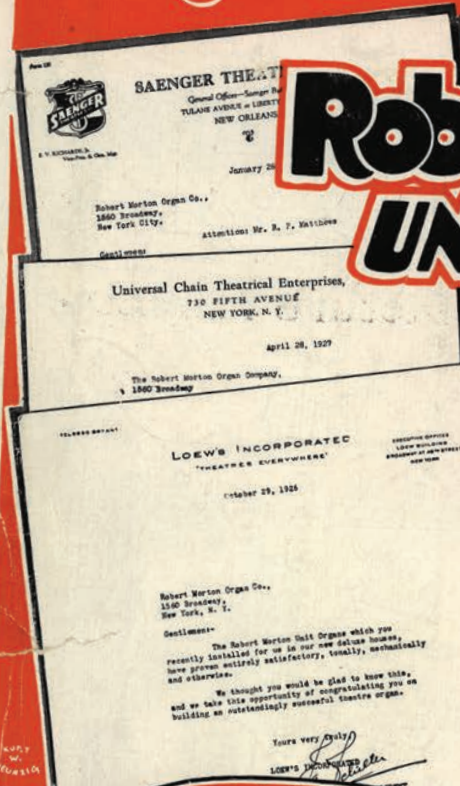


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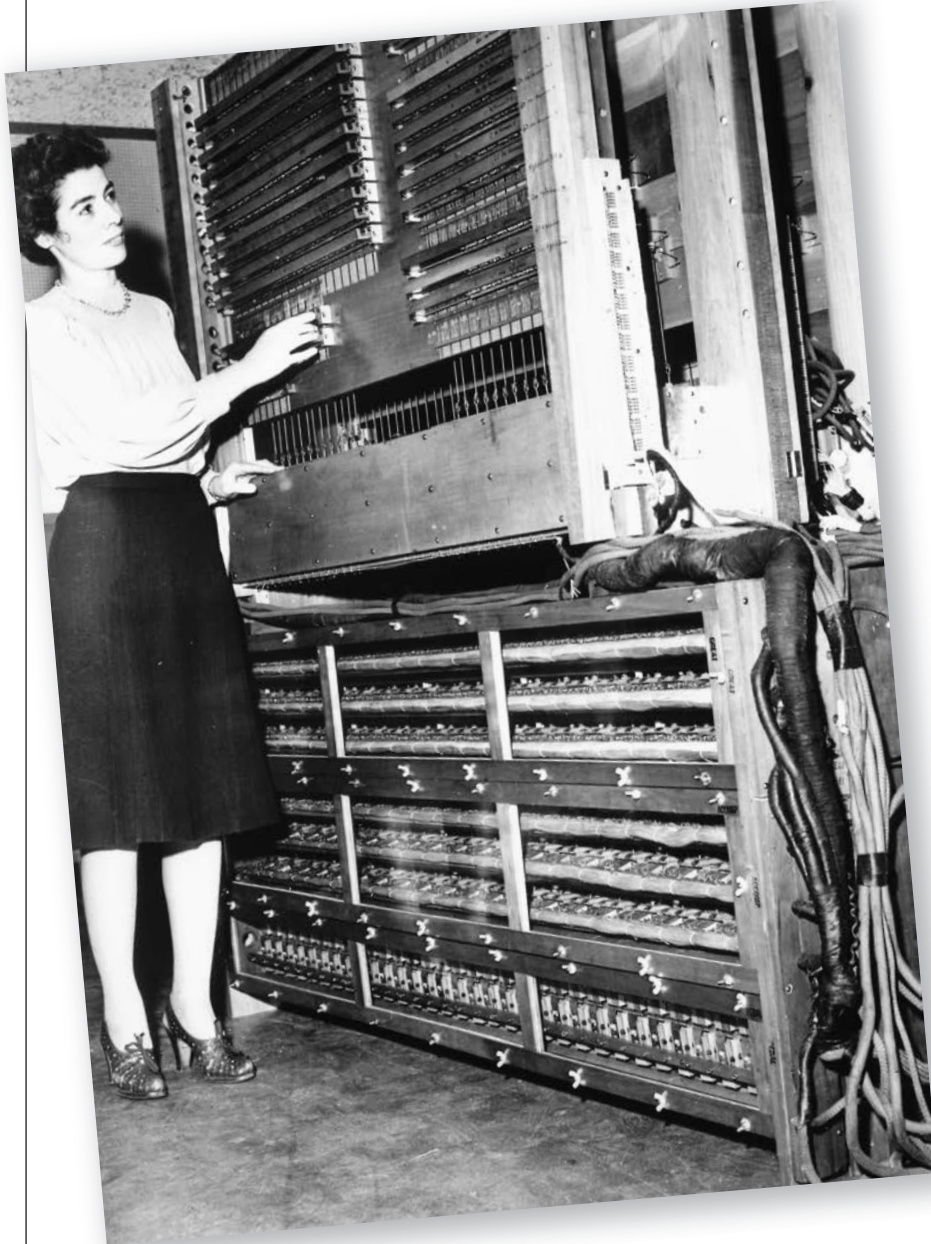


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Contents

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(ATOS Archive Collection)

FEATURES

20 Interview Steve LaManna
Speaks with Joseph DuciBella

30 Kingston Kimball
25th Anniversary

36 Kudos for Ken
at the Long Center

45 Potential
Versus Limitation

46 A Look Back:
Tom Hazleton

DEPARTMENTS

5 Vox Humana

6 Headquarters

7 Letters

8 Director's Corner

10 News & Notes

15 Vox Pops

16 In the Spotlight

17 Resources for Restorers

18 From the Archives

38 The Last of the Originals

50 For the Records

53 Professional Perspectives

54 Chapter News

66 Around the Circuit

71 Obituary

THEATRE ORGAN (ISSN 0040-5531) is published bimonthly by the American Theatre Organ Society, Inc., 5 Third Street, Suite 724, San Francisco, California 94103-3200. Periodicals Postage Paid at San Francisco, California 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, California 92838. merry@atos.org.

On the cover: This vintage ad from Motion Picture Herald announced the installation of the Robert-Morton organ at the Saenger Theatre, New Orleans. Carlton Smith guides us on a post-Katrina tour of this instrument in a new department, "The Last of the Originals." (Weiler Collection)

Theatre Organ

Journal of the American Theatre Organ Society

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

NOVEMBER | DECEMBER 2006 Volume 48 | Number 6

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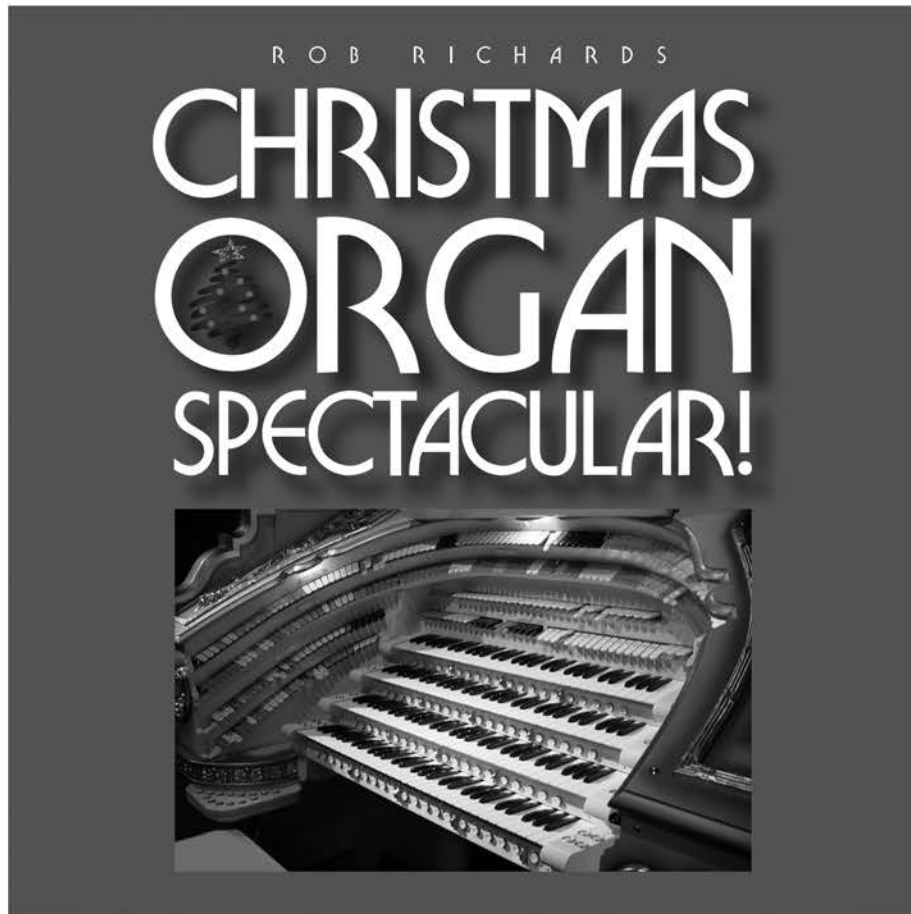
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Vox Humana

In addition to giving readers a magazine that is topical, engaging, literate, and perhaps even entertaining on occasion, expressions of varying points of view shall always be encouraged. It is ever the Editor's charge to provide balance and contrast throughout the run of a publication.

