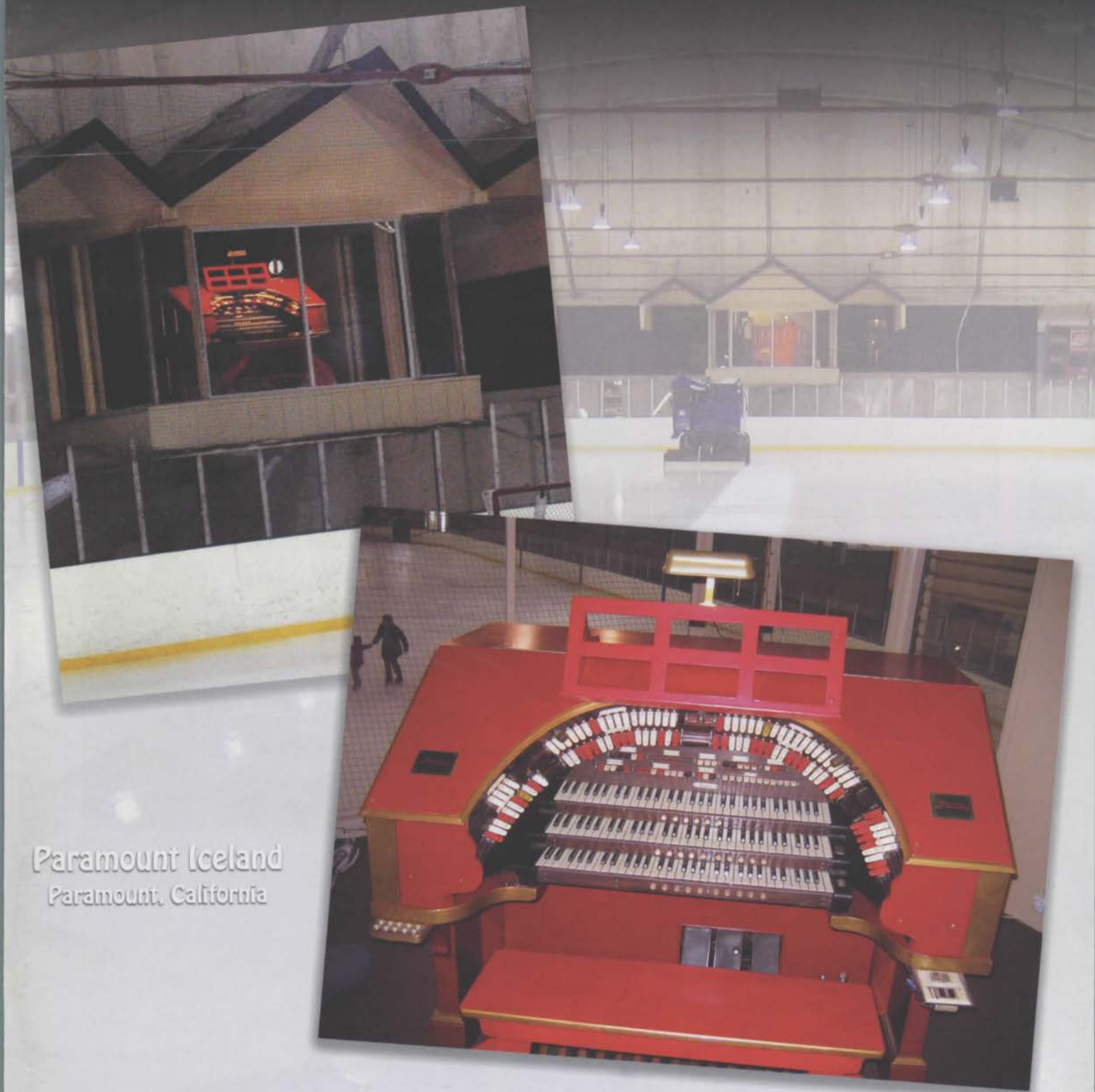


Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

www.atos.org



Paramount Iceland
Paramount, California

May/June 2006

You do the math.

Beautiful consoles + impeccable samples + innovative engineering = Walker

It all adds up!



Quality you can count on.

WALKER

Walker Theatre Organs • 6610 Crown Lane, Zionsville, PA 18092 • phone 610.966.8585 • www.walkertheatreorgan.com

Theatre Organ

AMERICAN THEATRE ORGAN SOCIETY
ARCHIVES LIBRARY

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

www.atos.org

May/June 2006 • Volume 48, Number 3

PRESIDENT: Gus Franklin

EDITOR: Dale Baker

EXECUTIVE SECRETARY: Jim Merry

FEATURES

- Paramount Iceland,
Paramount, California**
Jim Henry 2
- In The Wings**
Behold: the Artist
Howard Pfeifer 39
- A Pipe Soldering Turntable**
Randy A. Bergum 56

DEPARTMENTS

- General Information** 8
- Members' Forum** 9
- Closing Chord** 11
- Welcome New ATOS Members** 16
- Pop Organ Workshop**
Bill Irwin, Associate Editor 27
- For the Records**
Ralph Beaudry, Associate Editor 33
- Chapter News** 40
- Classified Ads** 59



THEATRE ORGAN (ISSN 0040-5531) is published bimonthly by the American Theatre Organ Society, Inc., 5 Third Street, Suite 724, San Francisco, CA 94103-3200. Periodicals Postage Paid at San Francisco, CA and at additional mailing offices. Annual subscription of \$33.00 paid from members' dues. POSTMASTER: Send address changes to Theatre Organ, c/o ATOS Membership Office, P.O. Box 5327, Fullerton, CA 92838-0327, merry@atos.org.

President's Message



The time has now come for me to write my final President's Message. What a privilege and blessing it has been serving you, the American Theatre Organ Society, as President and an elected Director for the last three years and as Vice President for the preceding three. I still marvel at the amount of very significant work that is being done daily by a group of highly dedicated volunteer theatre organ enthusiasts all over the world. Not only is the extent of this evident in the activities of your Officers, elected Directors, and staff, but also most certainly and very transparently in the activities of the various local Chapters. Our founding fathers could not have even imagined what has transpired in the theatre organ world since they first gathered some fifty-one years ago. The many venues which now have theatre organs installed and playing in them, the quality and level of performance of our professional artists, the expertise of our technicians and restorers, the amazing accomplishments in the evolution and development of the digital unit orchestras, the numerous programs designed to preserve and present the theatre organ and its musical art form, the vast array of readily available recordings, and yes, even the numerous websites online were all essentially unimaginable then.

ATOS has recently seen some amazing first-time happenings and several on-going programs and projects expanded and revitalized. It's quite likely that the publication of "The Wurlitzer Book" is the crowning achievement. The publication of the "50th Anniversary Book" is similarly a major event. We now have the youngest elected Director and the first non-USA resident on our Board. Our Archives are secure and carefully administered, and the Marketplace is well on its way to becoming a true staple in the life of ATOS and the center of all of our marketing activity. The Electronic Theatre Organ Competition is now a reality, and our Awards Program has been expanded. Certainly the celebration of our 50th Anniversary was a magnificent occasion during which we reviewed our history and looked forward to a very bright future. Various youth initiatives which support and enable those who are already interested in the theatre organ world are in place, as are others which are designed to attract potential young enthusiasts. Special ATOS programming has begun anew with the "Chicago Theatre Event" and the "Fabulous Fox Organ Weekend" in Atlanta. Even the Florida Convention this year is being presented by ATOS and co-hosted by the Central Florida and Manasota Chapters. The 2007 Convention in the New York City Area will also be presented by ATOS. Our Journal and Website are in line for significant revamping which is designed to meet your needs and wishes more adequately.

While I cannot take credit for any of that as such, I have been privileged to be in a position of oversight to experience it all happening or being planned. For that I thank each and every one of you sincerely. The cooperation and support I have had in attempting to fulfill my responsibilities have been absolutely outstanding. When we gather in Tampa for our Annual Board Meeting and the 2006 Annual Convention, three new Directors will be seated and the Officers for the next year will be selected. I have every reason to be confident that when I head for home following the Convention, ATOS will be in very good and capable hands. I certainly look forward to seeing many, many of you there at our 2006 "family reunion," our first one ever in Florida.

Gus

Paramount Iceland

Paramount California

And Its 4/19 Wurlitzer Hybrid



By Jim Henry

*With the often expressed concern for our beloved instrument's survival, and for its contemporary musical use and continued exposure to the public, it is nice to be able to showcase successful venues that offset this negativity. Iceland qualifies as a success story for several reasons . . . It is a commercial public venue that is successful, features a theatre organ that continues to create musical excitement and is appreciated by the patrons and by the owners. This venue and organ is owned and operated by the Zamboni family, that for three generations have been involved in the entertainment industry. This family and staff displays and shares a tremendous pride and enthusiasm for their instrument. **Their excitement and enthusiasm is contagious!***

(Ed.)



Skaters at Iceland in Paramount, California have glided over the ice to the sounds of the rink's Wurlitzer pipe organ for the past 65 years, an enviable record of continuous performance that puts this organ in a very elite group. The Iceland Wurlitzer continues to enchant skaters each Tuesday evening as it provides the music for the public skating session. While many ice and roller rinks used to provide homes for theatre organs, some original and some relocations, today Iceland and the Oaks Park Roller Rink in Portland, Oregon seem to be the only skating rinks that still provide organ music as part of their regularly scheduled sessions.

Iceland itself has a unique place in the world of ice rinks. It was built and is operated by the Zamboni family, a world famous name familiar to anyone with any exposure

to the world of ice skating or the "Peanuts" comic strip. Frank Zamboni is the inventor of the ubiquitous Zamboni ice resurfer, a machine invented originally to handle the surfacing chores at Iceland. Even today Iceland serves as the test track for each of the new and improved machines developed by Frank J. Zamboni & Co.

While Frank Zamboni is best known for his ice resurfacing machine, which assumed its ice surfacing chores at Iceland in 1949, he was a tireless inventor/entrepreneur who never came across an obstacle he couldn't tinker his way around. Frank's career as an inventor began when he was approached by the New Way Electric Co. of Los Angeles to solve a problem for the firm. In 1924 Frank invented an adjustable electrical resistor for which he received U.S. Patent No. 1,655,034 in 1928. Over the





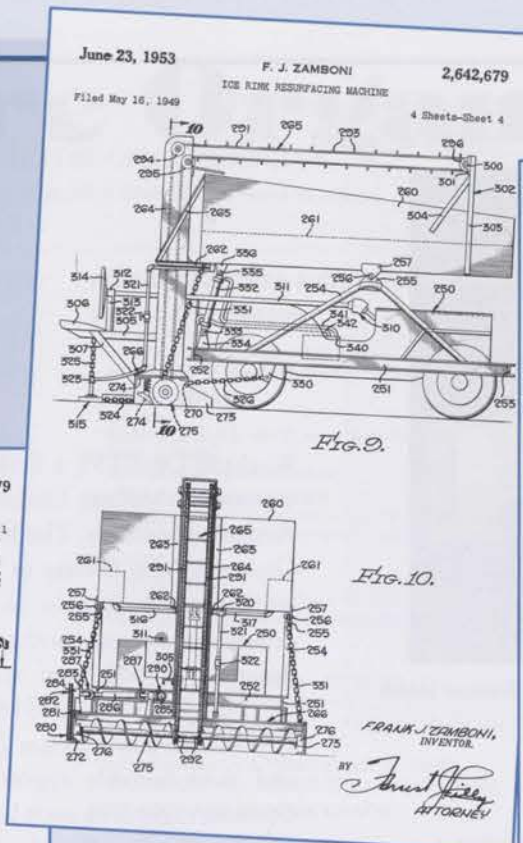
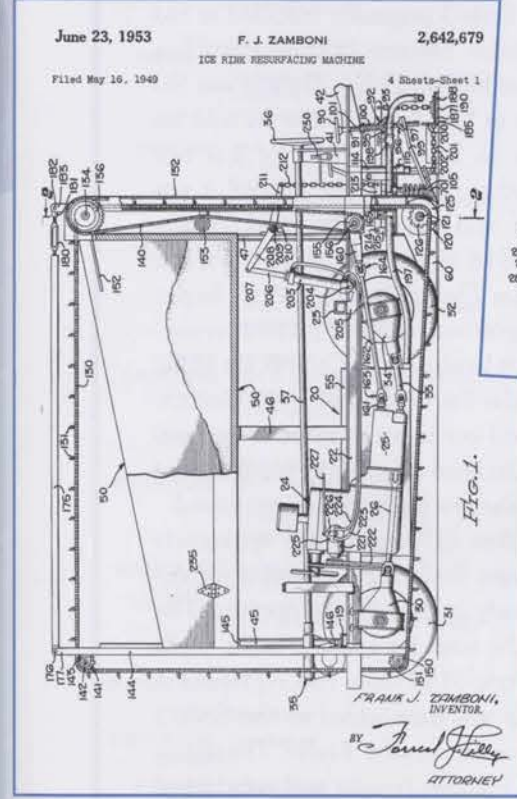
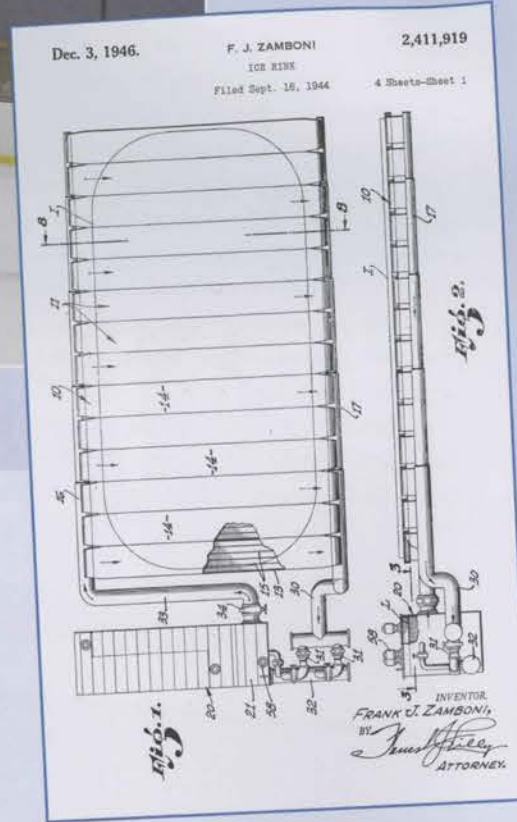
Zamboni Machine resurfacing ice rink.

next 55 years he received 14 more patents, the last being U.S. Patent No. 4,372,617 for an edger which trimmed ice that built up at the base of dasher boards in ice rinks. Among those inventions were four for versions of the Zamboni machine that could dry, clean, and lay Astroturf.

Frank and his brother, Lawrence Zamboni, opened an ice manufacturing plant in 1927. When Willis Carrier obtained a U.S. patent and started marketing his air conditioning and refrigeration units in 1935, they decided to build an ice skating rink to replace the potential loss in their ice business. Frank's inventiveness again surfaced when he started experimenting with a refrigerated ice floor very different from the normal type composed of a grid work of steel piping beneath the ice.

Frank's idea was to create a flatter and smoother ice sheet by circulating the salt brine between two steel plates.

This created a smooth, flat refrigerated surface with chilled brine uniformly circulating under it. The channels between the steel plates connected to large pipes along the sides of the rink serving as manifolds. He eliminated another problem of the pipe grids too, refrigerant leaks under the ice surface. Rather than pumping pressurized refrigerant under



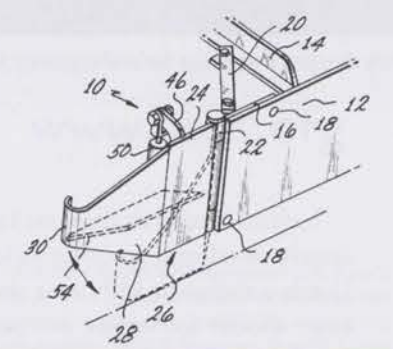
United States Patent [11] **4,372,617**
Zamboni [45] **Feb. 8, 1983**

[54] **ICE EDGER FOR ICE RESURFACING MACHINE**
 [75] **Inventor: Frank J. Zamboni, Paramount, Calif.**
 [73] **Assignee: Frank J. Zamboni & Co., Paramount, Calif.**
 [21] **Appl. No.: 222,482**
 [22] **Filed: Jan. 5, 1981**
 [51] **Int. Cl.:** E01H 5/12
 [52] **U.S. Cl.:** 299/24, 36, 404/116, 172/815, 172/815, 782, 784
 [58] **Field of Search:** 299/24, 36, 404/116, 172/815, 172/815, 782, 784

References Cited
U.S. PATENT DOCUMENTS
 1,486,444 8/1922 Healy 112/782
 2,761,899 9/1956 Zamboni 299/24 X
 3,231,991 2/1966 Washburn et al. 172/782 X
 3,479,755 11/1969 Schopp 172/784 X
 4,208,812 6/1980 Browdy 172/784 X

OTHER PUBLICATIONS
 Zamboni Company Literature, 2 pages.
 Primary Examiner—Ernest R. Parzer
 Attorney, Agent or Firm—K. H. Boswell, Edward D. O'Brien

10 Claims, 7 Drawing Figures



Some Zamboni Patents.

the ice surface, suction was used to draw the refrigerant through the tanks.

Frank built a test floor next to the Zamboni Bros. ice plant and based on its success, he and Lawrence, with their cousin Pete Zamboni, built Iceland in 1939 using Frank's concept. Frank obtained U.S. Patent No. 2,411,919 in 1946. Iceland became well known for the level quality of its ice surface because Frank had eliminated the rippling that often occurred with pipe floors.

Iceland was built across the street from the ice plant, with pipes running under the street to deliver refrigerant from the ice plant to the rink. The rink was built on the east side of the street while the Zamboni Bros. ice plant continued operating on the west side of the street. The refrigeration compressors functioned at the ice plant, and ammonia refrigerant was piped beneath the street to a large brine tank on the rink side.

This system remained in service until 1978 when the ice plant burned down. In spite of the fire, no ice time was lost because a trailer mounted refrigeration unit owned by the Ice Capades happened to be in the Los Angeles area. Frank borrowed it and plugged it into his system while he built a new freezing plant. It was decided to rebuild the freezing plant adjacent to the rink. The steel tank ice floor was replaced by a conventional plastic pipe grid.



Zamboni machine evolution.





Billy Wright, one of the Iceland organists following Truman Welch.

Iceland opened its doors on January 3, 1940. It immediately developed a strong following from the nearby Dutch community with their skating backgrounds. The large smooth ice surface was particularly popular with speed skaters and the speed skating club they formed in the early 1940's at Iceland, the DeMorra Club, produced many champions. Originally opened as an outdoor rink, a dome was soon added to Iceland to protect the ice surface from the ravages of Southern California's hot, dry desert climate. The organ was installed the following year. Over the years, Iceland has been a practice facility for many well-known skaters including Sonja Henie and Peggy Fleming, just to name a few.

Frank Zamboni hired organist Truman Welch as the house organist for Iceland shortly after the rink opened. Truman oversaw the installation of the organ and subsequent expansion and improvements. He later became manager of Iceland in an addition to his duties as organist and he remained in this capacity until his death in 1968. Before coming to Iceland, Truman played the pipe organ in various theaters around the Los Angeles area. At the time he was hired by Iceland, Truman was playing the organ at Sonja Henie's ice rink in Westwood, California. During his tenure at Iceland, he made a number of recordings on the Iceland Wurlitzer including records recorded in strict tempo for use by figure skaters.

The initial installation was a 2/10 organ based on

Wurlitzer Opus 155, a Style-3 originally installed at Sid Grauman's Million Dollar Theatre in downtown Los Angeles, California. The Million Dollar Theatre was Sid Grauman's first theatre in Los Angeles after he sold his more modest theatres in San Francisco. It was not designed to be just another venue for the movies, it was designed to dominate and eclipse the marketplace. Opening February 1, 1918 in the downtown area, the 2,345-seat Million Dollar Theatre was the West's largest and most lavishly appointed motion picture venue. Opening night drew such luminaries as Cecil B. De Mille, Charlie Chaplin, Douglas Fairbanks and D.W. Griffith. Tens of thousands turned out in an attempt to get into the theatre, which was declared a success by residents and the local papers before the first patron was even seated.

The Style-3, a modest 2/7 organ, was apparently ordered because the larger Style-35SP intended for the theatre would not be ready in time for the opening. The Style-3 was placed on the stage for opening night. Eight months later the 3/15 Style-35SP, Opus 186, replaced the Style-3. A Tibia Clausa was then added to the Style-3 and it was relocated to the nearby Rialto Theatre, a 900 seat theatre that Grauman bought and refurbished shortly after opening the Million Dollar. Little is known about why Grauman purchased the Rialto which didn't fit in with the grandiose line of theatres that Grauman was building that would include the Metropolitan (later Paramount Downtown), the Egyptian, and the Chinese. One might think that Grauman purchased the Rialto to have a place for the Wurlitzer Style-3 after it finished its run at the Million Dollar.

Two ranks were added to the Style-3 bringing the organ to a 2/10 specification at the time it was installed at Iceland. It appears that the original Wurlitzer Viol d'Orchestre and Celeste were no longer with the organ at that time. Wurlitzer ranks have since replaced the classical ranks that were in those positions.

When first installed, the console was located at the entrance (south) end of the rink and the organ chamber

CONTINUED ON PAGE 20

Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

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

May/June 2006 • Volume 48, Number 3

EDITOR Dale Baker
PO Box 51450
Indianapolis, IN 46251-0450
317/850-7184
baker@atos.org

PRESIDENT Fr. Gus Franklin
6508 Willow Springs Road
Springfield, IL 62712-9500
217/585-1770 • Fax 217/585-0835
franklin@atos.org

VICE-PRESIDENT Bob Davidson
9448 117th Street
Seminole, FL 33772-2715
Voice/Fax 727/392-7518
davidson@atos.org

SECRETARY Jack Moelmann
PO Box 25165
Scott AFB, IL 62225-0165
618/632-8455 • Fax 618/632-8456
moelmann@atos.org

TREASURER Paul Van Der Molen
0 N. 468 Willow Road
Wheaton, IL 60187-2934
630/653-4986 • Fax 630/653-4987
vandermolens@atos.org

JOURNAL ADVERTISING Jeff Weiler
1845 S. Michigan Avenue, #1905
Chicago, IL 60616
Voice/Fax 312/842-7475
weiler@atos.org

ATOS MARKETPLACE John Ledwon
28933 Wagon Road
Agoura, CA 91301-2735
Voice/Fax 818/889-8894
ledwon@atos.org

MEMBERSHIP/EXECUTIVE SECRETARY Jim Merry
PO Box 5327
Fullerton, CA 92838
714/773-4354 • Fax 714/773-4829
merry@atos.org

JOURNAL STAFF

EDITOR Dale Baker

CONTRIBUTING EDITOR Tom DeLay

PUBLISHER and PUBLICATIONS MANAGER Nelson Page

ADVERTISING Jeff Weiler

ASSOCIATE EDITORS

AN ACRE OF SEATS Steve Levin

AUDIO/VIDEO/BOOK REVIEWS Ralph Beaudry

ELECTRONICS Jack Moelmann

SILENT FILM REVIEWS Robert Gates

THEATRE ORGAN PIPE-LINE Bill Irwin

ELECTED DIRECTORS

Dan Bellomy	Ed Mullins
Mike Cierski	Nelson Page
Jelani Eddington	Carlton Smith
Gus Franklin	Jeff Weiler
Russell Holmes	

YOUTH REPRESENTATIVE TO THE BOARD

John Riester
2175 Spruce Avenue
Des Plaines, IL 60018
847/636-0906
riester@atos.org

CORPORATE OFFICE

American Theatre Organ Society, Inc.
5 Third Street, Suite 724
San Francisco, CA 94103-3200

DESIGN & TYPESETTING Birmingham Press

PRINTING Jostens Printing & Publishing

MAILING Corman's Mail Service

ATOS COMMITTEES & CHAIRPERSONS:

AWARDS & RECOGNITION

Dan Bellomy
PO Box 1326 / Burlington, MA 01803
781/266-6874 • Fax 707/598-2689 • bellomy@atos.org

ARCHIVE/LIBRARY

Jim Patak
Rialto Square; 5 E. Van Buren Street, Suite 210
Joliet, IL 60432
708/562-8538 • patak@atos.org

ATOS INTERNATIONAL NEWS

Harry Heth / 1247 Peden / Houston, TX 77006-1130
713/527-8096 • Fax 713/527-9182 • heth@atos.org

BYLAWS

Jelani Eddington
870 Singingwood Drive / Reno, NV 89509-5921
Voice/Fax 775/829-0264 • eddington@atos.org

CHAPTER RELATIONS

Ed Mullins
813 Grand Avenue / Billings, MT 59102
406/259-5555 • mullins@atos.org

CONVENTION PLANNING

Mike Kinerk
2655 Pine Tree Drive / Miami Beach, FL 33140
305/532-9000 • Fax 305/376-3679 • kinerk@atos.org

EDUCATION AND ARCHIVAL LIAISON

Jeff Weiler
1845 S. Michigan Avenue, #1905 / Chicago, IL 60616
Voice/Fax 312/842-7475 • weiler@atos.org

ELECTRONIC ORGANS (ETONES)

Jack Moelmann
PO Box 25165 / Scott AFB, IL 62225-0165
618/632-8455 • Fax 618/632-8456 • moelmann@atos.org

ELECTRONIC THEATRE ORGAN COMPETITION

Bob Acker
216 Glenwick Place / Allen, TX 75013
972/727-5024 • acker@atos.org

ENDOWMENT FUND

Bob Davidson
9448 117th Street / Seminole, FL 33772-2715
Voice/Fax 727/392-7518 • davidson@atos.org

HISTORIAN

Tom DeLay
764 Saratoga Drive / Salinas, CA 93906
831/443-5917 • Fax 831/443-5826 • delay@atos.org

INNER-CITY YOUTH PROGRAM

Ed Mullins
(see above at Chapter Relations)

MENTOR PROGRAM

Dan Bellomy
(see above at Awards And Recognition)

NOMINATIONS - BOARD ELECTIONS

Bob Miloche
80 Maywood Avenue / Maywood, NJ 07607
201/843-0083 • Fax 201/854-1477 • miloche@atos.org

ORGANIST SCHOLARSHIPS

Carlton Smith
2175 N. Irwin Street / Indianapolis IN 46219-2220
317/356-1240 • Fax 317/322-9379 • smith@atos.org

PUBLIC RELATIONS

Russell Holmes
17 Otterburn Drive / Allestree
Derby DE22 2TJ, United Kingdom
Voice/Fax 011-44-1332-553744 • holmes@atos.org

PUBLICATIONS REVIEW

Nelson Page, Galaxy Theatres
PO Box 366 / Teaneck, NJ 07666
201/836-8801 • Fax 201/836-8818 • page@atos.org

RESTORATION AND PRESERVATION

Allen Miller
167 Carriage Drive / Glastonbury, CT 06033-3231
860/633-5710 • Fax 860/633-7230
miller@atos.org

SIMONTON LITERARY PRIZE

Jeff Weiler
(see above at Education)

STRATEGIC PLANNING

Mike Cierski
526 Luella Avenue / Calumet City, IL 60409
Voice/Fax 708/868-4039 • Cell 708/785-4985
cierski@atos.org



Paramount Iceland, Paramount, California.

www.atos.org

THEATRE ORGAN (title registered U.S. Patent Office) is the official publication of the American Theatre Organ Society, Inc. (ATOS), a non-profit organization. ©2006 American Theatre Organ Society, Inc. All rights reserved.

