 22, 7:00pm, Clark Wilson;
<www.theparamountcenter.com>

Tennessee Theatre, 604 S 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 12:00 noon. 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 & for concerts;
<<http://www.jeffersontheatre.org>>

■ UTAH

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

■ VIRGINIA

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

■ WASHINGTON

Everett Theatre, 2911 Colby, Everett, WA, (425)258-6766, (3/16K); Tue, Sep 13, 7:00pm, Dennis James, *THE CROWD*; Tue, Oct 11, 7:00pm, Dennis James; Tue, May 9, 2006, 7:00pm, Dennis James; Tue, Jun 13, 2006, 7:00pm, Dennis James, *THE MARK OF ZORRO*; Tue, Jul 11, 2006, 7:00pm, Dennis James, *PHANTOM OF THE OPERA*; Tue, Sep 12, 2006, 7:00pm, Dennis James, *PETER PAN*; Tue, Oct 10, 2006, 7:00pm, Dennis James, *NOSFERATU & Dr. JEKYLL and MR HYDE*;
<<http://www.everetttheatre.org>>

Kenyon Hall, 7904 35th Ave SW, Seattle, WA, (206)937-3613, (2/10W); Sat & 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, Sep 12, 7:00pm, Dennis James, *SHERLOCK JR*; Mon, Sep 19, 7:00pm, Dennis James, *COLLEGE*; Mon, Sep 26, 7:00pm,

Dennis James, *STEAMBOAT BILL, JR.*; Sun, Jan 8, 2006, 7:00pm, Dennis James, *THE TEN COMMANDMENTS*; Sun, Jan 15, 2006, 7:00pm, Dennis James, *CARMEN*; Sun, Jan 22, 2006, 7:00pm, Dennis James, *THE CHEAT*; Mon, Feb 6, 2006, 7:00pm, Dennis James, *THE SCAR OF SHAME*; Mon, Aug 7, 2006, 7:00pm, Dennis James, *DON JUAN*; Mon, Aug 14, 2006, 7:00pm, Dennis James, *THE PRISONER OF ZENDA*; Mon, Aug 21, 2006, 7:00pm, Dennis James, *SPARROWS*; Mon, Aug 28, 2006, 7:00pm, Dennis James, *THE IRON MASK*;
<<http://www.theparamount.com/>>

Washington Center for the Performing Arts, 512 Washington St SE, Olympia, WA, (360)753-8586, (3/25W); Mon, Oct 31, 7:00pm, Dennis James, *PHANTOM OF THE OPERA*; Mon, Nov 7, 7:00pm, Dennis James, *THE CAT & THE CANARY*; Mon, Nov 14, 7:00pm, Dennis James, *THE BELLS*; Mon, Mar 27, 2006, 7:00pm, Dennis James, *THE THREE MUSKETEERS*; Mon, Apr 3, 2006, 7:00pm, Dennis James, *ROBIN HOOD*; Mon, Apr 10, 2006, 7:00pm, Dennis James, *THE GAUCHO*;
<<http://www.washingtoncenter.org/>>

■ WISCONSIN

Capitol Theatre, 211 State, Madison, WI, (608) 266-6550, (3/14B); Sat, Nov 19, 7:00pm, Clark Wilson, *Seven Chances*; Sat, Mar 4, 2006, 7:00pm, Jelani Eddington, *Safety Last*; Sat, Apr 22, 2006, 7:00pm, Dennis James, Charlie Chaplin shorts

Hermes' Basement Bijou, Racine, WI, (5/34W); For bus tours, contact Eileen at Racine County Convention Bureau, (262)884-6407; or Fred Hermes, (262)639-1322 for appointment to visit.

Lakeshore Cinema, 1112 Washington St, Manitowoc, WI, (920)339-8501, (Elect); Sat, Oct 8, 11:30am, Tom Hoehn, *The Hunchback of Notre Dame*; <packerlandtos.tripod.com>

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

ATOS NEWS

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

HARRY HETH, EDITOR

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

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

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

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, May 13, 2006, 8:00pm, Dennis James;
<www.ThePhipps.org>

■ AUSTRALIA

Capri Theatre, 141 Goodwood Rd, Goodwood, SA, (08) 8272 1177, (4/29W+H); Sun, Sep 25, 1:45pm, Simon Gledhill; Sun, 20 Nov, 1:45pm, Paul Fitzgerald & Dave Brookes; Sun, Mar 12, 2006, 7:00pm, Dennis James; Organ used Tue, Fri & Sat eve

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

John Leckie Music Centre, 25 Melvista Ave, Nedlands, WA, (08) 9276-6668, (3/12C); Sun, 23 Oct, 2:00pm, Chris McPhee;
<au.geocities.com/tosa_wa/index.html>

Karrinyup Center, Perth, WA, 61-9-447-9837, (3/21W); All concerts Sun 2:00pm; Oct 2, Simon Gledhill; Nov 13, John Atwell; Sun, Mar 19, 2006, Dennis James

Marrickville Town Hall, Cnr Marrickville & Peter-sham Roads, Marrickville, NSW; (02) 9629 2257, (2/11W); 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, 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, Inter-missions, 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; <kingstonkimball@cogeco.ca>

Uptown Theatre, 612-8th Ave SW, Calgary, AB, (403)265-0120, (elect); Sat, Sep 24, 1:00pm, Dennis James, *THE GENERAL*; Mon, Jan 9, 2006, 7:00pm, Dennis James; Mon, Jan 16, 2006, 7:00pm, Dennis James; Mon, Jan 23, 2006, 7:00pm, Dennis James; Mon, Jan 30, 2006, 7:00pm, Dennis James

■ HOLLAND

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

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

■ UNITED KINGDOM

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

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

Civic Hall, North St, Wolverhampton, W Midlands, (0)1902 552121, (4/44C); Fri noontime concerts 12:00-12:30pm before the Tea Dance, Steve Tovey or Cameron Lloyd; All concerts Sat, 2:00pm; <http://geocities.com/comptonplus/civic_hall.html>

The Burtey Fen Collection, 3 Burtey Fen Ln, Pinchbeck, Spalding, Lincs, +44 (0)1775 76608, (3/12C), (2/8W); 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 3:00pm; 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 Sat 7:00pm & Sun 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 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; 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 Sat 7:45pm; <www.cosnorth.co.uk>

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

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

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

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

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

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

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



Chapter News

ATTENTION ALL CHAPTER CORRESPONDENTS: The deadline for receiving Chapter News items for the January/February issue is November 5. Send All Chapter News Items and Photographs to: DALE BAKER, EDITOR, P.O. BOX 51450, INDIANAPOLIS, IN 46251-0450...or...If possible, send all text via E-mail attachment, to: baker@atos.org

Photos may also be sent electronically, if they are no less than 300 dpi resolution. If you do not have access to equipment that can send high-resolution photos, please send all photos to the editor via the postal service. Please include the captions and credits for your photographs.

Be sure to include the name, telephone number, and e-mail address of your chapter president, the name of the principal city of operation for your chapter, and the name of your chapter correspondent.

You are reminded that the ATOS Board of Directors' Policy states that your article is not to include the titles of the music played at programs, or the menu items served at chapter functions. Thank you for your cooperation.

CENTRAL FLORIDA

Cliff Shaffer, President, 407/207-1792

Tampa, Florida. The monthly concerts at the Pinellas Park Auditorium were well attended in March, April, May, and June. Many of our members participated in 'open-console' on our Wurlitzer. The March concert featured George Losinger, Cliff Shaffer, Bill and Linda Van Twistern. In April another crowd enjoyed the Radio Days program presented by Rosa Rio and Bill Yoeman. Also entertaining the audience were George Losinger and Bob Wichart.

Our artist for May was Tom Hoehn, who gave an excellent performance. In June, George Losinger, Cliff Shaffer, and Bill and Linda Van Twistern presented another great program.

Also in May, Tampa Theater volunteer organists and technicians, with their spouses, were honored with an appreciation dinner. Tampa Theatre President, John Bell thanked the volunteers for their commitment and service to the Tampa Theatre.

On May 29 the Tampa Theatre presented Rosa Rio at the Wurlitzer accompanying the 1927 silent film *Steamboat Bill, Jr.* starring Buster Keaton. Rosa gave a mini-concert before the film, among the selections were two Gershwin tunes and three lively marches. Peggy Burgess, from Sun City, led the sing-along with her beautiful voice. Rosa acknowledged the chapter's volunteer technicians and organists for all their hard work. Once again, Rosa gave an excellent performance.

The Polk Theatre in Lakeland presented two Youth Performing Arts programs in March and April. The Robert-Morton was played before both shows. Also, in April at the Polk Theatre, the organ was played before a

SANDY HOBBS



Tom Hoehn

TARA SCHROEDER



Tampa Theatre Volunteers (1st row L-R) Bill Shrive, George Losinger, Sandy Hobbs and June Carter. (2nd row L-R) Richard Gleason, Bill Brusick, Bob Baker, Richard Frank, Bob Logan, Cliff Shaffer, and Bob Courtney.

SANDY HOBBS



Dr. John Landon

production of *Cinderella*. The theatre was packed with school children. In May, there was a Latin American Festival in which the organ was played for the pre-show.

In June our meeting was held at the home of Dr. John Landon. Dr. Landon gave a wonderful program on his Allen R311. He also played a duet using his Allen and the Yamaha grand piano. A duet with the organ and player piano was also demonstrated. A sing-along with slides featured some well-known oldies. After the very enjoyable program, a short film of Jesse Crawford was shown.

Sandy Hobbis

CONNECTICUT VALLEY

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

Thomaston, Connecticut. The venerable Thomaston Opera House was the setting on May 14 for an excellent concert by Walt Strony. A video-cam was used for the first time, enabling the audience to see Walt's fingers moving over the keyboards to bring life to a program of favorite melodies. The Marr and Colton performed well and Walt used every stop, bell and whistle to advantage. Walt enjoys playing the Thomaston organ and this was reflected in his music.



Jelani at Foley's.

Our summer meeting was held Saturday June 4 at the home of Gary and Betty Schwartz in Wilton, Connecticut. Gary is CVTOS vice president and the proud owner of a 7' Baldwin grand piano and a Baldwin console organ. Following a sumptuous picnic lunch, Gary entertained on the piano and organ. He has a relaxed and mellow style of playing, and is also very knowledgeable about the technical aspects of these instruments.

Mike and Kathy Foley hosted a concert on Saturday June 25 at their home in Tolland, Connecticut. Members of CVTOS, EMCATOS and friends enjoyed Jelani Eddington's many talents and fine program. Mike's Wurlitzer per-



Walt Strony at Thomaston.

formed well in spite of the 90+ heat. This instrument background was presented in the January/February 2001 issue of THEATRE ORGAN. The day was a scorcher, but cold drinks by the pool and Jelani's fine concert made it truly delightful.

Mary Jane Bates

DAIRYLAND

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

Racine/Milwaukee, Wisconsin. On May 22 we celebrated a 50th Anniversary with a concert at the Racine, Wisconsin home of Fred and Veryl Hermes. This once in a lifetime celebration was held in honor of Fred's 5/32 Wurlitzer being housed in the famed "Basement Bijou". Fred, the Wurlitzer, and the Bijou were too special to not have a grand celebration complete with one of our favorite organist Walt Strony.

Due to the limited seating this event was limited to DTOS members only. DTOS is honored to have members in distant locations and Bob Acker of Allen, Texas flew to Wisconsin just for the occasion. Another DTOS member Robert Ridgeway, the curator at the Sanfilippo Estate was there to make a recording of this event. DTOS hopes to have a CD to sell of this great event.

Walt, wearing his red sports jacket, looked every bit the entertainer and presented a wonderful program. The hilarious silent film *Stowaway* was presented and to complete a festive afternoon Walt

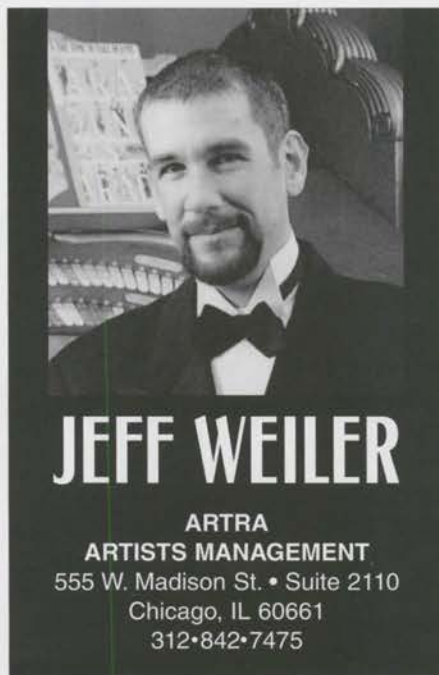
POPS ON PIPES

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concluded with requests from his appreciative audience.

Dairyland celebrated Father's Day with a social on Saturday June 18 at the Elkhart Lake home of Gary and Nancy Bieck. The 3-manual Wurlitzer was the center of attention and Jelani Eddington gave a marvelous concert showing all the organs beautiful voices. After the main concert the 50 DTOS members, families, and friends enjoyed 'open-console'.

Sandy Knuth

Additional Comments from Dairyland Member Ron Reeseigh:

Not only does this year mark the 50th year of ATOS, but also marks the 50th year that Fred Hermes (Racine, Wisconsin) has had the Michigan Theatre (Detroit) 5/28 Wurlitzer installed in the "Basement Bijou" of his home. The organ was removed from the Michigan and installed in 1955, the same way it was in the theatre. Most of you know of Fred, and have seen pictures in the magazine of Fred's installation over the years, but now that he has completely finished off the room with more theatre plasterwork, and painting, etc., it is an unbelievable experience . . . !