Those who know me well are aware of the passion I feel for the strict conservation and restoration of pipe organs. It is, after all, the way that I make the bulk of my living, and a topic about which I regularly speak and write. Few would argue, however, that more theatre organs have been amalgamated, modified, or otherwise tinkered with than have been restored. Some, like me, see the

instrument as having more of a past than a future. This is not a defeatist attitude in the least. For us, honoring and preserving the legacy of a unique musical instrument is vital, and reason enough to sustain serious interest. Others view the theatre organ as a means to a musical end—therefore, the organ continues to transform and adapt to suit contemporary circumstances. Original relays and combination machines are replaced; consoles are chopped to add more stopkeys, buttons and gadgets; and organ chambers are crowded with added pipes. Moreover, digital sounds are sometimes incorporated, the ultimate heresy for the preservationist. One camp says history is being destroyed, while the other camp counters that history is being created. Clearly there is room for both approaches, so long as high standards are uniformly observed. What many of us regard as a theatre organ today bears little resemblance to what our forbears heard and played in the 1920s. Like it or not, it has evolved. Jonas Nordwall shares his views on the matter in this issue.

We welcome another regular department to these pages, "The Last of the Originals." Our intent is to systematically photo document the few remaining

original theatre organ installations, and we'd like to enlist your help. Tom DeLay and Carlton Smith begin this series by sharing photos and information on the Robert-Morton organs installed in the Warnors Theatre, Fresno, California, and the Saenger Theatre, New Orleans. Please consider documenting an original installation in your area for publication here.

To our chapter news correspondents, please note the revised deadlines for the receipt of your materials discussed in "Chapter News." Some slight changes to the schedule have been necessary in order to ensure timely production and prompt delivery of THEATRE ORGAN.

Finally, we were most encouraged by the response to the "From the Archives" item that appeared in the September/October issue. The unknown organist in the photo has been identified, and this information appears elsewhere. Now we have another mystery for you to crack!

Greetings of the season.

— Jeff Weiler, Editor



What's Wrong With This Picture?

The pipework in a Wurlitzer organ is almost uniformly crafted with precision. In this photo, however, something is wrong. Do you know what it is? Look below for the answer.

Answer: In the English tradition, Wurlitzer reed scrolls appear like tongues, rather than being tightly wound like they would be on a sardine can. Due to the wide slots typically seen on Wurlitzer tubas and #2 trumpets, critical adjustments in tuning and regulation are made by very slight movements to the regulation flap.

Headquarters



Having made my primary living as a sportscaster since 1975, I will dip into that vernacular in the opening lines of my initial message to you as president of ATOS. Baseball terminology would use the phrase “pinch-hitter”; in my sport, hockey, it would be “coming off the bench.” In the case of our organization, it is stepping in following the resignation of Bob Davidson. I am somewhat surprised, definitely honored, and most certainly humbled to be writing to you in this position.

A word about our now-past president. I first knew Bob when he was a member of the Central Indiana Chapter. In fact, he was once president of that group, helping to create a legacy of outstanding contributions to our organization. And it was wonderful to spend a lot of time with him in Tampa at last year’s Annual Convention, where he was part of the leadership group that staged a brilliant event. We all applaud Bob Davidson’s dedication and service to ATOS, and we understand that although we will miss his guidance, we hope that his enthusiasm for our art form will continue to be felt both in the Tampa-St. Petersburg area as well as across the country.

It is not just Bob Davidson stepping aside, but also Board members Nelson Page and Russell Holmes, Secretary Jack Moelmann; and Father Gus Franklin has stepped aside in his capacity as *ex-officio*. Organizations of every type and variety are led by strong, talented people. At times, varying opinions about leadership, programs and direction can bring about change. Thus it is in ATOS. Nelson Page has served the group as president, Board member and cheerleader, and we are

pleased that he will continue his work on the upcoming convention while relinquishing his Board position. Our members will continue to enjoy the company and artistry of Russell Holmes, and his work, especially with the Young Artists, is greatly appreciated.

Past president Father Gus Franklin was a great “face” for the organization, and hopefully his contributions will be felt for many years. And speaking of many years, it’s hard to remember a time when Jack Moelmann was not an integral part of the functions of ATOS. We offer our sincere thank you to all of these fine men, and especially to Jack, for, collectively, a total of nearly 60 years of service to our organization.

There is no doubt that this is an exciting time for the American Theatre Organ Society, and a very important time, as well. The next few years are going to signal the direction of this group, and perhaps determine whether we shall diminish to a hearty few who love the sound of sobbing Tibias, or grow to introduce the instrument we love to a whole new legion of those who would join us in being thrilled by its inimitable sound.

I have seen audiences of 3,000 and more stand and cheer the roar of the Ohio Theatre Robert-Morton organ. These were not concert-goers but regular theatre patrons, John Q. Public as it were, who heard Clark Wilson play the entrée music and were moved to applaud with wild enthusiasm. I’ve witnessed the tour groups passing through the Nethercutt Collection at San Sylmar, awestruck by the majesty of that Mighty Wurlitzer. And again, they number annually in the thousands, many of whom return for a concert performance. And in Milwaukee, Mesa, Ellenton and points beyond, the pizza parlors still pack ‘em in while patrons eat up the deep dish and drink in the music.

There are events across the country and around our ATOS world in Canada, England, Australia and beyond almost every day that introduce our instrument to those who have not heard it before, have

not truly listened to it before, or have not understood the wonderful history of the theatre organ and the vital role it has played in entertaining audiences for nearly 90 years.

And every one of those people is a potential ATOS member, and a potential ticket buyer to an upcoming concert event or silent film show in your city. We must begin to focus on bringing those people into the fold as new ATOS members, and once again growing our organization.

The strength of our Society is in the wonderfully wide variety of people who make up our individual chapters, large and small. And it will be all of you wonderful people who will determine our future as a musical organization. While your Board of Directors continues the important work of the many committees involved in ATOS functions, we are going to begin the specific task of bringing in new members by creating new marketing ideas directed at each chapter to help you grow, thus allowing ATOS to grow along with you.

What we do and what we enjoy is way too much fun to keep strictly to ourselves as our own little entertainment secret. It’s time to shout out how much we love the theatre organ. The next time you hear that car next to you with the bass speakers cranked up, fouling the air with the “thump, thump, thump” of what could hardly be described as music, roll down your windows and crank up the Wurlitzer, Kimball, Morton, Barton, Allen, Walker or whatever favorite you’ve got in the CD player.

Let’s play it loud and say it loud! “I love the theatre organ! Shouldn’t everybody?”

We’ve got a lot of work to do. Fortunately, it’s fun work, involving fun people, promoting this great art form. Get involved with your chapter. Get more people to join. Make your plans for New York City and a great Annual Convention. Let’s take all the good we’ve done for these 51 years and start to make it even better.

— Ken Double
ATOS President

“I am somewhat surprised, definitely honored, and most certainly humbled to be writing to you in this position.”

Letters

Letters to the Editor: Written commentary regarding any aspect of this publication is encouraged and should be directed to the Editor. Letters may be published in whole or in part, and the Editorial Office reserves the right to accept, reject, or edit any and all letters. The opinions expressed in Letters to the Editor are solely those of the author, not those of the American Theatre Organ Society. Letters may be submitted to weiler@atos.org, or mailed to Jeff Weiler, THEATRE ORGAN Editorial Office, 1845 South Michigan Avenue #1905, Chicago, Illinois 60616.