Annual membership in the American Theatre Organ Society is \$40.00 per year (\$55.00 outside of the USA), which includes six issues of *THEATRE ORGAN*. Make check or money order payable to ATOS and mail to the ATOS Membership Office, P.O. Box 5327, Fullerton, CA 92838-0327, merry@atos.org. MasterCard and VISA are accepted.

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

TECHNICAL

Carlton Smith
(see above at Organist Scholarships)

TECHNICAL CONSULTATION PROGRAM

Carlton Smith
(see above at Organist Scholarships)

THEATRE ORGANIST HOBBYIST COMPETITION

Dan Bellomy (see above at Awards and Recognition)

YOUNG THEATRE ORGANIST COMPETITION:

Russell Holmes (see above at Public Relations)

YOUTH INITIATIVES:

GEORGE WRIGHT MEMORIAL FELLOWSHIP

THEATRE ORGAN INSTRUCTOR AND STUDENT LISTS

Jelani Eddington (see above at Bylaws)

THEATRE ORGAN STUDENT OF THE YEAR

John Riester (see above at Youth Representative)

THEATRE ORGAN WORKSHOPS

Mike Cierski (see above at Strategic Planning)

WEB SITE: www.atos.org

Dan Bellomy (see above at Awards and Recognition)

General Information

After many years of writing the reviews for the For the Records column of THEATRE ORGAN, our Associate Editor Ralph Beaudry is retiring. Please send any recordings or material to be reviewed to:

Jeff Weiler
1845 S. Michigan Ave., #1905
Chicago, Illinois 60616

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 Theatre Organ Summer Camp.....	p. 10
Technical Assistance Program	p. 38
TO Installation Research Project	p. 18



Please direct all inquiries for advertising information to:

JEFF WEILER
ATOS Advertising Manager

1845 S. Michigan Avenue, #1905
Chicago, IL 60616
312/842-7475
weiler@atos.org

**THE ATOS
WEB SITE**

www.atos.org

**FASCINATING ARTICLES AND FEATURES
ARE BEING ADDED REGULARLY.**

Members' Forum*

Dear Editor:

I just had to write about the January/February 2006 issue of THEATRE ORGAN. I have been a member of ATOS since 1978 and I have to say that it has been a very rewarding experience. Although I have never been to a yearly convention, I have attended some mini conventions and have had a great time. I guess for me, the most rewarding part of being an ATOS member has been receiving THEATRE ORGAN magazine all of these years. It's been a continuing and evolving history of our organization during the years. Shortly after I joined, I bought as many back issues as were available, so I have a printed history going back to the early sixties.

Now, to get to the real reason for my letter. Over the years I have had many heroes as far as theatre organists go. Gus Farney, Don Baker, George Wright, Gaylord Carter, and John Muri, just to name a few. Sadly, all of these greats are gone. I grew up in St. Louis and use to go to the Fox Theatre and listen to Stan Kann at the Fox's Mighty Wurlitzer. I still have the pleasure of hearing him from time to time. He has always been and continues to be one of my favorites. But when I received my last issue of THEATRE ORGAN, I was really thrilled. In it was a beautifully written article about my all-time favorite organist, Dick Leibert.

Dick was the reason I got interested in theatre organs in the first place. I had a very good friend in St. Louis by the name of Dave Walsh. He would go out on a Friday night and buy anywhere from five to 15 records (some at bargain prices). I would go to his house on a Saturday night and he would play his records. Usually we would have at least one organ record among his purchases. Dave had about 10,000 records in his collection before he passed on. Anyway, my favorite theatre organ records of his were of Dick Leibert at the Byrd Theatre Wurlitzer. That's what got me hooked. Of course his recordings on the RCMH organ are excellent also, but to me, the ones made on the Byrd organ will always be my favorite. Although I never got to meet Mr. Leibert in person or hear him in a live performance, I still have my recordings, and now, thanks to Dr. Henry Aldridge, I have some written history about my favorite organist. Thank you very much Dr. Aldridge for this wonderful article.

Phillip C. Gerlt
Sedalia, Missouri



Dear Editor,

I wish to comment on Tom DeLay's review of Barry Baker's performance at the Annual Convention in Pasadena last July (Nov/Dec. issue), and his subsequent letter to the editor (Jan./Feb. issue).

Mr. DeLay's own admission that he was "drifting off" and experiencing "musical overload" during this last day of the convention should have suggested that he was an inappropriate reviewer for that performance. I completely agree with John Burns' letter to the editor regarding the performance and the review.

I heard Barry's convention program later on recording, and found that it paralleled the one he played in Fort Wayne, Indiana last year which my organ club and I thoroughly enjoyed! The superb quality of Barry's playing and overall performance demeanor deserve a more accurate commentary than provided for in the DeLay review.

George Gershwin's "Cuban Overture" could only be described as an orchestral sonic spectacle for the theater organ!

The brief mention in the DeLay review of "The King and I" didn't tell the reader anything about Barry's incredible creation: his performance of this Rodgers and Hammerstein collection was an engaging, comprehensive and truly original orchestration. Barry's strong lyricism, inventive fugal sections, bold ostinatos, and refreshing key changes, all while maintaining the original portrait of the story, made for one of the most remarkable Broadway renderings I've ever heard.

In following Barry's career, I know he's put forth stellar achievements in a litany of "firsts" for the theater organ repertoire: his transcriptions of crowd-pleasing blockbusters such as Shostakovich's "Festive Overture," Mozart's famous "G Minor Symphony" movement, works by Chopin, and a tapestry of music from *La Boheme*, to name but a few. Additionally, he's been a piano soloist with his own theater organ accompaniments for major orchestral works, using computer playback on the organ.

Lastly, Mr. DeLay seems to have a problem with delineation of melody and acceptable content of an arrangement. This is an especially ironic and obscure opinion to hold of Barry, whose incomparable mastery of restraint and lyricism have permeated his career.

A strong, soulful melody has always been a cornerstone of Barry's performances. One needn't look any further than his continuously focused registrations, careful construction of notes, and acknowledgement of the composer's and lyricist's

intent. I think that Barry's deep understanding of these performance practices makes for his distinctly clear lyricism and arranging of pop music on theater organ. In short, Baker is a champion of lyricism, programming, and all-around musical excellence.

DeLay's criticisms of Baker's performance were unfathomable unless one understands that they were the product of the reviewer's admitted physical discomfort and intellectual capacity. (Note the complaint about the long walk and early hour in the original review and the mea culpa of the letter to the editor.) This is particularly regrettable because a description and appreciation of the wondrous musicality and impeccable standards of a Barry Baker concert were lost.

Katherine Schwartz
Norwood, Ohio



Dear Editor:

My thanks go to John Burns for expressing the thoughts I had after reading the review of Barry Baker's concert. As a newcomer to the wonderful world of the theatre organ, I can only judge an artist according to what I hear and feel during and after the concert. By the enthusiastic, appreciative audience response at the close of Barry's performance, I'm sure they were as delightfully amazed at what they had just experienced as I was.

Maybe John doesn't know where "Barryland" is, but I do. I'll gladly go there as often as I can.

Perhaps next time Tom is on musical overload, he might ask someone else their opinion of his review before letting loose with incorrect statements.

I loved every minute of the convention and congratulate LATOS for a job well done.

Joyce Spark
Sutersville, Pennsylvania



American Theatre Organ Society

THEATRE ORGAN SUMMER CAMP

June 23-26, 2006 • Indianapolis, Indiana

This inaugural project sponsored by ATOS and co-hosted by the Central Indiana Chapter, ATOS will provide a unique opportunity for younger generations to learn and experience the art of the theatre organ. Distinguished guest lecturers and experienced faculty will cover both the technical and performance aspects of this wonderful instrument.

The camp is open to anyone ages 13 - 30.

Please contact Michael Cierski at:

cierski@atos.org or call at 708/785-4985

Please type in the subject line - "TOSC2006"

Closing Chord



LEN CLARKE 1914 - 2006

Len Clarke, long time theatre organ enthusiast and former treasurer of CATOE, passed away on January 9 at the age of 91.

Len was always a pleasure to visit with, having actually known Jessie Crawford, Ethel Smith and many other prominent organists. He was a wealth of interesting information about the history of Theatre Organ, Classical Organ, and the Hammond Organ.

He played very well, and at one time had quite a collection of different historic Hammond Organ models. Recently he purchased a Walker digital theatre organ. It was common for organists from the area to visit him and play this fine instrument.

My own experience was that the discussion (not to take away from the Walker) was always the high point of a visit with Leonard. He was one of the most pleasant and positive people I have known through my experiences with the theatre organ.

He served CATOE as treasurer for a number of years, and was always a very constructive force within the club. On the national level he was in charge of advertising for the ATOS publication "Bombarde" for more than a decade, starting in 1972.

Len was a frequent attendee of ATOS conventions, and well known to organ enthusiasts around the world as a result. He will be greatly missed here in the Chicago area and across the globe by the many people who knew him. He is one of the last of a group that brought great dignity and grace to the theatre organ hobby.

Len was born on August 11, 1914 at Momence, Illinois, to

Verna and Fred Clarke. Len had one brother, Fred, and sister, Elizabeth Blanke. He is survived by his life partner Bob Bearce and six nieces & nephews. During his lifetime, he worked for the purchasing departments at Olson Rug Company, and Schwinn Bicycle Co.

I am sure he is catching up on news with Jessie, Ethel, and a multitude of other organists who were lucky enough to have known him.

Don Springer

*Among his other recognitions,
Len was the ATOS
Honorary Member of the Year
in 1978.*

Len Clarke was an amazing person. He would call me now and then with stories of what he was doing, and he always had an opinion on almost everything . . . most of which were quite good. He was certainly a Hammond enthusiast having owned almost every model of them.

He served ATOS very well while being in charge of advertising in THEATRE ORGAN from 1972-1989. He did a great job, always trying to get the ads to be organ related and interesting and of value to our members. Len was a great guy, full of energy. He attended most of the ATOS conventions. He will be missed for sure.

Jack Moelmann



TOM HAZLETON

1942 - 2006



Trio Con Brio—Tom Hazleton, Donna Parker, Jonas Nordwall.

Tom Hazleton was appearing in concert for the Los Angeles Chapter of ATOE at the Wiltern Theatre in Los Angeles. I sat center balcony with my parents awaiting my first theatre organ concert, amazed at the beautiful Art Deco surroundings. The swag drapes were raised, the house lights dimmed, and the arc spotlight hit the orchestra pit. The most fabulous sound I had ever heard enveloped me as the console rose to stage level. I turned and said, "Daddy, this is what I am going to do for a living." I was 10-years-old.

The 24-year old Tom I met that day was kind, encouraging and enthusiastic, and the bonds of our friendship grew over the years. That same day he told me of an 18-year old organist he had just heard and met, and that I should come to his concert in the following months and introduce myself. He was speaking of Jonas Nordwall. I met Lyn Larsen just a few months later, and how could I possibly have known the influence these three people would have on my life? My most cherished life-long friendships were forming.

We became family. Tom was my big brother—always looking out for me, mentoring, coaching, and guiding me. Our families became friends as the years passed, and Mimi, Tom, Bob and I watched our young children—Chris and Nick Hazleton and Bethany MacNeur—grow up together. Tom loved taking the kids to game arcades and amusement parks. He loved gourmet cooking and car shows (the man was crazy for cars!). And there was always the music. We shared Richard Purvis as our musical "Dad" with many superb Purvis "siblings" and a rich musical heritage.

In the 1980s Tom was visiting with my Dad, and discovered that our fathers had known one another back in the late 1920s and 1930s when they lived in tiny Monterey, California. My Dad patronized George Hazleton's restaurant and visited with him on a regular basis. They did not stay in touch, but their children grew up to become theatre organists and the best of friends. What are the chances in the universe of that happening?

Tom was staying at our home in Indianapolis to play a night or two at Paramount Music Palace, as he often did. Bethany was only about 2 years old, and she came downstairs early one

morning in her sleepers, saw Tom having coffee at the kitchen table, immediately crawled up on his lap, and sat there sucking her thumb. She looked up at him with the most adoring eyes and said, "I love you, Uncle Bummo." Tom was sure we had put her up to that name, but it was her original name—always—for her Uncle Tom.

The musical efforts of Tom helped legitimize theatre organ and raise this art form to a respected level. So many "proper" classical organists looked down their noses at theatre organ, but they could never argue the musicality when Tom was on the bench. He had his feet planted firmly in both worlds with high respect and regard by all.

The times of our lives are too numerous to mention here, but they remain cherished in my heart. How blessed I am for having had Tom in my life. I now know what it means to lose a friend with whom you were young. The loss to the music world is tremendous, and the loss of my friend immeasurable.

Donna Parker

To the general organ public, Tom Hazleton was an amazing musician and organist, bursting with creativity. He grew from the musical stimuli of Richard Purvis, George Wright, and many other keyboard legends from all musical styles. Tom was never afraid to use his keen musical insight, even if it did not agree with the tastes of the academic musical community.

Another side of Tom Hazleton was Tom the friend. As with many professional people, his close friendships were very guarded. As a close friend of Tom's since 1966, our families were fortunate to share many wonderful non-musical experiences.

Tom was a caring host. A memorable example happened at the 1983 San Francisco ATOS convention when we were to spend a few days together prior to the gathering. Our car's transmission unexpectedly blew out in Red Bluff, California causing us to arrive hours late in a rental car with exhausted young kids. He and Mimi greeted us with "you need stress relief . . . here's your drink, we've got a babysitter, and we're taking you to see a great movie." Mel Brook's "History of the World"

was that relief. A few days later, Tom and I were flown back to Red Bluff by Bill Breuer to retrieve my repaired car. A would-be pilot, Tom was elated as Bill let him fly the plane for most of the trip.

Tom also could have been a chef as he was creative in the kitchen, concocting some great culinary experiences. They tasted great but were not always best for everyone's diets.

Tom's wry sense of humor is legendary. The last time he played in Portland was in 2004 for our daughter's wedding. He asked Gennie for a tune list, which soon became a mini recital. Although she specified the Widor Toccata for the recessional, two nights before the wedding she jokingly suggested that "Star Wars" might have been the better choice. As everyone again learned, never give Tom alternatives as during the Toccata the "Star Wars" fanfare and theme blasted from the organ's Glory Horns.

In the mid '70s, the (Ted Alan) Worth/(Andy) Crow Duo was to play at the Asilomar Home Organ Festival. Ted's mother had unexpectedly passed away a few days before causing their cancellation. Tom and I quickly created the "Worthless-Slow Duo" (Tom's naming) to fill the concert slot and from that time on we performed many duo concerts. As we shared many common musical ideals, we could quickly and easily create many satisfying musical experiences. In 1991 the "Trio Con Brio" was formed with our longtime friend and "baby sister" Donna Parker, redefining concepts of multiple organ performance. Since Tom and I frequently discussed organ projects, our last conversation was a few days prior to his untimely death. I was honored to play for his Requiem Mass.

While Tom will be remembered and greatly missed for his contributions to the organ and musical worlds as a performer and visionary, he will be missed more as a good friend.

Jonas Nordwall

I am a newcomer . . . I only knew Tom for bit over 30 years. Both being Monterey "kids," we hit it off immediately. We found out that our families owned businesses on Alvarado Street in Monterey, virtually across the street from each other. Almost three decades later, I learned that Donna Parker's dad used to "summer" in Monterey and knew George Hazleton, Tom's father. Small world.

On first meeting Tom in 1975, he was to play the marathon accompaniment to *Phantom of the Opera* at the Fresno Warnor's Theatre. If you never heard Tom "play" a silent film, it is a great loss for you. Tom's incredible repertoire and memory could pull just about anything in to fit a given scene. Somewhat ironically, Tom was in Monterey last October to again play the accompaniment to *Phantom of the Opera*. It was the last time we were privileged to hear him play.

Tom's sense of humor was never far from the surface. When he played at the Warnor's Theatre in 1975, it was during the period where he was performing the "Plop, Plop, Fizz, Fizz" 'Concerto', no thanks to the Alka-Seltzer commercials of the day. Sure enough, during the final scenes of *Phantom*, as Erik goes under water with the breathing tube, Tom filtered in just enough of "Plop, Plop, Fizz, Fizz" to see if any of us noticed. The roar that let out from Rick Wiel and me should have answered that question for him!



A tribute to Tom Hazleton "by Dave Junchen embedded in the PCA Möller stop tabs, in recognition of Tom's work in the respicification of that instrument.

Many years later, Tom was playing a concert at the State Theatre in Monterey. (He always talked of retiring home to Monterey.) He played the Handel "Royal Fireworks." Tom did his usual friendly yet encyclopedic introductions to the Fireworks. Just as he turned around to the little 2-manual console, he fluffed and introduced "Handel's Water Music." He turned right back around to the audience and stated: ". . . Not Water Music. Fireworks. He wrote both. I guess I was thinking he could put out the fire with the water." It brought the house down. Monterey is a fairly cultured and well-educated village. This comment was not lost!

Another time, again at the Monterey State, Tom was accompanying a Laurel and Hardy silent. Sure enough, a Tuba ciphered. Tom moved the entire accompaniment to the Main Chamber to allow easy access to the ciphering Tuba. He never missed a note. As soon as the cipher was cleared, improvised into the comedy film accompaniment was a Tuba and English Horn segment of the Hallelujah Chorus! Tom was good.

As a friend, Tom was always available via a quick phone call. Through the years, we cooked up a number of concerts here in Central California. We were working on yet another concert that would probably have been unique. It is well-known that Tom grew up in Pacific Grove (PG), Monterey's next door neighbor. As a 15-year-old, Tom was organist for the PG First Methodist Church as well as St. Mary's-by-the-Sea Episcopal Church (SMBS) also in PG. The organ Tom played in the mid-1950s St. Mary's was a wicked 10-rank Austin. Next door to SMBS, stands the Mayflower Church. Its original Murray Harris style California Organ Company 10-rank organ still hoots away with its all-original 1916 pipework. Tom loved

the theatrical sound that could be found on the Mayflower organ. Had Tom's concert been done, he wanted to play half of the program at St. Mary's on their new 20-rank Schantz. At half time, the audience would move across the street to the Mayflower Church and Tom would play a program on that organ very suitable to the era in which it was built.

It does not seem possible to have lost Tom. He was so full of life . . . so full of "it"! As time moves along, it is striking me more and more each day that there is hardly a pipe organ here in Central California that Tom did not touch. He also, very positively, touched the lives of many of us. Godspeed Tom.

*Tom DeLay
Salinas, California*

ASHLEY B. MILLER 1918 - 2006

An obituary for Ashley Miller the organist could be written in five words, "The Greatest of the Greats." In addition to



being a great organist, he was a great pianist, a great conductor, a great arranger and though he did not advertise the fact, a great guitarist too. In short, he was a great musician. But that short obituary would be a grave injustice to Ashley Miller the man. In addition to all the above, Ashley was a great parent, husband, friend, mentor, teacher and a wonderful person who lived up to his 'humanist' ideals. He was one of that very rare breed, a great human being; one of

the few people about whom nobody had a bad word to say. That is probably the true measure of his greatness.

Almost literally born in a trunk to a successful vaudeville family on March 22, 1918 in Brooklyn, New York, Ashley inherited his love and talent for music from his Mother, Ethel Browning, a singer of some repute. The theatre organ fired his enthusiasm and musical genius at an early age, and by age 12 he was competent enough to be playing the theatre organ professionally for children's shows at the Leonia Theatre, Leonia, New Jersey. Music and theatre organs were in his blood, and he soon progressed to greater things in the form of a scholarship to the Julliard School of Music in New York where he studied organ and conducting. He was also awarded a scholarship to study music in London under Tobias Mattay. Here he met and learned from many of the British organists including Reginald Foort and Sandy Macpherson. Soon after his graduation, he was regularly broadcasting as an organist (both classical and theatre) on several New York area radio stations, and for the 1939 World's Fair in New York he was appointed demonstrator for the new Hammond Organ Company. That developed his

love for the Hammond Organ, and it was only very recently that with much sadness, he sold his B3.

Despite his small stature and frail look, Ashley was no organ bench indoor idler. He had many and varied interests all of which he pursued with much enthusiasm. His parents had lost everything in the great depression and, while at college, Ashley spent his summers working to help family finances. But not for him a music or desk job in New York. Oh no. He loved the outdoor life, and decided to become a cowboy. Summers were spent on a ranch in Wyoming where he would drive to and fro in an old Ford Model A Cabriolet. No mean feat in the thirties, an era before the motorway was invented. His tales of the journey and the manner of his driving were legendary and probably had much to do with his love of sports cars and his reputation for low flying them.

A true patriot, the outbreak of war saw Ashley volunteer to join the forces and choosing to do a challenging task - become a bomber pilot. The image of Ashley at 5'6" flying a B52 Super Fortress defies the imagination, but fortunately the Army Flying Corps very quickly recognised his supreme talent and transferred him to the Music department of the Army. Ashley was forever disappointed that he did not see 'real action' as he called it, but he did a masterful job conducting Army Concert Bands, arranging music for army bands and being musical director for army shows. He may not have had the same public exposure as that other Miller fellow, but accounts from his former army colleagues all agree that Lt. Ashley Miller did as much for army morale as Mr. Glenn Miller.

As a civilian again, Ashley was appointed house organist to the Ethical Culture Society in New York, an appointment he kept until 1984. However, he fulfilled a lifetime's ambition in 1946 when he was appointed deputy staff organist at Radio City Music Hall. Very soon he was spending more time at the console than his superior, Dick Liebert, and had become the favourite of the other musicians, the Rockettes and the audiences alike. Ashley often repeated the story of how, one evening, having his mind on his after theatre date with a blonde Rockette, he forgot to open the curtains before bringing out the console. Forty years later, he happened to be leaving my office one evening when, by sheer chance, a client came in with her husband. There were shrieks of joy from Ashley and the now grey Rockette as they recognised each other. There was no work done that evening but many Radio City stories were told, and I discovered that Ashley's memory was not quite as bad as he made it out to be.

Ashley continued working at Radio City until 1956 but also found time to form his own trio, (guitar, drums & organ) which was regularly featured at the Park-Sheraton Hotel in New York and broadcast over the CBS network. He also featured as solo pianist in the famous Peacock Alley of the Waldorf-Astoria Hotel in New York. In addition to all this, he also played concerts with Shostakovich and, I think, Leonard Bernstein.

In 1966, Ashley took to the TV. He was appointed staff organist and musical director to CBS and played for soap operas such as "Love of Life," "The Secret Storm" and "Search for Tomorrow." He composed widely and his compositions have always been widely sought after by his colleagues for their musical qualities.

In the mid seventies, Ashley returned to Music Hall for a

short stint of a few weeks before being appointed as the first house organist at the Organ Grinder Pizza Parlour in Toronto. On his return to the New York area, he became a consultant to the Allen Organ Company who built several instruments to his personal specifications. One of those instruments is now in the Allen Organ Company's museum.

While at Radio City, he recorded three LPs on that organ and probably it was Ashley Miller who made the organ famous and not the other way around. You only have to listen to the organ being played by lesser musicians to hear what I mean. Because he was under contract to Columbia Records, Ashley moonlighted under the pseudonyms of Don Allen (the names of his two sons) and Kenneth Lane. There is also speculation that he recorded two more LPs in the late fifties under another name but Ashley would never confirm this.

Ashley's approach to the theatre organ was unique. He always contended that the instrument was an entertainment medium first and foremost, and should be treated as an orchestra and played as if one were conducting numerous musicians. When combined with his legendary introductions and closings, his music was ethereal. Whether playing classical music, big band music, show music or, as he termed it, "entertainment music" his style was unmistakable, and no imitator could ever produce the 'Ashley Miller' sound.

His compositions are extensive and his organ & orchestral arrangements voluminous. They have been widely sought after and treasured for years. The advent of e-Bay has helped a whole new generation of organists get acquainted with his genius and will, hopefully, keep his memory alive for a long while yet.

Ashley spent the last years of his career as house organist playing at Madison Square Garden for the New York Rangers and at the Meadowlands for the New Jersey Devils teams. Out of season he toured, playing concerts in the USA and around the world. Indeed, we were lucky enough to hear him at the Regal Edmonton Christie both in London and Barry and the Gaumont State Kilburn in the seventies and the eighties.

In his travels, Ashley did much to create a new generation

of young organists. His accessibility, enthusiasm, encouragement, advice and knowledge were all given freely and cheerfully. He made it a point to attend any concert he could that was given by an up and coming artist. Afterwards, he would make a point of congratulating the artist and offering constructive criticism and help. There are countless persons in the organ world today who owe their love of the instrument to his records and assistance.

But there was more in Ashley's life than music. Twice married, he was very much a family man who loved spending time with his two sons. He was a gourmand who was interested in philately, fast cars and for such a creative person, had a first class financial mind too. As his friends will testify, he was a generous person who loved nothing better than a party where he was soon the centre of all attention. And if there was a musical instrument present, three mistakes in eight bars were guaranteed to bring Ashley to the bench in a hurry to demonstrate how it should be done. To this day I do not know if he ever realised how often this ruse was used to get an impromptu concert which was always more inspired after two drinks, his favourite being Applejack Manhattans!

And now, he is playing the greatest Wurlitzer of them all. But I hope the Almighty and St. Peter were not counting on a restful time listening to his celestial music . . . at least not just yet. Heaven will be full of great music but only after Ashley has given the organ world there the benefit of his extensive knowledge and had all the organs re-voiced, re-tuned, re-regulated and sounding as the Almighty and Ashley (not necessarily in that order!) intended them to sound.

Sadly, Ashley died two days short of his 88th birthday, but he had the comfort of his family with him right to the end. To his sons and daughter-in-law, we send our condolences. As Irving Berlin wrote, "The song is ended but the melody lingers on," and what a melody it is. One like it we will never hear again, at least not in this world. Farewell dear Friend.

Manny Motashaw



We have built our reputation on quality, old world craftsmanship and authenticity. Today, those traditions are kept alive through the attention to detail necessary to preserve historical significance and authentic representation.

CROME ORGAN Co.

Quality craftsmanship for over 100 years

P.O. Box 18212 • Reno Nevada 89511 • (775) 852-1080

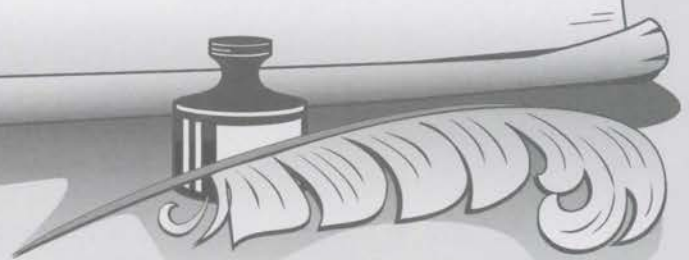


This French-style console was built for Jack Darr of Irvine, California.

Welcome New ATOS Members!