The Dairyland Theatre Organ Society hosted a "50th Anniversary" concert on the ex-Michigan Wurlitzer played by (formerly) Milwaukee's own Walt Strony. He remarked that in all the years he lived in the Midwest, it was the first time he had ever played the organ for a program. When I think about it, I think he is the only organist to play public concerts on all three original 5-manual organs (Bill Brown's, Marbro, and now Hermes').

Walt started out the program with a very creative arrangement, improvising on Handel's music, with a very exciting ending. It was at that point I think a lot of us in the room realized we were hearing this organ like we had never heard it before. He then played a very wild Duke Ellington medley, followed by a very pretty setting of Debussy. Some other numbers included a request medley, and his "encore" was a continuation of requests that he didn't have enough time for in the "first" medley.

Folks, this is truly a 100% original Wurlitzer sound, and it was probably one of the most exciting sounding original organs I've heard. (. . . and even played a



Walt Strony entertains DTOS.

couple of times . . .) At times, when he would go for the FF general, the sound was almost reminiscent of the GW HI-FI sound on the 5/21 ex-Paradise Theatre (Chicago) registration and all. That was an exciting sound that I cannot describe, knowing that what it did in that little room (compared to the size of the Michigan Theatre), what it must have done in the theatre itself. The organ's pedal is what I would describe "kicks a** and takes names." A lot of 16' in that section, and it's definitely a "feeling" when they're all on.

Walt's playing (for not having sat at that console for many years) was truly awesome, and probably the best I have heard from anyone with only a day of practice time on a console that large.

Thanks to Walt for an amazing program, and thanks to Fred Hermes, the founding father of DTOS and one of the very first members of ATOS (ATOE), for saving the girl and keeping her going strong, all these years.

Ron Reeseigh

DELAWARE VALLEY

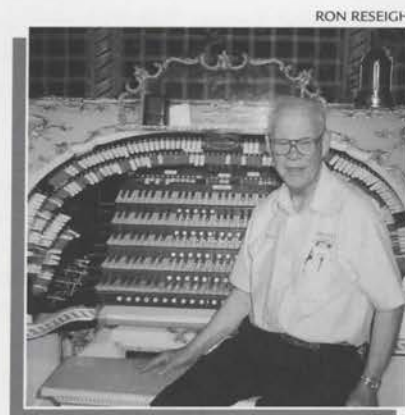
Harry Linn, Jr., President
610/566-1764

Media, Pennsylvania. On Sunday May 1, we had a concert on our three-manual Rodgers 340, located in the Sutherland Building on the Penn State Abington campus near Philadelphia, Pennsylvania. Our guest artist was Don Hansen, who is President of the Garden State Theatre Organ Society.

He kept us spellbound with his artistry and keyboard expertise, playing music from Broadway, marches, and



Walt Strony



Fred Hermes

popular music from yesterday and today. What a show! After Don's performance, we had 'open-console' and refreshments.

Many thanks go to Don Hansen, as well as to Al Derr, Tom Smerke, Harold Seward, and Bill Gellhaus for their assistance in making this concert a success. Kudos also go to Penn State University for the use the Sutherland Building.

Dick Auchincloss



Don Hansen at the Rodgers 340.

EASTERN MASSACHUSETTS

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

Wellesley, Massachusetts. Our spring public concert at Babson College, April 30, had the incomparable Phil Kelsall directly from the Tower Ballroom, Blackpool, England. EMCATOS has this console wizard every two to three years, as he is such a crowd pleaser. Our artist is among the top in his field for not only nimbleness with his hands and feet on the manuals and pedalboard, but combination and individual stopkey changes. All this is accomplished with accuracy, feeling and with no music on the rack . . . no small accomplishment.

Mr. Kelsall must be doing something right for this is his 30th year at the Tower Wurlitzer. He included all forms of dance music . . . quickstep, waltzes, foxtrots, rumba, cha-cha's, samba, bossa nova, tango, barn dance, strict tempo, sequence . . . you name it and he will incorporate it in a mostly medley format. His varied program included some Broadway show tunes and other well-known songs, a classic hymn . . . played with great sensitivity, a selection from the *Phantom of the Opera*, in other words something for everyone.

Phil received an extensive standing applause at both intermission and the conclusion, each well deserved. Listening to his playing was only a portion of his offerings for to watch his double pedaling, crossed arms and feet, rapid intermanual changes was a treat in itself.

Our organist's large audience was also witness to a revolving crystal ball with various shades of light during the evening to add sparkle. It was a very worthwhile program in all respects and the welcome mat will always be out for our British cousin.

Our President, Robert Evans, covered Mr. Kelsall's second concert in the absence of this writer. Here are his contributions:

The Shanklin Music Hall swayed with the "Blackpool Sound" as Phil Kelsall worked his console magic before a sold-out audience on Sunday, May 1. The Shanklin Wurlitzer is one of Phil's favorite instruments and the audience could tell. For 2 1/2-hours this master showman had the audience in the palm of his hand. How often does a performer earn a standing ovation at intermission? Not often!

The Music Hall Wurlitzer responded beautifully to Phil's ministrations as he took the audience on a worldwide tour through music. This master of the manuals played something for everyone's

taste. Old, new, Broadway, jazz, a bit of rock . . . Kelsall played them all. The audience was treated to an afternoon of magic, and as the concert closed the multitude rose to their feet and absolutely cheered! A fitting way to end a marvelous concert!

On May 22 our chapter had a field trip to the Shanklin Music Hall in Groton, Massachusetts for our last event until late summer. We once again had the pleasure to hear our own John Cook at the console. John, his wife Liz and young son, Paul now live in Bolivar, Missouri, were John is not only a teacher of piano students but is currently a church organist. It was great to have him back as he is probably our most talented organist with much professional training in both classical and theatre organ.

John gave a polished concert lasting approximately 1 1/2-hours non-stop! His program consisted of several popular numbers, a tango, songs from *Gigi*, two selections composed by Marion Sutchliffe and a rag. Marion's husband James, daughter Jill and her children were present for this concert. We are sure John's father Jim is very proud of his son's accomplishments as we all are. John not only played the 4/34 Wurlitzer but also used the vintage Mason & Hamlin grand piano. EMCATOS members were not the only members of the audience but SENETOS; friends of our hosts and artist also enjoyed the afternoon of pleasant music.

For all that the Shanklin Family has done for the chapter, Donald Phipps and President, Bob Evans presented them with a combined printer, fax, scanner and copier (Ampico reproduction player action), which they graciously accepted.

Don and Bob also presented longtime member Walter Gelinas with a beautiful plaque, which had an attractively mounted wooden pipe from the 2/10 Wurlitzer that was housed in the now demolished Leroy Theatre, Pawtucket, Rhode Island. Mr. Gelinas' lifetime devotion to theatre organ was suitably inscribed on the plaque. Our day concluded with fine food and the opportunity to see folks not often in the area.

Stanley Garniss

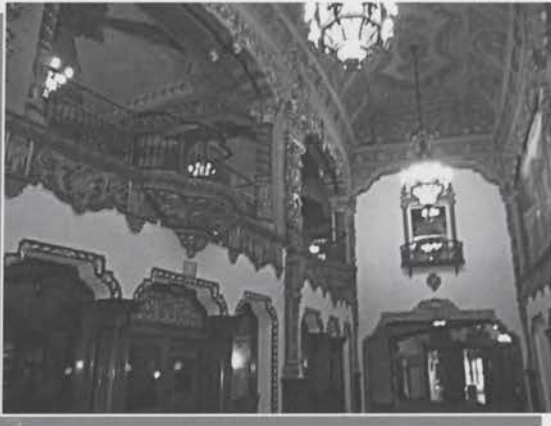
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St. George Theatre interior.



Don Hansen entertaining.



St. George Theatre organ.

GARDEN STATE

Don Hansen, President
718/356-3175
nesnah38@aol.com

Trenton, New Jersey. Once in a while GSTOS ventures to places outside of the "Garden State" . . . Such was the case on May 15 when we were invited to visit the St. George Theater in Staten Island, New York to see the theatre's restoration progress, hold a brief business meeting, and play their recently installed Allen ADC 4500 theatre organ.

Upon arriving, GSTOS members took a tour of the massive theatre before starting our business meeting and afterwards, members took their turn at 'open-console'. All were amazed at how good the Allen Theatre Organ sounded in the gigantic, 100' high auditorium. The organ has four audio channels (with over 400 watts of power) hooked up to eight sets of Allen speakers located just outside the left/right pipe chambers about 30' high off the floor . . . What a fantastic and realistic sound it makes! (However, as good as the Allen sounded, one can't help imagine how the theatre would sound with real pipes!). The organ was installed and voiced by Don Hansen and myself, president & vice president of GSTOS. This past April (NYTOS member Mike O'Brien located the organ at the Allen Organ Studios of New York. Mike and Bernie Anderson helped us with the initial installation in December 2004). While this was mainly a co-operative effort by us as individuals, we also did this on behalf of the two neighboring ATOS chapters working together for the common good of the theater and for the

benefit of the audience that gets to hear the organ.

When we last visited the St. George a few years ago, it was in terrible disrepair and we all feared that it would meet the fate of so many other older, ornate motion picture palaces . . . the wrecking ball. However in June 2004, a new owner stepped in and rescued the theatre; The Richmond Dance Ensemble, a non-profit organization headed by Mrs. Rosemary, a local dance instructor who has been a Staten Island icon for over 30 years. She, her family and various helpers have been meticulously working to repair and restore the 3,000 seat theater and make it into an operating venue. One can only say that they have truly worked a miracle in such a short time! What a fantastic turnaround! Already they've held numerous events at the theatre including their *75th Anniversary Gala Celebration* (including theatre organ music), Fundraisers, Political Installations, Concerts, Dance Recitals and a sold-out seven show *Christmas Spectacular* to name a few. They continue to work daily on the theater and, little-by-little it's coming back to its former splendor . . . It's a true "labor of love" for them and I've been fortunate to serve as house organist.

Many thanks go to the owners of the St. George for the use and enjoyment of their beautiful theatre . . . May they continue to flourish and prosper in the years to come. Anyone in the area is welcome to stop by and visit the theatre it is usually open most weekdays. For more

information on the theatre, photos and their schedule-of-events, visit their website at www.StGeorgeTheatre.com. Additional comments and information about this, and other theaters can be found at www.CinemaTreasures.com.

Greg Klingler

The months of June and July in New Jersey are known for our very warm weather, great days and thousands of cars heading to our great Jersey Shores, instead, this year we experienced a spring having 40 degree nights. Fortunately spring arrived and we looked forward to our President Don Hansen's interesting invitation to his home in Whiting, in southern New Jersey. His program of the day would be music, 'open-console' and a buffet where we could relax with friends and new members.

Sunday June 12 found our members arriving and entering a music room with Don playing a 3/18 Allen Theatre III organ that had been designed by our well-known Lyn Larsen. An 88 key electronic piano with a hammer action was placed near the organ and duets were played during the evening. Don was a very happy showman. The audience enjoyed his program of lively music especially having the girls dancing in the kitchen. 'Open-console' began with our talented members taking turns at the console.

The buffet was fun to eat with all at dining tables or chairs anywhere there was space. Members relaxed enjoying

the music that floated through Don's home. Others members wandered through spacious rooms including seeing Don's hobby of making his many electric trains that he had running around the room.

'Open-console' continued with our organists playing, filling the home with joy. 'Merci beau-coup' Don Hansen for sharing your home with us. It was a marvelous day. We are now looking forward to a refreshing annual July picnic at the home of Bob and Cathy Martin.

Jinny Vanore

HUDSON-MOHAWK

Frank Hackert, President
518/355-4523

Schenectady, New York. Proctors Theatre, Schenectady New York, home of Goldie, the fabulous 3/18 Wurlitzer, is the Hudson-Mohawk Chapters' usual meeting place. However, since it is closed to our group while the stage renovation project continues, our general meetings for May and June were held at the homes of members.

On May 22, the group gathered at the home of Edie and Henry Thron for a barbeque amidst the cold and rainy



Harold Russell (seated) and our host Edie Thron.

weather. However, good spirits abounded despite the inclement weather as the Thron's guests played, and listened to, melodies on the available Lowery Century organ and KN5000 Keyboard. Elections for the upcoming 2005-06 season were held at this meeting. The officers for next season will be: Chair: Frank Hackert, Vice-Chair: Norene Grose, Secretary: Maude Dunlap and Treasurer: Marion Hackert. As cool and rainy as it was for the May barbeque, our June picnic was hot and sunny. Picnickers braved the 90-plus heat to enjoy a lovely event at the home of Ed and Cathy Lungen in Cobleskill, New York. Thanks to both the Thron's and the Lungens' for their gracious hospitality.



Cathy and Ed Lungen.

Hudson-Mohawk Chapter member Avery Tunningley will participate in the Capitol Theatre's (Rome, New York) Three Day Classic Movie Festival. He will accompany classic Silents on the theatre's 1933 Möller classical organ on August 12 and 13. His own popular silent series at the Union Presbyterian Church in Schenectady will resume in September.

On May 14, seven Hudson-Mohawk Chapter members journeyed to the beautiful Thomaston Opera House to attend the wonderful Walt Strony concert presented by the Connecticut Valley

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Theatre Organ Society. Attendees included Frank Hackert, Helen Menz, David Lester, Dick and Deb Calderwood, Donna Tallman and Norene Grose. The setting and great show were a real delight.

Norene Grose

JATOE

Jim Patak, President
708/562-8538

Joliet, Illinois. On Sunday afternoon March 13, JATOE members got together for their monthly social at the Rialto Theatre. Guest artist for the afternoon was Cletus Goens from Fr. Wayne, Indiana. His raucous style is reminiscent of the Roaring '20's era. Equally adept at the piano as well, Cletus stepped over to the piano to perform a piece of music written ironically by Central Indiana Chapter member Tim Needler's aunt. Needless to say, it was well received. Refreshments and 'open-console' immediately followed.