Kopp Response

As the newly elected ATOS President, I wanted to take a few moments to respond to Dave Kopp's letter printed in the September/October issue of THEATRE ORGAN regarding plans for the 2007 Annual Convention to be held in New York City and the surrounding area.

There has been a great deal of discussion about this matter within the leadership of ATOS, which I have been studying very closely in my new position as president. It seems clear to me that, while ATOS inadvertently made some mistakes in the process of planning the convention, it nevertheless acted out of a sincere desire to bring the membership to the New York area—which has not seen an ATOS convention since 1970. As Mr. Kopp accurately stated, an amicable settlement of the situation has been reached and unanimously accepted both by ATOS and NYTOS. While we may have disagreed about some aspects of the planning of the convention, the fact that both sides were able to resolve these differences amicably demonstrates ATOS's commitment to compromise and the importance of working together with all of ATOS's chapters to achieve the goals of the Society. More immediately, resolving these issues allows us to move forward with the exciting and important work of planning the upcoming convention.

I am very pleased to report that the ATOS convention planning coordinator, Mike Kinerk, has been working diligently to ensure the success of the convention. While we are certainly sensitive to the higher cost that will be associated with attending a convention in the New York City area, I am nonetheless delighted to report that Mr. Kinerk has successfully negotiated an unbelievably attractive nightly hotel rate at the New York Marriott Marquis—a world-class hotel right in the heart of Times Square. Additionally, the convention planning committee is working hard to ensure that some very exciting and rarely heard instruments will be available during the convention. In short, this will be a convention you cannot afford to miss!

By now we are all aware that there have been some changes in personnel with ATOS. While we regret the recent departure of several Board members who have made significant contributions to ATOS over the course of many years, we nevertheless embrace this opportunity to work to achieve a more inclusive, proactive dialogue with all of our ATOS chapters and members. Above all, we remain dedicated to providing leadership for our organization to support and further the goals of ATOS and the art of the theatre organ.

—Ken Double
ATOS President

ATOS Strategic Planning Process

Please note this is the first official notice to you that ATOS has begun a detailed process of planning our future together. We are undertaking a systematic approach to examine ways in which ATOS can be more supportive of your local efforts, promote timely communications within our Society, and include your ideas and concerns. Structuring meaningful resources relative to your individual chapter's needs is of paramount importance to us.

As chairman of this committee, I want to invite those who have an interest in sharing ideas, questions, or concerns to please contact me. Over the next several months and beyond, a serious effort will be underway to work collaboratively with chapter officers and individual members to establish significant objectives and the means by which we may reach them.

A professional, well thought out long-range plan needs to be created in order to address challenges of our next 50 (plus) years. Issues need to be addressed such as membership recruitment and retention, marketing and fundraising issues, membership involvement, means of ensuring the future knowledge and skill of theatre organ restoration, and concerns over the future of the actual instruments themselves. These are just a few topics needing scrutiny. Many other topics will come from collaboration with you!

Please share this outreach message with all of your chapter members, and do contact me so we may begin this most significant strategy together.

—Doug Powers
ATOS Strategic Planning Chair
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powers@atos.org

Budget Control

As Treasurer of the American Theatre Organ Society, I am most excited to share with our members that the cost of producing, printing, and mailing the September/October issue of THEATRE ORGAN, including the editor's fee, is approximately \$7,000 less than the cost of previous issues. That really helps us control our budget and may allow ATOS to do some things as an organization that we were not able to do before. Our editor, Jeff Weiler, has told me that, while we can't count on this exact cost for every issue, he is confident that they will all be in the same ballpark.

I would like to tell our members that Jeff has also assured the board that he is committed to having THEATRE ORGAN mailed on time, which is generally accepted to mean that, in the United States, it will arrive within ten days of the first month listed on the issue.

—Paul Van Der Molen
ATOS Treasurer

About Arthur Crowell

Regarding the lore associated with the Hippodrome Theatre in Taft, California, mentioned in the "Wurlitzer Style 216" article in the July/August issue of THEATRE ORGAN, I had the privilege of knowing Arthur Crowell, the replacement organist mentioned in the story, until his death several years ago. He was a grand, interesting old guy, and we spent many Sunday afternoons sitting in his living room discussing his previous career as an organist for Fox West Coast theatres.

Frank Lanterman did not send Arthur Crowell to the Hippodrome out of dislike for Art. Quite the contrary, he sent Art

Letters

“In spite of his youth, apparently Art was a good judge of human nature; he was a big hit from his first night on.”

because of his considerable respect for Art’s passion for music, his dedication to doing a good job, and probably because of Art’s youth as well as his ability to travel and pinch hit on a moment’s notice. That was exactly what happened at the Hippodrome. Lanterman called Art at home one night and told him to pack what he needed and be in Taft the following day. Art dutifully complied. Several years before, Art had sought out Lanterman to be his theater organ instructor after another well-known organist had turned Art down in an extremely humiliating, mean way. Art soon progressed to Lanterman’s demanding standards and began playing at various theatres in the Los Angeles area. The two remained good friends long after, until Lanterman’s death.

After inspecting the Hippodrome Theatre the following day and trying the organ, Art could immediately tell what the problem was. The organ was unusually powerful for its size and, although the theatre wasn’t that big, it was acoustically very live. The sound was especially loud in the balcony, which was where the rowdy oil riggers liked to sit. They would express their displeasure with the previous organist by throwing, with deadly accu-

racy, ball bearings they had picked up from their drilling sites. Although the previous organist wasn’t killed, he did apparently have to go to the emergency room a time or two after being beamed! The theatre manager had a pill box cover built around the organ to protect the organist while he was playing. From what Arthur told me about the temperament of the theatre manager, the pill box was probably built more to protect the organ from damage than the poor organist!

Art hurriedly obtained a purchase order from the curmudgeonly manager, and the stage manager accompanied him as they went around town buying up about every horse blanket they could find. These were hurriedly hung in front of the chamber openings before Art’s opening night. Art had the stage manager remove the pill box, against the man’s protests since he didn’t want the death of an innocent teenage organist on his conscience. But Art persisted, telling him: “The audience has to be able to see me.” Art wanted them to know there was a new gun in town! In spite of his youth, apparently Art was a good judge of human nature; he was a big hit from his first night on.

Being the consummate gentleman that he was, Arthur never revealed the name of the beamed organist he replaced. When he learned later that the theatre had been destroyed by fire, he was devastated. I don’t think he knew that parts of the organ survived to breathe new life into other theatre organs. He would have been thrilled. He moved back to the Tucson area about 1938, eventually taking a job in a local music store teaching scores of local young people to play piano, organ, and accordion. He repaired the Wurlitzer in the Fox Theatre in time to play it for the grand premier of *Gone With the Wind*. He continued playing for intermissions there and played a Hammond for ballroom dancing at a local hotel up the street for years. Art continued teaching out of his home up to his death at age 93.

— Don Story
Tucson, Arizona

DIRECTOR’S CORNER... BY DON NEAR

I have been through my first two tumultuous Board meetings, one at Tampa and the second a telephone conference call meeting. I have been profoundly amazed at the various backgrounds and passions of the members of your board. The knowledge and commitment to the American Theatre Organ Society is outstanding.

I’m sure we will have rough spots on the road as the various factions bring forth their plans and ideas of how to move ATOS forward, but I see this as one of our strengths. If we all thought alike, all but one of us would be unnecessary.

Now that the 2007 Convention is moving forward, we can all join forces and help make this the success it can be. We can put aside all the differences and

disappointments to make this happen. In all families things get tense between members from time to time. We usually come out stronger in the end.

I’m having the pleasure of helping a new chapter form out west. In 1996 Los Angeles hosted the national convention, and many of us in Orange County helped work on that convention. The Los Angeles Theatre Organ Society had been encouraging Orange County to form our own chapter, and when we did, LATOS gave Orange County a check for 10% of their convention profits. I am happy to report that the Orange County TOS has voted to award a gift of “seed money” to the new chapter to help it get started. This is ATOS at its finest!



(Photo by
Jim Henry)

All elected directors are assigned as liaisons to about eight or ten chapters. I hope this will make ATOS more relevant on the local level and increase communications. Remember, we are here to help.

HURRY!

THE STORY OF THE MIGHTY WURLITZER IS ALMOST HISTORY.