Jessi B. Allen, St. Petersburg, FL
Mark and Lynn Andersen, Kenmore, WA
Robert E. Bellas, Joliet, IL
George Biagini, San Francisco, CA
Linda Cannon, Peoria, IL
John Carrington, Portland, OR
Jo Ann Condry, Eckhart Mines, MD
John M. Cooper, Richardson, TX
Charles R. Cramer, Santa Clara, CA
Vernon Cramer, Virginia Beach, VA
Virginia Crase, Manito, IL
Claudia S. Dally, Holiday, FL
Thomas Deptulski, Detroit, MI
Ann Dillman, Colonia, NJ
Christine J. Downing, Largo, FL
Herman W. DePriest, Nashville, TN
Ronald E. Fabry, Jr., Webster, NY
Patricia Fitzgerald, Davis, CA
Edwin L. Freeman, Tujunga, CA
Marian Galbraith, Citrus Heights, CA
Neil P. Gallagher, St. Louis, MO
Jay Gerlings, Seattle, WA
Gordon Goede, Lynn Haven, FL
Warren M. Hagist, Saunderstown, RI
Chester N. Hasert, Greensboro, NC
James Heller, Woodbine, MD
John R. Hembrey, Canon City, CO
Michael H. Hohn, Pittsburgh, PA
Albert R. Holquin, Los Angeles, CA
Harry Hoyle, Napanee, OT
Ardith J. Huffman, Bradenton, FL
William Huffman, New Port Richey, FL
Paul Kealy, San Bernardino, CA
Larry Keenan, Morehead, NY
James F. Kellogg, Roseville, CA
George T. Kuhn, New York, NY

Pasquale A. Licata, Columbia, SC
Dave & Catherine Luttinen, Seattle, WA
Patrick J. Morrissey, Sarasota, FL
Leslie M. Morrisset, M.D., El Cajon, CA
American Heritage Organ History Museum,
San Francisco, CA
Louis Pine, West Branch, IA
Organ Stop Pizza, Mesa, AZ
George A. Potter, Luton, UK
Phillip Prechtel, Hilton Head Island, SC
David C Reesman, Wesley Chapel, FL
Gary H. Richardson, Logan, UT
Don Richter, Ephraim, WA
Walt Roberts, Richmond, VA
Jayson Rodovsky-Engquist, Harrison, NY
R. Charles Rownd, Brooklyn, NY
Robert C. Ruof, Lancaster, PA
Charlie Sandstrum, Crystal Falls, MI
Kenneth A. Sigsworth, Sydenham, OT
Jay E. Smith, Pittsburgh, PA
William C. Stroh, Coatesville, PA
Jack Theakston, Clifton, NJ
Michael Ussery, Dallas, TX
Jalmari Vanamo, Clifton, NJ
Victor Vinkey, Rochester, NY
Ed and Kathryn Wall, Indianapolis, IN
Collin Warren, Tekamah, NE
Steve Weiger, Cos Cob, CT
Joy B. Weiler, Cedar Rapids, IA
Ron Williams, Boulder Creek, CA
Anthony Witte, Bloomington, IL
John L. Wood, Roseville, MI
Harold C. Young, Lakewood, CO





The Music Box Makers, The History of the Music Box in Ste. Croix

Jean-Claude Piguet's compilation of two separate works chronicles the development of the musical box industry in the Ste. Croix region of Switzerland. Beginning in the early 1800's before mass communication and electricity were common and continuing through to the age of assembly lines, this fascinating story describes the erratic fortunes of the people who were involved, their companies, and the social and economic climate they endured. An outstanding and important work, originally in French, now in English.

\$77.50 PPD U.S.A.

Musical Box Society International
MBSI / Administrator
 PO Box 10196 / ATOS Springfield, MO 65808-0196
 417-886-8839 ATOS@mbsi.org
 Order online: www.mbsi.org/mart.php

THE LEAGUE OF HISTORIC AMERICAN THEATRES

a network of hundreds of people who love historic theatres, working all over North America to save theatres, fix them up, take care of them and keep them operating.

WE ARE EAGER TO SHARE OUR ENERGY AND OUR EXPERTISE WITH YOU!

Our quarterly newsletter, *inLEAGUE*, is filled with useful information and news. At League conferences, theatre tours, seminars and workshops, we share successful solutions to restoration and operations issues, visit theatres and spend time getting to know one another. If you would like more information about the League call, or e-mail us today!

THE LEAGUE OF HISTORIC AMERICAN THEATRES

34 Market Place, Suite 320
 Baltimore, MD 21202
 410 / 659-9533 • Fax 410 / 837-9664
info@lhat.org • www.lhat.org

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

THEATRE HISTORICAL SOCIETY OF AMERICA

152 N. York St., #200, Elmhurst, IL
 60126-2806 • 630/782-1800
 email: exccdir@historictheatres.org
www.historictheatres.org



*Take your dream cruise to Alaska while being entertained by one of
 America's Premiere Concert Organists and Teachers—Walter Strony*

Join Allen Organ representative



for this exciting 7-day cruise through
 Alaska's spectacular Inside Passage

Ports of Call include:

- Seattle, Washington
- Hubbard Glacier
- Juneau, Alaska
- Sitka, Alaska
- Ketchikan, Alaska
- Victoria, BC

*Concerts
 & workshops
 conveniently
 scheduled!*



**Alaska cruises always sell out early. Don't be
 disappointed, reserve your cabin today!**

To receive your free Organ Cruise brochure, call
 (503) 238-3791 or email: OrganCruise@aol.com.

Departs Seattle Sunday, July 23, 2006

*Enjoy the unequalled service and luxury on one of Holland America's
 newest and most elegant Vista-class ships—the ms Westerdam*

For booking information, contact Denise Vogel at
 Cruises by Azumano, toll-free 1-800-395-5578 or
 email: dvogel@azumano.com.

 **Holland America Line**
A Tradition of Excellence



Allen ORGAN COMPANY 

THEATRE ORGAN INSTALLATION DOCUMENTATION RESEARCH PROJECT

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

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

Although a number of original Wurlitzer drawings are presently available through the Smithsonian Institution,

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

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

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



Come join the Eastern Massachusetts Chapter
as we celebrate our 50th Anniversary at the

GOING^{for the} GOLD!
2006 ATOS Regional Convention
in New England on Nov. 3 - 5, 2006
and Afterglow on Nov. 6

- Friday > Dave Wickerham - Shanklin Music Hall, 4/34 Wurlitzer
 - Saturday > Scott Foppiano - Providence Performing Arts Center, 5/21 Wurlitzer
 - > Ron Rhode - Phipps Marine Experience, 4/32 Wurlitzer
 - > Ron Reseigh - Zeiterion Theatre, 3/9 Wurlitzer
 - > Banquet with Jim Riggs - Babson College, 4/18 Wurlitzer
 - Sunday > Jelani Eddington & David Harris - Shanklin Music Hall, 4/34 Wurlitzer,
Mason & Hamlin Ampico Grand Piano
 - Monday > Demo by Staff Organist(s) - Methuen Memorial Music Hall,
(Afterglow) 4/115 Walcker / Aeolian-Skinner
 - > Richard Hills - Kotschmar Memorial Organ, Portland, ME, 5/102 Austin
 - > New England Clambake at Fosters in York, ME
- Stay tuned for more information! (www.EMCATOS.com)

ATOS Marketplace SPECIAL OPPORTUNITY

- A Look Back in ATOS History • A Great Resource • A Special Price •



Save \$13!*

*25 years ago in THEATRE ORGAN
A Look Back at the Year 1980*

Back Issue Special Offering*

**Purchase Entire 1980 Year of
THEATRE ORGAN with Binder
for \$25**
including domestic shipping



Marketplace order form
on mailing wrapper

**ATOS
Memberships
Make
Great Gifts!**

P.O. Box 5327
Fullerton, CA 92838
merry@atos.org

Bob brings them in at the Orpheum Theatre!

"The Orpheum Theatre recently brought back Bob Ralston for his second performance in less than twelve months. Once again, Bob filled the seats with over 1,000 tickets sold and the theatre walking away with a nice profit. The organ fans were delighted with the show and patrons were asking me to bring him back again next year. Not only can Bob sell tickets for the theatre, he is great to work with. The Orpheum plans to have him back again and again!"

—Kim Steffen, Development Director
Orpheum Theatre, Sioux City, IA



BOB RALSTON

17027 Tennyson Place | Granada Hills, CA 91344-1225
818-366-3637 phone | 818-363-3258 fax
www.BobRalston.com | BobRalston@socal.rr.com

All fees are negotiable,
allowing your chapter to
make a handsome profit.

PARAMOUNT ICELAND

CONTINUED FROM PAGE 6

was in a building at the back (north) end of the rink, 200 feet away. This complicated playing the organ as the sound was delayed reaching the organist. Since sound travels just slightly faster than 1,000 feet per second, it would take about two-tenths of a second for the sound to travel from the pipe chamber to the organist.

It was also difficult to maintain the multitude of control wires between the distant locations. At times, the original cotton covered wires in the cable connecting the console and pipes would short out from the condensation in the rink, creating runs that caused unexpected notes and ranks to sound. Frank Zamboni tried reimpregnating the cable using pans of hot paraffin to no avail.

To solve these two problems, a new chamber was built for the organ in the east side of the rink adjacent to the booth that housed the console. At this time the console was replaced with a 3-manual console and the organ was enlarged to 14-ranks. The original Style-3 console was installed in Truman Welch's home and it is now in the possession of his son Gary.

This new location proved to be a poor choice because the organ spoke across the end of the rink and into the opposite wall, providing a poor sound throughout most of the rink. While the sound of the organ was stifled, its power was not. Truman found that certain combinations of notes and stops could knock filaments out of the rinks incandescent bulbs and even cause the glass bulbs to shatter, showering the ice with glass. Needless to say, this was a problem that Truman was careful to play around.

To enhance the sound, and protect the rink's light bulbs, Frank Zamboni decided to build a completely new structure at the end of the rink away from the entrance. He and Truman decided to place the console between two chambers in this new structure, the arrangement that the organ is in today.

In 1958, a third console was purchased and placed on a turntable so the organist could rotate his position in relation to the ice surface. The turntable would move 1/4 turn, allowing Truman to bounce back and forth between the pipe organ console and a Hammond electric organ that was also on the rotating platform.

The third console and relays came from Opus 1545, a 3/13 Style-235SP originally installed in the Fox Theatre in San Jose, California. At this time the organ was expanded to its present 19-ranks. Fittingly, the swell shades for the new chambers came from the Style-285 Opus 534 originally installed in the Los Angeles Paramount Theater (originally Grauman's Metropolitan). The Paramount's 4-manual console is now in service at the Old Town Music Hall in El Segundo, California. Henry Pope and Buster Rosser handled the second and third installations.

The organ remains an entirely electro-pneumatic action instrument. For the third installation, the San Jose Fox relay was augmented by the relay from the Style-210 Opus 1873 originally installed in the Golden Gate Theatre in Los Angeles to handle the 19 installed ranks. The chest work at Iceland includes a two rank Hope-Jones chest.



Paramount Swell Shades



Proud owner Richard Zamboni with relays.



Peter Crotty.

Refinished Wurlitzer console.





(L-R) Larry Grundy, Peter Crotty, and Don Near at Iceland during the 2005 ATOS Convention.



Richard Zamboni and Peter Crotty.

For the past 28 years the organ has been under the care of Peter Crotty. Iceland has gone through many renovations since its opening in 1940 and while it celebrated its 65th birthday in 2005, its appearance is modern and its amenities are designed to appeal to today's customers. Peter has likewise continued to upgrade as well as maintain the Iceland Wurlitzer so that today it sounds better than ever.

Climate control is a benefit to any organ but it takes on special importance for an organ in an ice rink. Peter has upgraded the climate control for the pipe chambers to keep the organ in top playing condition year-round. Of course the pipes should not be allowed to get too cold and the chambers are heated. However, the use of outside air for the intake on the blower and the position of the chamber at the end of the rink protects the pipes from much of the rink's chill and it is not necessary to run the heaters as much as might be expected to keep the chambers at 68 to 70 degrees Fahrenheit. Surprisingly, there are times when it is necessary to deliberately draw in air from the rink to cool the pipe chambers.

An equally important climatic factor is humidity control. Dry conditions will lead to ciphers. In its early years, the Iceland organ would become unplayable when Los Angeles experienced what are known as the Santa Ana winds. Reversals of the normal wind pattern that brings in

moist ocean air results in an influx of hot, dry desert air in Los Angeles. Even without the Santa Ana winds, the air around an ice rink tends to be dry because the cold ice surface will cause moisture in the air to condense. The rink air is dehumidified to prevent a fog from forming over the ice surface. Humidification was added to condition the chamber air and prevent excessive dryness in the organ chambers at all times.

Skating rinks also present an acoustic challenge for a pipe organ. The interior volume of a skating rink is about the same as a large theatre but the audience is not quietly seated during the performance. In roller rinks the sound of the skate wheels is so loud that the norm was to install the organ unenclosed. Ice skates don't generate quite as much background noise but the organ must still speak with considerable power to be effective.

Shortly after assuming stewardship of the Iceland organ, Peter replaced a hooded Willis Tuba that suffered from mechanical sagging with a Skinner Stentor Diapason to provide a more robust foundation tone for the instrument. During the 1990s Peter acquired a Wurlitzer Violin and Celeste. Much to his delight, he found that these ranks could handle 15 inches of wind to provide an assertive string stop. These two ranks replaced an indifferent Gamba and String rank in the Solo chamber.

The console employs several tricks to provide the necessary power for the rink environment and to control 19-ranks from a console designed for 13-ranks. In the pedal, the Diapason tabs bring in the Main's Open Diapason with its bottom rank of Smith Wood Diaphones and the Solo's Stentor Diapason with its bottom rank of Robert-Morton Wood Diaphones. The 16' Bourdon tab brings in both the Concert Flute and the Main Tibia. Stoprail space is conserved by having each string stop bring in both the string rank and its associated Celeste rank giving each string stop the power of two ranks.

In preparation for a visit by convention goers during last year's American Theatre Organ Society 50th Anniversary Convention, the organ was extensively restored. Peter received countless hours of help from Ed Bridgeford and Lynne Bishop who helped with releathering and pipe washing chores. Larry Grundy refinished the console in the striking red and gold finish.

One of the recent enhancements at Iceland was the addition of a Plexiglas wall above the original waist high rink wall to accommodate the increasing numbers of amateur hockey teams in Southern California. This new barrier keeps hockey pucks in the rink, but it also keeps the organ sound out. As part of the Convention preparations,

Peter increased the wind pressures throughout the organ. He moved the Wurlitzer Tibia from the Solo chamber to the Main chamber replacing a less powerful hybrid Tibia rank. A Barton Tibia rank, with 12 Solo scaled Wurlitzer Tibias for the bottom octave, was brought in for the Solo Chamber to increase the power of the Tibias. The results were a pleasant surprise for those attending the convention concert by Chris Gorsuch.

Even the skating public has noticed the improvement in the sound of the organ. When Peter recently received a call from Frank Borrows, the rink's current organist, he was expecting to hear a problem report. He was presently surprised when Frank said that he was just calling to pass along comments from some of the younger skaters who had never heard a theatre organ and found it, "The coolest thing ever!"

While Iceland boasts of modern rink amenities, a superb ice surface, and a delightful Wurlitzer organ, the most important ingredient in making Iceland a success is the obvious love that the Zamboni family has for the rink's operation. The positive attitude is reflected by every member of the staff, and felt by every skater who enters the building. The American Theatre Organ Society salutes Richard Zamboni, the entire Zamboni family, and the Iceland staff for continuing to offer its patrons the opportunity to enjoy ice skating to the strains of music provided by a Mighty Wurlitzer.



Frank Borrows (right), Iceland's current organist, with Peter Crotty at the console.



Some of the Zamboni family.



Iceland

Paramount, CA

3/19 Wurlitzer Hybrid

Installed 1941

3 Manuals • 19 Ranks • 6 Tuned Percussions • 8 Traps

	Pipes	W.P.	
MAIN			
8' Vox Humana	61	7	Original 2/10 Wurlitzer
8' Clarinet	61	10	Original 2/10 Wurlitzer
8' Trumpet	61	10	Robert Morton
8' Viol d'Orchestre	85	10	Wurlitzer
8' Celeste	73	10	Wurlitzer
16' Concert Flute	97	10	Original 2/10 Wurlitzer
8' Saxophone	61	10	Kimball, Cobra Head
16' Tibia	97	12	Original 2/10 Wurlitzer
16' Open Diapason	85	10	Original 2/10, added offset Wood Diaphone, Smith
Sleigh Bells	25		Original 2/10 Wurlitzer
Chimes	25		Original 2/10 Wurlitzer
SOLO			
8' Vox Humana	61	15	Robert Morton
16' Tuba Horn	85	15	Original 2/10 Wurlitzer
8' Horn Diapason	85	15	Wurlitzer
8' Post Horn	61	16	Wicks (prev. Kimball)
8' Orchestral Oboe	61	15	Möller
8' Kinura	61	15	Robert Morton
8' Violin	73	15	Wurlitzer
8' Celeste	73	15	Wurlitzer
8' Tibia	73	15	Barton, bottom octave Wurlitzer Solo scale
16' Stentor Diapason	73	15	Skinner, offset Wood Diaphone, Robert-Morton
Harp	49		Robert Morton
Xylophone	37		Original 2/10 Wurlitzer
Orch Bells/Glock	30		Original 2/10 Wurlitzer
UNENCLOSED			
Chrysoglott	49		Original 2/10 Wurlitzer

Traps, Unenclosed, Original 2/10 Wurlitzer — Bass Drum, Triangle, Crash Cymbal, Tap Cymbal, Snare Drum, Tambourine, Castanets, Chinese Block

TREMULANTS – Main, Vox Humana, Tibia Clausa (main), Solo, Violin-Celeste-Kinura, Tibia Clausa (solo)

10 hp Blower

50 amp Astron D.C. power supply



MAIN	Pipes	PED	ACCOMP	ACC 2T	GREAT	GT 2T	SOLO
8' Vox Humana	61		16, 8, 4		8		
8' Clarinet	61	8	8	8	8		8
8' Trumpet	61		8	8	8		8
8' Viol d'Orchestre	85	8	16, 8, 4		16, 8, 4, 2		
8' Celeste	73	8	16, 8, 4		16, 8, 4, 2		
16' Concert Flute	97	16, 8	4		4, 2		
8' Saxophone	61		8		16, 8		8
16' Tibia	97	16, 8	16, 8, 4, 2 2/3, 2	8	8, 4, 2 2/3, 2, 1 3/5		
16' Open Diapason	85	16, 8	8, 4		8, 4		8
Sleigh Bells	25				X		
Chimes	25			X	X		X

SOLO		PED	ACCOMP	ACC 2T	GREAT	2T	SOLO
8' Vox Humana	61		16, 8, 4		8		
16' Tuba Horn	85	16, 8	8	8	16, 8, 4	16	16, 8
8' Horn Diapason	85		8		8, 4		
8' Post Horn	61	8			8		8
8' Orchestral Oboe	61		8		8		8
8' Kinura	61		8		8		8
8' Violin	73		8, 4		8, 4		
8' Celeste	73		8, 4		8, 4		
8' Tibia	73	8	8, 4, 2		16, 8, 4	8	8
16' Stentor Diapason	73	16, 8			16, 8, 4		16, 8
Harp	49		X		X		
Xylophone	37				X		
Glockenspiel	30				X		
Orchestra Bells	30				X		X

UNENCLOSED		PED	ACCOMP	ACC 2T	GREAT	2T	SOLO
Chrysoglott	49		X		X		X
Bass Drum		X					
Triangle		X	X	X			
Crash Cymbal		X					
Tap Cymbal		X					
Snare Drum			X				
Tambourine			X				
Castanets			X				
Chinese Block			X				
Great to...		PED	ACCOMP	ACC 2T	GREAT	2T	SOLO
Solo to ...		8	8	8	8	8	16
Sub Octave					16		
Octave			4		4		



The ATOS Marketplace

28933 WAGON ROAD • AGOURA, CA 91301-2735

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

THE FOLLOWING ITEMS ARE FOR SALE THROUGH THE ATOS MARKETPLACE

BACK ISSUES OF THEATRE ORGAN—\$4.00

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

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

INDEX OF ATOS PUBLICATIONS (1955-2005)—\$8.00

(Add \$2.50 for each index shipped outside of the U.S.)

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

RED-GOLD LOGO STICK-ON DECAL—\$1.00



SEE ORDER FORM FOR SPECIAL

EDUCATOR'S GUIDE TO TEACHING THE HISTORY OF THE THEATRE PIPE ORGAN—\$10.00

(Add \$5.00 for each guide shipped outside of the U.S.)

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

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

THEATRE ORGAN BINDER—\$14.00

(Add \$10.00 for each binder shipped outside of the U.S.)

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



WURLITZER FACTORY VIDEO—\$24.00

(Add \$5.00 for each video shipped outside of the U.S.)

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



ATOS LAPEL PIN—\$2.50

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

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



ATOS SHOP NOTES—\$75.00

(Please write for International shipping charges.)

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



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

Pop Organ Workshop

By Bill Irwin



THEATRE ORGAN

STYLES & TECHNIQUES

- “Caravan”— Intermediate level arrangement of the famous tune composed by Duke Ellington, Irving Mills and Juan Tizol with special theatre pipe organ registrations by Lyn Larsen.
- Analysis and Playing Tips for both traditional readers and chord
- Questions & Answers: Rubato playing and Phrasing.



Commemorative Duke Ellington Stamp.

Caravan

In this session, I can almost hear a fanfare of Brass instruments (organ pipes, of course), heralding the presence of musical royalty in the pages of THEATRE ORGAN magazine, as I offer you one of the Duke of Ellington’s famous compositions, Caravan. This presentation has been made possible with the cooperation of the Hal Leonard Publishing Corporation and the help of Lyn Larsen.

Registration

Reminder: Registrations, for the tremendous variety of both Pipe and Electronic organs, can only be suggestions that can offer the player an approach to the sounds that reflect the performer’s ear and taste. Think of a Desert Caravan... A snake charmer... with his Reed Flute, playing against an exotic rhythmic background. May I suggest...

Electronic & Pipe Organs

Upper: Oboe 8', Soft Flutes 8', 4'
 Lower: Tibias 8', 4', Strings 8'
 Bass Pedals: 16', 8'
 Tremulant: Upper, Slow or Off
 Lower: Full

Drawbar Organs

Upper: 06 8887 632
 Lower: 00 8654 332
 Bass Pedals: 5-7
 Tremulant: Upper, Slow or Off
 Lower: Full

Special Theatre Pipe Organ Registrations by Lyn Larsen

Lyn Larsen, international theatre organ concert artist, has graciously submitted his theatre pipe organ registrations for this arrangement of the famous Duke Ellington tune CARAVAN. Thank you Lyn!

At measure #1:

Pedal: 16' Bourdon, 16" String, 8' Pedal Tibia Pizz., 8' Flute

Accomp: (Lower) 8' Oboe Horn, 8' Concert Flute, 4' Flute, Harp Sub (wood marimba harp at 8' pitch)

Great: (Upper) 8' Orchestral Oboe (or Krumet), 4' Piccolo (tibia), 22/3' Twelfth (also tibia)

For the repeat to measure #1 (after the repeat sign at measure # 20)

Add to Accomp: 8' Quintadena, 8' Diapason (Horn or Open)

Great: change to - 8' Tibia, 8' Orchestral Oboe, 8' Krumet, 8' Saxophone, 8' Vox Humana, 4' Piccolo (Tibia), 2 2/3' Twelfth (Tibia). 2' Piccolo (tibia), 1 3/5' Tierce (tibia), all trem on, and play melody an octave lower than written.

For the bridge, at measure #22:

Both hands on Solo: 8' Open Diapason, 8' Tibia (use both if there are 2), 8' Quintadena, 8' Concert Flute, Chrysoglott Sub

At the last half of measure #37: (return to main melody)

Left hand back to Accomp. Manual, right hand on Great

Accomp: same registration as at first

Great: 8' Tibia, 8' Clarinet (trem off for the Clarinet)

For the descending cadenza at measure #56 - play right hand on Solo:

Solo: Chrysoglott Sub (with Vibraharp "trem" on)

Playing Hints

Practice the four measure rhythm accompaniment/introduction, until your subconscious knows the pattern and will allow you to concentrate on playing the melody for the theme.

Attention Chord Organists: You can see the accompanying rhythm pattern, pedals and L.H. chords, without having to read the Bass Clef. To create the moving Bass notes, pedal up and down the notes of the Gdim Chord against the Left Hand pattern.

With the Bridge (Secondary theme) played with both hands on the Lower Manual, not only will you have an instant registration change, you will be playing the full chords with full Tremulant. When you play the pick-up note "C" (Upper Manual) to start the repeat of the theme, stretch up with the 4th finger of your R.H. to make a smooth transition.

When playing the R.H. cadenza, starting in measure #56, note the physical relationship of the descending black and white keys, with the 2nd finger playing each black key on the way down and the 3rd and 1st fingers playing the white keys on each side of each black key. After the fast cadenza, I suggest a long Ritard for contrast, with a "fade to end."

CARAVAN

Words and Music by Duke Ellington,
Irving Mills & Juan Tizol
Arranged by Bill Irwin

Moderately Mysterious

Upper

1 mp

Low

Pedal

G dim
2 3

Night Sleep

and stars a -
up - on my

mp cresc. dim. simile

Caravan From SOPHISTICATED LADIES - Words and Music by Duke Ellington, Irving Mills and Juan Tizol • Copyright © 1937 (Renewed 1965) and Assigned to Famous Music LLC and EMI Mills Music Inc. in the U.S.A. • Rights for the world outside the U.S.A. controlled by EMI Mills Music Inc. (Publishing) and Warner Bros. Publications U.S. Inc. (Print) • International Copyright Secured. All Rights Reserved.

bove that shine so bright
 shoul - der as we creep
 cresc. dim.

the mys - 'try of their fad - ing
 a - cross the sands so I may
 light
 keep
 cresc.

that shines up - on our Car - a -
 this mem - 'ry of our Car - a -
 dim.

Fm6 (+9) 1 (Optional: play melody
 8va 2nd time)

- van;
 - van.

2 (Optional) Add Flute 16', 2', if available *loco*
 F13 Db7 F9 Gb9 F9 Ab9 Gb9(b5)

This Lower **22** is so ex - cit -

F7(#5)(b9) F9(#5) B13 B9 Bb9 B9(b5) Bb9 Ab9 Cbmaj7

- ing You are so in - vit -

Bb7 E9(b5) Eb13 D13(b9) Db13 D13(b9) Eb13 Bbm7 Dbm6

- ing Rest - ing in my arms *thumb gliss.*

Eb13 A9 Abmaj7 Db9 C7 Gm7/D

As I thrill to the mag - ic charms

Ebm6 Upper C7 4 Cancel Flute 16', 4' G dim

37 of you *mp*

5 2 5 4-3

Be - side me here be - neath the blue

4 5 4

My dream of love is com - ing true

5-5 4 4 3 2 Fm6 (+9)

With - in our des - ert Car - a - van.

get softer

Rapidly

mf 56 rit.



Questions & Answers

Q The Students ask . . .

How do you explain the difference (and the similarity) between playing Rubato and Phrasing?