Prior to Cletus' introduction, the usual announcements were made announcing upcoming events. One announcement of sad news from the previous week, however, was given, that of the untimely passing of Roland Frase. Roland was on JATOE's Board of Direc-

tors and was seen at nearly all of JATOE, Chicagoland, Windy City Organ Club functions. His name always appeared on the 'open-console' list and he was a joy to listen to. Roland also owned a 3-manual Kimball theatre pipe organ in his residence; he rescued it from the Hoosier Theatre in Whiting, Indiana. Over a period of several years, he installed it in a prominent place in his Roselle home and augmented with several midi voices. He had invited many organ clubs to his home to share his love and joy of his instrument. Upon Roland's retirement he accepted a part time position playing the 2-manual "Baby" Barton at the York Theatre in Elmhurst. He will be sorely missed.

On Sunday evening April 17, JATOErs met once again at the "clubhouse." Nomination of officers was made at this get together. Our guest artist was then introduced. Former Chicago area, now Houston resident organist James Kozak rose from the orchestra pit with bouncy and rhythmic energy. When Jim lived in Chicago, he reminisced; his claim to fame was that of playing in roller skating rinks. He had subbed for the late Tony Tahlman on several occasions. Listening to him perform couldn't help me from daydreaming, wishing for my roller skates. With the lateness of the

hour, refreshments were not available, but 'open-console' was.

The last weekend of April proved to be a history-making event in JATOE's eyes. Pipe Organ Extravaganza #9 was probably most attended theatre organ program in recent years. On Friday, April 29, a joint social between JATOE, CTOS, and Windy City Organ Club kicked the weekend's festivities off. 2004 Young Organist Competition Winner Mark Herman and 1986 Young Organist Competition Winner Jelani Eddington each presented programs with unique and upbeat selections. Mark is 17 years old but he shows a certain maturity and poise in his performance. It will be fun watching him grow into a theatre organist we can be proud to say, "I knew him when!" What hasn't been said about Jelani?! A consummate musician from the gecko!! For an encore, Jelani seated at the Morton and Mark at the piano, that it literally brought the house down.

On Saturday evening April 30, the long awaited extravaganza was finally to be unfolded. M.C. Steve LaManna, with his dry wit and sense humor, announced that the proverbial flash photography, video and audio taping is prohibited. However, keep you cell phones on; that will make it easier to find and eject you from the theatre.

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First on the docket was Australian native Neil Jensen. It had been nearly fifteen years since he had performed in the Untied States. Neil, whatever you do, please don't wait another fifteen years! The DePaul Jazz Stage Band was next to let loose. This year's theme was The Big Band Era!; so it was natural to hear songs of the Woody Herman, Glenn Miller, and Count Basie. Neil accompanied several selections with the band on the Walker organ. Jelani Eddington was brought to the console. His easy-going style was well-received and full of cheers.

After a brief intermission, the youngest member of the troupe was about to perform. Jelani, a previous winner, introduced the next artist. Cleverly he built this young man to be mature and well-dressed. Enter 17-year old Mark dressed a like a typical high school kid in sweat pants and shirt and a baseball cap with the brim sideways. The only thing missing was a wad of bubble gum in his mouth. Needless to say, Jelani's "build-up" had us laughing in the aisles. Yet, Mark's keyboard prowess was indeed masterful. The hidden voice of Steve LaManna returned as then introduced the oldest member of the quartet, Clark Wilson. Unfortunately Clark experienced some difficulty with the sound system, so he literally yelled out his upcoming selections from the bench. All

too soon, the grand finale was at hand. Clark seated at the Barton, Neil on the Walker, Jelani and Mark sharing a piano and the DePaul Jazz Stage Band performing musical fireworks. As you can guess, a well-deserved standing ovation permeated the nearly sold-out auditorium.

On Sunday May 1, completing the weekend festivities was a trip to the Sanfilippo residence in Barrington Hills. Again, splitting the program, two artists graced the enormous five-manual console. Neil Jensen was scheduled to play first. His arrangements were earthshaking and sensitive, goose pimply and spine tingling. We then stretched our legs and prepared for the final concert. Clark Wilson did himself proud and rightly so. His orchestral transcriptions were top notch. You gotta a lot pipework to play with one has been overheard to say. Amen! Concluding the weekend, it was off the carousel barn for light refreshments.

It is here that thanks go to Paul & Linda Van DerMolen and Jasper & Marian Sanfilippo for opening their homes. Steve LaManna, the Rialto Theatre and its management team for producing a fantastic show. Thanks in advance to Jerry LeCompte for recording the show, as it will be another item for historical significance.

Jim Koller

KINGSTON

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

Kingston, Ontario. Ken Double's season finale concert was notable in several respects. Not only did he play superbly as always, but his choice of program clearly matched the tastes of our demographic. Ken's search for variety extended even to our popular video projection system; not just putting the keyboard and pedal activity on-screen, but a Laurel and Hardy comedy. *The Two Tars*, sing-along lyrics later, and finally a close-up of his face as he stood up to sing . . . accompanied by himself as preprogrammed into our Kimball's sequencer.

Ken's concert was also the last public performance on the white-and-gold Kimball console before it got disconnected and carefully crated through the efforts of vice-president Roy Young, prior to shipment to Erie, Pennsylvania for a complete factory rebuild by Organ Supply Industries. An informal Saturday morning 'open-console' with refreshments was actually the final use of the console's rebushed-to-death old keyboards before the plug was pulled.

Financially, the provincial grant while indeed substantial came up short of the rebuild estimate and only an all-out "Save Our Console!" campaign spearheaded by founding president John

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Ken Double

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We are being represented at the ATOS 50th Anniversary Convention in Pasadena/Los Angeles, though in modest numbers due to the distance.

Frank Pratt

LONDON & SOUTH ENGLAND

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

Woking Leisure Centre
Saturday May 21
Organist Len Rawle

Len is a very hardworking member of our chapter committee; he leads our technical team and is our musical director as well as editing and producing our newsletter. So I thought for a change we

would have a picture of him tuning our beloved Wurlitzer prior to his concert. He is a very well known international organist and is very busy playing concerts all over this country and abroad. Every year at Christmas he produces and takes part in our 'Spectacular Christmas Show' but very rarely does he get a chance to perform in concert on our Woking Wurlitzer. So this year by popular demand we invited him to do just that, and of course he gave us a fantastic concert on the instrument which he knows best, having specified and supervised its extension from eight-ranks to its

present nineteen.

To get us all in the mood he started with a 15-minute medley of well-known theatre organ tunes and followed this with music from Cole Porter. As it is the 50th Anniversary for the American Theatre Organ Society this year, he played a piece specially written in London to celebrate 25 years of ATOS. This was also in celebration of ten continuous years of our Wurlitzer at the Woking Leisure Centre.

As many of you will remember from earlier reports, we are fortunate to have been able to build a quite comprehensive video projection system for our concerts at Woking, which is fed by a powerful vision mixer, three cameras, and computer. On this occasion we also added a DVD player in order, for the first time, to have a silent movie presentation. The movie was a wonderful slapstick motoring comedy from 1925. You can imagine how well this went down with the audience, many of whom had never seen

anything like this before. Len accompanied the exciting and comic film brilliantly, creating a wonderful atmosphere of days long gone. This brought the first half to a close to tremendous applause.

During the interval Len spent time chatting to members of the audience many of them of course he knew well. At one point he was talking to a young girl who was fascinated by the Wurlitzer. She was learning the piano and asked him if he could play it like one. Fortunately the



Len tuning at Woking.

instrument has a MIDI stop on all manuals, and we had set it up earlier with an midi expander box with piano selected, so to the delight of the young girl and the audience, he was able to oblige with a lively toe tapping piano number. The second half continued with requests and also a demonstration of the set piece chosen for our Young Theatre Organists Competition in 2005, which will be held on the very same instrument, in October this year. This is a quite a tricky arrangement of "When Fools Rush In" by that well-known contributor to the THEATRE ORGAN, Bill Irwin. This was also a way for Len to get across to the audience the importance of coming to support the event later in the year. The String ranks of our organ were then well demonstrated with a haunting, cascading rendition of a Mantovani piece, and just before Len brought the concert to a close we used the DVD player to effect, with sound and pictures of the Battle of Britain Aircraft, when Len played a tribute to 65 years of the RAF.

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Donald MacKenzie at Kilburn.

It was a fabulous evening of theatre organ entertainment. We were treated to some lovely delicate sounds of the Wurlitzer, not usually heard from other organists. These were brought to the fore by Len's great display of musicianship coupled with his unique knowledge of the instrument.

**Kilburn State
Sunday June 5
Organist Donald MacKenzie**

Donald hails originally from Scotland and it was in 1991 when he entered the ATOS International Young Organists Competition. He came away from that the winner of the senior division, and has gone on to expand his theatre organ playing ever since. He is the regular organist at London's premier film theatre, The Odeon Leicester Square where he plays the 5/17 Compton still in its origin position. Indeed those of you who were part of our London Convention in 1999 will remember with delight, I'm sure, Donald playing for a silent movie as well as giving us a great performance on that instrument.

We were very pleased to have a larger than usual Kilburn audience in which it was a delight to welcome a friend of Donald's, that well known organist at present touring Britain, Carlo Curley. Donald gave us a wonderful selection of music, many tunes rarely if ever heard on the theatre organ, all played with great skill on the State's 4/16 Wurlitzer. The first half included a selection of music from Franz Lehar, a delightful polka that I had not heard before, music from the pen of Hoagy Carmichael, and a selec-



David and Elaine at Woking.

tion from that ever-popular show, *Mary Poppins*. He continued with a novelty number from Sidney Torch who of course was resident at the State at one time, and also some lively 'Rag Time'.

In the second half we were treated to a selection of music from the film *The Boy Friend*. This film has some lovely ballads, and afterwards Donald explained that on one number the haunting registration was supplied by just two stops, the 'Harmonic Flute' – the only one in this country in fact – and the Dulciana, a stop also unusual here. The second half continued with more unusual pieces including a waltz from the film *The Third Man*, more novelty numbers which proved really popular with the audience, and to close, a selection of hits from the 1950's. It was a really lovely afternoon of theatre organ, which everyone enjoyed immensely.

**Woking Leisure Centre
Saturday May 25
Organists David Redfern &
Elaine Dawes**

This concert on our calendar was the one where we feature the previous years winner of our Young Theatre Organist Competition and a more experienced winner from earlier years. This year turns out to be no exception but the added interest comes from the fact that the more experienced organist David, happens to be Elaine's tutor. David was the winner in 1983 when the competition was held in the Granada Harrow. He is a very experienced organist and for 13 years played every month for our tea dances at Barry in South Wales. He is

fortunate to have a fine Compton Theatre Organ installed in his home, upon which Elaine is taught and practices. Elaine won our competition last year after only one year tuition by David. She was already very experienced on the electronic organ having played since childhood, and in later years, she has played and organised concerts for her local organ club. Since she won our competition she has been asked to play several well-

known theatre organ venues around the country and has not rested on her laurels but has worked hard to improve her skills even further.

Each half of the concert was split between the two organists. David started the evening off with a rousing march and then got our toes tapping with a wonderful selection from that well known musical, *42nd Street*. He continued his contribution to the first half with some lovely ballads and popular classics.

Elaine then came to the console for her first session and we were again treated to a march, written by one of our well-known and ever popular organists, Byron Jones. We then had a lively tango from the pen of Leroy Anderson, music from Disney's *Beauty and the Beast* and to take us up to the interval a great selection from the musical *Oliver*.

After the interval Elaine started us off with music from Gershwin, and followed up with an unusual number from Reginald Porter Brown. She then played a comprehensive selection from *Les Miserables* and finishing her contribution, to great applause from the audience, with a well-known march from the ever popular, Eric Coates.

David played the last half hour and included in his programme a big band number, and two wonderful Mantovani pieces using the gliding strings effect devised and written by Ronald Binge, who, as he said, really made Mantovani famous. We then had a lovely piece of music featuring the Tuba rank written by Reginald Porter Brown, three lively Beatles tunes, and finishing with a number displaying some fantastic double

CONTINUED ON PAGE 59

Some Thoughts On Historic Preservation Of A National Treasure



Roaring '20s – Ellenton, Florida, one of the organ pizza palaces.

overshadow our sense of relief that so much does, in fact, still remain of the organ, we risk shortchanging the opportunity to have a better idea tomorrow. It didn't show up today when we needed it, that better idea, but let us not forget how much still remains and the fact that opportunity – and a good deal of the original instrument – still exists. Of course, thorough documentation of all the above circumstances will become the key component of any future plan for conservation or restoration.

How often have we seen a beloved theatre organ rescued at the last moment, only to find that the 'rescuer' has plans for it which we do not appreciate, not one bit, not at all, not today or tomorrow or any other day! It happens. We should put our best foot forward, be brave and honest and candid and understanding. And respectful of the other person's point of view, no matter how it may disappoint us or try our patience. Sometimes, we can be happy with the final result. It isn't always bad. Complete loss is always worse.

First of all, they saved a theatre organ nobody else was able to save. Saving something, anything, in parts or newly configured or changed in any number of ways still affords an opportunity in the future for interpretation of its historic value. Compromise and partial loss are often

unfortunate realities, but are always a lot better than foreclosing any possibility for positive future action. Those who evince an apparent need or desire to change historic organs should also be encouraged and supported in an effort to thoroughly document the original configuration to the greatest extent possible before originality is compromised.