Last year the American Theatre Organ Society released the most comprehensive book on the history of the Wurlitzer pipe organ,

The Wurlitzer Pipe Organ: An Illustrated History,

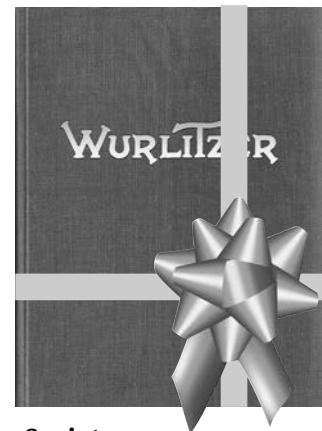
by David L. Junchen, (Reconstructed and edited by Jeff Weiler).

Only 2,234 were printed, to commemorate the number of organs built by the Rudolph Wurlitzer Manufacturing Co. Each book has been sequentially stamped in gold with a number corresponding to the opus list. The reception of this book has been tremendous, almost selling out in the first few months after issue. And once they are gone, they're history. There will never be another first edition.

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

\$125 US + shipping and handling.

**THIS BOOK
MAKES A GREAT
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Available from the American Theatre Organ Society
The ATOS Marketplace, 28933 Wagon Road
Agoura, California 91301-2735 • 818-889-8894
or order online at www.atos.org

THESE ART PRINTS MAKE GREAT STOCKING STUFFERS

This set of 12 posters feature beautiful theatre consoles from the Wurlitzer photo archives. Poster size is 11" x 14".

\$15 US + s&h

News & Notes

OPENING OF NOMINATIONS FOR THE 2007 ELECTION OF DIRECTORS

It is time to nominate candidates to fill three (3) positions on the ATOS Board of Directors for the three-year term of 2007 to 2010. All ATOS members who have maintained continuous membership in good standing for at least the last two years are eligible for nomination and may nominate themselves or be nominated by another member in good standing, in which case written consent of the nominee is mandatory and must be received before the nominee's name can be placed on the ballot.

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

The ATOS Board usually meets twice a year, the first being just prior to the annual convention, usually in the summer, and again in mid-year, usually sometime in late January. Attendance of all directors is necessary if the decisions and actions of the Board are to be truly responsive to the membership. In addition, directors chair and/or serve on one or more committees providing valuable input to the Board. The chairpersons of the committees are responsible for submitting a written report of their activities and recommendations prior to the meetings of the Board.

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

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

1. Each nominee shall furnish a statement, not to exceed one hundred fifty (150) words, including the name and city/state of residence, personal data, work and theatre organ experience, a short platform statement, an evening/weekend telephone number, and a photo. Statements exceeding the one hundred fifty (150) word limit will disqualify the candidate. The nominee's name, city/state of residence, contact telephone number, fax number, or e-mail address are not to be included in the word count.

2. Candidate résumés and photo are to be sent to the Nominating Committee Chairperson, Bill Carr, 11815 North 77th Drive, Peoria, Arizona 85345. It is strongly recommended that nominations be sent via "return receipt" or similar mail class if international. Nominations may also be sent digitally; however, the sender MUST verify receipt of the nomination by the Chairperson. The postmark deadline is January 15, 2007.

3. We will use a separate mailing of ballots and résumés of the candidates. While this method is costly, we hope that it will encourage members to vote for the candidates of their choice, thus demonstrating their interest in and support of ATOS and its objectives.

4. If you have questions, please contact the Nominating Committee Chairperson, Bill Carr, 623-694-1746, or carr@atos.org.

Counting words:

1. Name, city, and state in the heading do not count.

2. Hyphenated words count as one (1) word [e.g. Vice-President, two-term...].

3. Articles and prepositions count [the organ caretaker = three (3) words, an avid lover of theatre organ = six (6) words].

4. ATOS = one (1) word, MCTOS = one (1) word. American Theatre Organ Society = four (4) words.

5. Abbreviations count as one (1) word [Asst., Mrs.].

6. Numbers count as a word [26 = one (1) word, 5 = one (1) word].

ATOS ENDOWMENT FUND GRANT MONEY IS AVAILABLE

Is your chapter planning a project or program which (i) will have a lasting impact on the preservation or presentation of the theatre pipe organ as an historically American instrument and musical art form; or (ii) is of particular historical or scholarly merit? Grant money from the interest earned by the ATOS Endowment Fund is available to assist chapters with such projects or programs. Now is the time for your chapter representative to request a grant application form so that your completed application may be returned to the Chair of the Endowment Fund Board of Trustees, postmarked no later than **April 1, 2007**.

The Endowment Fund Board of Trustees will review all completed applications returned by the deadline and will make recommendations to the ATOS Board of Directors, which will make the final decisions.

Please request your grant application form from the Chair of the Endowment Fund Board of Trustees, ATOS Vice President Michael Fellenzer, 6041 Garver Road, Indianapolis, Indiana 46208-1516, 317-251-6962, fellenzer@atos.org.

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 due 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, Carlton Smith, to obtain a copy of the program application and list of guidelines.

Carlton Smith, 2175 North Irwin Street, Indianapolis, Indiana 46219, 317-356-1240, smith@atos.org.

A CALL FOR DOCUMENTS

Theatre Organ Installation Document Research Project

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, at smith@atos.org or 317-697-0318.

ATOS AWARDS AND RECOGNITION

Any member of ATOS may nominate anyone for any ATOS award. All nominations must be in writing, not to exceed one page.

Please direct all nominations to me; I will forward the nomination to the correct committee for consideration. I am also available to answer any questions or provide any help you may need.

Please carefully consider the members of your chapter who might be deserving of these honors or awards.

In past years, awards were not given in some categories due to lack of nominations. Please nominate your members, and let the committee judge their qualifications.

Remember—it's an honor to be nominated!

- Hall of Fame (determined by Board of Directors)
- Organist of the Year (determined by Awards and Recognition Committee)
- Honorary Member (determined by Board of Directors)
- Ron Musselman Member of the Year (recognizes an ATOS member who has made a significant contribution during the past year)

Additional information is provided on our website at atos.org/Pages/Awards/awards.html.

— Don Near, Director
near@atos.org

News & Notes

2006 ATOS ELECTRONIC THEATRE ORGAN COMPETITION

BOB ACKER, CHAIRMAN

The American Theatre Organ Society is pleased to announce the results of the 2006 Electronic Theatre Organ Competition. The Competition features both Youth and Adult Divisions, with each entrant submitting three selections of the entrant's choice. Each entry was then judged by professional organists on the basis of melodic accuracy, phrasing and dynamics, appropriateness of registration, and overall musicality.

Adult Division Winner – Bill Benningfield

Our winner in the Adult Division was Mr. Bill Benningfield of Lawrence, Kansas. Bill has been playing the organ since 1970 and has studied organ with Mr. Ray Lawson, a former student of Jesse Crawford.

Benningfield's career was in the aircraft electronics field. He began as an engineer, designing airborne radio and audio products, and then spent three decades managing the design, marketing, and support of radio, audio, and radar products. His last position was as engineering director for Honeywell's commercial aviation division. Bill possesses a BS degree in Physics from the University of Missouri, and also earned a PhD in management from Florida Institute of Technology, specializing in the mathematics of economics and finance.

Bill retired in 2000, and he and his wife moved to Lawrence, Kansas. Now, in addition to playing his Allen Theater III organ and the piano, he enjoys building furniture and making tools and machines in his woodworking and machine shop. Combining his interests in music and woodworking, he has built a steel-string acoustic guitar from scratch (it didn't collapse when he strung it up, and it sounds good to him), and he's now working on a classical guitar. He spends several hours each week doing live reading of newspapers and recording books for the Audio Reader organization, a broadcast reading service for the blind and print-impaired. He's vice president of Kansas City Theatre Pipe Organ, Inc., which sponsored his entry, and he's helping with the ongoing maintenance



of the 4/27 Robert-Morton organ in the Kansas City Music Hall. Benningfield's winning entry was performed on his Allen Theatre III organ.

Youth Division

This year we failed to receive sufficient entries to have a Youth Division competition, but we would like to recognize a very fine entry from 16-year-old Danny McCollum of Sumterville, Florida. Danny's entry was recorded on an Allen GW319ex and received great comments from our judges. Danny is a student of Susan Cole of Mt. Dora, Florida and we look forward to his entry for 2007.

It is our hope that next year more of our young people will enter the Electronic Theatre Organ Competition so that we will be able to again have a Youth Division competition. Please encourage the youths from your chapter to enter this fun event.