A Bill:

The term Rubato means to “play without a steady beat.” It allows the performer to completely interpret the melody of, generally, a Ballad. There are no rules I can offer you, except to say that the lyric of a song will usually dictate how the performer will “speak” to the audience solely through the music, to emphasize the meaning of the lyrics. Note values may be extended or reduced. Tempos can be changed almost constantly, according to the taste of the performer. It can provide a welcome contrast to a constant performance of rhythmic tunes. However, caution and taste must be used to avoid losing the listeners’ interest (or putting them to sleep!). In effect, you are phrasing the music but with no steady beat. It can be overdone, so be careful.

The dictionary explains a Phrase as a “musical sentence,” a musical thought or idea. Phrasing is “dividing the musical sentence into rhythmical sections, usually by means of a slur.” It’s the punctuation of music.

There is definitely a similarity between Rubato playing and Phrasing, but the real difference, generally speaking, is that when musicians speak of “Phrasing,” it is generally meant to describe the same artistic liberty of changing note values, but **against a steady beat**. That skill comes with experience, usually learned from listening to fine musicians express their musical concepts. Listen to a variety of musicians perform the same tune and listen to the difference in their “Phrasing.”

That’s it for this Session. Your questions and comments are always welcome. Thanks for joining me. Hope you enjoy playing CARAVAN. I shall now fold my tent and wander into the musical desert of Arizona, where I live.

’Bye now,

Bill



Diapason Resource Directory

The Diapason has published its 2006 Resource Directory. Designed as an organist’s handbook, the Resource Directory provides listings of companies, individuals, products and services for the organ and church music fields. A directory of associations and calendar of events are also included. The Diapason Resource Directory is available for \$5.00 postpaid, and included free with each subscription to *The Diapason*; 56 pages, 5-3/8" x 8" format.

For information:

Jerome Butera, Editor
The Diapason

380 E. Northwest Hwy.
Suite 200, Des Plaines, IL 60016-2282
847/391-1045 • jbutera@sgcmail.com

zollman Pipe Organ Services

- Installation • Restoration
- Service & Tonal Finishing—at its best
- Expert Installation of Relay Systems

Century II Exhibition Hall, 4/38 Wurlitzer, Wichita, KS
Little River Studio—Coup Residence, 4/19 Wurlitzer, Wichita, KS
Wurlitzer Manor, 4/48 Wurlitzer, Gig Harbor, WA
Washington Center for Performing Arts, 3/22 Wurlitzer, Olympia, WA
Aveni Residence, 4/60 Wurlitzer, Gates Mills, OH
Peery’s Egyptian Theatre, 3/23 Wurlitzer, Ogden, UT
Holdgreve Residence, 3/21 Wurlitzer, Colorado Springs, CO
Burnett Residence, 3/18 Kimball, Halstead, KS
Markworth Residence, 3/24 Kimball/Wurlitzer, Omaha, NE

Ed Zollman • 3310 Forest Ridge, Wichita, KS 67205
316-729-6860 • zollmanpipeorgans@msn.com
www.zollmanpipeorgans.com

MARK YOUR CALENDAR

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

COS Northern Division Convention, Leeds, UK, August 25 to August 28. Simon Gledhill, Richard Hills, Lyn Larsen, Nicholas Martin, Nigel Ogden, Jack Pickford, Robert Sudall.

2006 ATOS Regional Convention, Eastern Massachusetts, Friday, November 3 – Monday, November 6, Jelani Eddington and David Harris, Scott Foppiano, Richard Hills, Ron Reseigh, Ron Rhode, Jim Riggs, Dave Wickerham.

Schedules subject to change. Please see the Theatre Organ Journal for details.

Let us all fondly remember Bill Brown, Tom Hazleton, and Ashley Miller.

International ATOS NEWS

THE NEWSLETTER OF THE
AMERICAN THEATRE
ORGAN SOCIETY

VOLUME 9, NUMBER 3

<http://www.ATOS.org>

May, 2006

CALENDAR OF EVENTS

It is very important that you get your event listings in early to the Editor of this newsletter; like on the

day you book the event. Our production schedules require early submission.

ATOS CALENDAR OF EVENTS

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

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

Schedules subject to change.

■ ALASKA

State Office Building, 333 Willoughby Ave, Juneau, AK, (907)465-5689, (2/8K); Organ concerts Fri 12:00 noon; <<http://www.pstos.org/instruments/ak/juneau/state-bldg.htm>>

■ ALABAMA

Alabama Theatre, 1817 3rd Ave No, Birmingham, AL, (205)252-2262, (4/28W); <<http://www.AlabamaTheatre.com>>

■ ARIZONA

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

Orpheum Theatre, 203 W Adams, Phoenix, AZ, (602)252-9678, (3/30W); <<http://www.silentsun.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, 6:30-11:00pm; Silent movies Sun, 4:00pm, Dean Cook

Bella Roma Pizza, 4040 Alhambra Ave, Martinez, CA, (925)228-4935, (3/16W); Tue, Wed, Thu, Sun, 6:00pm-9:00pm; Fri-Sat, 6:00pm-10:00pm; Tue, Wed, Sat, Dave Moreno; Thu, Bob Reichert; Fri, Sun, Kevin King

Berkeley Community Theatre, 1930 Alston Way, Berkeley, CA, (510)632-9177, (4/33W); Sun, May 14, 2:30pm, Lew Williams; <<http://www.theatreorgans.com/norcal>>

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

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

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 and 3rd Sat, 10:00am; Movie Overtures, Thu at 6:30pm; <<http://www.paramounttheatre.com>>

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

Towe Auto Museum, 2200 Front St, Sacramento, CA, (916)442-6802, (3/16W); Sun concerts, 2:00pm free with museum admission; May 19, 8:00pm, Bob Salisbury, *The Pirate*; May 21, Joyce Clifford; Jun 18, Jim Brown; <www.toweautomuseum.org>

Visalia Fox Theatre, 308 W Main St, Visalia, CA, (559)625-1369, (4/22W); <www.foxvisalia.org>

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

El Capitan Theatre, 6838 Hollywood Blvd, Los Angeles, CA, (800)DISNEY6, (4/37W); Organ played

for weekend intermissions & special showings; House Organist, Rob Richards, Staff Organists, John Ledwon & Ed Vodicka; <<http://www.elcapitan.tickets.com/>>

Nethercutt Collection, 15200 Bledsoe St, Sylmar, CA 91342, (818)367-2251, (4/74W); Guided tours twice a day, Tue-Sat at 10:00am and 1:30pm. Free admission by reservation; Organ is played at the end of each tour; Organ Concerts: Reservations required in advance; All concerts Fri 8:00 pm and Sat 2:00 & 8:00 pm; Jun 23 & 24, Ken Double; Aug 11 & 12, Walt Strony; Nov 3 & 4, Doug Montgomery, Piano

Old Town Music Hall, 140 Richmond St, El Segundo, CA, (310)322-2592, (4/26W); Bill Field at the Wurlitzer; <<http://www.otmh.org>>

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

Plummer Auditorium, 201 E Chapman, Fullerton, CA, (714)671-1300, (4/36W); Sun, Jun 18, 2:30pm, Chris Elliott, *Peter Pan*; Sun, Sep 10, 2:30pm, Dave Wickerham; Sun, Nov 12, 2:30pm, Ron Rhode; <<http://www.octos.org>>

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

Trinity Presbyterian Church, 3092 Kenwood, Spring Valley (San Diego), CA, (619)286-9979, (4/24W); Sun, May 21, 3:00pm, Donna Parker; Sun, Jul 16, 3:00pm, Mark Herman; Sun, Sep 10, 3:00pm, Jelani Eddington; Sat, Nov 11, 7:00pm, Clark Wilson *Wings*; <<http://theatreorgans.com/ca/tosssd/TOSSD/TOSSD.html>>

■ COLORADO

Colorado Springs City Auditorium, 221 E Kiowa St, Colorado Springs, CO, (719)488-9469, (3/8 W); Sacklunch Serenade, weekly free noontime concert each Thu from 12:00noon-1:00pm with silent short performed by local and guest artists, from first Thu in May thru August; <theatreorgans.com/PPATOS>

Holiday Hills Ballroom, 2000 W 92nd Ave, Federal Heights, CO, (303)466-3330 (elect); Sun, May 21,

2:00pm, DeLoy Goeglein; DeLoy Does DeMusic; Sun, Jun 25, 2:00pm, Theatre organ, piano, instruments, vocal; Designed for Dancing; Sun, Sept 17, 2:00pm, Frank Perko; Frankly Perko; Sun, Nov 12, 2:00pm, Got Gospel? II; <RMCATOS.org>

Joel's Organ Barn, SE of Kiowa, CO. (719)488-9469, (4/38H); Sat, Jun 17, 3:00pm, Ron Rhode; Sat, Jul 22, 3:00pm, Jelani Eddington

Mt St Francis, 7665 Assisi Heights, Colorado Springs, CO, (719)488-9469; Fri, Jul 21, 10:00am, Jelani Eddington, Registration and Phrasing Seminar

Paramount Theatre, Glenarm & 16th St Mall, Denver, CO, (303)446-3330, (4/20W); <http://www.RMCATOS.home.comcast.net>

■ CONNECTICUT

Thomaston Opera House, 158 Main St, Thomaston, CT, (203)426-2443, (3/15MC); Sat, May 12, 8:00pm, Jelani Eddington; <ThomastonOperaHouse.org>

■ DELAWARE

Dickinson High School, 1801 Milltown Rd, Wilmington, DE, (302)995-2603, (3/66K); All concerts Sat, 8:00pm; Jun 10, Neil Jensen; Jul 15, 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 at 3:00pm; <www.mtos.us>

The Kirk Of Dunedin, 2686 Bayshore Blvd, Dunedin, FL 34698, (813)733-5475, (4/100H); Thu, May 11, 2:00pm, Terry Charles; Fri, May 12, 8:00pm, Terry Charles; Sat, May 13, 2:00pm, Terry Charles; Fri, Jun 23, 8:00pm & Sat, Jun 24, 2:00pm Terry Charles; <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.roaring20s.pizza.com>

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

■ HAWAII

Palace Theatre, 38 Haili, Hilo, HI, (808)934-7010 (4/8M); Weekend movies, pre-show entertainment, Bob Alder; <http://www.hilopalace.org>

■ ILLINOIS

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

Beggar's Pizza, 3524 Ridge Rd, Lansing, IL, (708)418-3500, (3/14B); Tue 6:00pm-9:00pm, Sat & Sun 3:00pm-7:00pm, Glenn Tallar; <http://local.yahoo.com/details?id=17277828&stx=&csz=Lynwood+IL>

Coronado Theatre, 314 N Main, Rockford, IL, (815)547-8544, (4/17B); <http://www.centrevents.com/Coronado/>

Gateway Theatre, 5216 W Lawrence Ave, Chicago, IL, (773)205-SFSC(7372), (3/17WH); Silent film showings on Fri at 8:00pm; <www.silentfilm.chicago.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 & 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>

■ INDIANA

Embassy Theatre, 125 W Jefferson, Fort Wayne, IN, (260)424-6287, (4/16P); <http://www.EmbassyCentre.org>

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); <www.cicatos.org>

■ IOWA

No Iowa Area Community College, Mason City, IA, (641)422,4354, (Elect); Sun, Oct 15, 2:00pm, Jack Moelmann

Paramount Theatre, 123 3rd Ave, Cedar Rapids, IA, (319)393-4129, (3/12W); Fri, May 5, David Wickerham, Old Time Theatre 5th Grade Program

■ KANSAS

Century II Civic Center, 225 W Douglas, Wichita KS, (316)838-3127, (4/38W); Sat, May 6, 7:00pm, Brett Valliant, Carrie & Patrick Greene; <http://www.nyparamountwurlitzer.org>

Little River Studio, 6141 Fairfield Rd, Wichita, KS, (316)838-3127, (4/19W); Sun, May 7, 1:00pm, Rich Lewis; <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; <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, (508)674-0276, (4/18W); <www.emcatos.com>

The Shanklin Music Hall, 130 Sandy Pond Rd, Groton, MA, (508)674-0276, (4/34W); <www.emcatos.com>

■ MICHIGAN

Crystal Theatre, 304 Superior Ave, Crystal Falls, MI, (906)875-3208, (3/21M); E-mail: <klamp@up.net>

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

Grand Ledge Opera House, 121 S Bridge St, Grand Ledge, MI, (888)333-POPS, (3/20B); <www.lto-pops.org>

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

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

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

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

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

■ MINNESOTA

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

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

Minnesota State U Moorhead, 1104 7th Ave, South Moorhead, (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/>>

Missouri Theatre, 203 S 9th St, Columbia, MO, (573)875-0600, (2/8RM); Secheule to be announced; <motheatre@socket.net>

■ NEW JERSEY

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

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

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

Newton Theatre, 234 Spring St, Newton, NJ, (973)579-9993, (2/4E); 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)499-8226, (2/7W); <www.ucac.org>

■ NEW YORK

Auditorium Center, 885 E Main, Rochester, NY, (585)544-6595, (4/23W); Sat, Sep 9, 8:00pm, Dave Wickerham; Sun, Oct 8, 2:30pm, Lew Williams; Sun, Nov 5, 2:30pm, Brent Valliant; Sun, Dec 17, 2:30pm, Tim Schramm, Christmas program; <<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 at 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 eve and 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, Tuesday unless stated otherwise; <www.proctors.org>

Middletown Paramount Theatre, 19 South St, Middletown, NY, (845)346-4195, (3/12W); Pre-show music, concerts and silent films presented by the New York Chapter and the Middletown Paramount Theatre. Check www.nytos.org

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

■ NORTH CAROLINA

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

■ NORTH DAKOTA

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

■ OHIO

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

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

Music Palace, 11473 Chester Rd, Sharonville, OH, (513)771-1675, (4/22W); Fri & Sat 11:00am-2:00pm, & 5:30pm-8:30pm. And to groups of 20 or more with reservations at any time. Call for other special events. Call for evening performance times; Trent Sims

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

■ OKLAHOMA

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

■ OREGON

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

Elsinore Theatre, 170 High St SE, Salem, OR, (503) 375-3574, (3/25W); Silent Movie Programs start Wed at 7:00pm, Rick Parks, organist; May 17, *Now or Never*; Harold Lloyd, *Leave Them Laughing*, *Among Those Present*, Laurel & Hardy; Sun, Sep 24, 2:00pm, Ken Double; <<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, (610)659-1323, (3/19M); Musical overtures before live shows; house organists: Barbara Fesmire, Michael Xavier Lundy, Bernie McCorrey; <www.keswicktheatre.com>

Keystone Oaks High School, 1000 Kelton Ave, Pittsburgh, PA; (412)921-8558, (3/19W); All concerts on Sat at 7:30pm; <<http://www.aol.com/wurl12/index.html>>

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

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

Strand-Capitol PAC, 50 N George St, York, PA, (717)846-1111, (3/20W); Sun, May 21, 2:00pm, Don Kinnier & Joseph Echart; Sun, Jun 11, 2:00pm, Organists & Spring Garden Marching Band; <<http://www.strandcapitol.org/>>

■ RHODE ISLAND

Stadium PAC, 28 Monument Sq, Woonsocket RI, (401)762-4545, (2/10W); Wed, May 24, 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); <www.theparamountcenter.com>

Tennessee Theatre, 604 So Gay St, Knoxville, TN, (865)684-1200, (3/16W); Organ played before movies throughout the year and at free "First Monday" concerts, the first Mon of every month at 12:00 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 and for concerts; <<http://www.jeffersontheatre.org>>

■ UTAH

Capitol Theatre, 200 So 50 West, Salt Lake City, UT, (801)355-2787, (2/11W); Seldom used; <slco.org/fi/facilities/capitol/capitol.html>

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

Peery's Egyptian Theatre, 2415 Washington Blvd, Ogden, UT, (801)395-3200, (3/24W); Silent Movies and entrance exit at some other programs; <peeryegyptiantheater.com>

■ VIRGINIA

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

■ WASHINGTON

Everett Theatre, 2911 Colby, Everett, WA,

(425)258-6766, (3/16K); Tue, Jun 13, 7:00pm, Dennis James, *THE MARK OF ZORRO*; Tue, Jul 11, 7:00pm, Dennis James, *PHANTOM OF THE OPERA*; Tue, Sep 12, 7:00pm, Dennis James, *PETER PAN*; Tue, Oct 10, 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 move. Call to verify schedule.

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

Paramount Theatre, 911 Pine St, Seattle, WA, (206)467-5510, (4/20W); Mon, Aug 7, 7:00pm, Dennis James, *DON JUAN*; Mon, Aug 14, 7:00pm, Dennis James, *THE PRISONER OF ZENDA*; Mon, Aug 21, 7:00pm, Dennis James, *SPARROWS*; Mon, Aug 28, 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); <<http://www.washingtoncenter.org/>>

■ WISCONSIN

Capitol Theatre, 211 State, Madison, WI, (608) 266-6550, (3/14B)

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); <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

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

Phipps Center for the Arts, 109 Locust St, Hudson, WI, (715)386-8409, (3/16W); Sat, Jun 17, 8:00pm, Charlie Balogh; <www.ThePhipps.org>

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

Weill Center, 826 N 8th St, Sheboygan, WI, (920)208-3243. (3/12K); Sun, May 21 3:00pm, Jelani Eddington

■ AUSTRALIA

Capri Theatre, 141 Goodwood Rd, Goodwood, SA, (08) 8272 1177, (4/29W+H); Sun, Jun 4, 2:00pm, Mark Herman; Sun, Jul 16, 2:00pm, Chris McPhee & Ryan Heggie; Sun, Aug 20, 2:00pm, Neil Jensen; Sun, Sep 24, 2:00pm, Rob Richards; Sun, Nov 5, 2:00pm, Paul Roberts; 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, Jul 23, 2:00pm, John Ferguson; Sun, Sep 10, 2:00pm, Chris McPhee; Sun, Oct 29, 2:00pm, Paul Roberts; Sun, Nov 20, 2:00pm, Thomas Heywood; <au.geocities.com/tosa_wa/index.html>

Karrinyup Center, Perth, WA, 61-9447-9837, (3/21W); All concerts Sun 2:00pm; Jun 11, Mark Herman; Jul 16, John Pound & John Fuhrmann; Aug, 13 Ray Clements & choir; Sep 17, Rob Richards; Oct 22 Simon Gledhill 25th Anniversary

Malvern Town Hall, Glenferrie Rd & High St, Malvern Vic, (03) 9781 5349, (3/16C); Sun, Jul 23, 2:00pm, Rhys & Ryoko Boak; Sun, Dec 17, 2:00, Thomas Heywood

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

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

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

■ CANADA

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

Church of the Redeemer, 89 Kirkpatrick St, Kingston, ON, (613)544-5095, (3/28K); KTOS c/o John Robson, 412-217 Bath Road, Kingston, ONT, Canada. K7M 2X7; All concerts 8:00pm unless otherwise stated; <kingstonkimball@cogeco.ca>

■ HOLLAND

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

Fortis Theatre an der Schie, Stadserf 1, Schiedam, Holland, 010 246 25, (3/11 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/website_peter/web/index.html>

■ UNITED KINGDOM

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

The Barry Memorial Hall, 7, Gladstone Rd, Barry, 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 766081, (3/12C), (2/8W); Sun, May 21, 2:30pm, Andrew Nix; Sat, Jun 17, 7:30pm, Byron Jones; Sun, Jul 16, 2:30pm, Jean Martyn; Sat, Aug 19, 7:30pm, Adam Evans & Christian Cartwright; Sun, Sep 17, 2:30pm, Nigel Ogden; Sun, Oct 14, 7:30pm, Nicholas Martin; Sun, Nov 12, 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; Jun 4, Matthew Bason; Jul 2, Kevin Morgan; Aug 6, Chris Powell; Sep 3, Paul Roberts; Oct 1, Jean Martyn; Nov 5, Eddie Ruhier; Dec 3, Michael Wooldridge; <<http://www.cos-cen-tral-and-wales.co.uk/>>

Kilburn State Theatre, 197-199 Kilburn, High Rd, Kilburn, London, (4/16W); <www.atos-london.co.uk>

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

Ossett Town Hall, Market Pl, Ossett, Wakefield, W Yorkshire, 44 (0) 113 2705885; (3/13C); Jun 4, Eric Barber; Jul 2, Stephen Foulkes; Oct 1, Richard Hills; Nov 5, Richard Openshaw; Dec 3, Kevin Morgan; 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; Jun 11, Trevor Bolshaw; Jul 9, David Ivory; Sep 10, Robert Sudall; Oct 8, John Mann; Nov 12, Dan Bellomy; Dec 10, Richard Hills; All Dances on Sat 7:45pm; Aug 27, Nicholas Martin; <www.cosnorth.co.uk>

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

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

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

Thomas Peacocke Community College, The Grove, Rye, East Sussex, 01424 444058, (2/6W); All concerts Sun, 2:30pm; Jun 18, Richard Hills; Sep 24, Matthew Bason; Oct 22, John Mann; Nov 19, Robert Wolfe; Dec 3, Byron Jones; <geocities.com/ryewurlitzer>

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>>

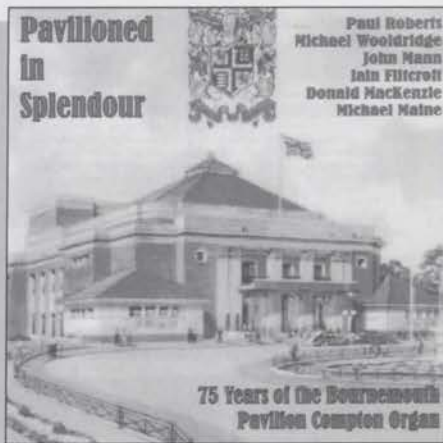


For the Records

Compact discs, cassettes, videos, and books to be reviewed should be sent to Jeff Weiler, 1845 S. Michigan Ave., #1905, Chicago, Illinois 60616. Please be aware items must be received three months prior to the issue date in which the review will appear. Information telephone 312/842-7475.

PAVILLIONED IN SPLENDOUR

Six Organists



The Brits are back! Yes, six of the UK's best-known theatre organist last year joined together to salute the Bournemouth Pavilion and its original installation 4/22 Compton organ on their 75th Anniversary. Although this organ was designed as a "concert" instrument it came equipped with many of the usual theatre organ sound effects and a few tuned and untuned percussions. The liner notes give the organ's specifications and say that when this organ was restored completely in 1978 it "sounds exactly as it would have ... in 1929 ... in fact, probably better ... (There are

weekly lunchtime concerts through most of the year. These concerts are free ...") However, they do take up a collection and the proceeds from this generous 74-minute disc will also benefit this historic Compton. Each of the six organists plays three or four selections. But, since they are scattered throughout the disc, we'll talk about each artist's pieces together and in the order the artist are heard on the disc. Some of the artists may be new to you but all have albums that have been reviewed in the Journal. (We'll give the dates of the reviews.) Also the liner notes have photographs and biography of each artist.

So it's on with the music and first up is Donald MacKenzie (see the Journals of November 1993 and May 1999) who opens the program with a sparkling version of "By The Sea" and later plays a cute, zippy novelty titled the "Punch and Judy Polka." Unless we're greatly mistaken his third song, "Red Sails In The Sunset" has never before been recorded on pipes. We remember this lovely moody song from the middle-30s. Real great nostalgia time! Time now to mention that Compton organs tend to be bright and somewhat brassy at the top end. No lush ooh-hoos here, but the organ has a satisfying room sound and all the organists have played it before and are obviously quite comfortable at the console. (By the way it was some years

later that Compton added electronic Melotone voices to their organs.) Our next artist is Iain Flitcroft (reviewed in the March Journals 1989 and 1997) who opens with a saucy "Amparito Roca" and later followed by Puccini's exuberant "Musetta's Waltz" from *La Boheme*. Then he plays a frothy "Root Beer Rag." Iain's final item is a nearly 7-minute Zing Medley. That title is a bit misleading as only the first number qualifies or is a zinger! (Some of the tunes are listed out of order so here they are in the correct sequence "Zing Went The Strings Of My Heart," "When I Grow To Old To Dream," "My Hero," "I Love Paris," "Midnight In Moscow," and Vernon Duke's spirited "Taking A Chance On Love." That joyous song came from the 1940 Broadway musical *Cabin In The Sky*, which starred Ethel Waters who again sang this song in the 1943 film version. It's a nicely varied assortment of tunes even if they don't all fit the "Zing" title.

Paul Roberts has appeared on a number of CDs and Video reviews in the late 1990s and he is well known in the US for his frequent cross-country concert tours. He opens his portion of the program with a cheerful novelty waltz titled "Valse Mignonne." Then he has a brief medley of two cute, bouncy tunes titled "Grandma Says" and "Everything Stops For Tea." His second medley is called

Restoration • Consultation • Installation

Scott Smith Pipe Organs

1494 Lake Lansing Road • Lansing, Michigan • 48912
Telephone 517-485-5421

sss55mich@aol.com

Tuning • Maintenance • Cleaning



White Blower Mfg., Inc.

Est. 1972

2540 Webster Road • Lansing, MI 48917

American Made
Factory Direct Pricing

Call today for a FREE Catalog

1-800-433-4614

www.pipeorganblowersnew.com

Tramp Medley only because the first tune is Rodgers and Hart's well-known "The Lady Is A Tramp." If you remember the lyrics they prove she actually was anything but a tramp. ("I like a prize fight that isn't fake/I love the rowing on Central Park Lake/I go to opera and stay wide awake/That's why . . .") The other two numbers in his medley are Jerome Kern's "Can't Help Lovin' Dat Man" and "Happy Days" which is not the one that FDR used as his campaign song in the early 1930s. Paul also later plays a really romantic arrangement of that Irish favorite "Londonderry Air." His last tune is a great memory flogger, which the Ink Spots helped make a hit . . . "(I love You) For Sentimental Reasons." The Ink Spots were formed in Indianapolis back in 1931 and made their first recording in 1935. They had such success that even after they broke up in the mid-50s other similar sounding groups adopted their name and toured into the mid-90s.

Our fifth organist is John Mann (reviews are in the January 1994 and September 1997 Journals) who plays a suitably mellow version of that wonder Big Band favorite "I'm Getting Sentimental Over You." Back in 1937 the well-known British composer Noel Gay wrote a wonderfully entertaining musical called *Me and My Girl*, which became one of the longest running shows in London history (at that time with 1,646 performances.) Due to its long run and WWII it never made it to America until after its 1985 revival in the UK. Needless to say it was a smash it in New York and John Mann plays five of its hit songs: the title tune, "Leaning On A Lamp Post," "Love Makes The World Go Round," "The Sun Has Got His Hat On," and of course "The Lambeth Walk."

Michael Maine (reviewed in the March 1992 Journal) is our 6th artist and

his opening song is a 5-minute mournful arrangement during which you'll surely recall hearing the "Sultan Of Sob," Johnnie Ray pouring his heart out singing "Cry Me A River." If you have ever wondered what happened to Ray (1927-1990) after his career ended in the US we've recently found out he became quite popular in both the UK and Australia. Maine displays his classical talents playing Percy Whitlock's meditative "Fidelis" and for the album's grand finale Whitlock's vigorous all-stops-out "Paeon." Yes, this disc is somewhat out of the ordinary and you'll never mistake this Compton for a Wurlitzer, but it has a generous number of familiar music we don't often hear and the proceeds from this disc to the continued upkeep of this historic 75-year-old organ. Compact disc only for \$20 (postpaid in the U.S.) from Cardinal Productions, P. O. Box 22035, Beachwood, Ohio 44122.