Did anyone actually build a classic American theatre organ for original installation in a pizza parlor? If people who now patronize such places because they like pizza come away from that experience enjoying a theatre organ as well, everybody wins something.

Second, have we (meaning those of us who believe in theatre organ preservation) done our best to work with others and to share with them the information and resources we know about, but which may be unknown to them? For example, did we make sure they knew that a restored theatre that remained the happy home for its original installation theatre organ might be able to pay its own way because of historic preservation tax breaks?⁵

⁵ There are historic preservation tax and funding support opportunities at the federal, many state and some municipal levels of government. Your local historic preservation advocacy groups, historical societies and government offices should have information available on these subjects.

The American Guild of Organists (www.agohq.org), Organ Historical Society (www.organsociety.org), Associated Pipe Organ Builders of America (www.apoba.com) and the American Institute of Organbuilders (www.pipeorgan.org), along with the League of Historic American Theatres (www.lhat.org) are but some of the 'natural allies' for theatre organ preservationists. Visit their websites to learn more about their work.

Lets not forget that the opportunity tomorrow represents may include an array of new tools that will astonish us.

Saving original historic materials in their original historic setting is always the best preservation. But the best is not always possible, and both the mainstream preservation movement and the National Register process take this fact into account. Room for thoughtful compromise exists, because it must. People who honestly acknowledge the problem of compromise, people who make room in their own spaces for things they have no idea what they'll ever be able to do with, people who become preservation explorers, always on the lookout for a new tool or a new way of using an old tool deserve our respect and our thanks. They are the purveyors of opportunity. They bring tomorrow with them when they come. Like Scarlett O'Hara said, "Tomorrow is another day."

Stops and Couplers

In the end, will there be room in the theatre organ preservation community for only one philosophy, one point of view, or one voice? Perhaps the instruments themselves provide the answer.

When a passer-by hears a couple of theatre organ enthusiasts talking about their 'dream' instrument, they hear words like 'ensemble' and 'voice' and technical talk about the hard work of 'voicing' many ranks so that different voices speak well together. What those lucky passers-by really hear is a conversation among people who have an understanding of differences complementing each other and not clashing. An experienced organ technician knows that this is the result of careful listening and painstaking work not left to chance.

Preservationists and heritage conservationists as a diverse community will never arrive at only one way of doing business. We should accept this and get on with the important business of understanding each other's purpose and point of view, supporting each other where possible, and tending to the business of preserving what we are able to preserve, in ways we hope will ensure a good future. While there are few absolute guarantees, serious discussion, shared knowledge and experience, and sensible planning can go a long way towards making durable success. Such efforts will draw us closer together, and will reveal friends in other places who, although they may focus on preserving different things, will understand and support our work. This will result in generosity among us as we make room in our thoughts for ways in which we can help the other guy. We will find many more points of common interest than we may have anticipated.

Organists and organ enthusiasts understand that couplers are devices that allow one division of the organ to supplement its power and range of voices with the voices and strengths of other divisions. The American Theatre Organ Society constantly deploys a huge and mellifluous range of voices around the world, singing the praises of theatre organ preservation and about the joys of the organs themselves. But does the ATOS instrument have a set of couplers available, means of borrowing other voices and strengths, and of offering to others the knowledge, power and enthusiasm of its own ranks?

As we celebrate our Golden Anniversary, it might be especially appropriate to activate the couplers

that link our ranks to others.' There are, within the American community of preservation advocates, at least four other organizations we should think of as our 'first cousins' in preserving our cultural heritage. Imagine the power and joy resulting from the recognition during the 50th Anniversary year of official relationships developed with the cinema preservation advocates, many of which are headquartered in Los Angeles (site of our 50th Anniversary ATOS Convention), and with the Organ Historical Society, the American Guild of Organists and the League of Historic American Theatres! Each of these organizations has counterparts abroad, in the many nations some of our ATOS colleagues call home. It would be a serious oversight if we fail to solidify relationships between ATOS and our friends in the ranks of those who build and maintain organs – especially our friends from the Associated Pipe Organ Builders of America and the American Institute of Organbuilders, and in their counterpart organizations beyond US shores. Although many ATOS members hold memberships in these other organizations, a Golden Anniversary might merit special acknowledgement of our 'first cousins' in allied organizations. Such gestures of respect and recognition of common purpose can send an important message.

Should we go further and extend an invitation to the President of the National Trust for Historic Preservation, the only Congressionally chartered organization charged with providing resources of preservation leadership and education to the entire nation, to work with us as well? Letters of collegiality might also be dispatched to each of the fifty State Historic Preservation Officers, and to the Preservation Officers of the Trust Territories and the

The National Trust for Historic Preservation in the United States is the Congressionally chartered non-profit organization dedicated to providing leadership and advocacy for all forms of historic preservation in the United States. Visit their informative website at www.nthp.org.

The League of Historic American Theatres is a regular advertiser in the pages of this Journal. They are very likely one of our best 'natural allies' in that their mission is the preservation and continued use of many of the same venues in which members and friends of ATOS seek to preserve, rehabilitate or restore theatre organ instruments. Visit them on the web at www.lhat.org.

federally recognized Indian Tribes. Shall we 'couple' our strengths and abilities, and invite delegations of all our natural friends to join us in celebrating our common goals? And shall we, in turn, remind them that they may call on us to join in support of their efforts, and in their celebrations?

We should. Because all of the above people spoke too, when the entire American people declared that what we do, and what we wish to do more of, is worth doing.

Mr. Jefferson Is Not At Home Today

You may be aware that Thomas Jefferson no longer resides at Monticello. Although it is right and proper that many people still travel to the Virginia hills to visit his home, they will be disappointed if they expect to meet the original host.

It remains an exciting possibility for people to ride gloriously, if only on rare occasions, behind the thundering giant, the "Challenger," Union Pacific's 4-6-6-4 steam locomotive, across the wide open



Union Pacific #3979, Challenger.



Monticello

reaches of the American West. But if you call AMTRAK to purchase such a ticket they will try to sell you some other trip, because this mighty locomotive is preserved to offer increasingly rare special excursions (not available from AMTRAK, by the way) that do not much resemble the normal experience such travel once represented.

How often have those of us who love the theatre organ sat together and talked about the obvious advantage we have before us? Theatre organs – these “Things Of The Past” – still exist. They live and breathe, some of them even still in their original homes! Okay, so millions no longer spend their Friday nights or Saturday afternoons in places where the Bartons, the Kimballs, the Möllers and, yes, the Mighty Wurlitzers once wept, or rumbled, or led throngs in happy song. The happiest truth is that, as they say, “The story ain’t over yet.”

A talented author once wrote a good book, entitled *The Past Is A Foreign Country*.⁶ That phrase may metaphorically ring true, but for some thought-to-be-closed destinations – like Tom Jefferson’s beautiful home with the host in residence or the Union Pacific’s ‘Challenger’ pulling a half-mile long fast freight – or a theatre organ – when you look in the right places the passport office is still open for business! The “foreign country” that the past might be, *might not be so far away*. People can still pay a visit to foreign places such as Europe and Asia, or 1824 and 1937!

How lucky can a preservationist be to have such a thing as a theatre organ to work with? A theatre organ is music; pretty much everyone likes some kind of music. A theatre organ is craftsmanship: even the so-called standard models were individually crafted instruments, more often than not with uniquely decorated and individually placed visible components that make them, each and all, a separate masterpiece. A theatre organ is, in the nation’s collective memory, joy . . . sometimes *much* joy. It’s

the Marvelous Music Machine. If, outside the community of the American Theatre Organ Society, this memory lies dormant or misunderstood, then what a wonderful memory to awaken and refresh! This possibility, in itself, is – or ought to be – sufficient reason for a group of preservation-minded people to reach out to others with similar goals, to offer and accept sharing of resources, skills and strengths.

Far too many people have been given the mistaken notion that historic preservation is about the past. Consequently, they wonder how history and its trappings are pertinent in the present and will remain so in the future. Preservation isn’t about the past. It’s about the future, and about the question of how those who came before us and we in the present chose to prepare for it. It’s about how we view our responsibilities toward the future – and our pleasure and privilege as custodians of the past and present as building blocks for that future. Those who understand the real worth of preservation as a tool for constructing a positive and informed tomorrow know that we can use such tools to build a future in which we will all be assured of a deeper and more expansive life as a nation because it is built on a solid foundation of knowledge and understanding. A future in which we are comfortable and assured of a benefit from our heritage because, when we charted our course to our common destination as a people, we began with a thorough – maybe even an eloquently stated understanding of where we came from, where we began.

Historic preservation is not supposed to be about stuffing and mounting things as lifeless displays in a niche on the wall. A choice to keep things of the past – for instance, to preserve original electrical relays – is the telling of a story about how things used to work, and a reminder of the appropriateness of respecting modern advantages. A conscious decision to restore a damaged original console instead of replacing it is a gesture of respect for historic craftsmanship that will undoubtedly inspire good craftsmanship in the present and future. It is something we can learn from. A deliberated and well executed

⁶ *The Past Is A Foreign Country*, by David Lowenthal; Cambridge University Press, Cambridge, UK, 1985 with subsequent reprints; ISBN 0-521-22415-2 (hard cover) and 0-521-29480-0 (paperback).

plan to improve the prospects for saving a historic instrument by respecting and documenting its originality when adding sufficient ranks to keep people interested in the organ's continued use, can be a reasonable means of making a gift of heritage and orientation to a future that must depend on the record only we in the present can protect and provide for them. The main advantage theatre organ preservationists have lies in the fact that these instruments we so love and respect are best preserved when served up as working instruments, not as static and silent museum displays. None of us will ever visit Monticello and enjoy a conversation with its builder. Few will have the opportunity to ride on or behind the Challenger locomotive, and no one is likely any longer to be rocked to sleep in a Pullman car as this mighty machine pulls its burden from the Mississippi River to the Pacific coast. Millions of people can continue, as once others did, to enjoy the sparkle, the thunder, the quiet song and the joyous ensemble of the theatre organ, as a living thing preserved in the manner we wisely intended when we wrote in 1966, that our national spirit must be kept *alive*.

If each nation's spirit is kept alive as its people and their friends in other places, provide care for and illustrate the many facets of each culture that represent an important part of our national lives at their very best, we truly have much to celebrate. And it is incumbent on us who know the truth of these things to reach far out to others as we work to preserve our cultural heritage. It is a gift of remembrance, of understanding, of happiness and joy for today and tomorrow, for an entire world.



The Author...

Gene F. Barfield holds a B.A. in History from Norwich

University (Northfield Vermont) and an M.S. in Historic Preservation from the University of Vermont (Burlington). While studying for his graduate degree he served an internship at Locomotive & Railway Preservation Magazine, becoming one of very few trained preservationists with credentials in industrial and technological preservation. The Federal Emergency Management Agency (FEMA) recruited Gene in 1992 to create and run their first formal program for disaster recovery at historic sites, in the aftermath of Hurricane Andrew. During that time, among many other projects, he oversaw restoration of the Ferdinand Magellan, private railroad vehicle of the President of the United States, a National Historic Landmark. A ten-year Navy veteran, Gene has also served as Director of the Historic Preservation Division of Miami-Dade County, Florida. He credits his interest in organs and organ music to a great collection of records in the public library where he grew up, and to his first college roommate who became a Fellow of the American Guild of Organists at the age of 21. He loves telling about the midnight concert at Radio City Music Hall he attended with classmates in 1973, when E. Power Biggs played the Mighty Wurlitzer for the first (and only) time. He also claims to be the National Dean of the "American Guild of Page-Turners," a whimsical, two-person organization for which it is his turn to be dean this year. He is a member of ATOS, the Organ Historical Society and numerous other organizations. He lives on Crossbar Farm outside of Boyne City, Michigan. Gene can be contacted at: gene_barfield@hotmail.com

A Whole New Dimension To The Organ Concert Experience

by Frank Pratt

Adapting an idea from sports and political arenas, the Kingston, Ontario chapter has come up with a simple innovation that has turned out to be captivating to theatre organ concert audiences; projected TV. Moreover, the anticipated resistance from concert artists has turned out to be a myth.

Fortunately, the chapter enjoys a good rapport with the city fathers, whose Cultural Affairs Department came up with a substantial grant for "concert presentation improvements." These included a wireless microphone system (to get rid of that pesky mike cable that did little to enhance organists' announcements or, for that matter, pedal playing) and the novel video projection system.

Traditionally, theatre organ audiences have derived limited visual enjoyment from the concert experience spending hours staring at an organist's back, (remember Helen Crawford and her theatrical gowns that were more

elaborately decorated at the back than the front) and only a few choice seats provided a distant oblique view of the keyboard actions. Kingston audiences, right to the back row, now enjoy a clear view not only of talented fingers at work but, occasionally, trained feet as well. Nor does it take a Gallup Poll to realize that most of the time eyes are focused on the screen rather than the direct view of organist and console.

While novel in North America, the organ-video combination has become a staple at commercial venues in the UK. At both the Turner Musical Merry-Go-Round at Northampton, where Nicholas Martin plays the Wurlitzer, and the Thursford Collection (of carousels, steam engines and street organs) where Robert Wolfe presides, audiences are treated to real-time video projection on double screens, picked up by concealed, overhead cameras; overhead being a significant word. The Kingston crew expected, with a 40-foot open space

FRANK PRATT



The video projector in its tower behind the console.

above the console offering no concealment, a camera dangling above the console would be a visual irritation requiring some kind of elaborate structure to hold it in place and probably obstructing the audience's view of the overhead screen. As it happened, those who came to the Simon Gledhill concert where the system was introduced noticed nothing at all before curtain time nor, in fact, until after the opening number. The camera was deliberately held back until the second selection so as not to distract first-timers from the novelty of the theatre organ experience, especially the attending mayor and councilors who were invited to see what their grant accomplished.