Our Judges

Our competition could not have been successful without the contributions of our judges who scored each entry and provided suggestions and comments to help each entrant further refine his or her playing style. Our judges this year were Chris Elliot, Dolton McAlpin, and Gary Hanson, all of whom are well known in the theatre organ world.

Christian Elliott is one of today's prominent concert organists. A classically trained musician, Chris is equally at home

performing literature of the church or theatre. In addition to his classical and church organ training, he was privileged to be mentored by several world-renowned theatre organists, being particularly identified for his association with legendary organist Gaylord Carter, the "dean" of silent film accompaniment. Chris worked extensively with Mr. Carter, who proudly claimed Chris as his protégé. Chris tours frequently, and his performance credits include appearances at ATOS conventions and silent film festivals all across the United States. Chris has six solo recordings to his credit and currently serves as the Principal Guest Organist at Menlo Park Presbyterian Church, where he performs monthly.

Dolton McAlpin is a practicing attorney in Starkville, Mississippi, but when not practicing law he can often be found at the console of one of the many fine theatre and church organs in the Southern Mississippi and Gulf Coast areas. Dolton has served as organist at the Episcopal Church of the Resurrection in Starkville and has served at other churches in the area as well. He regularly appears at the console of the 3/8 Robert-Morton theatre organ at the Temple Theatre in Meridian, Mississippi and is in demand as a guest artist throughout the south and southeast United States. Dolton is currently the president of the Magnolia Chapter of ATOS.

Gary Hanson of Milwaukee, Wisconsin is the owner of Organ Piper Pizza Restaurant and Music Palace in Greenfield, Wisconsin and is the current president of the Dairyland Chapter of ATOS. A fine theatre and church organist in his own right, Gary has worked in the Milwaukee area with many of the finest theatre organists in the world today. He is well known for the high-quality talent appearing at his Organ Piper Restaurant, including Walt Strony, Jelani Eddington, Dave Wickerham, Barry Baker, and Ron Reseigh. Hanson also chaired the 2000 and 2004 ATOS conventions in Milwaukee.

GEORGE WRIGHT MEMORIAL FELLOWSHIP

It is with great pleasure that I introduce Danny McCollum—the fifth ATOS George Wright Memorial Fellowship winner. The George Wright Memorial Fellowship is a program sponsored each year by ATOS to allow a young person to attend his or her first ATOS annual convention.

Danny lives in Sumterville, Florida and is an enthusiastic advocate of the theatre organ. Many of our members had the privilege of meeting Danny during the recent Tampa convention. He is a multi-talented young man who enjoys playing and listening to the theatre organ. I know we will be hearing many great things from Danny in years to come.

— Jelani Eddington
Youth Initiatives Committee Chairperson

I would like to thank the American Theatre Organ Society for awarding me the George Wright Fellowship Award. The National Convention in Tampa, Florida was a fun and educational experience for me. You can read all about it in the September/October issue of THEATRE ORGAN. Every artist who played inspired me, each in their own way. They put heart and soul into the music and organs that they played.

I would especially like to thank Mr. Bob Acker, Mr. John McCall, Mr. Rob Richards, Mr. Ralph Wolf, and Mr. Jelani Eddington for their assistance, encouragement, and support. I'm also grateful for the support of the Orlando, Florida area ATOS chapter and its president, Mr. Warren Thomas.

I was first introduced to the theatre organ by my music instructor, Susan Cole, two years ago at the age of 15, and I have been entranced by it ever since. I am very fortunate, indeed, to have parents who support my music. After a year of lessons, my parents bought me a used three-manual Allen theatre organ. My Dad and I built a

theatre on our property for the organ and my baby grand piano, complete with stage, curtains, stage lighting, and sound booth. Another one of my many hobbies is playing the bagpipes for the Florida Marion County Sheriff's Department Pipes and Drum Corps.

I look forward to entering the youth competition and hopefully attending the 2007 ATOS convention. I feel very fortunate to meet so many of the "greats" of the theatre organ world by attending the 2006 convention, and also by attending the Pop Organ concert series at The Villages, Florida. These concert artists have inspired me to keep up my studies and, I hope, to build a career as a national theatre organ concert artist.

I strongly encourage everyone to be involved with music, especially considering the sometimes dying art of the theatre organ. After all, what would the world be like without music?

— Danny McCollum
Sumterville, Florida

ATOS ANNOUNCES THE 2007 GEORGE WRIGHT MEMORIAL FELLOWSHIP

A program to bring a young person to the ATOS Annual Convention to be held in New York City and surrounding areas July 1–6, 2007

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

All young people interested in applying for this Fellowship should request an application today by contacting Jelani Eddington, ATOS Youth Initiatives Chairperson, 1706 West Palamino Drive, Racine, Wisconsin 53402, or by downloading the forms online from the ATOS website, www.atos.org/Pages/forms.html. If you know of a young person who might be interested in serving ATOS in this capacity, please have him or her send for an application today. Be sure to include your mailing address.

All applications must be completed, sent certified mail, return receipt, and postmarked not later than **February 28, 2007**.

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

News & Notes

WELCOME TO NEW ATOS MEMBERS

(JULY 6 THROUGH SEPTEMBER 14, 2006)

Desiree Abbruscato, Newburgh,
New York

Curtiss B. Allen, Sr., Redlands,
California

Ryan Ballantyne, Riverside, California

June Baughman, Sagamore Hills, Ohio

Anthony Bavington, Jacksonville,
Florida

Lynne Bieniek, Detroit, Michigan

Charles D. Brown, Brentwood, New York

Walter A. Brown, Jr., Blackstone,
Massachusetts

David D. Carmany, Anderson, Indiana

Edward D. Copeland, St. Paul,
Minnesota

Eleanor Curtiss, Vero Beach, Florida

Jack De Vore, Akron, Ohio

Francis P. Dilion, Elmwood, Connecticut

Mary Jo Drescher, Essex, Maryland

David Freeman, Fairview Park, Ohio

Brian George, Palo Alto, California

Susan Haines, Downington,
Pennsylvania

Dean Hamilton, Avon, Connecticut

Gregg Isett, Newcastle, California

Robert Kaps, Runnemedede, New Jersey

Garey B. Kaser, South Bend, Indiana

Bill Kennedy, Taylorville, Illinois

Christopher F. Kenward, Redwood City,
California

Richard L. Knoll, Lakewood, Colorado

Barry Lumpkin, Nashville, Tennessee

S. M. Mahan, Jr., Brierfield, Alabama

Bonita Mazzaferro, Harwinton,
Connecticut

James McCarty, Fort Worth, Texas

Douglas McClure, Alto, Michigan

Peter McIntyre, Brookline,
Massachusetts

Irwin A. and Janice McNiel, Livonia,
Michigan

Allen C. Mitchell, San Bernardino,
California

Penny Mitchell, Indianapolis, Indiana

Bernard Munos, Indianapolis, Indiana

Mary Lou Murray, Runnemedede,
New Jersey

Glenn Nelson, Pipestone, Minnesota

Michael Noble-Feller, Leicester,
United Kingdom

Allan J. Ontko, Charleston,
South Carolina

Keith Oppenheer, Enfield,
New Hampshire

Dennis L. Overholt, Lockport, New York

Roger Pacanowski, Kenosha, Wisconsin

Robert Perkins, Palm Harbor, Florida

David Rhodes, Lisle, Illinois

Greg and Susan Robinson, Red Bluff,
California

Robert and Sharon Roppolo, Sun City,
Arizona

M. Keith Ross, Houston, Texas

John Royer, Brownsburg, Indiana

George T. Rush, Indianapolis, Indiana

Andrew Santoriello-Cummings,
Old Field, New York

Paul A. Scott, Ocean City, Maryland

Katie M. Sigmon, Denver, North Carolina

Frank Sillag, Lyndhurst, Ohio

John W. Slade, Beverly, Massachusetts

Patricia Jean Smith, Cherry Hill,
New Jersey

William Spalding, Charleston,
West Virginia

Glynn E. Stafford, Jr., Clinton, Maryland

Edward Strain, Pinellas Park, Florida

Michael A. Tartzis, Sherman, Texas

Stephen H. Timmons, Cincinnati, Ohio

Van Van Varick, Newton, New Jersey

Bob Welch, Marysville, Kansas

Dorothy E. Wilson, Gibbsboro,
New Jersey

William F. Zaiser, Jacksonville, Florida

Seasons Greetings



From the ATOS Board
and Staff and the
THEATRE ORGAN Editor
and Staff.