SOUNDS OF GRACE

Tom Hoehn



Reviewed by John Clark McCall, Jr.

Here is a recording that shows a

somewhat different side to the art of theatre organ, utilizing one of the finest Wurlitzer installations in existence. Tom Hoehn playing the 4/32 J. Tyson Forker Memorial Wurlitzer in Grace Baptist Church, Sarasota, Florida.

Tom after "hoehning" his theatre organ skills for over 32 years, has issued the first of what this reviewer hopes will be many more commercial recordings. Focusing on the religious and spiritual, Tom has brought a refreshing and polished program of music that will appeal to any theatre organ aficionado, no matter what his religious views may or may not be. It is a worthy addition to the work of earlier organists who have explored the sacred side of the theatre organ like Porter Heaps, Peter Slack, Harold DeCou, Don Hustad, Don Bickel, Fred Bock, Dean McNichols, Paul Mickelson and yes Jesse Crawford.

If you have had the pleasure of listening to Jelani Eddington's superb recording at Grace Baptist Church, *Sarasota Spectacular!*, you know what is in store from this world-class instrument. It is easily one of the most listenable and refined Wurlitzers in existence representing the technical and aesthetic talents of tonal finisher par excellence, Allen Miller and the tireless dedication of Norman Arnold who has kept the instrument in top-drawer condition since its installation was conceived by the Manasota Chapter in 1996.

J. Tyson Forker, an ATOS member, challenged the Manasota Chapter to locate an instrument worthy of installation in a public place. The Wurlitzer 260-Special, Opus 1569 (3/15) originally installed in the Florida Theatre, Jacksonville, was secured from the Andre Family in Miami and was totally restored by members of the Manasota Chapter. Grace Baptist Church was approached about a possible installation in its empty

Hall of Fame Organist

Stan Kann

Available for
Music and Comedy

In the St. Louis metro area contact:

Stan Kann [314]-353-4261

elsewhere contact:

The Henry Hunt Agency

[626]-791-9193

www.stankann.com



Wichita Theatre Organ, Inc.

Artist-in-Residence

Member—Board of Directors

BRETT VALLIANT

Concerts and Silent Film Accompaniment

3925 N. Rushwood Wichita, KS 67226

316.304.5213 tibia88984@aol.com

organ chambers and the rest has been musical history. Now a 4/32, the Forker Wurlitzer has attracted the likes of Walt Strony, Tom Hazleton, Simon Gledhill, Rob Richards, Jelani Eddington, Dwight Thomas, Bill Vlasak, and Fred Boska to its console, it has been accessible to the ATOS membership as well. The organ possesses a refined sound in the church, in both live and recorded venues. Unlike many theatre organs in larger environments, this organ has an undeniable tonal warmth and sophistication. The fact that additional liturgical ranks were added (including choice Skinner additions) makes this organ a perfect choice for Mr. Hoehn's offerings in the sacred vein.

The art of registration goes hand-in-hand with the success of any performer's musical message and Tom Hoehn has polished and refined his stop choices in a package that 'glistens' throughout the recording. He has not forgotten the Wurlitzer's percussions and effects, but he has used them judiciously and appropriately throughout the recording.

About the music . . . Hoehn's *Name Of Jesus Medley* brings with untremmed Reeds and progresses to rich Tibia portamentos. In the course of this 10-minute compilation, one realizes the breadth of this instrument, which is virtually limitless tonally. Of special interest is the contemporary chord patterns used in "He Leadeth Me" by the great William Bradbury. In fact, the listener will find Bradbury striding through many of the

organist's selections ("Savior, Like A Shepherd Lead Us," "There Is No Name So Sweet.") Bradbury was known not only as a composer but also for his music instruction materials for secular and Christian schools. It is safe to say that his work in the mid-1800s helped define what we know as the body of Christian hymns still in use today.

A more contemporary team of composers, Gloria and Bill Gaither, are equally represented in four of the selections. "Because He Lives," Gentle Shepherd," "Jesus, There's Something About That Name," and the well-known "He Touched Me." Of all the Gaither offerings, "Because He Lives" best demonstrates Hoehn's concept of 'less is more' in registration. He literally weaves this composition with great detail and gives it a finish with the Grace Wurlitzer's glorious ensemble. It is refreshing to hear stops, which are untremmed throughout the recording, but the listener is always reminded that this is a theatre organ!

Hoehn has called upon his own arranging talents and they come full-circle in selections like Graham Kendrick's "Shine Jesus Shine" where the organist introduces a dramatic and effective staccato in the melody line. Though not the last selection, the album's tour de force is Phoebe Knapp's standard, "Blessed Assurance." From forays into minor keys to intense driving pedal lines; this arrangement shows Tom Hoehn at his most creative. And of

course, the Forker Wurlitzer is ready to deliver. Recording engineer, Richard Mogridge, who has managed to give a realistic vantage point of "best seat in the sanctuary" to the listener, beautifully captures all of the selections on disc.

Other selections include the oldest hymn in Hoehn's playlist, "All Hail The Power Of Jesus' Name," written by Edward Perronet in 1780, "Holy Ground," by Geron Davis, and Andrae Crouch's popular "My Tribute." This work comes from the same pen that gave us music from *The Lion King*, has been translated into more than 20 languages by this Grammy Award Winning composer who was inducted into the Gospel Music Hall of Fame in 1998.

Bradley Swope's concise liner notes are engaging and give insight into the history of the sacred compositions ranging from the late 1700s to contemporary Christian music of today. The recording itself is excellent (there are a few minor intrusions in one of the selections) and disc quality was right in line with the best in the business.

Tom Hoehn hails from St. Joseph, Missouri where he began organ study as a child. After cutting his teeth on playing for Catholic Mass, while at St. Joseph's Co-Cathedral and playing in the stage band at Central High School, he moved to Florida in 1974 to accept a position at Christ The King Catholic Church in Tampa. It was in Winter Haven that he was led to a position at J. Burns' Pizza and Pipes and the great Don Baker. While alternating with Baker, Hoehn began to develop his own theatre organ style, which has a strong basis in registration and arranging. Tom, who currently holds the position of organist at First United Methodist Church of Clearwater, continues to concertize on the theatre organ having played for numerous ATOS chapters.

It is especially appropriate that the Grace Wurlitzer was used for this recording, as it will give listeners a wonderful introduction to its versatility and tonal superiority, just preceding the Annual ATOS Convention in May. This recording comes with a High Recommendation for anyone who enjoys the sensitive and sacred side of compositions well suited to the 'unit orchestra'. If sacred and gospel music is not your 'cup of tea' you might do well to look into this recording for it exhibits a wonderful magic between artist, instrument, and venue.

Sounds of Grace is available for \$20

ORGANISTS AND PROMOTERS!

Why tie up your capital and storage space buying 1000 CDs at a time?

We can produce them for you in lots as small as 50.

Call or e-mail us for a quotation. You'll be pleasantly surprised. Also check out our catalog.

RECENT RELEASES INCLUDE:

John Seng - "The Song Is Ended"
Gerald Shaw - "At The Odeon, Leicester Square"
Billy Nalle - "The Wizard of Organ"
Bob Van Camp - "Here With The Wind"
Coming soon - "Those Were The Days"
14 British organists playing 14 different organs

760-203-2407

info@pipeorganpresentations.com
www.pipeorganpresentations.com

POPS ON PIPES

CENTRAL INDIANA CHAPTER
2006 CONCERT SERIES
INDIANAPOLIS

NEIL JENSEN

June 4, 2:30, Warren PAC

KEN DOUBLE

September 10, 2:30, Warren PAC

ROB RICHARDS

October 22, 2:30, Hedback Theatre

For tickets or more information:
www.cicatos.com
sdchase@purdue.edu
317-345-8121

plus \$4.25 shipping per copy and can be ordered through the Internet or mail. Same day shipping is offered when purchased by major credit card, however money orders and check purchases will be shipped once the funds have been cleared. Mail orders should be sent to Laughing Eyes Music, 1357 Irving Avenue, Clearwater, Florida 33756 and online orders to <http://tinyurl.com/a52nl>

WHEATON-FOX STUDIO ALL STARS

A 2 CD Set Featuring
Nine World Class Performers



Review by Ron Rhode

It isn't very often that one has the chance to hear several artists, a variety of

performance styles blended with a diverse selection of music, and an equally diverse use of the same magnificent theatre organ! For this reason alone, this double CD, recorded by nine artists at the Wheaton Fox, home installation of Paul and Linda Van Der Molen, is a "must have" in any theatre organ collection.

On November 18 & 19, 2005, two historical performances occurred in Wheaton, Illinois, on the 4/26 Robert-Morton Theatre Organ installed in the Van Der Molen residence. The live performances were captured/recorded by the digital organ playback system and were then played back for this recording's purpose. This process allows for the listening enjoyment to go uninterrupted by sneezes, cell phones, and candy wrappers! Only the last number on each CD is from the live performances in order to take advantage of the applause for the end of each disc.

The artists featured on *Wheaton-Fox Studio All Stars* are Chris Elliot, Walt Strony, Mark Herman, Kim Kozak, Jack Darr, Lew Williams, Chris Gorsuch, Dave Wickerham, and Jelani Eddington. Each performer brings something special to the program. With an array of artists such as this, there is potential for broad diversity: youthful exuberance, seasoned veteran, originality, artistic tribute, traditional theatre organ styling, ingenious creativity, many old favorite tunes, and a few "new" tunes which become favorites! All of this occurs, and much

more... there are 24 individual titles and four medleys.

The organ is as versatile as are the organists. From the highly energetic "openers" as found in selections like "I Feel A Song Coming On," "It's Today," or "Another Opening, Another Show," to the lush, emotional ballad such as "Summertime," "Miss You/When Mother Played the Organ," "I Love You," or "Not While I'm Around," you will be thrilled by the tonal colors and textures used to deliver the musical message. With every artist a proven musician, there is truly something for every person's taste in music!

For a reference to the events which provided for these compact discs, refer to the full-page ad in the January/February 2006 issue of *THEATRE ORGAN* page 55, which shows the artists and the organ installation. Quality recording equipment and processing were used to produce this first class product. All color photography is used throughout the tray card and booklet. There is a chamber analysis of the "Wonder Morton," along with a dedication to John Ferguson, and an explanation of the history behind the two events. The final result of everyone's work is this double CD set of over two hours of wonderfully entertaining theatre organ music!

Order your double CD album (that's two CDs with over an hour on each CD by a total of nine different organists) at a low price of \$30, which includes

"EXPERIENCE THE SOUND"

**ATOS Membership
Brochures
Now Available**

Contact Jim Merry:
P.O. Box 5327
Fullerton, CA 92838
714/773-4354
Fax 714/773-4829
merry@atos.org

Darel L. Brainard

Theater Organ
Concerts

Over 30
years at the
keyboard.

2311 Vaness Dr.
Toledo, OH 43615
419-841-4287
organgrinder@buckeye-express.com



BARRY BAKER



RECORDINGS

"For The Very First Time" ♦ "A Barry Baker Concert"
Both titles recorded on the acclaimed four manual
Wehmeier Wurliitzer - Cincinnati, Ohio

CD-\$20 ppd. / Cassette-\$14 ppd.

Please send check or money order to:
Barry Baker Performances
3012 Portsmouth Avenue #4
Cincinnati, OH 45208-1549

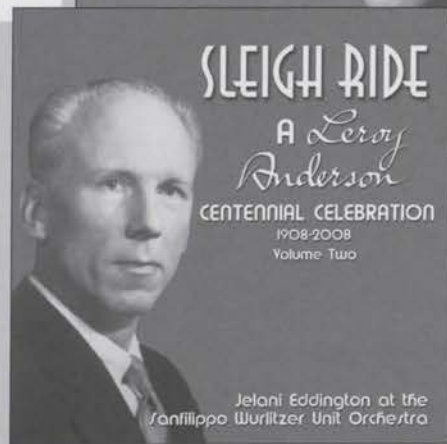
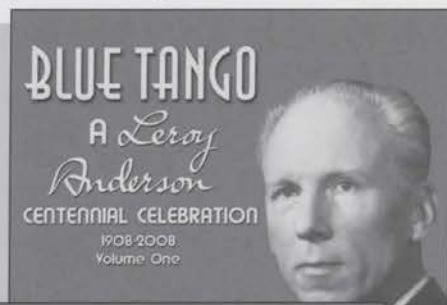
For Concert Bookings: 513-321-4346

shipping and handling, from: Ridgeway Benefit CD, c/o Steve LaManna, 615 Greenbrier Drive, Silver Spring, Maryland 20910. Payment may be set by check or money order payable to "Friends of Robert Ridgeway", or by VISA or MasterCard. Please include the card number, expiration date, and your telephone number. For all orders, be sure to include the complete mailing address!

BLUE TANGO AND SLEIGH RIDE

A Leroy Anderson
Centennial Celebration

Jelani Eddington



Review by Lyn Larsen

I was asked to write a review of these two new recordings by Jelani Eddington.

Even though they are each packaged as an individual compact disc, they are labeled "Volume One" and "Volume Two," and they are very much a set that should be ordered together.

When I first agreed to listen and write a review, I thought that it would be extremely easy. After all, I have always been a great admirer of the compositions of Leroy Anderson, have learned and performed many of them over the years, and also knew that Anderson had been an organist as well as a composer. And furthermore, I have known Jelani Eddington since he was just becoming a teenager. I have watched his growth and development over the years as a musician, and I consider that he has blossomed into one of a very small handful of stellar, world-class young organists today performing on the theatre organ.

What became very apparent to me, after sitting down and listening to both of these discs from beginning to end several times, was the absolutely staggering magnitude of what Jelani has accomplished with this recording project. This is not just someone playing the basic melody lines of a number of Leroy Anderson's better-known hits. Instead, this represents one of the finest examples I have ever heard of a musician taking the time to study (through both recordings and full conductor scores) the complexity of all of the texture, color, and nuance, of a huge number of compositions by Mr. Anderson. The end result is a recording in such a class of its own, that I rank it among the six or seven finest examples of music played on the organ that I have ever heard.

Jelani very rightly includes many of Leroy Anderson's best-loved pieces: such gems as "Sleigh Ride," "Belle Of The Ball," "Bugler's Holiday," "Fiddle-Fiddle," "The Sandpaper Ballet," "Plink-Plank-Plunk," "Blue Tango," "The Phantom

Regiment," "The Syncopated Clock," "The Typewriter," "A Trumpeter's Lullaby," and "Serenata." Every bit of the orchestral texture and feel of these classics is breathtakingly recreated on the incomparable Sanfilippo Wurlitzer unit orchestra. Jelani has obviously studied each of the 80-ranks of this lavish instrument, and has made his choices of registration with a great amount of sensitivity and care. On top of that, he has very wisely realized that a lot of the sparkling color of Leroy Anderson's music comes from all of the extra "frosting on the cake" that was achieved by the use of many and varied traps and sound effects in the orchestra. So I give Jelani a great deal of credit for also using two or three percussion assistants here and there throughout the recording, so that things like a typewriter, a whipcrack, tuned temple blocks, sandpaper blocks, a squeak, a snap, etc., all have the correct sound. To leave out these very essential elements of Anderson's music would have greatly lessened the richness and authenticity of this collection, but luckily for us, every sound, nuance, and accent is exactly where it should be.

In addition to the well-known pieces listed above, you will be able to hear a great many of the lesser-known and marvelous compositions of Mr. Anderson, such as "Summer Skies," "Home Stretch," "Baladette," the music from *Goldilocks* (Mr. Anderson's only Broadway score), and "Arietta." I was selfishly delighted to see my own two personal favorites also included by Jelani; they are "Promenade" (written the year I was born!) and "Clarinet Candy," an obscure orchestra piece from 1962.

With the cooperation of the Anderson estate, Jelani was able to include two compositions, heard here in their very first "world premiere" recordings. These

THE ORGAN HISTORICAL SOCIETY

Publishers of the quarterly journal

"THE TRACKER"

P.O. Box 26811
Richmond, VA 23261
804/353-9226 • Fax 804/353-9266
tracker@organsociety.org

Audio Arts

Digital Recording – on location
Complete CD Production & replication services
Limited-run CD-R packages available

Contact Fred Bruflodt

228 University Dr. – East Lansing, MI 48823
(517) 332-8084
Email: fred.audioarts@prodigy.net

are "Easter Song" (which was marked "organ" at the top of the score), and "Cambridge Centennial March Of Industry" (which had "Hammond organ" written on the top of the score!).

This would be a remarkable recording with just all of the music mentioned so far. But then Jelani takes it to a level that is absolutely unbelievable in musical complexity and sheer brilliance, by recording Leroy Anderson's entire "Piano Concerto in C Major" by himself. Yes, Virginia, the complete and complex orchestra part, and the entire solo piano part, are all flawlessly integrated into an end result of lavish color, texture, and virtuosity. I had to re-listen to it three or four times to even start to absorb some of the "feast for the ears" that has been accomplished by Mr. Eddington.

When I hear music of this quality, intricacy, and elegance performed by persons such as Jelani Eddington (and also Simon Gledhill, and Richard Hills), I know that the theatre organ as a regal and majestic instrument will live on for many years to come in the hands of these young maestros. You absolutely must own this new, 2-volume set of the music of Leroy Anderson, performed by Jelani Eddington. Sit back and prepare to be blown away!

These recordings may be purchased from RJE Productions at P.O. Box 70621, Reno, Nevada 89570. Please specify which titles (*Blue Tango*, *Sleigh Ride*, or both) are requested. Each album is available for \$18.00 each plus \$2 shipping/handling per disc within the USA, or \$5 shipping/handling outside the USA. Please include check or money order or a valid Visa/MasterCard number with expiration date. The albums may also be purchased online through a secure Internet website at www.rjeproductions.com



Technical Assistance Program

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

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

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

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

Cory Wright • 2107 S. Grand Blvd.
St. Louis, MO 63104
Telephone: 314/678-0896
Email: wright@atos.org

LEATHER SUPPLY HOUSE QUALITY LEATHERS for Musical Instruments-Clocks-Organs



Mike Madeira
345 Hazel Avenue
Garwood, NJ 07027

Phone: 908-389-1000
Fax: 908-789-0647

www.leathersupplyhouse.com

JELANI EDDINGTON

CONCERTS • SILENT FILMS
WORKSHOPS • RECORDINGS

P.O. Box 70621
Reno, NV 89570-0621
775.829.0264 (ph/fax)
rje@rjeproductions.com

www.rjeproductions.com



Ideas & Assistance *for Chapters & Organ Groups*

When a group is planning concerts, and budgeting for artist fees,
(in fact, we all should) consider the following...

Behold: the Artist

He is gifted with genius talent. He has unbelievable performance ability. Nobody knows how tremendously driven is his life... how much he sacrifices the joy of life to the haunting call of music and the entertainment of others,...

His time and energy are consumed by the world's most exacting instrument, the magnificent theatre organ. Applause is his gold medal. Alas, he cannot live on applause alone,...

How pathetic we are to take him for granted... a commodity that can be bought and sold on the open market of entertainment. No, he is special. He did not ask for his gift. Music is his compulsion and haunts his life. Indeed, he is a gem of humanity... precious and rare,...

Next time we behold an artist, let us remember that he has invested everything he has and is, so that we may live more abundantly. He has come thousands of miles in time and expense to be with us. He is tired and hungry, but the show must go on. Let him feel the warmth of our welcome as we feel the warmth of his music.

Admire him. Be grateful for the gift of his music. Cherish this person.
He is an artist.

(Oh yes, please be generous. He has bills too...)

JOHN H. ROBSON, Programme Director
Kingston Theatre Organ Society

Chapter News

ATTENTION ALL CHAPTER CORRESPONDENTS: The deadline for receiving Chapter News items for the September/October issue is July 5. Send All Chapter News Items and Photographs to: JEFF WEILER, EDITOR, 1845 S. MICHIGAN AVE., #1905, CHICAGO, ILLINOIS 60616...or... If possible, send all text via E-mail attachment, to: weiler@atos.org

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

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

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

ALABAMA

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

Birmingham, Alabama. The Alabama Chapter was the recent beneficiary of one of the advantages of going to theatre organ events outside one's home area. A few years ago, several members of our chapter attended the "Meet Me In Saint Louis" mini-convention sponsored by the Saint Louis Theatre Organ Society and over the course of several days became acquainted with the talents of another one of the attendees, Juan Cardona Jr., from Newtown, Connecticut. With further communication this 'meeting in Saint Louis' led to an invitation to Juan to play a concert in Birmingham.

The weekend of January 8, Juan flew to Birmingham where he was greeted by a chapter member. Juan was afforded ample opportunity for practice on Friday and Sunday morning at the Alabama Theatre, so with arrangements made Juan began to discover the delights of *Bertha*, the theatre's Wurlitzer. As a result Sunday's concert was a big success, and many expressed a desire for Juan to return for another concert.

Though it is very unusual for us to have two chapter meetings in the same month, the Alabama Theatre's schedule afforded us that opportunity in January. On January 29, Neil Pollock from the Atlanta area, drove over to practiced

in the morning, and gave a delightful concert that afternoon. Neil owns a music business in Carrollton, Georgia, and teaches both organ and piano, and on this day Neil brought one of his students with him. After Neil's concert, his student, along with other guests and chapter members, enjoyed 'open-console' and had the chance to experience the pleasures of *Bertha* for themselves.

Sabrina Summers

ATLANTA

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

Atlanta, Georgia. Our November program was held at the residence of chapter member John Tanner. John has installed Wurlitzer Opus 1826 in his Lithonia, Georgia residence. When John obtained the instrument the pipework was in mint condition. Unlike most Wurlitzer church consoles; this one is a nice oak horseshoe style that looks just like its theatre counterparts. The organ contains 6-ranks of pipes, two of which go to 16'. A Glockenspiel has been added to the Swell Manual and the Tremolo has been adjusted and there you have a theatre organ!

Our own Rick McGee presented a 'Pizza music style' program because of his years of playing at various pizza restaurants in the Atlanta area that had theatre pipe organs. Rick does his best

THURMAN ROBERTSON



Juan Cardona, Jr.

THURMAN ROBERTSON



Neil Pollock

playing “unrehearsed” and took many requests from a very well attended group of listeners. Rick is a theatre organ console expert, and he has specked out many new installations and has himself rebuilt and restored consoles and their various components throughout the southeast. He is a long time chapter member having joined in 1973 and has served as both treasurer and President. There was no stumping the artist at this program for Rick McGee’s repertoire is huge.

In December we were treated to a Christmas program that we will never forget. The master himself Lyn Larsen held court at the GW4 Allen in the Marietta residence of Ron and Donna Carter. This was the largest attended chapter program in many years with over 80 persons. Lyn played a varied program of both holiday tunes and requests. Yes, there are many new and upcoming artists out there but there is only one Lyn Larsen. As Ron Carter stated in his introduction “during our grandfather’s time we had a master theatre organist and he was Jesse Crawford, during our father’s time we had a master theatre organist and he was George Wright, and during our time we have the third master theatre organist ever to live and that is Lyn Larsen!” The Carter’s provided many wonderful Christmas goodies in addition to several door prizes. It was a very special holiday celebration and everyone enjoyed the day!

In January our member John McCall presented the chapter program at the

Bucky Reddish Walker RTO. John has ventured out on the theatre organ circuit and is playing at various venues throughout the southeast. John’s program was extremely well received by a standing room only crowd. He has even recorded several CD’s one of which received a very positive review in THEATRE ORGAN. Being the consummate researcher, you can be assured that when John plays a piece he not only knows the music but the history of the selection. At this program the Atlanta Chapter also recognized our Life Time Achievement members: Charles Walker, Ed and Norma Simmons, Bob Fountain, Mary Thrower, Joe Patten, Elsie McKoon and Wanda Carey. Bob Foreman was unable

to attend this meeting but a special presentation to him was held at the Atlanta Fox Theatre on February 29. All of these life time members have contributed untold time, support, and dedication to the preservation of the theatre pipe organ and its music. We could never thank them enough.

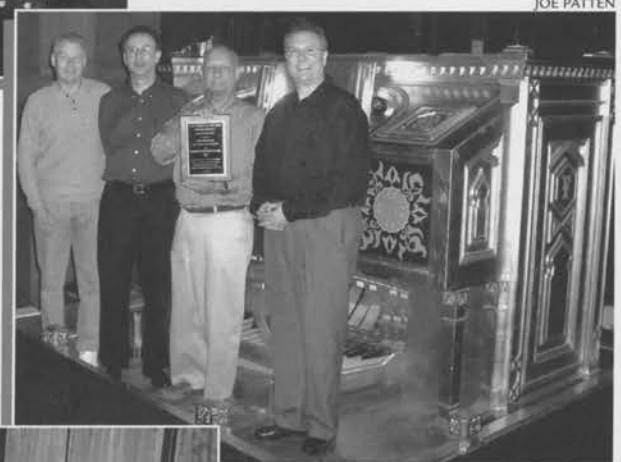
In February we were treated to a silent



John Clark McCall.



Lyn Larsen at Carter’s Allen.



(L-R) Bucky Reddish, Larry Davis, Bob Foreman and Ron Carter.



John Tanner and his Wurlitzer.



Rick McGee.

DONNA CARTER



First Row: Charles Walker and Norma Simmons.
Back Row: (L-R) Bob Fountain, Mary Thrower, Joe Patten, Ed Simmons,
Elsie McKoon and Wanda Carey.

film at the newly restored Capitol Theatre in Macon, Georgia. In the fall of this past year chapter member John McCall just happened to be passing by the theatre and noticed a lot of construction. Being the historic theatre lover he is he stopped and recognized an old architect friend Tony Long who along with other concerned citizens in Macon had purchased the old theatre and decided to restore it for public use. Knowing that the theatre had had three theatre pipe organs in its life, and seeing that the original pipe chambers were empty, John approached Tony with the idea of using his Allen 317EX at the grand opening and for a chapter program. The deal was immediately consummated and with the wonderful help of Macon Allen Organ dealer Ernest Penley and Rick Stewart, John's 317 Ex was moved from his residence in Moultrie, Georgia to the theatre and the speakers were placed in the chambers. With the help of Ron Carter, Larry Donaldson and Larry Davis the speakers were positioned and the organ's channels balanced for the very acoustic friendly auditorium. What a sound!

John McCall presided at the console for opening night and he and the organ stole the show. Since that opening night Atlanta Chapter organists Larry Davis and Kevin Cartwright have at their own expense been driving the 2-hour trip to Macon to play the organ at the Friday and Saturday evening movie nights. Talk about dedication and trying to expose our music to the public!

On April 7, with the generosity of John McCall, organist Ken Double played a program at the Capitol Theatre, then travel further south for a program at the Rylander Theatre in Americus, Georgia. We know the management of the Capitol saw how excited the citizens of Macon have been having a theatre organ back in their town and will continue work to have one installed permanently.

On February this author accompanied the silent classic *Sunrise* at a free public concert and chapter program to again support the Capitol. Doug McKinney silent film historian introduced the film and reviewed the performance. These are his words not mine! "As one who has seen a host of such presentations, this reviewer can say unequivocally that Ron's performance was absolutely brilliant . . . Ron never overpowered the film, masterfully matching not only the shifting mood of the story but also reproducing many of the key sound elements from the original score . . . Many found it wonderfully overwhelming, giving Ron a well-earned and lengthy standing ovation." We had folks join the chapter after this film and were amazed at the impact a full length silent film of this caliber when accompanied by a theatre organ and by an artist who knows what he is doing can do to one's emotions!