With Simon's second selection the impact was immediate as everyone got an enlarged close-up side view of his flying fingers. But where was the camera? Only the most alert eventually noticed the tiny unit mounted above the Accompaniment stop tabs (another was tucked up under the bottom keyboard, aimed at the pedals below). The resulting side view of the organist's hands has been found, in fact, to give a more instructive picture of finger action than a camera directly overhead would provide. Local amateur organists are thrilled to see what could only be guessed at before: exactly what trained and talented fingers did to bring forth that enthralling music in its endless variety. Cause-and-effect could now be perceived and enjoyed simultaneously, much like a well-produced organ video, but in real time. Some trial and error revealed that use of the pedal camera is best restricted to the occasional spectacular pedal passage, since the routine alternation between root and fifth is less than riveting television.

And how is all this magic accomplished? The camera feeds go to an inconspicuous laptop computer off in a corner, where the action is controlled, and thence to a digital video projector located in a specially made tower, out of sight behind the console.

One unexpected problem did show up after a prolonged pre-matinee showing of promo material on the screen when the overheated projector turned itself off. Improved ventilation in the supporting tower has brought permanent relief from that problem.

Fears that visiting artists might be intimidated by the big moving image right above the console turned out to be unfounded. To date they have all been entranced by



John Lauter in concert at the Kingston chapter's 3/28 Kimball with his projected image above the console. The removable camera is at the top left of the console.

it, although some have been momentarily startled to see a left foot grow to an alarming size as it approached the pedal camera. "Isn't this great?" John Lauter asked his audience, to enthusiastic applause, "even in the 5,000 seat Detroit Fox (his home base) we don't have anything like this." Chances are they will have, though.

We had one more concern that turned out to be groundless. It was feared that the spotlight would obscure much of the picture by casting the organist's shadow on the keys, but it was found in practice that the slightest dimming of the spot was all that was required, thanks to the sensitivity of the cameras.

Nor is use of the video projection system limited to live console action. As mentioned above, pre-concert

projection of promotional material (future concerts, chamber views, etc.) from a prepared disc occupies the attention of waiting concertgoers. Lyrics for sing-along sessions have also been put on disc and with a bit of coordination between organist and laptop operator, can be perfectly timed. This is a great improvement over the cumbersome use of a slide projector in the balcony, where embarrassing accidents can happen, with reversed, upside-down or out-of-sequence slides. When John Lauter heard of the Kingston system in advance, he brought along a short silent film comedy on DVD to his concert and played a marvelous accompaniment as the picture unfolded on the screen, all smoothly presented with no film projector to be set up in the aisle at intermission so it could noisily aim a keystoned image up at the screen.

Although the basic idea occurred to the writer during the rush of meeting a grant-application

deadline, Roy Young undertook the selection and installation of the equipment. Jim Hopkins operates the equipment, when he isn't himself at the console, using his own laptop. Roy Young also made the projection tower in his home workshop.

For the benefit of techies, in addition to the laptop the video projection system consists of a Panasonic LCD projector model PTLC80U, which has an ANSI rating of 2100 lumens (\$2,000 US), two Panasonic model WV-CP244 color video cameras with Cosmocar model C70312FQ lenses (\$355 US) and one Kramer video switcher (\$360 US), all interconnected by standard video cables. The projector accepts either the video output of most laptop computers or an RGB signal from the cameras, via the switcher.

Those harsh Canadian winters may hamper many activities, but they clearly don't hinder innovation.



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CHAPTER NEWS

CONTINUED FROM PAGE 50

footwork to great acclaim by the audience.

David and Elaine had put together a well balanced programme and coupled with some wonderful playing, it was greatly appreciated by the audience. With people like David to teach the theatre organ technique and young people like Elaine taking up the challenge of mastering these instruments, the future of the theatre organ in Britain is secure.

Ian Ridley

MANASOTA

Charles Pierson, President
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Sarasota, Florida. Our "Third Annual All American Concert" this year was played by Bill Vlasak, well-known organist at the Roaring '20s Restaurant in Ellenton, Florida. Approximately 400 people were in attendance as Bill played rousing armed forces selections as well as a variety tunes, ranging from E. T. Paull to contemporary composers. Concertgoers were especially pleased when Bill performed several piano/organ duets, thanks to the computer recording capabilities of the Wurlitzer. Thank you Bill for your wonderful presentation and making the "Third Annual All American Concert" a huge success.

GEORGE MILBURN



Bill Vlasak

Just recently we've had a PianoDisk system installed on the 9' Steinway so that an acoustic piano can also be played from the Wurlitzer console. We look forward to hearing the Steinway featured by the ATOS 2006 Convention organists. We hope you are making plans to attend the 2006 ATOS Convention in May!

Jim Weisenborne

NEW YORK

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New York, New York. On Sunday May 22, the New York Chapter presented organist Ralph Ringstad, Jr. in concert at the New York Military Academy 4/33 Möller in Cornwall-on-Hudson, New York. Ralph's concert marked the 25th anniversary of his first formal concert performance which he played at the Military Academy in 1980 while still a music student at Ithaca College. Ralph's program included several medleys of

popular tunes that spanned the years from the 1920's to the present time. A selection of big band arrangements was especially well received by the audience, and an excellent performance of a Bach Fugue demonstrated both Ralph's outstanding musicianship and the extraordinary versatility of the NYMA Möller. The audience responded enthusiastically to Ralph's performance and called him back to the console to play an encore. Thanks to the efforts of Bob Welch and Tom Stehle the Möller was turned and concert ready, and thanks also to Calvin Fenton for production support.

Organist Dave Kopp was our featured concert artist on the evening of June 21 at the NYTOS Ben Hall Memorial 2/11 Wurlitzer in the Lafayette Theatre in Suffern, New York. This concert was scheduled in conjunction with the

TOM STEHLE



Dave Kopp at the Ben Hall 2/11 Wurlitzer.

TOM STEHLE



Tom Ringstad, Jr. at the NYMA Möller.

TOM STEHLE



AGO conventioners at the Lafayette Theatre.

American Guild of Organist, and served as the "pre-glow" event for the AGO's Region II and III Convention which was based in Poughkeepsie, New York. Three busloads of AGO conventioners joined our group of theatre organ enthusiasts for an evening of entertainment with the Mighty Wurlitzer. After receiving a warm welcome from master of ceremonies Nelson Page who operates the Lafayette, all were treated to an outstanding performance by Dave Kopp. The first half of the program featured several excellent orchestral arrangements of music from popular films including scores by John Williams and Henry Mancini, in addition to a selection of popular tunes with a summer theme marking the first day of the summer season.

Part two included one of the best ever sing-alongs, with a theatre full of organist/choir directors making the most of their vocal training as they sang along to the song slides. Dave closed the program with a hilarious Laurel and Hardy short silent comedy. Our AGO guests thoroughly enjoyed the program and called Dave back to play an encore. Special thanks to Bruce Courter and Dave Kopp for tuning and preparing the organ for the concert and to Nelson Page for making his beautiful theatre available, and for providing the production and support staff.

Tom Stehle

NORTH TEXAS

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Dallas/Fort Worth, Texas. The North Texas Chapter met on June 12, at the



Array of stops ready for placement in the restored Wurlitzer.

home of Chapter Members Rick Mathews and Chapter President, Rich Stewart. An enthusiastic group of members and friends gathered to enjoy the artistry of NTC member Al Cavitt at his first performance for this group.

Al and the 3-manual Conn 652 were an excellent pairing and Al provided a delightful program of old standard favorites, a playlist well targeted to the musical tastes of this audience. Al's style is lively and his registrations took full advantage of the Conn's resources and he utilized the "optional" electro-mechanical Glockenspiel with great effect. A lively 'open-console' followed while we all enjoyed a feast on a buffet served up by our gracious host, Rick Mathews. Our sincere thanks to Al Cavitt and to our hosts.

Work is progressing at the Dallas Organ Works shop on the 3/16 Wurlitzer slated for installation in the McKinney Performing Arts Center in McKinney, Texas. McKinney has been a charming small town about 25 miles north of Dallas that has been growing along with



Dismantled McKinney Wurlitzer console in the shop.

the other areas in North Texas. The historic Collin County Courthouse in the center of the town square is being restored and is to be utilized as a center for a wide range of performing arts. The Wurlitzer will be installed in the two-story "courtroom" that is complete with a horseshoe balcony and will seat about 400 when complete. It is expected that the Wurlitzer organ will be a great opportunity for our chapter's expansion into this new area.

The staff of the Dallas Organ Works along with volunteers from the "Saturday Breakfast Club" and other chapter members are making consistent headway with the modification and restoration of the organ. As an interim step, two chambers are being created in the shop that will allow us to temporarily test the proposed layout of the instrument and do voicing etc. prior to moving the organ to McKinney.

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EDITH PENNOCK



Maurice Pope entertains the students.

PINE TREE

Edith Pennock, President
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Old Orchard Beach, Maine. The Pine Tree Chapter presented an assembly for 400 students at the Loranger Middle School in Old Orchard Beach, Maine on June 3. It certainly set the student and staff in a happy mood for the rest of the day.

Bill Pennock was the emcee and introduced the artist for the morning, Maurice Pope. Maurice had been one of the crew when the 3/13 Wurlitzer first came to Maine from the RKO Proctors Theatre in New Rochelle, New York in 1969. Chapter Technician Jim Martin and his crew had prepared the instrument well.

Maurice played a lively program that included many old favorite and also some tunes from *Snow White* that were familiar to the audience. At the close of

the assembly the children joined in by singing a patriotic song. As the students left the gym, one girl shyly asked if she could try it. Of course we were happy to oblige. Perhaps she will return to try again.

Pine Tree members are looking forward to the EMCATOS regional in November 2006. The afterglow will be a trip to Portland, Maine with a stop at Loranger Middle School after the concert on the Kotschmar in the Merrill Auditorium. We look forward to seeing you then.

Edith Pennock

RIVER CITY

Bob Markworth, President
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Omaha, Nebraska. The May 15 chapter meeting was the RCTOS 'Spring Pot Luck' by Bob and Joyce Markworth at their residence. Joyce was presented with a floral gift from Arlon Anderson as she was named "Woman Of The Day" for all her efforts in coordinating and making the meeting a success. Approximately 90 members and guests attended this great event.

After a short business meeting, Vice-President Jeanne Mehuron presented the music program, which was appropriately themed "Spring Pot Luck" as five organists were waiting in the wings to perform. Arlon Anderson started the program, as

he was the youngest participant, with a great tune from the movie *Butch Cassidy and the Sundance Kid*. He then played various sentimental selections as well as an uprising version of a well-known blues number. In order to christen the new Yamaha Grand Piano, recently added to the Markworth music room, Arlon and Jerry Pawlak performed several organ/piano duet selections.

Next up was Jerry Pawlak who presented a program that was prepared for Omaha Public School fifth grade music students who recently visited the Markworth Residence and were introduced to the era of the theatre pipe organ. Jeanne Mehuron followed at the Kimball console and was accompanied by her grandson on the drums (a first class award winning drummer). Jeanne then introduced Shane Krepp, a young 16 years of age, a new RCTOS member and a very interesting organist who performed two selections. Andrew Cullen, ATOS Young Organist competitor was also on hand to play selections submitted for the competition. Congratulations, Andrew for winning second place in the ATOS competition.

'Open-console' followed with members participating in a jam session. It was amazing to see all the RCTOS talent at this meeting participating in our goal: fun, food and great music.

The 'Ladies of the Barton' did their jobs well sharing the spotlight to entertain members and guests at the June 19

JERRY PAWLAK



Jerry Pawlak, Jeanne Mehuron & Arlon Anderson at the Kimball.

JERRY PAWLAK



Donna Baller and Shirley Schainholtz.

JERRY PAWLAK



Ralph Wolf and Rob Richards at the surprise concert.

chapter meeting at the Durand Sky Ranch on the chapter Barton. Donna Baller was the first organist of the afternoon. Donna incorporated a *Show Boat* medley and a hymn in her program, which also included many familiar favorites. Shirley Shinholtz was the second artist of the afternoon performing many selections with a romantic theme. As a jesting remark, Shirley said she titled her program: "June 19 at the Ranch."

By some measure of good luck, Rob Richards was going to be passing through Omaha, Nebraska and scheduled a surprise concert at the Markworth Residence on Sunday, June 5. More exciting than that, Rob brought his good friend and outstanding musical artist Ralph Wolf with him. This event was probably the most spectacular musical treat that RCTOS members and guests have experienced at the Markworth Residence. Disney staff organist Rob Richards as his usual impeccable best at the Kimball console later accompanied by the piano artistry of Ralph Wolf, (who associated with the Disney Corporation for many years) have a telepathic musical camaraderie that makes one want to listen to them for hours. Ralph has the magic touch when it comes to piano and Rob presents the musical arrangements at the console to make this smooth duo a heavenly treat. To the 100 plus members and

guests that attended the event, the afternoon was much too short!

Election of Officers for 2005-06 was held at the June 19 meeting with the following officers retaining their previous River City Theatre Organ Society offices: Bob Markworth: President, Jeanne Mehuron: Vice President, Naomi Emmack: Treasurer, and Jerry Pawlak: Secretary.

At this writing we are looking forward to attending the ATOS 50th Anniversary Convention in California, as well as making final arrangements for the chapter fundraiser with Dave Wickerham on July 10 at The Rose Theatre in Omaha, Nebraska.

Jerry Pawlak

ROCKY MOUNTAIN

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

Denver, Colorado. The Tom O'Boyle social on May 15 kept everyone on the edge of their seat as Tom displayed his various musical talents and gave us all additional insights into various pieces of music and the composers who created them. By the end of the program there was no doubt why Tom is a living legend in the Colorado Springs area. Tom's background as a classical pianist shone brightly as he played compositions by



Tom O'Boyle takes a break from the theatre organ to discuss piano composer Gottschalk.