ATOS
Memberships
Make Great
Gifts!

Jim Merry, Executive Secretary
P.O. Box 5327

Fullerton, California 92838

merry@atos.org

www.atos.org

Vox Pops

Please send your items of interest to the Editor.

Fundraising: Think Outside of the Box

Has theatre organ gone to the dogs? Yes, but it's a good thing! On October 15, **Donna Parker** hosted a silent movie presentation of *The Phantom of the Opera* at the historic Hollywood Theatre in Portland, Oregon to help raise funds for two worthy organizations: Golden Bond Rescue of Oregon and Columbia River Organ Club. It all started when Bob MacNeur of Oregon City adopted a golden retriever named Gracie from Golden Bond last year. Gracie had been given up by her original family due to the need for major hip surgery they could not afford. Rather than put her down, she was taken in by Golden Bond, and her surgery was funded by donations to the organization. A year later, another golden retriever named Reggie received a hip replacement through Golden Bond and was adopted by Donna Parker. As a gift to Golden Bond for all of the wonderful work they do to save golden retrievers, Donna suggested a fundraiser with a silent movie presentation at the Hollywood, co-hosted by Columbia River Organ Club. This not only will raise much needed funds to help save other goldens, but it presents a wonderful opportunity to introduce the theatre organ to a whole new audience! A portion of the funds will go toward the organ installation fund at the Hollywood Theatre. Similar fundraisers and silent movie presentations



have been done successfully in Oregon for Habitat for Humanity and an antique Model A car club. Think outside of the box when considering ways to introduce theatre organ to the general public.

Donna Parker with guests of honor, Gracie and Reggie, who attended the Hollywood Theatre silent film fundraiser
(Photo by Bob MacNeur)

LEW WHITE
CHIEF ORGANIST OF THE ROXY THEATRE AND FAMOUS N. B. C. ARTIST
PROCLAIMS SOUND PICTURES ARE HERE TO STAY
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ELIMINATED THE BETTER ORGANIST**
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*This ad for Lew White appeared in
The Metronome, May, 1929 (Weiler Collection)*

In the Spotlight

"In the Spotlight" focuses on theatre pipe organ restoration, rebuilding, tonal finishing, and installation projects. Items of interest should be sent to the Editor.

Taylor Organ Acquisition

In September, 2005, **Keith Taylor** acquired a small theatre organ that was installed in a home in Saugus, Massachusetts. The organ was assembled by the late Leon Brown, a pipe organ technician and player piano restorer. Mr. Brown worked for the William Patchell Organ Company. The Patchell firm did a lot of work removing theatre organs from theatres and, using the parts, constructed organs to be sold to churches. Brown used some of these parts to build his own organ in his mother's home in Saugus. His basis, Taylor believes, was the pipework and chests from a Style 135 Wurlitzer that was installed in the Merrimac Square Theatre in Lowell, Massachusetts. The console is from a Style EX, and the town name, "Gloversville," is inscribed in carpenter's pencil on the pedal board, where it meets the console. As a Style EX was installed in the

Gloversville Hippodrome Theatre in New York State, Taylor believes the console is from that instrument.

A Wurlitzer Tibia Clausa was added to the Style 135, using a one-stop Wurlitzer chest. A Wurlitzer Diapason and a Clarinet of unknown origin were also added. To squeeze the organ into a single chamber that was created adjacent to the family dining room, Mr. Brown had to place some of the additional stops in chests he made using leftover tuned percussion actions. As the Glockenspiels and Xylophones removed from the theatre installations were not needed, rather than just scrap them for the magnets, Mr. Brown made chests for the upper octaves of several ranks by removing the secondary pneumatics and placing a toe board over the channels that led to the striker pneumatics. A clever solution at the time, but Keith Taylor won't be using these adapted percussion actions since he prefers to follow standard Wurlitzer

practices. Since he has an unaltered Style EX console, Taylor's plan is to recreate a Style EX organ.

The Taylor home in Jefferson, Maine is not suited to the installation of a pipe organ, but the previous owners had a large outbuilding constructed behind the house to be used as a workshop and for storage of their large motor home. This building is currently being modified to become the new home for the pipe organ. Keith Taylor thanks the New York Theatre Organ Society for their help in arranging for him to become the custodian of this instrument, as well as the members of the Pine Tree Chapter in Maine for all of their help. Special thanks go to Charles Schramm, Peter Haskell and Jim Martin for their help and technical advice, and chapter president Edith Pennock for her support and assistance with some of the many jobs that go along with moving a pipe organ.

Studio Completion

Bob MacNeur has completed the specially designed 3,400 square foot studio in the Portland, Oregon area, and the pipe organ is currently being rebuilt. It's a dream—plus a great affinity for theatre pipe organs—that goes back many years.

Bob was introduced to the pipe organ by the technicians for the many chapels of Grant Miller Mortuaries in Oakland, California, his family's business for many generations. As a student at Piedmont High School, he was fascinated with the 2/11 Robert-Morton installed there. He worked as a technician for Bill Breuer at the Cap'n's Galley restaurants in the San Francisco Bay Area, then attended New

Mexico Military Institute where he worked on the Hillgreen-Lane installed there, following in alumni William P. Brown's footsteps. After graduation with a degree in hotel/ restaurant management, Bob worked in management for Bill Brown at the Organ Stop Pizza restaurants in Phoenix and Mesa, Arizona. Bob was the general manager for Roaring 20s in Grand Rapids, Michigan, and Director of Operations for Paramount Music Palace in Indianapolis, Indiana.

With all of these successes, he still dreamed of having his own studio. The basis for the Wurlitzer theatre pipe organ to be installed is the Fort Wayne Paramount Balaban 3. The new instrument will consist of 32 ranks and will be playable from a

choice of three consoles. Why three? It was planned for Donna Parker, Jonas Nordwall and Tom Hazleton—the Trio con Brio. With the passing of Tom, Bob decided to incorporate into the installation as a tribute the first theatre organ Tom ever played, the Style B Wurlitzer from the Pacific Grove Theatre in Pacific Grove, California.

Bob is currently storing an Allen GW-4 for a friend, which provided a preview of the studio's excellent acoustics. Students are already utilizing the space to learn theatre organ technique from Donna Parker and Jonas Nordwall. It's all about sharing the theatre organ and its music with others, and Bob makes that possible for many fortunate folks.



(Photos by Bob MacNeur)

Resources for Restorers

BY KEITH TAYLOR

Correct wood screws for authentic restorations of pipe organs

When trying to do an authentic restoration, one of the difficult things to find is proper slotted-head, blued wood screws, which were common in the late 1800s and throughout most of the 20th century. Original screws are almost never safe to use again, as rust and metal fatigue weaken the ancient fasteners. Modern wood screws now come with Phillips or Torx style heads, which look very out of place on a restored antique. Another problem with modern wood screws is the zinc plating, which is now nearly universal. The plated screws don't grab the wood tightly, and they work loose in applications with constant vibration. For my current project organ, I recently began a search for authentic blued slotted-head wood screws, as my supply of unused old stock wood screws was nearly depleted. In

addition, my supply, small as it is, does not contain some of the specialized sizes used in theatre organ work. I found a company in Connecticut, Goulet Specialties, which will make small runs of custom machine-cut threaded wood screws. These are not the inexpensive home center screws of soft alloy, with the rounded peak threads, but instead are machine-cut with sharp threads made to be the best fastener around. Goulet will literally make any size screw up to six inches in length, from any material and with any finish or head style. Their minimum order is 500 of a size, which a single organ can easily require.

Hopefully this will allow us to restore our precious instruments without resorting to wire-brushing rusty screws with badly mangled screw driver slots.

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From the Archives



(ATOS Archive Collection)

Mystery Solved

THE ORGANIST

Wow! Was I ever surprised to see the face of a dear old friend smiling at me from the Kimball console. More important, I was very disappointed to think no one recognized this extremely talented and much-revered theatre organist: George Epstein. I felt the same as I did when the beautiful 50th anniversary issue came out featuring scads of photos and stories of theatre organists throughout the years, and not a mention was made of George, the New York Roxy Theatre organist, especially since several others of far less ability from his early era were lauded.