One important project that the Atlanta Chapter has been involved with



Ken Double at Bucky Reddish RTO.

LARRY DAVIS



Wurlitzer moving back home at Imperial Theatre.

is saving the Wurlitzer Style-E originally from the Imperial Theatre in Augusta, Georgia. The instrument was confirmed to still be located in a residence in north Atlanta by Ron Carter after the home had gone into foreclosure. President Larry Davis immediately started the ball rolling by contacting the mortgage company and real estate agent who was handling the deal. The agent had no

DANNY BROOK (CAMERA TIMER)



Imperial Theatre work crew. Front: Gordy & Linda Johnson. Back: James Thrower, Ron Carter, Larry Davis, Elbert Fields and Danny Brook .

idea what he was going to do with the organ and well to make a long story short, the instrument was given to the Atlanta Chapter. It was removed by Chapter members, stored locally in the Atlanta area for a short time and now is back in Augusta, Georgia with the console resting comfortably in the Imperial Theatre lobby! The remainder of the organ is dry storage a block from the theatre waiting for the installation campaign to begin. Chapter members Gordy and Linda Johnson had restored the instrument while in their possession so the organ can just be reinstalled in the theatre. Larry Davis and Ron Carter have inspected the chambers and they are empty except for some speakers which will have to be removed. Watch for a complete article in THEATRE ORGAN about the saving of this instrument in the near future.

Ron Carter

DAIRYLAND

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

Racine/Milwaukee, Wisconsin. We began the New Year with a "January Freezout" at the Racine home of Fred and Veryl Hermes on January 22. The guest organist was our own Gary McWithey, who is very active in the organ world, being a fine classical and theatre organist, member of our board, past president of DTOS, and organist at the Brookfield Congregational United Church of Christ. Just hearing his beautiful music warmed us up as he played a variety of music, not only exciting fireworks music, but also showed that the huge 5-manual Wurlitzer also has quite, genteel stops. 'Open-console' followed and then we went upstairs to warm up with hot beverages, snacks, and to watch a video of the restoration of a large residence Aeolian organ from the bottom up.

Dairyland's "Valentine Social" on February 12 turned out to be an "April Fool's" social! Plans were to meet at Paul Grant's shop in Racine. His store is called "Silents Please" where he sells movie memorabilia, DVD's and everything related to theatres

and theatre pipe organs. Paul has installed the former Organ Piper Restaurant 3-manual Kimball console in his store, so in the future it can be used to accompany silent films. The organist was to be Ron Reseigh, who is on staff at the Organ Piper and played on that console for four years. As we arrived at the store, Paul told us plans have been changed. Just an hour earlier, while Ron was practicing, the blower motor burned out, so we were instructed to go to Fred Hermes home instead. After a slight delay, the program finally started. Ron did amazingly well, considering he had only 10-minutes to get comfortable with the mammoth 5-manual Wurlitzer. He even took requests, and we got to hear some "love" music, in honor of Valentine's Day. Special thanks to Fred and Veryl Hermes, who had one hour to prepare their home for a houseful of guests.

Sandy Knuth

DELAWARE VALLEY

Harry Linn, President
610/566-1764

Media, Pennsylvania. On March 18 our society, along with the Southern Jersey Organ Society, were invited by members Jim and Dottie Shean to their home in Levittown, Pennsylvania, near Philadelphia, to enjoy their 3/19 Wurlitzer for a farewell event. They have decided to move and have put their wonderful home and pipe organ up for sale. Many members from both societies attended to enjoy the great and legendary hospitality of the Sheans, the food, and fellowship. We enjoyed the the playing of Candi Carley Roth, who was the featured organist. She made the organ sing playing her various selections. After her set, it was 'open-console' and



Hostess Dottie Shean and friends.

Journal of American Organbuilding

Quarterly Publication
of the American Institute
of Organbuilders

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

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

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

Please enter my subscription to the American Institute of Organbuilders' quarterly publication *Journal of American Organbuilding*.

Enclosed is a check for:

- \$12.00 (1 year, 4 issues)
- \$22.00 (2 years, 8 issues)
- \$32.00 (3 years, 12 issues)

Name _____

Firm or Institution _____

Mailing Address _____

City/State/Zip _____

Check here if mailing address is for HOME delivery.

Make checks payable to:
American Institute of Organbuilders

Mail this form and payment to:

**AMERICAN INSTITUTE
OF ORGANBUILDERS**

P.O. Box 130982 / Houston, Texas 77219

those who took to the bench included Don Hansen, Wayne Zimmerman, Ed Baykowski, Rowe Beale, Howard Ware, John Bresline, Ernie Worth, and Janet Norcross. Everyone who participated played great and were enjoyed by those attending!

The home of Jim and Dottie has always been a musical mecca, since Jim has been collecting pipes and consoles since 1958. His organ has grown to 19-ranks with a new 3-manual Wurlitzer

WAYNE ZIMMERMAN



Host Jim Shean enjoying the music.

console from the California Theatre in San Diego and an Emutek solid state relay. The pipes speak through two grilles in the living room ceiling. The toy counter is along the stairwell to the second floor, and an upright piano and Vibraphone are near the console which is on the first floor near the front door. The Sheans also have a separate grand piano, which makes for fun organ and piano duets. We want to thank Jim and Dottie for having us and Candi Carley Roth for her music. We all wish the Sheans well in their move but will miss the parties and 'open-console' sessions we enjoyed there over the years.

Dick Auchincloss

EASTERN MASSACHUSETTS

Bob Evans, President
508/674-0276
bob@organloft.org

Wellesley, Massachusetts. The members and officers of EMCATOS have been very busy these last few months. Our January social, held on January 8 featured two video presentations, first was the new DVD which recounts the

BOB EVANS



Rich Lewis entertaining.

BOB EVANS



Tom Hazleton and Rich Lewis.

story of the Atlantic City Convention Center mammoth Midmer-Losh pipe organ. The DVD is superb and offers much information about this musical behemoth. The second visual treat was an excerpt (theatre organ section) from "Pulling Out All the Stops," a video from the Organ Historical Society. Bob Evans, EMCATOS president, was projectionist/sponsor for these two showings.

At a recent meeting, our Board of Directors voted to devote our January concert at Babson College to the presentation of an aspiring young organist. Rich Lewis, of Wilmington, Delaware, was chosen to give the first young organist concert. The concert was billed as "Rich Lewis Presents Songs from the Great American Songbook." Young Mr. Lewis played songs from many different genres. The audience, many in number, was appreciative of Rich's talents. Tom Hazleton, one of Rich's mentors, also attended the concert. Tom was introduced to the audience, which gave him a generous round of applause. Charles Briggs, a loyal member of EMCATOS, sponsored the concert. EMCATOS extends a big thank you to Charlie for all your generosity.

On February 5, we once again gathered at Knight Auditorium for our monthly social. Featured was long-time member Bob Legon. Bob spontaneously accompanied a silent film, *Family Life*, which was absolutely hilarious. Bob had never seen the film before and did an admirable job. In *Family Life* (1924) Mark Jones and Ruth Hiat, aided by knockabout comedy and some sharp satire, help to send up components of

American domesticity such as automobiles; pre-fab houses, family vacations, gang warfare, and natural selection. Bob has a way of using the appropriate music to convey the scene! Following the film, Bob played several numbers for the group. Mr. Legon was in rare form and presented the audience with a variety of musical treats. Well done, Bob!

In addition to all of the musical activities, work continues on the maintenance and improvement of our beloved Babson Wurlitzer. Don Phipps, Dick Hill, and their merry band of assistants including Hank Lysaght, Roger Austin, Lawrie Rhoads, Bruce Hager, Len Beyersdorfer and Dick Handverger have installed a totally rebuilt 15 hp, two-stage Spencer blower for the organ. Previously, two 5 hp Spencer Turbines had winded the organ. The new blower will supply more than enough wind while generating much less heat. EMCATOS is fortunate to have Don and Dick to keep the organ in top shape. Thank you, gentlemen.

Our Regional Convention Planning Committee is busy putting the finishing touches on what promises to be a Regional Convention to remember. Please stay tuned for information about "Going For The Gold," the ATOS 2006 Regional Convention Sponsored by the Eastern Massachusetts Chapter of the American Theatre Organ Society—November 3, 4, and 5 with Afterglow (Maine trip) on November 2. We hope to see you there!

Bob Evans

GARDEN STATE

Don Hansen, President
732/350-0485

Trenton, New Jersey. With the holidays over, January 2006 held the important annual budget meeting with President Don Hansen presiding. This first meeting of the year was Sunday January 8 and was held in the Union County Arts Center in Rahway, New Jersey and the freezing cold did not stop our members from arriving at the theatre. After the meeting was adjourned members visited the refreshment area for wonderful hot beverages served by our hospitality member Barbara Bacon.

The remainder of the afternoon was devoted to the planned registration session conducted by Bernie Anderson. He demonstrated the powerful 2/7 Wurlitzer and answered questions on registrations and helped the members to play their music and improve. 'Open-console' followed and many of our members put the lessons learned to use. Thank you very much Bernie.

February had ups and downs of our winter climate and we needed excitement. It began when our GSTOS newsletter arrived and announced there would be a business meeting and a demonstration of the first sounds to heard from our Loew's majestic 4/23 Wonder Morton theatre organ. This organ has been traveling to many places for many years and has finally come home to rest in Loew's Jersey Theatre at Journal Square in Jersey City, New Jersey.

Sunday, February 5 had our excited members entering through the original bronze doors of this old movie palace as it has been three long years since we had visited and to stand in the oval "Faber Egg" lobby was a thrill! Entering the dimmed enormous theatre, the members were promptly drawn to the impressive colorful console, to regal in its beauty and size. The members settled in their seats for a short business meeting. Then it was time for crew chief Bob Martin to place the test keyboard on the stage, it was a great experience for several members then had a chance to try the Solo Tibia. It was awesome to hear the sound from the Wonder Morton that echoed through the 3,000 seat theatre with a marvelously smooth liquid sound.

Jinny Vanore

HUDSON-MOHAWK

Frank Hackert, Chairman
518/355-4523

Schenectady, New York. The January 2 general meeting of the Hudson-Mohawk Chapter consisted of a tour of the newly renovated Proctors Theatre in Schenectady, New York. The stage was significantly enlarged to accommodate large touring productions such as *Phantom of the Opera*, which, by the way, recently completed a hugely successful run during the month of February. The fabulous *Goldie*, the theatre's 3/18 Wurlitzer, is not completely reinstalled in the theatre as yet, so meetings must be held without the company of our favorite musical "Golden Girl." In *Goldie's* absence, Chair Frank Hackert treated the members who braved the icy, cold January night to a comprehensive tour of the theatre.

February 27 saw members congregating at St. Gabriel the Archangel Roman Catholic Church in Schenectady for a demonstration of the church's new Allen Quantum 260 organ with Vista MIDI. Member Carl Hackert served as our host for the evening graciously supported by Pastor Father Leo Markert. Carl is the church's organist and choir director. The organ has the capability to sound like four different kinds of church organs as well as a theatre organ. The music was remarkable, the company convivial and the hosts most gracious. Thanks to Carl and Father Leo for a wonderful evening.

In addition to our regularly scheduled meetings, chapter members throughout the cold winter months participated in a variety of genre-related activities. Avery Tunngley continues to entertain with his silent movie series at Union Presbyterian Church in Schenectady. The first Friday of each month, Avery lends his considerable talents as silent organ accompanist to a presentation of a vintage silent film. Comedies, tragedies, romances; every month Avery transports his audience to a classic time when flickering lights and organists' expertise illuminated a simpler more gracious world.

NORENE GROSE



Members at St. Gabriel's Church.

In addition to the silent series, Avery accompanied the film *Wings* at the Capitol Theatre in Rome, New York on March 11 and also present a short program of World War I era songs.

Ned Spain, one of our club's founding members who now resides a good part of the year in Florida, reports that he recently attended a meeting of the Manasota Chapter and enjoyed their 4/32 Wurlitzer tremendously. He was also able to visit with Ira and Elsie Freedman, who were also founding members of the Hudson-Mohawk Chapter and reside in Florida.

Finally, members of the Hudson-Mohawk Chapter joined counterparts in the American Guild of Organists (AGO), and the Organ Historical Society in a renovation project on the Troy Music Hall's 1882 O'Dell organ. All the pipes of this historic instrument were cleaned by volunteers (including Hudson-Mohawk members Donna Tallman, Mark Backhaus and Frank Boshier) to prepare for the 50th Anniversary Convention of the Organ Historical Society, which will be held in June in nearby

NORENE GROSE



Harold Russell at console, Carl Hackert at podium.

Saratoga Springs, New York. A joint meeting of our chapter and the AGO is planned for May at Proctors Theatre.

Norene Grose

JATOE

Jim Patak, President
708/562-8538

Joliet, Illinois. JATOE did not meet in January. Our membership suffered the passing of three members in a matter of three weeks time. The sudden loses of John Quedens, Alice Edelmann, and Leonard Clarke was too much to bear and our sympathies are extended to their families.

On Sunday, February 26 approximately 80 JATOE members got together for the first time in 2006. We met at our favorite clubhouse, the Rialto Theatre. Social chairman and Vice President Don Walker put together a social that has become a favorite amongst our members. No special artist had been designated for this social. Instead, a series of five musicians took turns on the bench. Before we could indulge in the fun and enjoyment of theatre organ music, a short business meeting took place. The treasurer's report and minutes of the last business meeting were read and voted on 'to be accepted' and placed into our permanent files.

And now on with the show!!! Don introduced Richard Sklenar to the microphone. Here, Richard gave a brief bio of each of today's artists. First up was Don Walker. Richard described him as a "frustrated" banker with a "wonderful ear" for music. Don's selections were primarily of a nostalgic

nature. Following Don's program was Tim Tallar. Tim is 19-years-old and has been studying about two years and he plays with a distinct style of the roller rinks of old. Like his brother, Glen Tallar, plays roller skating-type music. His rhythms were bouncy.

Next on the docket was our very own Mike Cierski. Mike is probably the busiest member we've got. Besides being a JATOE Board Member, Mike is also an ATOS Board Member and is working on an exciting program for this summer; look for more information elsewhere in this publication. Following Mike's all too short program, one of JATOE's newest and youngest members was Justin Krasowski of Willow Springs, Illinois. Be on the lookout for this talented young man! Lastly was President Jim Patak. Don introduced Jim to the bench, in a rather humorous way referring to Jim as our "most senior" member. Refreshments were then served in the theatre rotunda. 'Open-console' was then offered, too.

On Sunday, March 19, JATOE members met at the Rialto Theatre in Joliet. Back by popular demand was our artist for the afternoon, Warren York. Warren hails from the Champaign-Urbana, Illinois area and logs over 50,000 miles on his van playing and attending theatre organ concerts. Warren's concert primarily consisted of songs of a nostalgic nature mixed with songs with an Irish feel. He also dedicated a medley of "sleazy" tunes in memory of the late Tom "King of Sleaze" Hazleton. Needless to say, we are all at a loss and deeply saddened on the news of Tom's passing. This writer is finding it hard to gain solace.

JATOE member Lee Maloney has

announced that veteran theatre organist Barbara Sellers will be holding a workshop in April, featuring such topics as keyboard harmonies, registrations, etc.

Jim Koller

KINGSTON

Roy Young, President
613/386-7295
royandnan@sympatico.ca

Kingston, Ontario. Local fans love to turn out when the hometown team plays. Everyone knows the players and has fun cheering them on. It's a game we've been playing, going on 25 years.

Build it, and they will come... Once Kingston home organists heard an honest-to-goodness theatre pipe organ was up and playing (1981), all kinds of talent crept out of the woodwork, anxious to spend some time at the glamorous console. Their curiosity was not short-lived, and weekly console reservation became a routine passion in their lives, keeping the blower running 20 or 30 hours a week.

Soon after the Kingston Kimball was installed, a schedule was posted reserving weekly console time for playing members. The terms of provincial and donor funding clearly stipulated free public access to the Kimball. Installed in a church auditorium, access was possible at all times other than worship, when the Kimball becomes a magnificent church organ... fully tuned, maintained, insured and controlled by KTOS. Ever since, church organists have also been KTOS members.

At first, playing members got together for members-only 'open-consoles', sharing ideas and progress. Soon supportive friends grew into 'open-console' audiences. Then 'open-console' programmes became after-dinner (potluck) entertainment. These jovial gatherings became recruiting events for concertgoers and chapter memberships, with many enthusiasts volunteering for concert crews and chapter committees. Ladies coordinating potluck dinners formed an auxiliary, and had fun raising substantial contributions from yard sales, bake sales, etc., monies which the Board of Directors had no problem spending. (Theatre organs seem to generate bottomless budgets!)

Then, about ten years ago, an enter-

USE THE INTERNET TO
SUBMIT ITEMS FOR THE
ATOS CALENDAR OF EVENTS
ON THE ATOS WEB SITE

www.atos.org

prising proposal changed all that. In the name of "progress," it was decided to convert the fun of 'open-consoles' into a serious moneymaker . . . "a clear-profit Regional Artists Concert." It worked. We clear about \$1,000 now with charged admission, but somehow it doesn't seem quite the same anymore. Whatever happened to the fun we had at 'open-consoles', potluck dinners, yard sales, bus trips, etc.? For every gain, there seem to be a loss.

Nevertheless, KTOS continues to present the local team playing benefit matinees. Although a far cry from the professional standards of our annual Celebrity Artist Concerts, a loyal following supports these amateur performances. This year's hour-long matinee opens with Ken Sigsworth playing a sing-along, followed by Jim Hopkins accompanying a silent comedy (we love to sing and laugh), next Dr. Godfrey Fisher's solo performance and closing with Winifrea's finale. Thanks to Gerry vander Zwan's idea, a surprise cameo will feature another kind of organ, "The Blow-Hards" harmonica trio, with Ken Sigsworth playing lead, Gerry with the big rhythm instrument and John Robson on bass (all KTOS members). Wish us luck! (No wonder we Canadians get called "Crazy Canucks!")

And so, the home team keeps the Kingston Kimball 3/28 in show business. We play to benefit our non-profit annual concert series, which attracts capacity audiences, featuring the best of international artists playing Canada's largest theatre pipe organ. And, the band plays on . . .

John Robson



Ken Sigsworth.

LATOS

Dorsey Caldwell, President
626/798-1820
dorsey.jr7765@sbcglobal.net

Los Angeles, California. John Ledwon invited LATOS to his lovely Agoura Hills home for the annual LATOS Holiday Party. Although not quite as large a group as in years past, a good number enjoyed the afternoon at what probably will be the last time our group will be able to hold our annual event at John's home. John has indicated he is selling the organ and then will remodel the house for future sale. Those that attended enjoyed a bountiful potluck buffet and good music as several people took turns at the console. We will certainly miss visiting this wonderful home with the magnificent organ and John's fine hospitality.

The annual Wurlitzer Weekend 2006 which came off without a hitch over Martin Luther King Weekend was very successful. Although attendance was not quite up to previous years, it was an overall success with approximately 900 in attendance at the opening performance

Friday night at the Orpheum Theatre in downtown Los Angeles. Clark Wilson accompanied the historic silent movie *Metropolis* on the original installation 3/13 Wurlitzer. Early Saturday morning, more than 100 people were able to get their eyes open to hear the incomparable Jelani Eddington at the El Capitan Theatre in Hollywood. Our hats off to the Disney people for restoring and giving the historic San Francisco Fox 4/37 Wurlitzer a home. Bob Mitchell entertained a smaller audience than we had hoped for at Founders Church of Religious Science where he regularly plays the John Brown Cook Memorial 4/31 Wurlitzer. Bob has been suggesting a concert incorporating classical music played on a theatre organ and this was his opportunity to do so. He invited Ty Woodward, a fellow organist who is no stranger to the theatre organ, to join him to play the classical music. This venue was a new one for the Wurlitzer Weekend event although it has been used in the past for Los Angeles ATOS Conventions. This year there was no Saturday evening event allowing those who could get tickets to hear Tony Fenelon at San Sylmar. Sunday morning a nice crowd enjoyed Chris Gorsuch at the Bay Theatre where he put the wonderful New York Paramount Studio 4/54 Wurlitzer through its paces. During a phone conversation with Dick Loderhoses' daughter Rena in Florida just before the concert, she told me that Dick was getting along well and was on the edge of his seat wishing he could be with us. Sunday afternoon at Plummer Auditorium was a real treat with "Nordwall & Nordwall" (that's Jonas and son Chris) in their first duo performance. One would have thought these two had played together for years! Our thanks to

SCOTT FOPPIANO
Indianapolis, Indiana
THEATRE ORGAN CONCERTS
SILENT FILMS
317.845.1247
scottfop@aol.com

www.
waltstrony
.com

Concert and Recording Artist
Allen Organ Voicing Specialist

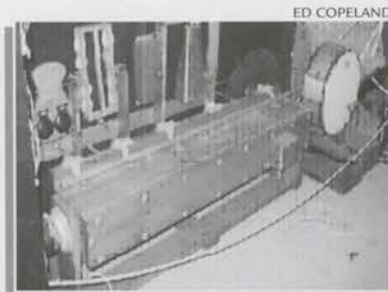
Meticulous note-by-note voicing by one of America's most respected theatre organists and Allen organ experts.

Henry Hunt of Church Organs Inc., for the loan of an Allen organ which was superbly voiced to play with the big 4-manual Wurlitzer. Thanks to the wonderful folks of OCTOS for their participation in another successful Wurlitzer Weekend!

Most people think after five or six organ events in a short two and a half days everyone would have had enough organ but as most ATOS members know, this is hardly ever the case. Once again, a good number made the short trek to El Segundo for Ron Rhodes' annual appearance at Old Town Music Hall's 4/26 Wurlitzer.

On Saturday night February 25, Bob Salisbury accompanied the 1921 Rudolph Valentino silent movie *The Sheik* at the LATOS owned 4/23 Wurlitzer in Sexson Auditorium on the campus of Pasadena City College. Bob did a superb job and he seems to be getting better and better at accompanying silent movies. Since his retirement from the Sheriff Department on Catalina Island and move to the mainland, he has been playing silent films at several venues here in California. This was the first time LATOS has presented a silent film at this venue for some time due to lack of reliable projection equipment. With the availability of new school owned rear projection equipment and movies on tape and DVDs, LATOS will be presenting more movies as utilizing the medium broadens the audience. There were over 200 in attendance which is a good number for this venue.

Wayne Flottman



Toy Counter at WCCO Wurlitzer.

LAND O' LAKES

Terry Kleven, President
651/489-2074
nlttak@comcast.net

Minneapolis-St. Paul, Minnesota/Hudson, Wisconsin. Walt Strony, internationally renowned theatre organist resumed the 2005-2006 Organ Series at the Phipps Center for the Arts. His program ranged from standards to show tunes and classical transcriptions, combined with quick wit was a hit with the sold-out audience.

There has been great progress on the Mighty WCCO Wurlitzer at the Heights Theatre in Columbia Heights, Minnesota. At press time, the organ is now at 14-ranks total in the Solo chamber while work has started in the Main chamber. Other additions include a new digital bass unit for the low pedal division from Chris Gorsuch and Donald Barton will be rebuilding the player action for the upright piano. The 4-manual Wurlitzer console is also being rebuilt at the home of chapter secretary Dave Kearn. When finished the organ will have a Uniflex relay and combination action.

This year marks the Heights' 80th birthday with special events planned throughout the year. On March 11 the



James Blomberg tuning Kinura.

silent movie *The Black Pirate* starring Douglas Fairbanks Jr. was shown featuring a live organ score by Karl Eilers. More information regarding all our events can be found online at www.heightstheatre.com.

Upcoming events:

- Phipps Center
2005-2006 Organ Series
- May 13
Dennis James with
The Silent Clowns
- June 17
Charlie Balogh

Kim Crisler

LONDON & SOUTH ENGLAND

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

London, England. First I must start with some sad news. Les Rawle, Len's father,

CONCERTS • SILENT FILMS

CLARK WILSON

• CONCERT PRODUCTIONS •

1029 AMBROSE AVENUE
EAST LIVERPOOL, OHIO 43920
clark7050@yahoo.com

330•385•4568 330•385•2210

Fr. Andrew Rogers

**Concerts
Silent Films**

(810) 875-0061
rogersconcerts@yahoo.com

passed away on the 29 December 2005 after a long fight against Alzheimer's disease. Les was a legend in Britain, and well known in the States for his unstinting dedication to the theatre organ. At the time when these instruments were being ripped out of cinemas for scrap, Les and his dedicated band saved over 40 organs from destruction. Most went to new homes with the odd one being retained in situ to be looked after and maintained, at no cost to the cinema, by Les and his team. All of this preservation was for the pleasure of us all, and in order that following generations would have the experience of hearing these mighty instruments.

On a personal note I always regret not recording some of his wonderful and amusing tales relating to the adventures of himself and his team. These often took place in the middle of the night, since dismantling and removing these organs could not be carried out until the cinema had closed for the day. These stories often passed the time while we were driving to venues to carry out maintenance on organs in situ. I'm sure everyone will join us in sending our condolences to Les's sons and their families.

There was a free event at the Woking Leisure Centre on March 4 to celebrate his life in words images and music.

Woking Leisure Centre Saturday, January 21 Organist Byron Jones

Byron was born in South Wales, 'the land of song'. So I suppose music was in his blood from the start. He showed a great interest in music and at the age of six started learning the piano. It was not long before he was playing for his local Sunday school where he was introduced to an organ of sorts—a harmonium. He continued piano lessons while at school and upon leaving was asked to play the newly installed Hammond electronic organ in the local miners club.

From there he went from strength to strength and was soon accompanying famous television personalities when they appeared in clubs in his native Wales. He has his own music club with over 600 members and many were in the audience. He hosts several music festivals per year and regularly tours in America and the UK.

Byron's personality allows him to have a wonderful rapport with the audience, and he soon had them 'eating out of his hand' as it were. We were treated to a wide variety of music which included well known tunes from the shows, marches, novelty numbers and some



IAN RIDLEY

Byron Jones at Woking.

superbly played delicate ballads. Coming from Wales of course we had a comprehensive selection of Welch music which obviously included some lovely tunes from the pen of Ivor Novello. Byron hardly had any time to himself during the interval as he spent most of his time chatting to his many fans and signing CDs. It was unusual to have a very young family in the audience. Byron noticed this and made a point of chatting to them in the interval.

In the second half we had more of the

JEFF WEILER

ARTRA
ARTISTS MANAGEMENT
555 W. Madison St. • Suite 2110
Chicago, IL 60661
312-842-7475

TIMES SQUARE NEW YORK PARAMOUNT WICHITA WURLITZER CDS!

Upstairs, Downstairs

Featuring Clark Wilson in a unique recreation of an old radio show with selections on both the "upstairs" studio organ (3/19 Little River Studio Wurlitzer) and "downstairs" concert organ (4/88 former New York Paramount Wichita Wurlitzer). Jack Bethards recreates the radio program.

Best of Times:

Lyn Larsen Plays

The Jerry Herman Song Book

Mame, Hello Dolly! and more.

All are performed on the Wichita Wurlitzer.

\$20 US; \$25 ppd. overseas.