Debussy and Gottschalk without even giving *Victor*, our grand piano, and a chance to catch its breath. Tom demonstrated what makes ragtime "ragtime" and even included a vocal that made you feel you were there experiencing the birth of the blues! *Victor* was given a rest while Tom moved over to *George* and continued with more great music, musical history, and interesting stories. Following a standing ovation and applause that wouldn't quit, Tom returned for an encore. We are looking forward to a return engagement in 2006.

RE-SCHEDULED "HOT PIPES HOT TOMATOES"

The one date open for all involved the Paramount, the Hot Tomatoes, and Brett Valliant to re-schedule the

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Brett Valliant at the Denver Paramount Wurlitzer console with the Hot Tomatoes Swing & Jazz Dance Orchestra.

BILL KWINN



Doc Ferg (saxophones) chats with Kevin Utter while Kevin consults his Braille notes regarding the next number.

canceled April 10 concert was June 9. So on that date, with Brett Valliant at the console of the Mighty Wurlitzer and the Hot Tomatoes Swing and Jazz Dance Orchestra things really heated up at Denver's Paramount Theatre.

Brett and The Hot Tomatoes performed individually and together and those who liked to dance were not disappointed. Several rows of center section theatre seats were removed to provide a dance floor for those who just aren't content to stay seated and only tap their feet. Brett's performances are always a treat and the Hot Tomatoes are a household name in the Denver area. The combined efforts were an absolute smashing success and a very enjoyable evening for a good-sized crowd on a mid-week concert.

KEVIN, DOC, BIG GEORGE & JAYLEE!

Our best-attended social last year was "Kevin and Doc Ferg" and we are

delighted that they agreed to return for another event. The trio, Kevin, Doc and Jaylee recently completed a successful concert at CSU for the Tri-state Chapter of the American Guild of Organists and they are also scheduled to perform for the theatre organ workshop that will be held in Ft. Collins this August.

On Sunday June 12 in the Holiday Hills Village Ballroom, Kevin, organist at the Ft. Collins Christ United Methodist Church, played *George*, our theatre organ, Doc Ferg, a retired surgeon, aka Harry Ferguson, played an assortment of saxophones were joined by Jaylee, Kevin's seeing eye dog, who flawlessly plays each of the many rests. The combination is a delight and this certainly lived up to and surpassed their previous programs. Thank you Kevin, Doc and Jaylee!

PIPE ORGAN ENCOUNTER

The Denver Chapter of the American Guild of Organists hosted an AGO Pipe Organ Encounter for young musicians. About 20 teenage pianists and organist from eight states attended workshops, concerts, tours and special training all related to pipe organs.

RMCATOS was asked to provide a theatre organ experience for the group. The folks that run the Paramount Theatre gave us free access to the Paramount for our session, and on June 23 the students had the opportunity to experience the Mighty Wurlitzer rising from the pit, the excitement of a silent film with theatre organ accompaniment. They also experienced the inner workings of a professional theatre, an introduction to the theatre organ and their own individual moment of stardom playing the Mighty Wurlitzer.

Bob Castle was the organist, Corky Carlson provided the equipment for the short section of silent film, Don Wick assisted in the explanation of the differences between a classical and a theatre organ, and Lee Shaw and Owanah Wick provided theatre history and theatre tours. The kids thought it was great!

Priscilla Arthur

SIERRA

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

Sacramento, California. There was much excitement in May as we awaited the return of Bob Salisbury from Southern California to accompany the silent film, *Wings*. This was the fourth time that Bob has accompanied a film for us at the Towe Auto Museum on the Dale Mendenhall Memorial 3/16 Wurlitzer. His score was based on the 18 different themes from Gaylord Carter's scoring of the same film. Bob is well qualified to work from Carter's score since Bob studied with Carter for many years. As always, Bob did an exceptional job of utilizing the dynamic capabilities and tonal resources of the Wurlitzer to span the film's many moods . . . from love to loss of son to wild air battles. Bob received a well-deserved rousing ovation. We look forward to seeing you and Mary again next year, Bob.

In June Sierra Chapter returned to the McCluer's home in the Sierra Gold Country for their 2005 picnic. We were honored to have several special guests including Frank Bindt, and his son Bob, and Terry and Bette Lloyd with their friend Tom Dowling. Frank is one of the few original ATOS founding members still with us. The Lloyds are from Australia and were on their way to the ATOS 50th Anniversary Convention in Los Angeles.

This year the offset chests and pipes for the last six of the planned 19-ranks for the McCluer Wurlitzer were playing along with most of the tuned percussions and toy counter. After lunch, ten of the 47 participants took advantage of the 'open-console'. Everyone had a good time and enjoyed the good music.

Pete McCluer

FRED OLTMANN

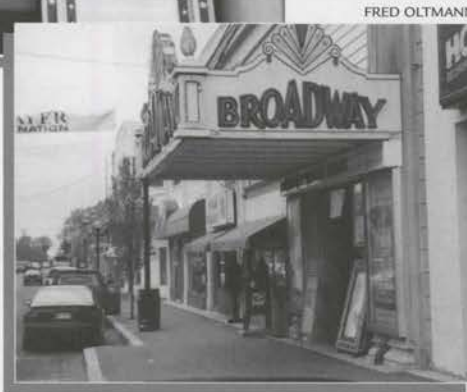


Unfortunately being voted "Best Movie House in Gloucester County" didn't save the Broadway from bankruptcy.

SOUTHERN JERSEY

Joseph Rementer, President
856/694-1471

Franklinville, New Jersey. The suspense continues to build as the center of our activities was the 3/8 Kimball in the Broadway Theatre, Pitman, New Jersey, but alas the Broadway is in the throes of bankruptcy. The Kimball is behind padlocked doors. Who will be the next owner of the theatre? Will the next owner realize what a musical gem it has in the pipe organ and eagerly seek our help, talents and skills with the instrument as previous owners have? The progress of bankruptcy proceedings is occasionally covered in the newspapers. We read of persons, organizations and local governments interested in buying the theatre. Some require mortgage loans and have applied for them. Will the loans be granted? If a buyer is not



FRED OLTMANN

Broadway Theatre, centerpiece of Pitman's recent rehabilitation. Note the new street lights, trees and brick sidewalks.

found by July 20 a sheriff's sale will be held then. We are watching and waiting.

Meanwhile the Chapter is keeping busy with the rehabbing of the Cinnaminson High School Wurlitzer. The latest project on the organ was the rewinding of the main air reservoir in the left pipe chamber. By reconfiguring the air connection to the reservoir we reduced the pressure loss in the ductwork and, also, reduced the sound of air rushing through the duct.

FRED OLTMANN



Walter Brook assesses damage to a Vox Human pipe in the Cinnaminson 3/16 Wurlitzer.

FRED OLTMANN



Joe Rementer (right) and Harold Ware work on the main windbox connection in the left pipe chamber of Cinnaminson High School.

FRED OLTMANN



Joe Rementer lifts an assembly of the toy counter out of the way.

Our annual summer barbeque in President Joe Rementer's backyard is scheduled for August 20. This is usually a well-attended event, which overflows into the basement where a 3/20 pipe organ and 3-manual Allen electronic theatre organ are installed. 'Open-console' will be the order of the day.

Fred Oltmann

SOONER STATE

Bill Rowland, President
918/355-1562

Tulsa, Oklahoma. Sooner State Chapter's May meeting was held again at the Broken Arrow Campus of the Tulsa Technology Center featured Brett Valliant playing our 3/13 Robert-Morton Theatre Pipe Organ. Brett is the president of the Wichita Great Planes Chapter of ATOS and plays professionally and magnificently at Wichita's Century II Center.

We opened with our customary enthusiastic singing of the National Anthem, with Carolyn Craft playing the accompaniment of the organ. Then President Bill Rowland introduced Brett, who stepped to the bench to begin his music. His program was absolutely magnificent, featuring marches, Gershwin medleys, hit songs from years past, a dream medley, plus others. He made beautiful use of the Chimes, Bells, Drums, plus other techniques. For one number he did a rhythmic thumping on the pedal! He was so wonderful we gave him a standing ovation and called him

back for an encore! His organ techniques are fabulous, and he is fascinating to watch! We certainly enjoy hearing him, and are delighted that Wichita is close enough to Tulsa that he can return easily.

A special treat was to have Brett come over to play the Dorothy-and-Lee Smith Wurlitzer home installation, the afternoon before his performance. He is definitely marvelous!

Our all day trip to Miami, Oklahoma on May 21 for 'open-console' on the Coleman Theatre Beautiful Wurlitzer was great fun. To be able to play this organ is always a pleasure. Those who participated were Phil Judkins, Bill Rowland, Dan Kimes, Carolyn Craft, Sam Collier, Dick Deaver, Dorothy Smith, and from Roger, Arkansas, Charlie Brewer, Ted Hager, and Karl Hauck. Jim

Embrey came in later, to listen! The music was truly delightful and we had some piano/organ duets with Bill Rowland participating. Ted Hager also played the piano. We met the new theatre manager, Barbara Smith, who was great and loved the organ!

Our June meeting was a delightful concert on our 3/13 Robert-Morton, again at Tulsa Technology Center's Broken Arrow Campus, played by our member, Dick Deaver. Before he began, Bill Rowland accompanied our customary honor to America. We then welcomed Dick to the bench for his program, which featured all kinds of music, old-time, popular standards, a Duke Ellington medley and other great music. We saw lots of feet tapping in rhythm and Dick certainly has a wonderful organ technique and knows his way around the console.

There was time for 'open-console' so we heard music from Carolyn Craft, featuring lots of Bells, Betty Sproull, Bill Rowland, and Lee Lomas. It was a truly delightful meeting.

Due to the untimely death of our First Vice-President Bob Klinzing, we have announced that Jim Embrey has accepted the position.

Dorothy Smith

SAINT LOUIS

Jim Ryan, President, 314/892-0754
Jdjk.ryan@worldnet.att.net

Saint Louis, Missouri. "Meet Me In Saint Louis" and many did for the Third Annual Organ Extravaganza held March 31 through April 4. "If you play it, they will come," and organ enthusiasts from all over the country came to Saint Louis for the weekend of music and good times. Many people gave numerous hours to make the event run smoothly and providing a continuous flow of things to see and hear. This year our organ extravaganza started on a classical note and ended on one. Our chapter has worked with our AGO associates over the years and has nurtured a relationship that benefits the organ community in the Saint Louis area. Our event started with pre-glow activities on Thursday evening with concert and recording artist, composer, conductor, and international television personality, Diane Bish.

LES HICKORY



Diane Bish and Stan Kann.

Ms. Bish playing an 80-stop "Diane Bish Signature Series" Allen Organ provided by Midwest Music, was at the Saint Paul United Church of Christ in Saint Louis for this concert. Ms. Bish was outstanding in her performance, her connection with the audience to please both theatre and classical tastes. Her program contained mostly classical music with sacred and a little gospel thrown in. Every piece was performed flawlessly. She was well received and was graced with many standing ovations. After her performance, Midwest Music hosted a private reception for Miss Bish. We all enjoyed talking with her and bringing a smile to her face, as did our own Stan Kann.

After an exciting Thursday evening, Friday took the group to Champaign Illinois to see and hear an original Wurlitzer at the Virginia Theatre. Warren York provided a warm program intermixed with theatre history. The late David Junchen visited the theatre and worked with this organ in the mid 60's. Originally a Style-185 this 2/7, it was upgraded in June 1924 to a Style-185 Special with the addition of the 8' Tibia Clausa extension. The organ is presently a 2/8. The Champaign Park District owns the theatre and plans are in the works to start renovation of the theatre.

Leaving the Virginia Theatre it was off to lunch and then on to Springfield for two events. As we left the restaurant our bus driver Bob and Russ Bill, our SLTOS trip coordinator, review the directions for the drive to Springfield.

Heading to Springfield, our next stop was the beautiful Thomas Rees Memorial Carillon in Washington Park. Within the open tower hang 67 cast bronze bells covering a range of 5 1/2 chromatic

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LES HICKORY



Juan at the 4/22 Hybrid.

LES HICKORY



Mark Gifford

LES HICKORY



Warren York at the Wurlitzer.

LES HICKORY



Bob and Russ discuss the way to Springfield.

LES HICKORY



Kay McAbee at the Lincoln.

LES HICKORY



Dennis and Mary Lou Ammann.

LES HICKORY



Col. Jack entertains.

octaves. Though it's not a "pipe organ", the total weight of the bells is 82,753 pounds; the largest (bourdon) bell, a G-flat, weighs 7 1/2 tons, while the smallest weighs 22 pounds. Wurlitzer's were heavy, but not that heavy. The carillon was cast by the 300-year-old bell foundry of Petit & Fritsen, Ltd., in Aarle-Rixtel, The Netherlands. All of the bells are played manually by means of the keyboard located in the carillonneur's cabin. If you know what a "Tracker" organ is, you can relate. It was a cool afternoon in the park and the sound of the Carillon just "perfumed" the air. It was a treat to hear something different.

The next stop was downtown Springfield and the Springfield High School. The high school is the home of the former Orpheum Theatre 3/12 Golden Voiced Barton. The theatre succumbed to the wrecking ball in 1965, but a group in Springfield came to the rescue and was able to find a home and a new life for the organ. Mark Gifford who has been playing this organ for over 15 years played the program. Mark has been doing programs for the school, as they (the school) own the organ, to help provide the funds needed to maintain it. Our group was informed that the console will be going out for a full restoration and is the first of a three-step plan to overhaul the organ.