In June, 1970 I introduced and published the charter issue of *The Organizer Magazine*. This issue introduced the contributing artists, representing most of the home organ manufacturers. George was then the pride of the Thomas Organ Company; as such, he performed several times for audiences in Toledo, Ohio, where I was then buyer/manager for the Music Centers at Macy's department stores. George was part of the first record-breaking annual organ concert with over 6,700 people in attendance. His comment was: "I'd have to do three performances to a sold-out house at the Roxy to play for so many

people!" We averaged over 5,000 people per year for 12 years in a row.

George was my theatre organ contributor, writing a regular column entitled "From the Pit"; he wrote some delightful articles about his experiences at the Roxy.

An interesting highlight in George Epstein's career was the fact that his most prized piano student was a young boy who later became known as "Fats" Waller. George said he was such a prodigy that, after introducing him to and coaching him on the Roxy Kimball, he put him on the bench at the age of eight, letting him play a matinee performance, without telling the boss, "Mr. Roxy," who watched every show from his office window near the projection booth. He never realized it wasn't George playing until he happened to glance out his window and saw this little boy on the bench who could barely reach the pedals from the edge of the seat. He was so impressed, as was the audience, that he asked George to feature him in later appearances.

George retired from the concert circuit at age 70. By much demand, he was kept on five years beyond the retirement age limit. By then, George was ready to retire. After having lived with his wife in Brooklyn, New York all his life, they decided to build a little retirement home in Florida. They had

sold the Brooklyn home and had to move down south two weeks before the new home was completed, staying at a nearby hotel in the interim. Sadly, George passed away while they were staying at the hotel and never got to move into his retirement home with his beloved bride.

Working in the piano and organ industry most of my life, I was privileged to meet, befriend and work with many of the greatest performers. George Epstein will always be remembered as one of the most treasured friends in my life—and I have made many. All who knew him share that regard. Music was his life, and sharing it with others was his greatest joy.

—Lenny Norman
Cleveland, Ohio

THE ORGAN

I don't recognize the organist (he is not Lew White), but I have some clues about the organ. It looks like a stopkey-for-stopkey, piston-for-piston, sound-button-for-sound-button duplicate of my Kimball. Even the reed stopkeys are in the same positions on the stoprails. This narrows the field considerably. Since the photo was made in New York City and the console is in a room instead of a theatre pit, I will guess that the organ is the CBS network radio studio instrument.

Kimball built three theatre organs close together, in 1927–28, of which two were installed in New York. Two of the three were three-manual, eight-rank specifications—virtual duplicates. The shop numbers of these organs were 7044 and 7045. The 7044 went to CBS, and the 7045 went to the Richard Theatre in Ahoskie, North Carolina in 1928. From Ahoskie, this organ went to WPTF radio in Raleigh, North Carolina in 1938, and it came to me in 1958. It has been with me ever since. I installed it twice, first in a movie theatre near my home and then in a house I built "for it" in 1962. Yet another one of these 3/8 Kimballs was installed a little earlier in Pitman, New Jersey. This was a fairly successful specification, and several were built pretty much alike in the late twenties. Some, including mine, had pianos in them. My organ "lost" its piano when it went to Raleigh. The piano wound up in a frat house at my school, the University of North Carolina in Chapel Hill, North Carolina.

For a complete story about the 7045, I refer you to 1996 spring issue of THEATRE ORGAN, which has an extensive feature article about it and me. You will see in the pictures accompanying the article that I refinished the console from its factory “piano finish,” which the mystery organ shows, to a “colonial” mix of natural walnut (stain) and white. This combination of colors is more pleasing than the molasses-like dark varnish, and it makes the console a bit less imposing in my living room. I also had to remove two different shades of green paint which WPTF had applied to it during its tenure there. You must also realize that I no longer look like I did in those photos. I was 30 years old then.

I am one of the near-charter members of ATOS. I joined in 1956 when I was a sophomore in college. I performed extensively on theatre organs in North Carolina, Virginia, and even on

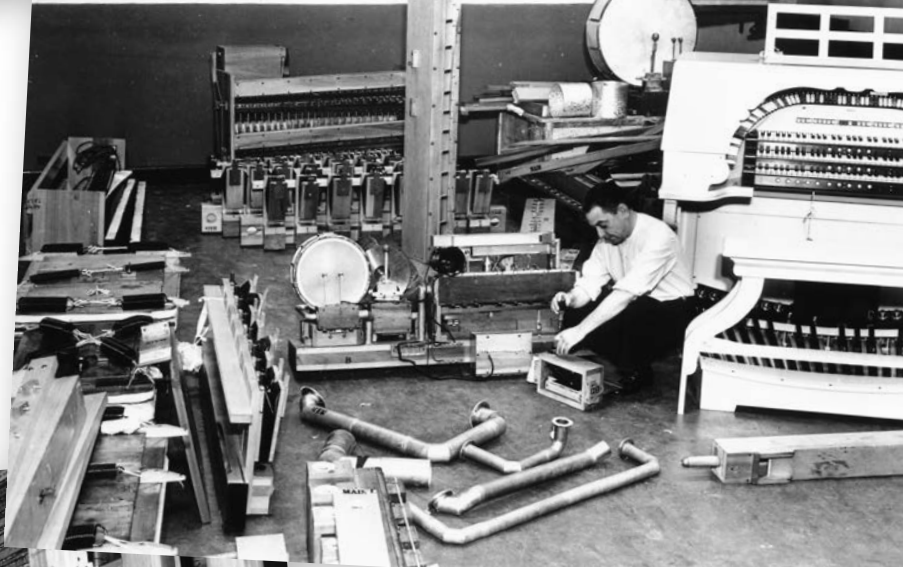
“Mighty Mo” in Atlanta in the fifties and sixties. I helped to save a few organs and helped rebuild some, too. I still belong to ATOS (Piedmont TOS), and I still play occasionally here in Stuart. I have an Allen theatre organ which I can haul around to gigs and play (on battery/inverter power) in our Christmas parade. You never know where you’ll find a theatre organ!

The third Kimball in my story was supposedly built for the Lew White studio in New York. I don’t have the shop number for it. I think it had two manuals and about eight ranks.

— Frank B. Netherland
Stuart, Virginia



(ATOS Archive Collection)



Mystery Installation

This Wurlitzer organ has just been delivered for installation in what we believe to be a broadcasting studio. Note the array of components and the unknown gentleman carefully studying the blueprints prior to commencement of installation. An unnamed woman is pictured with the organ’s relay, known in Wurlitzer parlance as switch relay.

Can you help us identify the location or the individuals?

ATOS Archive Collections Policy: The American Theatre Organ Society Archive actively pursues the acquisition and preservation of historic, primary research materials specifically related to the theatre pipe organ, theatre organists, and the corporate activities of ATOS and its chapters. These materials include photos, stoplists, and specifications of theatre organ installations; contracts, correspondence, blueprints, engineering documents, and business records pertaining to theatre organ installations and theatre organ builders; photos, correspondence, performance contracts, programs, recordings and scores as they relate specifically to the activities of theatre organists and theatre organ personalities; books, drafts, transcripts, lectures, interviews and other publications related to the theatre pipe organ; silent film scores, pedagogies, and music specifically composed, arranged, or adapted for the theatre organ; oral histories, written reminiscences, and other documents or artifacts relating specifically to the theatre organ.

Interview

Steve LaManna speaks with Joseph DuciBella



Joseph DuciBella, November, 2005

In the second of our interview series, we visit with a man whose knowledge about theatres and their architecture, along with everyone and everything about them, can neither be equaled nor surpassed.

For many years Joe DuciBella has been a scion, a cornerstone, and an unsurpassed point of reference for the architects, designers, and the buildings that have housed the instruments we love.

It has always stunned us that, in continually attending musical events in many great theatres, few seem to care about them. All we seem to come in for is the music, and we leave as quickly as we entered—shame on us.

The writer's personal remembrance of the first encounter with Joe was at the 1977 Theatre Historical Society Convention in Chicago. Along with Curt Mangel, we entered a phenomenal building called the Uptown Theatre, where we came face-to-megaphone with Joe. Joe told us that the Uptown's former organ was (save for the 32' diaphones) a duplicate of our Shea's Buffalo Wurlitzer.

During that unforgettable week, Joe pointed out to us folks like Dave Junchen, Peter Miller, Robert Ridgeway, Terry Kleven, Clark Wilson, Dan Stankey and Terry Hocumuth. We sped along with Joe through the Chicago Theatre, the Oriental Theatre, the Academy of Music, the Rialto in Joliet and the Diversey Theatre, later renamed the Century (the facade and some of the bones of this building remain, as the Century shopping mall at Clark and

Diversey). We stayed at the Bismarck Hotel for the conference, learned its history, and enjoyed the superb pastries in the restaurant there—both now a memory.