W.T.O., 6141 Fairfield Rd., Wichita, KS 67204

FAX: 316-838-3127; WTOPOPS@aol.com

www.nyparamountwurlitzer.org/new

More CDs, Cookbook, Apron, Mug, Tote

Concert Schedule Available

KEN DOUBLE RECORDING

Great Ladies of Song

3/18 Barton Organ
Warren Performing Arts Center
Indianapolis

Includes:

- Everything's Coming Up Roses
- Hard-Hearted Hannah
- Eydie Gorme Medley
- Pass Me By
- Allegheny Moon
- And many more!



To order: CIC-ATOS, Mike Rolfe
1431 N. Audubon Rd.
Indianapolis, IN 46219
US funds only
\$20 ppd. USA, \$23 ppd. all others

same mix of music played with great skill and accuracy on our mighty Wurlitzer. From the tumultuous applause at the end, it was obvious that the audience had really enjoyed a wonderful evening of theatre organ entertainment. Of course we had to have the demanded encore after some words of thanks from our emcee.

**Kilburn State Theatre
Sunday February 5
Organist Richard Hills**

Richard is a very well known and experienced organist indeed. He won our Young Organist Competition when he was only 12. Following this success locally, at the age of 14 he went on to become the overall winner of the ATOS international competition held in the States. He went on to study music extensively at university, and followed that with a year as Organ Scholar at Westminster Abbey.

He is much in demand for concerts at home and abroad and is very highly regarded in America having been invited to play for many Regional and International ATOS Conventions.

For this concert we had the largest audience we have had at the State Theatre since we held a concert there as

part of our 1999 ATOS Convention. Richard also played on that occasion as well.

He gave us a wonderful selection of music. The first half included a less well known novelty number, a beautiful ballad, and a selection from that well known Gilbert and Sullivan opera *The Mikado*. Richard also included in his programme a comprehensive selection from the musical *The King and I*, which he last played at the Kilburn State in 1999 for the previously mentioned convention. He finished the first half with a wonderful 1941 arrangement from Sidney Torch which is one of his specialities.

The second half started with a rousing march from the pen of Harold Ramsey, and was followed with a light hearted Ella Fitzgerald piece beautifully and delicately played. Next we had a lovely selection from *The Vagabond King* and then a classical piece, which as Richard said, would "show off the Harmonic Flute in the Kilburn Wurlitzer," which is in fact the only one in Britain. The second half continued with a novelty number from Vic Hammett and concluded with a full selection of Al Jolson numbers. It took a little while to quiet the audience enough for our emcee



Richard Hills at Kilburn.

to say a few thanks, after which Richard gave us the requested encore. Many of us agree that this was one of the best concert we have witnessed at the State Theatre for a very long time and those who did not manage to make it this Sunday afternoon, missed something very special.

Ian Ridley

NEW YORK

Bernie Anderson, Chairman
732/634-2320
roxymusic@comcast.net

New York, New York. The New York



PIPE ORGAN PERCUSSIONS
FOR THEATRE PIPE ORGANS
& ELECTRONIC ORGANS
TRAPS, PERCUSSIONS & EFFECTS

NEW WEB SITE, NOW OPEN:
WWW.PIPEORGANPERCUSSIONS.COM



ORDER NEW CD-ROM CATALOG \$15
POSTPAID IN 48 STATES
MAKE CHECK PAYABLE TO:
DON SHAW
3105 POMONA ST.
BAKERSFIELD, CA 93305-2146
TELE: (661) 871-1232

Complete your collection of dynamite recordings by

JELANI EDDINGTON

BLUE TANGO A LEROY ANDERSON CENTENNIAL CELEBRATION (VOL 1)

This album, together with its companion disc *Sleigh Ride*, is the world's most comprehensive collection of the music of Leroy Anderson -- all recorded at the 5/80 Sanfilippo Wurlitzer. *Blue Tango* and *Sleigh Ride* also each contain world-premiere recordings of unpublished works Anderson wrote specifically for the organ! Highlights include *Blue Tango*, *The Syncopated Clock*, *The Waltzing Cat*, *The Typewriter*, *Serenata*, *A Trumpeter's Lullaby*, *The Phantom Regiment*, *The Irish Suite*, and many more!

SLEIGH RIDE A LEROY ANDERSON CENTENNIAL CELEBRATION (VOL 2)

This album is the companion disc to *Blue Tango*. Together, these albums feature 50 compositions and over 2 1/2 hours of exciting Anderson classics and are the only collection of Leroy Anderson's music performed on the theatre pipe organ. Highlights include *Sleigh Ride*, *The Belle Of The Ball*, *Bugler's Holiday*, *Forgotten Dreams*, *Promenade*, *Fiddle-Fiddle*, *Jazz Pizzicato/Legato*, and the rarely-recorded *Piano Concerto In C*.

MUSICAL FIREWORKS

This much-anticipated album has been described as a "landmark" recording that must be part of every collection. Recorded at the 5/80 Sanfilippo Wurlitzer, this album features 70 minutes of spellbinding arrangements, including *Broadway Rhythm*, *Medley from "My Fair Lady"*, *Polovtsian Dances*, *Anything Goes*, and *Overture from William Tell*.

To see our complete line of recordings, visit us online at www.rjeproductions.com

Ordering Information: CD only. \$18.00 (U.S.). Please add \$2.00 for shipping and handling per item. For all orders shipped outside the U.S. please add \$5.00 per item. Send check, money order, or Visa/MasterCard number with expiration date and phone number to:

RJE Productions USA LLC
P.O. Box 70621 • Reno, NV • 89570-0621 • USA

Chapter joined forces with the Central Hudson Valley Chapter of AGO on Saturday, January 28, at the Bardavon 1869 Opera House in Poughkeepsie, New York and presented a workshop and demonstration called, "The Mighty Wurlitzer—Why It's NOT Just a Big Piano," aimed at young keyboard students. Organist and music educator John Baratta was featured at the chapter's 2/10

Wurlitzer. Bardavon crew chief, John Vanderlee, opened the program with a brief overview of what a pipe organ is and how it works. John Baratta then invited the several dozen young students who ranged in age from four to eighteen, to come up front and sit near the console while he demonstrated the sounds and resources of the instrument. He got the attention of the group by opening his brief mini-concert with the theme song from *The Flintstones*, followed by a Bach fugue. Noting that John Philip Sousa had in fact performed at the Bardavon, John went on to play a Sousa march, and then demonstrated how the theatre organ was used in the silent movie era by accompanying a 1921 Harold Lloyd short comedy.

Before turning the console over to the young musicians in the audience to try their hand at the Wurlitzer, John invited volunteers on to the stage to blow into individual wooden organ Flute pipes which he had arranged to produce a musical scale. As each child blew the appropriate note on his or her individual pipe, John accompanied them on the organ playing a famous song from the *Sound of Music*, thus clearly demonstrating the "one note, one pipe" concept of the organ. Every child then had an opportunity to take their turn at playing the Wurlitzer. No coaxing was needed to get them to try the organ or to tour the organ chambers. Following 'open-console' and chamber tours, the entire group of more than 100 children and adults were invited to lunch as guests of Indotronix International, a software company that provides shop space to the Bardavon organ crew in their building a few blocks from the theatre. After lunch



Young Concert Flutes participants warm up for performance!

the activity moved to the organ shop space for more hands-on experience with what makes the pipe organ work. Many thanks to Susan LaGrande from the AGO, and to John Vanderlee, John Baratta, and Bob Strang, as well as to the Bardavon and Indotronix management for helping to make this a wonderful program and a memorable learning experience for our future musicians.

On February 4 the New York Chapter presented "90 Musical Minutes" with the Radio City Music Hall 4/58 Grand Wurlitzer featuring organists Paul Roberts and Cameron Carpenter. Each artist presented a 45-minute program of music very different from one another both in content and performance style. Since we were limited to using a small portable public address system, and our purpose was to maximize playing time, the artists refrained from making comments or introductory remarks on their musical selections. British organist Paul Roberts performed first, and played several medleys of familiar popular tunes that spanned some 60 years of music from what is often referred to as the 'Great American Song Book'. Paul's precise and delightful rendering of selections by Ellington, Kern, Carmichael, and Rodgers, among others, displayed his excellent keyboard talent, and presented the Grand Wurlitzer in traditional theatre organ style, often with a touch of rhythmic British accent that kept toes tapping in the audience. The second half of the concert, played by Cameron Carpenter, featured the Radio City organ as the unique concert instrument that Wurlitzer had designed it to be. Cameron's performance displayed his extraordinary talent for both performing



John Baratta and Jeffrey Chandler (11-years-old.)



Paul Roberts and Cameron Carpenter.

and interpreting a wide range of music, and included works by Rachmaninoff, Grainger, Chopin, and Bach, among others. On the lighter side he included his own 'Symphonic Synthesis' of themes by George Gershwin, and all but overwhelmed the audience with his performance of a popular Sousa march that displayed his exceptional pedalboard technique. His encore, a dynamic piece by Middelschulte, played almost exclusively on the pedals, again demonstrated Cameron's extraordinary talent as well as the vast resources and flexibility of the Radio City Music Hall Grand Wurlitzer.

Many thanks to our two talented artists, and to NYTOS Vice-Chairman, John Valentino for all his hard work in planning and producing this event. Thanks also to organ curator Richard Bishop of the Bishop Pipe Organ Company for his technical assistance, and to Radio City staff members Kathy Roseman and Gus Matsukawa for their help making this program possible.

Tom Stehle

PIKES PEAK

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

Colorado Springs, Colorado. Momentum seems to be gathering at PPATOS, as 11 new members were added to the rolls with the New Year. At the board meeting of January 19, an ambitious program was compiled to heighten the interest of new and old members, and to share fine theatre organ music with the public.

Two major artists will be spending a weekend in Colorado Springs. Ron Rhode of Phoenix will be in Colorado Springs June 15-17 and Jelani Eddington will be here on July 20-22. The July event will have Jelani doing a seminar on Registration and Phrasing on the club-owned 3/20 Wurlitzer at Mount Saint Francis. Our weekends with out-of-town artists typically involve a Thursday noontime Sack Lunch Serenade program presented free-for-donation at the Colorado Springs historic City Auditorium. This organ is a 3/8 Wurlitzer from the Burns/Chief Theatre which was torn down to make room for a parking lot approximately 25 years ago. The concerts of Ron Rhode and Jelani Eddington will be held at Joel's Organ Barn with a picnic to follow. This venue is especially attractive to Denver organ fans as it is about equal distance from both Denver and Colorado Springs and is a building designed expressly to showcase this 4/34 Hybrid instrument.

Having just finished the second Christmas Sack Lunch Serenades each Thursday in December, the club is

eagerly anticipating the resumption of the summer series beginning May 4 and continuing through August 31. The backbone of this series is the talent and loyalty of our two resident artists, Tom O'Boyle and Bob Lillie, as well as the technical staff who prepares and maintains the historic instrument.

The stalwart organists are relieved by programs from nearby visiting theatre organists, and, once each summer by invited AGO organists playing "music you can't play in church." Attendance swells to more than 400 as the season goes along.

A series of social gatherings is also included beginning with a "Name the Artist and Name the Tune" party at Gene and Sandy Holdgreve's stunning home at the foot of Pikes Peak. Gene played selections by artists who have played his 3/21 hybrid home installation via his computerized record/playback Uniflex system. Even the experts were fooled, but it was great to hear the contrast of styles and expression packed into an hour-long session of great music. Owanah Wick is the new president of PPATOS releasing Dave Weesner to turn his full attention to the Sack Lunch Serenade series. We are poised for a bigger and better 2006.

John Hembrey

RIVER CITY

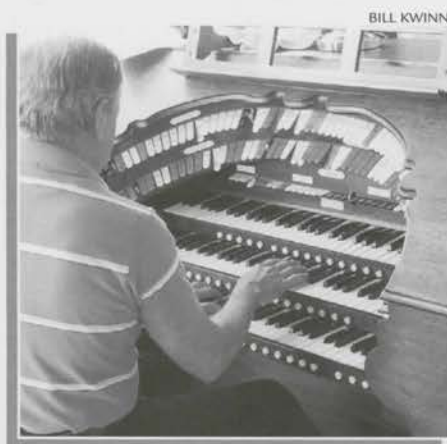
Bob Markworth, President
402/573-9071
kimballorgan1@msn.com

Omaha, Nebraska. RCTOS Vice President Jeanne Cooper, the performing

artist at the January meeting, has been entertaining audiences since age eighteen. Jeanne is a talented musician/entertainer with a long teaching history. Jeanne introduced her afternoon program to an audience of 95 RCTOS members and guests as well as residents of Masonic Manor where the January meeting has been held for the past few years. The program started with a song to get audience participation to say 'hello' to each other. The organ program continued with nostalgic melodies, throwing in a Latin medley as well as a swing section. Greg Johnson joined Jeanne on the Masonic Manor's grand piano presenting a piano/organ duet collaboration. The audience was well entertained this January afternoon. RCTOS wishes to extend their thanks to the Masonic Manor for furnishing their facilities this year as well as in past years.

Thanks to Paul and Shirley Kanka for opening their home to RCTOS for the February chapter meeting. Chapter member Donna Baller was the performing artist for the organ program. Donna has been a player, teacher and performer for many years. Donna mastered the Kanka Lowery with a variety of selections including a polka medley much to the delight of the approximately 30 members who attended the meeting. 'Open-console' followed the meeting after which members carried on the party at one of Omaha's finest eating establishments.

March events included chapter vice-president Jerry Pawlak showcasing the



Gene Holdgreve.



Greg Johnson and Jeanne Cooper.



Donna Baller.

Rose Theatre Mighty 3/21 Wurlitzer at the Omaha Press Club Fundraiser on March 10 & 11. The extremely successful fundraiser helps sustain the Omaha Press Club Scholarship Fund for aspiring journalists at UNO, UNL and Creighton University. Also, on March 25 RCTOS regular chapter meeting was held at the Rose Theatre. After a short business meeting, an organ program was presented. The event was highly promoted, free and open to the public in our continuing effort to promote interest in the theatre pipe organ.

The 2006 AGO Regional Convention will be held in the Omaha/Lincoln, Nebraska area. We are pleased to announce that AGO has scheduled a dinner concert featuring Brett Valliant at the Markworth Residence on May 8. In addition, Brett will be presiding at the Markworth Kimball on Sunday, May 7 in concert for chapter members, their guests and friends of the theatre organ.

For ticket information contact Bob Markworth at 402-573-9071 (kimballorgan1@msn.com) or Jerry Pawlak at 402-421-1356 (gpawlak@neb.rr.com).

Jerry Pawlak

ROCKY MOUNTAIN

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

Denver, Colorado. Once each year we expose the hidden musical talents of our membership with amazing results... and this year was no exception! It was time again for our annual "Everyone Was A Musician" program at the Holiday Hills Ballroom on January 15. Piano, organ, guitar, valve trombone, electronic key-

board, violin, Jew's Harp, accordion, rhythm band and according to 9-year-old Eric, a "Ziphony Orchestra!" All these instruments entertained during the third annual rendition of symphony for Organ, Piano and some 75 zippers. What a fun social!

It was with great pleasure that we welcomed back to Denver the 25-year-

old talented pianist Thomas Alexander, who was such a hit at the Bob Ralston concert at the Paramount last year. Thomas entertained us on February 12 & 13 at the Holiday Hills Ballroom. He certainly did not disappoint us and did back to back performances and gathered a whole new set of enthusiastic fans.

Priscilla Arthur



Bill Kwinn.



Jazz Band in action.



Members Barb Marine and Eileen Hartline having a grand time!



The Ziphony Orchestra!

standards and also several songs from the newer Broadway shows. These allowed Gary to offer us many nice, rich harmonies. It is too bad Gary no longer lives close to Sacramento so we could hear him more often.

Our second January concert was a rare treat—a father and son show! Jonas and Chris Nordwall shared our Chapter's Wurlitzer and an Allen Q-311 for both solo and duet performances. It was Chris' second performance for our Chapter. Their selections ranged from an ABBA song to Broadway show medleys to the semi-classics to a sultry arrangement of some standards! We all thoroughly enjoyed both of their presentations. The Allen was provided by John Nelson who brought the instrument all the way up to Sacramento from Oakland in the Bay Area. Thank you, John, Jonas and Chris. We'd like to hear a reprise!

In February, 53 Sierra Chapter members chartered a bus and journeyed to Berkeley in the Bay Area. There they joined Nor-Cal Chapter for a Dave Peckham concert on Nor-Cal's exceptional 4/33 Wurlitzer. Dave's concert included a Valentine's Day medley, a transcription of *The Sorcerer's Apprentice* plus several other transcriptions of new movie music which many of us did not know. After a stop at Brennan's, a Bay Area tradition, for dinner, it was back on the bus for the trip back to Sacramento.

Pete McCluer

SUSAN COLE KEYBOARD PRODUCTIONS
PRESENTS THE 8TH ANNUAL VILLAGES

"Pop" Organ Concert Series

Watch for
news on our
exciting
next series.

Church on the Square, The Villages, FL
(1.5 hours north of Orlando)

For more information contact Susan Cole.
352-383-6975 legatolady@aol.com

FRED OLTMAN



Harold Ware testing 3/8 Kimball
in Broadway Theatre.

SOUTHERN JERSEY

Joseph Rementer, President
856/594-1471

Franklinville, New Jersey. The Broadway Theatre, Pitman, New Jersey is our big news. For almost a full year the theatre was closed due to bankruptcy. The doors were locked. The theatre's jewel, a 3/8 Kimball, the center of this chapter's attention, was out of reach. Finally, after many false reports of people wanting to, but unable to rescue the place, a bona fide buyer surfaced. Mr. Peter Slack, a medical book publisher and resident of Pitman, stepped forward at the recent sheriff's sale and bought the theatre thereby lifting the bankruptcy.

On February 28 our president, Joe Rementer, led a group from SJTOS to meet at the theatre with representatives of Mr. Slack. We were told of Mr. Slack's desire to restore the theatre to good condition before reopening it. Work by painters, roofers and carpenters would take several months. The object was to make the building useful for community drama groups, revues and concerts as well as movies. SJTOS would do what

FRED OLTMAN



Joe Rementer (L) and Walter Brook
(R) work on Cinnaminson HS 3/16.

was necessary to protect the organ from damage while the rehab work was done. We were granted access to the theatre, as we had before the bankruptcy, for maintenance and practice on the organ.

Our main worry upon entering the theatre was: What was the organ's condition after sitting unused for a year in 100 degree summer heat and 20 degree winter cold? Harold Ware, our coordinator of organists, sat at the console and played for a half hour in spite of the bone chilling temperature in the building. The organ sounded beautiful, a tribute and to the Kimball design and workmanship and SJTOS care and maintenance. The pipe chambers were inspected by Chuck Gibson, professional organ technician, and Dave

CONTINUED ON PAGE 62

THE DICKINSON THEATRE ORGAN SOCIETY PRESENTS



Outstanding Recordings of the 3/66 Kimball

Ken Double "Double Touch"
Jelani Eddington "Discovering the Unit Orchestra"
Simon Gledhill "Kavalkade"
Tom Hazelton "We Wish you a Merry Christmas"
Richard Hills "Graduation"
Dave Wickerham "dave@Dickinson"
Booklet "The Dickinson Kimball Story"
Compact Discs \$20/ea. ~ Booklets \$10/ea. (post paid)

Send cheque or money order to: DTOS Music Shoppe, 113 Megan Drive, Bear, DE 19701
Please visit www.geocities.com/dtoskimball or call (302) 836-8048 for more information

CELEBRATE 100 YEARS OF

Leroy Anderson

with **JELANI EDDINGTON** at the magnificent Sanfilippo Wurlitzer

Leroy Anderson gave us classics like **Blue Tango**, **Sleigh Ride**, **Bugler's Holiday**, and **The Syncopated Clock**. Now, for the first time ever, you can own the world's most comprehensive collection of music by this icon of American songwriting. Together, these two albums contain **50 compositions** and over **2 1/2 hours** of exciting music.

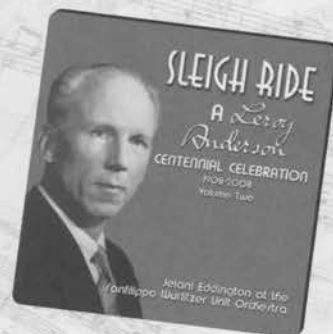
In addition, by special permission of the Anderson estate, these albums feature the **world-premieres** of two unpublished and never-before-recorded compositions Leroy Anderson wrote **specifically for the organ!**



Blue Tango ✦ Clarinet Candy ✦ The First Day Of Spring ✦ The Phantom Regiment ✦ The Syncopated Clock ✦ The Waltzing Cat ✦ Medley from "Goldilocks" (The Pussy Foot ✦ Lazy Moon ✦ Town House Maxixe ✦ Shall I Take My Heart And Go? ✦ I Never Know When To Say When) ✦ Pirate Dance ✦ Pyramid Dance ✦ The Golden Years ✦ The Typewriter ✦ A Trumpeter's Lullaby ✦ Ticonderoga March ✦ The Penny-Whistle Song ✦ The Irish Suite (The Irish Washerwoman ✦ The Minstrel Boy ✦ The Rakes Of Mallow ✦ The Wearing Of The Green ✦ The Last Rose Of Summer ✦ The Girl I Left Behind Me) ✦ Serenata ✦ Arietta ✦ The Captains And The Kings ✦ Easter Song**

Sleigh Ride ✦ Belle Of The Ball ✦ Summer Skies ✦ Bugler's Holiday ✦ Jazz Pizzicato ✦ Jazz Legato ✦ The Scottish Suite (The Bluebells Of Scotland ✦ Turn Ye To Me) ✦ Home Stretch ✦ The Girl In Satin ✦ Horse And Buggy ✦ China Doll ✦ Promenade ✦ Forgotten Dreams ✦ Fiddle-Fiddle ✦ The Song Of The Bells ✦ The Sandpaper Ballet ✦ Saraband ✦ Plink, Plank, Plunk! ✦ Baladette ✦ Cambridge Centennial March Of Industry** ✦ Piano Concerto In C Major For Piano And Orchestra.

** world-premiere recording



www.rjeproductions.com

Each compact disc is \$18.00 (USD) plus shipping and handling. Shipping and handling is \$2.00 per disc shipped within the USA and \$5.00 (USD) per disc shipped outside the USA. We gladly accept payment by check, money order, or Visa/MasterCard. (If paying by Visa or MasterCard, please include a valid card number, expiration date, and telephone number). Please enclose your form of payment with your order and send to **RJE PRODUCTIONS, P.O. BOX 70621, RENO, NV 89570-0621**. Ordering is also available through our secure Internet website, www.rjeproductions.com.



Randy Bergum

A Pipe Soldering Turntable

By Randy A. Bergum

In the world of organ repair it is sometimes necessary to build a tool or jig to complete a job. After having taken receipt of a rank of reed pipes with a few broken resonators, I contacted Steuart Goodwin to ask how the experts would repair them. Steuart described a turntable that held the reed block in place, and also located the matching resonator above it, permitting a quick and trouble free soldering job. It was decided that I would prepare a reed block soldering turntable like one he had seen in a factory, so we distilled the essence of the tool into a list of simple requirements.

The turntable had to allow for:

- adjustments to hold a wide variety of block sizes,
- centering of the block's resonator hole to the center of rotation,
- short or tall resonator heights, and,
- keeping the resonator centered over the matching block hole during soldering.

After a few sessions of napkin sketching at the local coffee house, the design was born and construction began.

The tool consists of a base with a turntable, and a metal frame with an adjustable arm holding a guide rod to position the resonator over the block.

Mounted to the base is a turntable made from a potter's banding wheel, chosen because it has a low profile and quality bearings on its axle mount. The wheel has a block slide that allows horizontal alignment of the block shallot hole with the centerline of rotation - there are many different sizes of blocks, and the location of this hole varies. The slide has two tapered pins that receive a wood jig, used to hold the heated reed block during soldering. There is a set of six wood jigs, each with a different size hole to fit the most common diameters of reed blocks.

The metal frame consists of a fixed post with a traveling arm that holds the resonator guide rod. The traveling arm can extend up to 5-1/2 feet, or can be turned upside down to fit the smallest sized pipes.

Clamped into the traveling arm is a guide rod made of 3/8" stainless steel 36" long, with a tapered point that fits into the reed block, aligning the resonator and reducing solder leakage where the shallot must fit. The other end of the guide rod is drilled and tapped to accept another extension rod of 36" for those really big jobs. A quick release clamp is used to pinch the guide

rod after adjustment, and a wooden cone slides onto the rod and into the top of the resonator being soldered. The cone has a brass bushing that allows easy rotation of the resonator as the block turns.

To Use the Turntable:

- Select the wood jig to hold the reed block. Adjust all parts in a "dry run" before you are ready to solder.
- Apply a whiting solution to the top face of the reed block and the resonator where you don't want solder to go, and allow to dry. This will stop solder migration and makes for a tidy connection.
- Ream the reed block with a 45-degree counter-sink to clean the area to be soldered. Remove no more material than necessary to scrape away the lead oxide and crud.



Fig. 1 - Pipe Soldering Turntable.



Fig. 2 - Upper Mount Extended.



Fig. 3 - Upper Mount Reversed and Lowered.



Fig. 4 - Block Jigs and Cone.

- Heat the reed block — experience is the best gauge, but you can use a laser thermometer to check progress.
- Place the block onto the table, place the resonator onto the block and lower the guide rod and cone.
- Apply flux to the joint. Your soldering iron should be at least 250 watts with a temperature controller inline.
- Melt a glob of solder with the tip of the iron and apply it to the joint, paying close attention to making the bead slightly convex. You may have to go around the joint twice to get the bead evened and smooth.
- Let the joint cool, then clean off the whiting with a water bath, drying thoroughly afterwards.
- Allow for 1,000 solder jobs before you even get close to apprentice position in a 'real' pipe making company!

Randy Bergum pulls the strings of World Leaders from Fullerton, California.

His hobbies include Belt Sander Drag Racing, and other pursuits include arguing with the voices in his head, and running with scissors.



Fig. 5 – A Dry Run assembly of Parts.

A NEW COMPACT DISC BY
WORLD FAMOUS
DENNIS JAMES

This new recording exemplifies the outstanding capabilities of The Fabulous Fox Theatre's Moller pipe organ in a classic example of the outstanding orchestral capabilities demonstrated by Dennis James.