The Barton sounded just wonderful and Mark is noted for mixing it up a bit, music, and stories, as his program was just a lot of fun. You could sit and listen to him for hours. But as these events go, the music had to end and we were off to dinner and the 90-minute ride back to Saint Louis. Saturday kicked off with

house installations of Jim and Dee Ryan, Dennis and Mary Lou Ammann and Col. Jack Moelmann. At last years event a young fellow from Connecticut just knocked our socks off during 'open-console' at the banquet, therefore we invited Juan Cardona Jr. back to perform during our banquets. Juan also performed during the house tours at Jim and Dee Ryans. The Ryan's have a home built 4/22 Hybrid in two chambers in the basement of their home, complete with theatre seats, a popcorn machine and projection equipment.

Dennis and Mary Lou Ammann have a 2/12 Barton that occupies the lower level of their home. They have had many groups over to enjoy the organ along with a silent movie and sing-along.

Col. Jack Moelmann and his modified Rodgers 340 (3/22) is always a highlight. You never know what you're going to get when you arrive at his home. It's always a great program.

Saturday evening was the banquet at the Bellcort with an Allen 319 provided by Jerry Roberts and Midwest Music. This year moving of the organ was made easier as the Bellcort has a second location, which made Jerry a happy fellow, no steps or curved stairway. Dinner music and performances were by Juan Cardona Jr. and a 17-year-old student of former St. Louis resident, John Ferguson, Mark Herman.

The music that these two produced was heart warming. This is what is needed; young people getting interested in this form of expression. And boy could they express! The two of them again played at the Sunday evening banquet.

LES HICKORY



Juan and Mark.

LES HICKORY



Stan and the Fox Wurlitzer.

LES HICKORY



Ed Plitt and the Kimball.

LES HICKORY



Dr. John and Karen Romeri.

The only song that was repeated was by request. Juan put together a tribute to Saint Louis and the commercial tunes of the local brewery. What a hoot!

Sunday it was our featured artist at the Lincoln Theatre, none other than the renowned Kay McAbee. Kay's program and his ability to pull sound combination from the 3/16 Hybrid was at its best. Kay played his best known for his arrangement and the audience gave its approval with a standing ovation.

Monday it was to the Fox Theatre and the prize of Saint Louis, the Crawford Special, the Wurlitzer 4/36 with Stan Kann. Stan has been playing this organ so long; he can do it with eyes closed. Stan holds the record for being the longest running house organist, with over 24 years at the Saint Louis Fox. Stan's performance was without fault. The Wurlitzer again filled the room with sound that was carefully registered for the selection being played. Stan was at home, pleasing every ear in the theatre. Our thanks to the Fox stage and lighting crew for giving Stan the full lighting treatment during his performance.

When the program ended it was off to the Fox Club for lunch and tours of the theatre. The next stop was the Scottish Rite Cathedral where this year the group was treated to the Kimball that was not working well last year. As the organ was offered for sale, local interest was generated and a group of folks came to the rescue, working on the organ and finding that it was not all bad news. They were able to bring the organ back to life fixing the minor problems. The major ones will be addressed as they proceed into the organ. The organist for the Scottish Rite, Ed Plitt, worked his way around the problems and presented an impressive doric Kimball. Build as a concert organ, stepping on both sides of the classical and theatre, in a traditional classical case, it is of interest to see "Tibia Clausa" on a draw knob.

From the Scottish Rite Cathedral it was off to the last stop; no pun intended, on an enjoyable adventure in Saint Louis, the Cathedral Basilica and the Great Kilgen Organ, with the Echo Organ added from the Carnegie Hall instrument, rebuild by M.P. Möller and

restoration by Wicks Organ Company, with additions of Aeolian Skinner and Wicks pipe work for a total of 118-ranks. For those who play and know what delay is, this organ in its environment is a personification of and gives a new meaning to "delay". Play a note and then you hear it. Dr. John Romeri is the Director of Music and provided an astounding performance.

This concluded the 2005 "Meet Me In Saint Louis Organ Extravaganza". The Saint Louis Chapter has for the third year presented an enjoyable, music filled event that seemed to be more fun and personable than past years. The talent was the best with Diane Bish, Kay McAbee and our own Stan Kann. The people of the Saint Louis chapter who organized and worked on this event can be proud of what they presented to those who attended. Jim Ryan, Chapter President, along with Dennis Ammann, Wallace Dittrich, Steve Crowe, Sharon Theurer and many others who stepped in to assist. Well done Saint Louis. Meet us again in 2006 ...

Les Hickory



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Dick Smith at the console.

SUSQUEHANNA VALLEY

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York, Pennsylvania. It was Saturday evening, April 23, the place was the Capitol Theatre in York, the instrument was our 3/20 Wurlitzer and the artist was the inimitable Dick Smith from Baltimore. Even though the instrument was not 100% finished after its two years in storage and nearly a year of rebuilding and renovation, it sounded great. Dick served up a refreshing blend of old standards, show tunes, ballads and up-tempo numbers. The highlight of the evening occurred when Dick took requests from the small, but enthusiastic audience.

Our June concert featured four extraordinary organ stylists: Don Kinnier, Terry Nace, John Terwilliger and Barry Leshner. Don is a member of our chapter and a superb entertainer. Terry, also a member and the chief technician, found some tunes with a local connection. John was formerly a house organist at Radio City. And Barry's gift as an arranger came through at the console. It was a delightful afternoon.

Along with our annual picnic, mem-

bership meetings and 'open-console' at the Capitol Theatre in York, our chapter has a full schedule of exciting events on tap for this fall, all concerts are on Sunday at 2:00 PM unless otherwise noted and admission varies. For tickets and information call the Strand-Capitol Box Office, 717-846-1111 or visit: www.strandcapitol.org.

On September 25 make sure you come to experience the concert event titled *A String of Pearls*. The amazing combination as nationally known organist Ken Double joins the popular Bob Clay Band blending Big Band sounds with the Capitol Theatre Mighty Wurlitzer.

October 30 will feature "Spooky Tunes". Nothing says Halloween better than the sounds of a theatre pipe organ. Join master of musical intrigue Don Kinnier for some scary songs and the 1922 silent classic horror film *Nosferatu The Vampire*.

December 4, join us for "A Family Christmas". For many families, gathering around the organ at Christmas was a favorite tradition. Relive those special times around the Capitol Theatre Mighty Wurlitzer with popular theatre organ stylist Rudy Lucente.

Dusty Miller

TOLEDO AREA

Nelda Reno, President
419/478-5959
MOMRENO@aol.com

Toledo, Ohio. TATOS had a great Holiday Showcase last December 12 with Bill Yaney at the console for a mini-concert plus a silent film, *Laurel & Hardy in County Hospital*. Darel



Bill Yaney.

Brainard did a fantastic pre-show at the console; also performing was the dance troupe, "God's Gift of Glory," The Eleanor Kahle Singers, a group of senior citizens that love to sing, Neil Powell was just marvelous at the piano, and Gary VanBuskirk was superb singing Christmas carols. To finish the event was the choir from Zion Lutheran Church who gave a fantastic program. What a treat, and everyone enjoyed the refreshments during intermission.

In March, the Toledo Chapter went on a road trip to Dundee, Michigan enjoying the automatic musical collection of Mr. B. Bronson. The main room was filled with 1920s musical devices such as orchestrions, band organs and very elaborate Belgian dance hall organs. To see the working examples built by Seeburg, Link and Wurlitzer is always a treat.

The small band organ cranked by Evan Chase had a very beautiful tone and the large DECAP dance hall organ in the background was really fantastic. Not only does Mr. Bronson have the musical collection but also other memorabilia tastefully displayed, sheet music, records, phonograph needles, etc.

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 A black and white photograph of Jelani Eddington, a man in a suit, standing next to a large pipe organ console. He is looking towards the camera. The organ's console and pipes are visible in the background.



Evan Chase having fun.



Mr. Bronson & Nelda Reno.



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organ room was even a greater treat a 3/10 Wurlitzer theatre pipe organ with Trousdale digital player system. The organ was meticulously restored with voicing and regulating done by Carlton Smith and Lyn Larsen. We were treated to not only hearing theatre organists from our entourage, but big name artists via the digital player.

Toledo enjoyed an auspicious occasion on April 23 the premiere of the recently restored 4/48 E.M. Skinner (with roll-player) organ in the Toledo Museum of Art Peristyle. This 1933 Greek Revival concert hall is very much in the movie palace tradition with organ chambers on either side of the proscenium a la theatre organ. The concert, performed by local master organist Dr. Aaron Miller shook the house, especially when hearing the Tuba Mirabilis on 18 inches of wind! We are hoping to hold a chapter meeting there sometime to sample this not so distant cousin of the theatre organ. TATOS hosted their Seventh Annual Introduction to Theatre Organ workshop on Wednesday April 20. Another successful day with five schools bringing 150+ students to see hear and experience the theatre pipe organ. Paul Jacyk did a great pre-show with Darel Brainard taking over with an opening with well-known musical selections and closing with patriotic numbers.

Mike Hornyak did a fantastic demonstration of pipes, swell shades, tremos, and toy counter. Explaining how each worked with the organist playing as each were shown. He also answered many



Some of the students attending the workshop.



Mike Hornyak



Paul Jacyk



Students showing interest in the organ.

questions from students and teachers as they walked past the display. Bill Frisk showed slides of the blower, chambers (not accessible to public) and comparison of size of different pipes.

Bill also took care of the projector for our silent film, a short Mickey Mouse cartoon and a Laurel & Hardy film *County Hospital*. Many volunteers helped make the day successful. Val, Cleo, Lorraine, Jackie, Pat and Dave with Walt for lights and sound. During intermission we always invite a student that plays piano/keyboard to play the Marr & Colton. Three girls came forward but one was extremely interested as she inquired where to take lessons. Hopefully she will become an organ enthusiast. That's what the workshops are all about, getting the young people interested in Theatre Organ for years to come.

Nelda Reno and Evan Chase

VALLEY OF THE SUN

Don Story, President
520/792-4523

Phoenix, Arizona. Our chapter had a delightful day at Bob and Norma Mackie's home in Mesa, Arizona. The weather was perfect and the refreshments were great. Bob and Norma had a music store back in Illinois prior to retiring to Arizona. Bob was with Gulbransen from the early days, and he totally restored their Rialto II. It is a wonderful sounding instrument. There was not a guest artist for the day, but many of the members took turns at 'open-console' including Bill Irwin who really out did himself with some very special music. It is always great to listen to Bill's artistry.

Our chapter was fortunate to have Ron Rhode invite us to his home for our April 2005 monthly meeting. It was a pot-luck affair, and there were many, many desserts, not to mention the main dishes, so no one walked away hungry! Members and guest numbering 42 attended this grand occasion. After a short business meeting and lunch, we were entertained with wonderful music from our host. Ron presented an excellent performance using the organ's computer controlled reproducer piano, which allowed Ron to do organ duets with the piano. Thank you Ron for a wonderful day of food, fun and great music.

Last year Ron did a special benefit at his home, which allowed our chapter to



Bill Irwin

begin 2005 financially healthy, plus helping VOTS host "Desert Winds" in November. Also, Ron made the first recording of our 3/30 Wurlitzer, housed at the Orpheum Theatre in Phoenix. The CD *Arizona Stars* is available through Ron or our chapter. Ron, you are a true talent, a wonderful friend and a loyal chapter member!

If you find yourself in the Phoenix area, Ron will be the featured artist for the 2005-06 Silent Sunday Series at the Orpheum Theatre this season. Plan to attend one or all of the four silent films with full organ accompaniment. We hope to see you there!

May 8 started out as a typical day in Phoenix at the Bill Brown residence for our general membership meeting. Bill's 5/37 Wurlitzer, which was originally installed in the Paradise Theatre Chica-



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DALE CAPLIN



Bill Brown and Walt Strony

participate in an 'open-console' session. Eric is on either his third or fourth Allen, and just plays up a storm doing classical and theatre organ music. Every time we hear him he gets better. Don't be surprised when he is on stage and you get to hear him! Youth and theatre organ and just great playing is what it is all about.

Dale Caplin



go, Illinois, was to be the center of attention with Lew Williams at the console. Lew was scheduled to play for the AGO meeting at Bill's home on May 6, but when he unexpectedly broke his left thumb, Lew was unable to play for either event. Thanks to Bill he made arrangements for Walt Strony to play for AGO and to stay over to play for our chapter meeting. The loyal 62 members of our chapter were excited to have Walt supply the music for our meeting.

Prior to Walt's program, Lew Williams, complete with huge white bandage on his left hand to cover the pin in his thumb, explained why he was not playing for us. It seems that Lew was in Tucson rehearsing for a wedding, when he was in a fast food line waiting for his order when the car in front of him starting backing up – really fast! Lew hit the horn once and then again with his left thumb. Hearing a crunch, Lew thought

he had broken the horn, however later on that evening he realized he needed medical attention. Visiting the emergency room, Lew received the news that he had indeed broken his left thumb, not the car's horn! It was then Herb, a local member, reminded Lew "car horns do not have second touch!" Lew not only was in great pain, with a left hand that was bandaged, but had to find a replacement for the wedding!

The organ was in perfect working order and Walt played up a storm. Once Walt finished his final number Bill brought Walt back for an 'audience request session'. Walt did his famous 'play all five keyboards at the same time with both hands'. Delores Sheak did a wonderful job in providing wonderful refreshments following the meeting.