Available now at The Fox Theatre

660 Peachtree Street NE, Atlanta, GA 30308 404-881-2100 www.foxtheatre.org



The Organist Entertains

The Organist Entertains is a weekly radio program broadcast on BBC Radio 2 in the United Kingdom and worldwide via the net. British organist Nigel Ogden hosts the show. You can listen to the show every Tuesday at 20:00 hours UK time at:

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

Classified Ads

**TELL OUR ADVERTISERS
THAT YOU SAW THEIR AD IN THE
THEATRE ORGAN JOURNAL!**

ORGAN LESSONS ON VIDEOCASSETTE

PART I: Manual & Pedal Technique
32 Minutes – \$29.95

PART II: Registration
56 Minutes – \$29.95

Write to: ALLEN ORGAN CO.
P.O. BOX 36, Macungie, PA 18062-0038
or Phone 610/966-2202 ++

3/15 WURLITZER THEATRE PIPE ORGAN, Opus 1003, beautiful condition, full set of percussions and toy counter, serious inquiries only, 509-838-1827.
05/06

J&C FISCHER REPRODUCING GRAND PIANO, 5'3", AMPICO A, 1927. Beautiful mahogany case, fully

restored 15 years ago. Excellent condition, 145+ rolls, \$17,500, 707/994-4436, vermar@music.cnc.net. 07/06

CONN 651, excellent condition, three large satellite Leslie speakers, Johannus room expander, variable delay (speakers in four corners), tubular chimes, glorious sound, hlogan@telus.net, 604/542-2078, \$5,550 OBO. 07/06

KEN DOUBLE RECORDING, "GREAT LADIES OF SONG" SIMON GLEDHILL RECORDING, "UP, UP AND AWAY" Grande Barton, 3/18, Warren Performing Arts Center, Indianapolis. \$20 each ppd US, \$23 each ppd outside US. CIC-ATOS, c/o Mike Rolfe, 1431 N Audubon Rd, Indianapolis, IN 46219, www.cicatos.org. 01/07

FREE CATALOG OF PIPE ORGAN CDs, tapes and books from the Organ Historical Society. With 56 pages, this free catalog lists organ recordings, videos, publications, and other items, some of which are produced by the OHS. The catalog also

includes many items that are hard to find or unavailable elsewhere. OHS, Box 26811, Richmond, VA 23261, call or FAX 804/353-9266, www.organsociety.org. ++

THE WURLITZER PIPE ORGAN: AN ILLUSTRATED HISTORY by David L. Junchen. PPD US, \$140; Canada, \$154; International, \$164; US funds only to: ATOS Wurlitzer Book, 6041 Garver Rd, Indianapolis, IN 46208-1516. Or visit www.atos.org for more information. 07/07

WANTED

PAGE ORGANS, writing a history of the Page Organ Company. Seeking information on original and present installations for Opus list. Dwane Grace, 419/228-2811, dgrace@woh.rr.com. 05/06

32' DIAPHONES & DOUBLE RAIL WURLITZER CONSOLE, (no hybrids) or complete organ, 503/771-8823. 03/07

CLASSIFIED ADS: 50¢ per word as member and 60¢ per word non-member. \$6.00 minimum. A, and, the, &: are not counted as words. Phone numbers are counted as one word. All classified ads must be submitted PRE-PAID to avoid a \$5.00 handling charge. PRE-PAID charge of \$4.00 if you want a Theatre Organ Journal showing your ad to be sent to your mailing address. Deadline for placing ads is the 5th of each even month (February, April, June, August, October & December). Make check payable to ATOS and send to: Jeff Weiler, 1845 S. Michigan Ave., #1905, Chicago, IL 60616, weiler@atos.org.

Shopping for Recordings? Try these sources. Please be sure to say ATOS sent you.

RJE Productions
P.O. Box 70621, Dept. J
Reno, NV 89570-0621
www.rjeproductions.com

Central Indiana Chapter—ATOS
1431 N. Audubon Rd., Dept J
Indianapolis, IN 46219
www.cicatos.org

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

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

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

Piping Hot Recording Company
England, 01494-580034
www.phrco.com
stephen.ashley@phrco.com

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

BANDA
banda@westworld.com
theatreorgans.com/cds/banda.html

Midnight Productions, Inc.
800/788-1100
sales@theatreorgan.com
www.theatreorgan.com

T-V Recording
408/248-6927
tvrdc@aol.com

JAV Recordings
888/572-2242
www.greatorgancds.com

MSS Studios
www.organ.co.uk

Roxy Productions
480/460-7699
Dept. J, azroxy@cox.net

Musical Contrasts
musicalcontrasts@cox.net, Dept. J
www.lynlarsen.com

Organ Stop Pizza
480/813-5700 x200, Dept. J
www.organstoppizza.com

Wichita Theatre Organ
316/838-3127, Dept. J
tickets2wto@hotmail.com
www.nyparamountwurlitzer.org/new

Canterbury Records
626/792-7184

Walter Strony
www.waltstrony.com

Rob Richards
Dept. J, www.robrichards.com

Pipe Organ Presentations Inc.
Dept. J, 760/203-2407
info@pipeorganpresentations.com

INDEX TO ADVERTISERS

Allen Organs	BC
Arndt Organ Supply Co.	65
Audio Arts	37
Baker, Barry	36
Ball, Steven	62
Brainard, Darel	36
Capitol Theatre, Rome NY	64
Central Indiana Chapter (concerts)	35
Central Indiana Chapter (Double)	49
Crome Organ Co.	15
Dickinson TOS	54
Digital Toy Counter	63
Eddington, Jelani	38, 50, 55, 60
EMCATOS	18
Foppiano, Scott	47
Fox Theatre, Dennis James	58
Kann, Stan	34
Leather Supply House	38
Manasota TOS	60
Parker, Donna	65
Pipe Organ Percussions	50
Pipe Organ Presentations	35
Ralston, Bob	19
Rhode, Ron	65
Rogers, Fr. Andrew	48
Smith, Scott	33
Strony, Walt	17, 47, 62
Valliant, Brett	34
Villages Concerts	54
Walker Digital Theatre Organs	IFC
Weiler, Jeff	49
White Blower Mfg., Inc.	33
Wichita TO "Upstairs/Downstairs"	49
Wilson, Clark	48
Zollman	32

Jelani Eddington *Something Wonderful*

Recorded on the 4/32 Wurlitzer Theatre Pipe Organ at Grace Baptist Church Sarasota, Florida

Just Released!

SELECTIONS INCLUDE

Everything's Coming Up Roses

Personality

The King and I medley

One Morning in May

Dizzy Fingers

Not While I'm Around

Orchestral Selectons from Tchaikovsky's *Swan Lake*

You

MORE THAN AN HOUR OF GREAT MUSIC!



Order from: Manasota Theatre Organ Society
8000 Bee Ridge Road, Sarasota, FL 34241

Ordering Information: CD only, \$20.00 (U.S.) includes U.S. shipping and handling. Check/money order payable to MTOS. Outside the U.S. please add \$5.00 per disc. Additional information at www.mtos.us.



You are invited to join the

American Guild of Organists

Founded in 1896, the AGO is the world's leading advocate for excellence in organ and choral music. *THE AMERICAN ORGANIST* Magazine, published monthly by the AGO, is the most widely read journal devoted to organ and choral music in the world. Now you can take advantage of the full program of educational activities and events offered during the upcoming membership year. For a complete listing of Guild chapters, programs, services, and benefits, please visit our Web site.

Voting Membership
includes magazine subscription
\$84 regular membership
with or without chapter affiliation

Discounted rates for senior citizens and students

Subscribing Members
magazine subscription only
\$52 U.S. addresses
\$70 Foreign

Join online at www.agohq.org or by telephone, 212-870-2310.

Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

Deadline for Placing Ads is
the 5th of Each Even Month
(February, April, June, August, October & December)
Cancellations must adhere to the same deadline.

RATES

SIZES	COLOR	BLACK & WHITE		
	1 ISSUE each issue	1 ISSUE each issue	3 ISSUES Consecutive each issue	6 ISSUES Consecutive each issue
Front Cover - Not Sold				
Inside Front Cover	Inquire	\$450	\$425	\$400
Inside Back Cover	Inquire	\$450	\$425	\$400
Outside Back Cover	Inquire			
Full Page	\$950	\$380	\$365	\$340
2/3 Page	\$650	\$260	\$250	\$230
1/2 Page	\$480	\$240	\$230	\$215
1/3 Page	\$350	\$175	\$170	\$155
1/4 Page	\$250	\$150	\$145	\$135
1/6 Page	\$220	\$135	\$130	\$120
Outer Wrap		\$450		

CONTRACT ADS

ProCards are for six issues only.
No cancellations or refunds.

	COLOR	BLACK & WHITE
Single Pro Card (horizontal or vertical)	\$550	\$220
Double Pro Card	\$1100	\$440

We welcome special requests.

Consecutive issue prices are based on the ad supplied when the order is placed. Copy changes made during contract time are billable at \$75.00 per hour. No agency discounts available.

CLASSIFIED ADS: 50¢ per word as member and 60¢ per word non-member. \$6.00 minimum. A, and, the, &: are not counted as words. Phone numbers are counted as one word. All classified ads must be submitted PRE-PAID to avoid a \$5.00 handling charge. PRE-PAID charge of \$4.00 if you want a copy of THEATRE ORGAN showing your ad to be sent to your mailing address. Deadline for placing ads is the 5th of each even month (February, April, June, August, October & December). Make check payable to ATOS and send to: Jeff Weiler, 1845 S. Michigan Ave., #1905, Chicago, IL 60616; weiler@atos.org.

COMPUTER FILES: We encourage ad materials on disk for better quality. We accept Mac and PC layout formats from QuarkXPress 5, Adobe Illustrator 10, and Adobe Photoshop 7.0. Illustrator files should be saved in EPS or native format with all fonts turned to outlines (include any imbedded scans). Files sent must be in native format including all fonts and support. Do not send PDFs, except to be used as a proof.

Scanned images should be saved as EPS or TIF (CMYK only, no RGB) with minimum 300 dpi resolution (minimum of 600 dpi if item contains type) for 150 lpi output. If Photoshop document please save as CMYK or grayscale eps with vector data option checked.

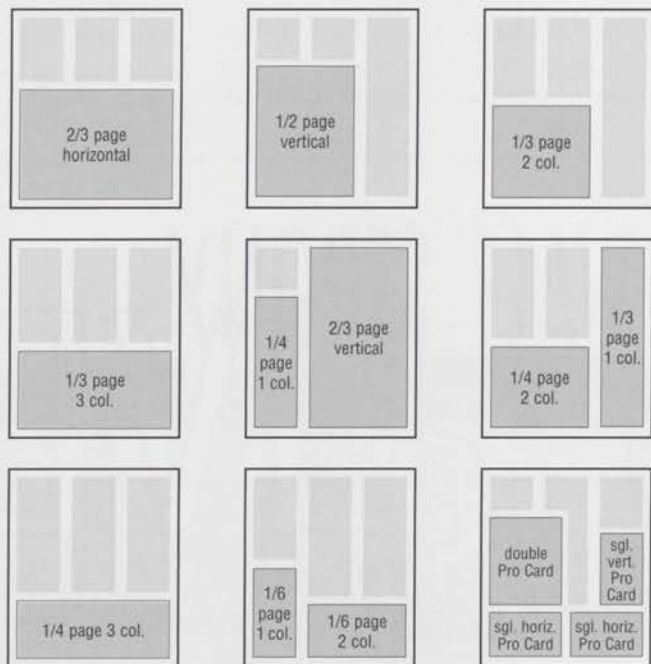
Please supply all fonts used (screen and printer). Avoid mixing Type 1 and TrueType fonts in the same document.

A printed proof or a PDF proof must accompany ad. Media accepted includes Zip 100, 250, CD or DVD.

AD SIZES

SIZE	WIDTH	HEIGHT
Full Page	7 1/4"	9 7/8"
Full Page with 1/8" bleed	8 5/8"	11 1/8"
2/3 page vertical	4 3/4"	9 7/8"
2/3 page horizontal	7 1/4"	6 5/8"
1/2 page vertical	4 3/4"	7 1/2"
1/2 page horizontal	7 1/4"	5"
1/3 page (1 column)	2 1/4"	9 7/8"
1/3 page (2 columns)	4 3/4"	4 7/8"
1/3 page (3 columns)	7 1/4"	3 1/4"
1/4 page (1 column)	2 1/4"	7 1/4"
1/4 page (2 columns)	4 3/4"	3 3/4"
1/4 page (3 columns)	7 1/4"	2 1/2"
1/6 page (1 column)	2 1/4"	4 7/8"
1/6 page (2 columns)	4 3/4"	1 7/8"
Single Pro Card vertical	2 1/4"	3 1/2"
Single Pro Card horizontal	3 1/2"	2"
Double Pro Card	3 1/2"	4"

Trim Size of *Theatre Organ* is 8 3/8" x 10 7/8"



DISCLAIMER: Submitted ads will incur additional charges if computer files are submitted late, if files are in other formats than listed, if files do not comply to specs, if files are not correctly sized, and if files are incomplete. Advertiser will be billed at \$75.00 per hour for file intervention.

CONTACT JEFF WEILER AT:

1845 South Michigan Avenue, #1905, Chicago Illinois 60616 • 312/842-7475 • weiler@atos.org

Chapter News

CONTINUED FROM PAGE 54

Park. No noticeable problems were found. **Hallelujah!!**

We expect that our involvement with the Kimball will continue much as it was before the theatre's closing. That would include mini-concerts before movies and shows and an occasional silent movie.

Let's not forget the Cinnaminson High School's 3/16 Wurlitzer. Saturday rehab work continues. The project at hand is to improve access around the inside of the left pipe chamber by relocating the tremolo bellows from the floor to a shelf over the entry door. All the work being done is of the highest quality. Good, clean wood is sanded and shellacked and PVC pipe for wind lines is routed for low pressure drops and access to other equipment.

Fred Oltmann

SOONER STATE

Bill Rowland, President
918/355-1562

Tulsa, Oklahoma. Sooner State Chapter's January meeting was held at Tulsa's German American Society Building,



(L-R) Bill Rowland and Dick Deaver.

because the Tulsa Technology Center in Broken Arrow, where our Robert-Morton is installed, is still undergoing roof repairs. Our program was a 1921 Charlie Chaplin silent film, *The Kid*, with accompaniment played on their 1929 Geneva Pipe Organ, along with some "Short Subjects" and a sing-along. The organ playing was shared by Dick Deaver and Bill Rowland, and was truly delightful! The "Short Subjects" opened our session, starting with cave man days up to surround sound, then some 1800's photography and a short movie from 1900, Thomas Edison's *The Kiss*. We




Wally Brown.

than saw a 1909 film, D.W. Griffin's *Those Awful Hats*, and then a five-year later *The Keystone Kops*. We also saw a *Felix The Kat Show*, all accompanied by Dick Deaver.

Bill Rowland climbed on the bench to play for the sing-along, which was a lot of fun and the Charlie Chaplin film followed. The story is about a young mother (played by Edna Purviance) who puts her baby in a car with a note, which said, "Please adopt this baby." Then the car was stolen and the thieves abandon the baby! He ends up with Charlie Chaplin and five years later "The Kid" (played by Jackie Coogan

WALT STRONY LIVE



the PREMIERE RECORDING
of Allen's Quantum™
5-Manual Unit Orchestra Theatre Organ

*Finally! A new Walt Strony recording
with plenty of Gershwin, a medley
from "Mame," Walt's famed
"Carmen Fantasy," and much more.*


order from:
Walt Strony
P.O. Box 28935
Las Vegas, NV 89126

\$20 ppd
out-of-country add \$3
www.waltstrony.com

STAFF ORGANIST FOR THE MICHIGAN THEATER, ANN ARBOR

STEVEN BALL

SILENT FILMS CONCERTS



As Heard On
National Public
Radio's "Pipedreams"

WWW.STEVENBALL.COM

(734) 846-3627

when he was six!) ends up in a flophouse with Charlie. "The Kid" is rescued (?) by the manager for a \$1,000 reward and taken to the police station and reunited with his mother! As always we had to remind ourselves to listen to the music because both Dick and Bill improvised it all and blended with the action on the screen perfectly.

Our February meeting was held at Tulsa's Evangelistic Temple (Tulsa Technology Center was still not available), this time with former Oral Robert University organist Wally Brown as our artist for the evening. He now lives in Oklahoma City. Wally's music was truly delightful played not only on the Rogers Trio Electronic Theatre organ, but also on the grand piano. We opened our meeting with our customary salute to American, with accompaniment played by Carolyn Craft. Carolyn plays regularly for the church for their services.

Then Wally was introduced by our President, Bill Rowland and he stepped to the organ to begin his program of bight perky popular standards, including some George Wright, Buddy Cole, and Andre Previn arrangements. Wally used lots of variety in his registrations and continued with music from his favorite composer Peter Tchaikowsky.

Wally then moved to the piano and played several delightful numbers including medleys that started out as one piece, a cleverly moved into another! The audience even included some rhythmic clapping for one number! Wally commented that he never practices; all his music is in his "computer" as he pointed to his head! He indicated he had lost 40 pounds since he was here to entertain a year ago, just by giving up eating Braum's ice cream!

Wally then returned to the organ to play some slower and sentimental numbers, all very pretty. Wally's finale was a wild and wonderful song about the State of Oklahoma, and we all sang with great enthusiasm! Due to winter weather, snow and ice, our program ended early!

The Smith family did have an extra bonus as Joyce Hatchett brought Wally to the house before the concert and he sampled our mostly-Wurlitzer! It was a wonderful mini-concert! The organ installation by Dan Kimes is progressing, as he has replaced the Barton Tibias with Kilgen and re-leathering the Chrysolott.

Dorothy Smith

DUSTY MILLER



Bobby Raye (Lilarose).

SUSQUEHANNA VALLEY

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

York, Pennsylvania. On December 11, 2005 our own Bobby Raye Lilarose did a Christmas Concert for the Free State Organ Society on the their 2/6 Wicks/Morton in Rice Auditorium, Catonsville, Maryland. In their newsletter, FTOS reported: "Mr. Entertainment Strikes Again! Bobby Raye displayed his top-notch showmanship on our Robert-Morton organ to a great crowd of eager listeners with a mixture of

"The most fun thing you can add to a theatre organ!"
D.H.



"The DTC is loads of fun and versatile!" G.S.

Take your theatre organ to the next level of realism!

The theatre organs of yesteryear used toy counter sound effects to give realism to their music. Now your organ can have authentic toy counter sounds by using the Digital Toy Counter. The walnut control bar has thumb pistons engraved with the names of the 12 sounds you select from a list of over 30 high quality digitally recorded sounds. Attaches easily to most organs. Four additional sounds also available for toe stud use.

"I will tell you it's everything it's advertised to be!" G.B.

"A great piece of workmanship, looks and sounds great!" R.G.

"There's a real need for a unit like the DTC!" W.S.

Crafted from the highest quality materials. Guaranteed.

Digital TOY COUNTER™

9 Updyke Road, Hunlock Creek, PA 18621

570-477-3688 www.digital-auto.com/DTC.htm

THE DIAPASON

AN INTERNATIONAL MONTHLY
DEVOTED TO THE ORGAN, HARPSICORD,
CARILLON AND CHURCH MUSIC

Official Journal
International Society for
Organ History and Preservation

- ◆ Feature articles by noted contributors.
- ◆ Reviews of organ, choral and handbell music, books and recordings.
- ◆ Stoplists and photos of organ installations.
- ◆ Monthly calendar of events.
- ◆ Extensive classified advertising section.

THE DIAPASON

380 E. Northwest Hwy., Ste. 200
Des Plaines, IL 60016-2282
847/391-1045 • Fax 847/390-0408
website: www.thediapason.com

classical, jazz and popular selections. Dispersed throughout his performance were funny jokes and humorous comments. The second part was an audience participation on the 12 days of Christmas with 12 people he selected to sing with animation which was hilarious

as some of the participants hammed it up scandalously. [He] closed with some standard carols, pop Christmas numbers which were arranged in his own entertaining and interesting style. 'Mr. Entertainment' was true to form."

Our February program at the Capitol Theatre in York was postponed to March 4 because of a snow storm. Here's what artist Don Kinnier sent to his friends announcing the rescheduled date: One More Time!!! The programme features love songs, marches (it is March after all) novelty tunes and plenty of other good stuff with Don Kinnier at the Mighty Wurlitzer Theatre Pipe Organ, Judy Townsend, vocalist (with mighty fine 'pipes' herself), Wolfgang Weiss and Fritz Heimers (incredible Swiss Bell-Ringers) and of course the finest singing audience in the world! (That would be you, we didn't forget to warm up before the show) We revived our spirits and celebrate Valentine's Day, President's Day, and since we're getting' so close to it, St. Patrick's Day too and any other day worth mentioning.

April brought Bob Ralston for two concerts . . . Saturday, April 1 and Sunday, April 2 beginning with a champagne brunch.

Make sure to be on hand for two fantastic events later this spring. If you have ever wondered what it was like to go to the movies one hundred years ago, that experience can be yours at the Capitol theatre in York, Pennsylvania, the afternoon of May 21. Highlighting the work of Philadelphia film pioneer, Siegmund Lubin, the May 21 program "at the Capitol will include an illustrated lecture by film historian, Joseph Eckhardt, and a recreation of the Nickelodeon experience with vintage Lubin films accompanied on the theatre organ by Don Kinnier, and popular songs of the era sung by Judy Townsend.

On Sunday, June 11, join us for a program featuring members of the Spring Garden Band along with the Mighty Wurlitzer in a program of all marches.

Dusty Miller

Have You
Remembered the
ATOS
Endowment
Fund
in Your Will
or Trust?

CAPITOLFEST 4

FRIDAY - SUNDAY, AUGUST 11, 12 & 13, 2006

Upstate NY's 35mm summer movie festival.

Rare classic movies the way they were meant to be seen and heard!

CAPITOL THEATRE

220 W. Dominick St., Rome, NY 13440
phone (315) 337-6453

- 1,700 seat 1928 movie palace
- 35mm variable speed/carbon arc projection
- 20-ft. high screen
- Silents feature live accompaniment on the Capitol's original installation 1928 3/7 Moller

This year's highlights will include a Centennial Tribute to Thelma Todd & A Salute to Paramount Pictures

THE SOUND FEATURES:

(all in 35mm) include: *Girls About Town* w/K. Francis, J. McCrea; dir. G. Cukor, (1931), *Thunderbolt* w/E. Wray, dir. J. von Sternberg (1929), *Love Among the Millionaires* w/C. Bow (1930)

THE SILENT FEATURES:

(all in 35mm with live Theatre Organ accompaniment) include: *The Caveman* w/M. Prevost; dir. L. Milestone (1926), *Phil-for-Short* w/Evelyn Greeley (1919), *Kiki* w/N. Talmadge, R. Colman (1926), *The Canadian* w/T. Meighan (1926) Plus more features, Vitaphone & other short subjects t.b.a.

Optional 16mm "pre-glow": at Rome Elks Club on Friday evening, August 11 will include *Irene* w/Colleen Moore & *Nevada* w/G. Cooper, T. Todd, W. Powell, plus rare silent comedy short subjects (accompaniment on Elks 1933 orig. installation 2/6 Moller classical organ)

Guest organists include Dr. Philip C. Carli, Avery Tunningley and Bernie Anderson (organ also played before shows and during intermissions)

Special rates for pre-August 1 registration: All 3 days (including pre-glow) \$45; Sat-Sun only, \$40; Single days/half days also available (checks/money orders made payable to "Capitol Theatre")

Optional Saturday dinner buffet at Rome Elks Club, \$17 (make reservations in advance—pay for buffet upon arrival) Dinner music on 2/6 Moller

Rome Grand Theatre Organ Society www.theatreorgans.com/ny/rome/

VALLEY OF THE SUN

Bill Carr, President
623/694-1746
billcarr3.vots.atos@cox.net

Phoenix, Arizona. A small, but enthusiastic group of chapter members and friends gathered at the Orpheum Theatre in Phoenix on Sunday, January 8. When our scheduled artist was unable to appear, the program became one of 'open-console' at the 3/30 Wurlitzer. Seven brave members found their way to the bench to provide us with an afternoon of diversified music. One of the participants was 13-year-old Eric Fricke, whom we hope to one day sponsor in the national young organist competition.

January 29 found us back at the Orpheum for the Tom Mix silent film, *Sky High*. This was the third film in this year's season of Silent Sundays, which also includes Buster Keaton's *College*, Douglas Fairbanks in *The Black Pirate*, and Charlie Chaplin's *The Kid*. Ron Rhode played a 30-minute program before the film, and then accompanied a Disney cartoon, a Laurel and Hardy short, and *Sky High*. Following the film, Ron and Don Hall, an instructor at Gateway Community College, participated in a question and answer session with the audience. There were many questions related to both the film and the organ.

The American Theatre Organ Soci-

ety and the Valley of the Sun Chapter in particular, lost a great friend and supporter when Bill Brown passed away on February 2. Bill was the major influence on the success of theatre organ in our area. With his Organ Stop Pizza Parlors, and his participation in the installation of the Wurlitzer at the Orpheum, he brought the wonder of the instrument to the general public. We will miss you, dear friend.

The chapter has decided to rename the Wurlitzer at the Orpheum "The William P. and Barbara Brown Memorial Organ" in honor of all of the many contributions that this wonderful couple had made for the Valley of the Sun Chapter and the people of Phoenix.

Bill Campbell was our guest organist at the Orpheum on Sunday, February 19. Bill is a recent transplant to Anaheim, California from Milwaukee, Wisconsin. We hope he enjoyed the winter in the Southwest! Bill has also become a Valley of the Sun chapter member. He played a varied and relaxed program for us that afternoon. It was really nice to hear some new talent.

Work continues on the Orpheum installation, and on the 2/9 Wurlitzer in



Eric Fricke.

the Phoenix College Auditorium. The chapter had the college instrument playing about 25-years ago, but then was unable to have access to the auditorium. The intervening years have taken their toll, and so we are once again attempting to get the organ in playable condition. We hope to have a dedication program in the fall and public concerts in 2007.

Madeline LiVolsi



Donna Parker



for booking information:

**DONNA PARKER
PRODUCTIONS,
INCORPORATED**

Post Office Box 6103
Aloha, Oregon 97007

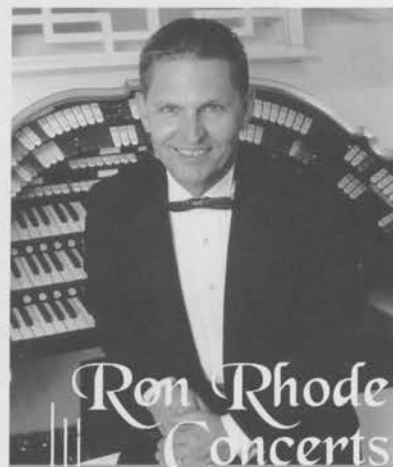
503/642-7009

A Complete Line of Theatre and Church Organ Parts

For information, use our website:
arndtorgansupply.com

Or send for our CD-ROM catalog

Arndt Organ Supply Co.
1018 SE Lorenz Dr.
Ankeny, IA 50021
Phone (515) 964-1274
Fax (515) 963-1215



**Ron Rhode
Concerts**

16421 S. 1st Ave
Phoenix, AZ
85045-0713

(480) 460-ROXY
www.ronrhode.com

Note-by-note voicing, tuning, and regulation are only the beginning. The accuracy of digitally-sampled tremulants and the spatial dimension of Acoustic Portrait™ actual sampled acoustics show you why Allen's Quantum™ TO-5Q will take the theatre organ world by storm.

Quantum™ TO-5Q

55 RANK / FIVE-MANUAL

RENAISSANCE™ UNIT ORCHESTRA THEATRE ORGAN

Featuring Four Stop List Scaling and Acoustic Portrait™ Technology



RENAISSANCE
QUANTUM™
BY ALLEN

Visit www.allenorgan.com
for details about this
exciting new instrument

Allen organs®

150 Locust Street, P.O. Box 36, Macungie, PA 18062-0036 USA
Phone: 610-966-2202 • Fax: 610-965-3098
E-mail: aosales@allenorgan.com