One of newest member families, the Fricke's were there with their son Eric age 12 who had the opportunity to

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INDEX TO ADVERTISERS

Allen Organs	BC
Arndt Organ Supply Co.	22
Audio Arts	37
Baker, Barry	71
Ball, Steven	46
Brainard, Darel	48
Central Indiana Chapter (concerts)	42
Central Indiana Chapter (Double)	62
Classic Organ Works	44
Crome Organ Co.	70
Digital Toy Counter	46
Eddington, Jelani	33, 68
EMCATOS	40
Kann, Stan	36
Leather Supply House	67
Parker, Donna	48
Pipe Organ Percussions	47
Purvis Book	22
Ralston, Bob	75
Rhode, Ron	62
Rogers, Fr. Andrew	60
Smith, Scott	60
Strony, Walt	37, 47
Valliant, Brett	67
Villa Venice	39
Walker Digital Theatre Organs	IFC
Weiler, Jeff	42
White Blower Mfg., Inc.	9
Wichita TO "Upstairs/Downstairs"	62
Wilson, Clark	32
Zollman Pipe Organ Services	33

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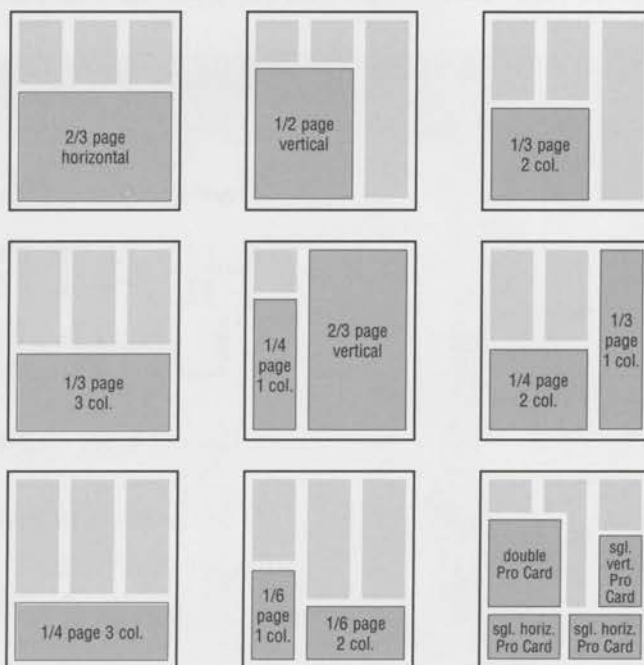
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A Call for Original Factory Theatre Organ Blueprints, Drawings, Contracts and Correspondence

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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An Acre of Seats in a Palace of Splendor

By Steve Levin, Associate Editor

WAIKIKI

Honolulu, Hawaii

Opened: August 20, 1936

Architect: C. W. Dickey

Capacity: 1353

Organ: Robert-Morton 4/16

(Moved from the Hawaii Theatre, 1938)

A very late entry in the realm of movie palace fantasy, the Waikiki was the only tropical Art Deco atmospheric ever built, and the leading house in the Waikiki Beach district for more than six decades. Now it is gone.

Consolidated Amusement Company, Hawaii's leading theatre chain, first entertained plans for their new flagship in 1930. Architect Louis Davis envisioned a garden entrance, and a "semi-open-air" auditorium, but the growing economic depression put his plans on the shelf. The project was revived three years later, this time with long-time resident Charles W. Dickey as architect. Dickey's final plans reflected Davis's original concept, but the general style was in a more Moderne mode, much influenced by the 1933 Century of Progress Exposition in Chicago.

About a third of the property was devoted to the entry court, flanked by ramps which separated incoming and outgoing patrons. Reflecting the times, a parking lot was provided on the theatre's left side. The Waikiki didn't have much of a lobby; patrons passed quickly between the entry doors and the auditorium.

The auditorium itself was unique. Framing the screen was a half-round proscenium arch decorated in rainbow hues. Flanking the arch were a pair of life-size palm trees made of concrete, plaster and papier mache. Similar but smaller artificial vegetation topped the low sidewalls all the way to the rear. All the seating was on one floor.

The Waikiki was popular from the start, and quickly became Consolidated's premiere house, taking over from the Hawaii Theatre in the old downtown. Unfortunately this status ultimately required the installation of ever-more-wider screens. The 1961 version was placed outside the proscenium, hiding all but its very top. An even wider 1983 screen resulted in the demolition of the huge palms. At the same time the foliage atop the sidewalls was removed and the auditorium was draped. Most of the fun was gone.

Right: Waikiki exterior in 1952.

Below: The exterior of the Waikiki in 1938, shortly after the organ had been installed. Later on, the twin marquees were heightened considerably. Later still, the entry and exit ramps were made into retail space and a new marquee spanned the entrance to the forecourt.



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LOWELL ANGELL COLLECTION



Demolition of the Waikiki began in April 2005, with the later-addition storefronts, entry and expanded lobby. This work briefly revealed the original covered lanai area, unseen for the past two decades. Interior asbestos abatement work done previously also revealed the complete rainbow proscenium, not seen since the larger screens were installed in the early 1960s.

LOWELL ANGELL COLLECTION



TERRY HELGESEN COLLECTION, THS

Located just inside the lobby entry doors were two fresco murals of Hawaiian dancers and drummers by noted artist Marguerite Blasingame. The Moderne murals were unfortunately demolished in the early 1980s when the lobby was expanded for a larger concession area.

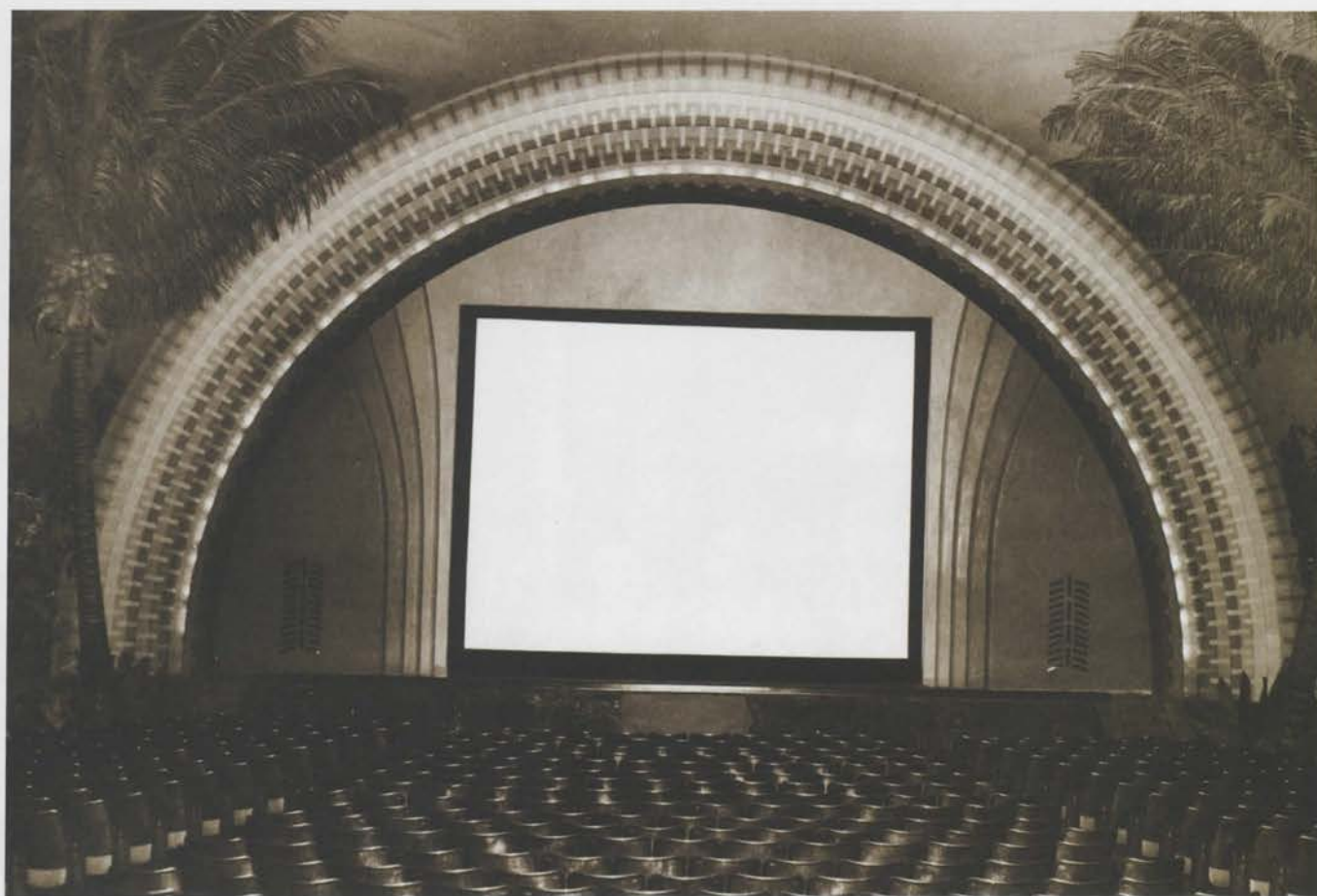


Instead of the usual sort of vertical sign the Waikiki had a triangular roof sign above the facade, seen here in this evocative night shot from its early years.

BOB ALDER COLLECTION



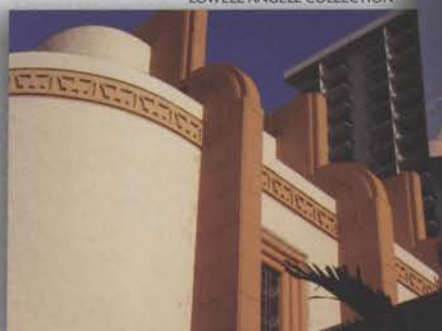
The console's four manuals and 120 stops control 16 ranks totaling 1,192 pipes. Speaking stops are only on the first three manuals. The top manual has no speaking stops, only couplers from other manuals. The console is being rebuilt for the Hilo Palace Theater reinstallation, to control up to 23 ranks.



The "rainbow" proscenium, many years before the wide-screen processes of the 1950s rendered it obsolete. The Waikiki had no more stage than what is visible here: a small enclosure projecting from the rear wall contained a single loudspeaker directly behind the screen. The shallow surround for the screen suggests British cinemas from the same era. Ironically, the long-hidden proscenium was among the very last decorative elements to remain as the interior was being dismantled.



Two full-size coconut palms graced either side of the rainbow proscenium. The trunks were steel beams covered with plaster; the coconuts were cast concrete and weighed about 50 lbs each; and the fronds were metal and reinforced papier-mache and swayed in the air-conditioned 'breeze'. When the successively larger CinemaScope screens were installed, the fronds had to be trimmed so as not to obstruct the screen, then finally eliminated entirely with the largest screen.



The most noticeable feature of the Streamline Deco facade were six vertical pilaster "fins" of rough terra cotta, which curved up and over a setback at the top. Between them were five tall decorative metal grilles, with a horizontal band of cast tiles running across the entire building. For decades, a tall vertical triangular roof sign spelled out "WAIKIKI" in red neon-lit letters and was a colorful beacon visible for miles around.



On the sides of the auditorium just above curving stepped walls "grew" an array of artificial tropical plants including banana, papaya, hibiscus, night-blooming cereus, pandanus, breadfruit, bougainvillea and ferns. Hand made of plaster and papier-mache, they were amazingly authentic, except for the heavy layer of dirt that covered them in later years. Illumination by soft green floodlights during the film enhanced the illusion of being in nighttime Hawaiian garden. The foliage was removed in the early 1980s when the auditorium was completely draped.

Edwin Sawtelle and the "Waikiki Theatre Girls Choral Ensemble," assembled from the house staff, seem to be doing their best to hide the console.

TERRY HELGESEN COLLECTION, THS



In 1970, Consolidated, now owned by Pacific Theatres, added a pair of new auditoriums and a parking garage to the property, but the original auditorium was never subdivided. Yet even with three screens, the Waikiki became less and less able to sustain itself. Its demolition was hinted at in the

early 1980s, but nothing came of these plans. Finally, two decades later, the extraordinary value of the land it stood on made the Waikiki complex impracticable to maintain: it closed without notice on November 20, 2002. The Waikiki, or what was left of it, was demolished earlier this year.

The Waikiki had no provision for a pipe organ: when it opened music director Edwin Sawtelle played a Hammond Model A. Two years later the 1922 Robert-Morton from the Hawaii was moved to the Waikiki with great difficulty, as chambers had to be constructed in very limited space. Leo Schoenstein, former plant superintendent at Robert-Morton, did the installation. The organ spoke out from behind the palm fronds adjacent to the proscenium. (Years later, the Robert-Morton from the Princess Theatre, an earlier 4/16, was moved into the Hawaii, where it still plays.)

Sawtelle retired from the Waikiki in 1955; John DeMello replaced him and remained until 1978. He was replaced by Frank Loney and Bob Alder in succession. The organ remained in use until 1997, when Alder played his last intermission there. Thanks

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to the generosity of Consolidated, most of the organ is now at the Palace Theatre, Hilo, where it is being merged with the Palace's original seven-rank Robert-Morton, an organ which has been moved a few times itself.

Most of the information in this feature is based upon a com-

prehensive illustrated history of the Waikiki, titled "Tropical Dreams," written by Lowell Angell, that was published in the Theatre Historical Society's Marquee (4th quarter 2003), copies of which may be ordered; see www.historictheatres.org (Publications – Back Issues) for details.



The Palace Theatre in Hilo, the new home of the Waikiki organ, is a very nice stadium house, worth the time of anybody who happens to be in the neighborhood. The house maintains an excellent website, with much information about the organ and its ongoing installation.

Go to palacehilo.org.

John DeMello, in one of his famous shirts, gives us a later and better view. A single stop rail may appear inadequate for an organ of sixteen ranks, but a number of them were on a straight chest, and the top manual was there mostly for show. The "ALOHA" device above the music rack was clearly assembled from liberated plastic marquee letters.

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