We heard and met organists like Tom Hazleton, John Seng, Kay MacAbee, Tom Gnaster, the very young Walt Strony, and of course, George Wright. (And we want to thank Peter Miller for sneaking us into the Chicago Theatre late one night as we crawled out onto the balcony to hear George rehearse!) There was no Sanfilippo residence at that time—no Krughoff, no Gilson, no Van Der Molen residences.

Many of these friendships would last our lifetime, and some are now gone. But during those ten days, the constant, the well of information for all, was Joe DuciBella.

Joe was a founder of THS, as well as CATOE and the Windy City Organ Club. Recently, he hosted an event at his spectacular Chicago residence, celebrating its 100th year. A number of the pictures you see in this article were taken there. When he consented to these interviews, we were thrilled to have him participate.

You will see he has very strong opinions on a number of subjects, but particularly theatre architecture. Since much of this interview was done by e-mail, Joe tended to punch up his passions in CAPITAL LETTERS. We have kept some of those in so you may feel his passions.

We can only hope that others will follow Joe's example, continuing to preserve, protect, and share the knowledge of the legacies of our instruments' homes.

— Steve LaManna

(Photos by Linda Van Der Molen)

“There was no such thing as historical preservation at that time. Which is why, after two years, I ran screaming from it to find a profession that spoke to a person’s soul—and made money.”

Where were you born? Chicago’s West Side.

What did your father do? Your mother? My father had the greatest job in the world: superintendent of icing at National Biscuit. My mother was an RN at a West Side hospital.

Where did you go to school? One of Chicago’s big (1,600 kids) old (1889) public schools; then St. Mel High School (1,600 boys); then Illinois Institute of Technology, then the Chicago Academy of Fine Art.

When was the first time you entered a theatre palace that you can remember? Before I was 5, we attended the 3,000 seat Senate (1921; unused 3/17 Kimball).

What did you think at the time? Did you know right away that this type of stuff was for you? We went to the movies all the time—everybody did; it didn’t seem so much special as ordinary. Within a few feet of the Senate were the Kedzie and the Kedzie Annex.

When was the first time you heard a pipe organ? Probably at Warren Avenue Congregational Church. However, that church hosted the premiere of the Hammond organ a few years before; called “pipeless.” Or else in the many Roman churches around in which my 5,737,203 Italian relatives met, married, and were buried.

When was the first time you heard a theatre organ? Probably the Marbro 5/21 Wurlitzer. It was used on occasional Saturday morning kids’ cartoon matinees usually run by the local policemen. Note it had 32 sets of swell shades and was extremely expressive. Or else the nearby Chicago Stadium 6/52 behemoth, also with hundreds of swell shades. That’s why the next several dozen organs I saw seemed so puny.

You had an entrepreneurial spirit for organs and theatre at quite a young age, didn’t you? I had to look up that word. I was definitely attracted to each for what they originally offered: escapism.

What was your early training in architecture and historical preservation? With whom did you study? Who were your heroes and mentors? There was no such thing as historical preservation at that time. Which is why, after two years, I ran screaming from it to find a profession that spoke to a person’s soul—and made money. Joining the Marbro staff in the early 1960s afforded acquaintance with a lot of the original staff members, then at the end of their careers. I pestered them for information. You see, while the movie is running in such a huge theatre, times are boring. It was only at intermission that we really worked. (The first Friday I worked at the Marbro, attendance was 10,000—and they thought business was bad!) Natural curiosity led me to some of the original architects that I quizzed relentlessly.

I had observed the demolition of what was then my nearest “palace,” the Paradise. I guess that made Ebersson my hero. I had no mentors; everybody thought I was nuts, except: my Dad, who was my best friend; Jim Current, who was manager at the Marbro at the end; Brother Andrew Corsini, who was truly what a brother should be; and probably the late Bill Benedict who guided CATOE (Chicago Area Theatre Organ Enthusiasts) into a phenomenal success.

Do your experiences with movie palaces affect your design work? OH, YES! A sense of luxury; a sense of uniqueness; realization of the effect of color, both in materials and lighting; and knowledge of scale and of quality. The movie palaces had it all—the very good and the very bad. Especially the renovated theatres were lessons in what to do and what NOT to do.

For those of us that are only fixated on theatre organs, which we will get to shortly, can you review the “Big Five” theatre architects? The big five. Rapp and Rapp: a pervasive business that survived late Victorian into 1960s amoeboid shapes and did everything in between. They worked with varying budgets; money always helps anything look better. Ebersson: probably the most imaginative, taking the already-established atmospheric style to the heights of the Chicago Paradise, the finest of them all. Thomas Lamb: whose work was perhaps the most widely copied. When sufficient budget was applied, especially in the older Adamesque theatres, they were superlative. The cheap copies are cheap copies. Ahlschlager: Another inventive man; although reportedly more of an entrepreneur who left many design ideas from a very good staff. I would include Edward Eichenbaum, who has only four movie palaces to his credit but did superlative work for the firm of Levy and Klein.

Which one is your favorite? THE PARADISE! Nothing like it, anywhere. I have an extensive archive on this building I would love to develop for distribution. Any investors?

Let’s talk about some of the great Chicago theatres. Which are your favorites: The Marbro? The Oriental? The Chicago? The Uptown? What can you tell us about your greatest experiences with them, and what do you see happening with what is left? The Marbro was the first theatre I was able to thoroughly examine, and a good lesson it was. It had all the best details a theatre could have and was still extensively furnished; with 90% of the furniture and art, as well as all the fixtures. It had been profitable until about when I started there, so it never deteriorated. The Oriental has always been bizarre. I first attended *The King and I* film as a kid—an ultimate. The theatre matched the movie! I noted the covered console in the pit; it had already been out of use for a few years at that

“I guess I didn’t know I was a traditionalist!
I would hope to be known more as a realist.”

time. The Chicago, as compromised by remodeling in the early 1950s, was always wondrous in that it seemed always filled. There were stage shows, with all the movie palace magic therein, rising lifts, microphones, lighting from unusual locations, etc. I saw Georgia Gibbs there in the premiere of *Kiss of Fire*, singing from center stage in a red sequin dress with only a pin spot from above. TALK ABOUT A TURN ON! I didn’t see the Uptown until the demise of the Marbro, as it was on the far north side, and Chicagoans can be so provincial. I thought the Uptown was unbelievably HUGE, and it took several visits to appreciate all that was there, including the organ, once again, the console covered in the pit. The Chicago and the Oriental, as renovated (they are NOT restored), will survive. The Marbro has been gone more than 40 years. IF the Uptown were in PERFECT condition, which it is not, I have no idea what anyone would use it for. It is way over-scaled for anything in today’s market.

Anything regarding the Chicago Stadium that you would like to talk about? Working with (now deceased) CATOE members, I worked on the Stadium as a volunteer in early 1965. I became very intimate with this large-scale instrument and had, as a reward, the opportunity to play it frequently. I AM NOT A MUSICIAN! But it was fun beyond belief. Charlie Weiner, who installed it and had his own organ company, was on the payroll and was officially in charge but, at his advanced age, less than half the organ was playing. After our work, about 80% played. Our late Dave Junchen was retained by the Stadium Corporation to do his best for ATOS at another (last) conclave there in 1985. Dave worked for a month and had the instrument 95% playable and in tune for the first time in many years. My compensation for hosting, etc., was Hazleton’s arrangement at the conclave of *The Lost Chord*. Many liked that, and I am glad to have perpetrated it.

You have been known as a traditionalist in your work, preferring to keep original design, of course, when possible. Let’s talk about when you think it is OK to make changes and what the parameters are for that. I guess I didn’t know I was a traditionalist! I would hope to be known more as a realist. I asked Drew Ebersson what he thought of all the “plasticness” of Las Vegas versus what he did in the 1920s. He said: “Oh, kid—if we only had those materials then, we would have built them all the faster and all the cheaper!” Painted plaster is not bronze or carved wood; scagliola columns are not marble, etc., etc. There are reasons in each period of architecture to use the various materials, and one should understand the intended use and effect before criticizing. Some things that I recreated (the decorations of Jasper Sanfilippo’s console) may not have been 100% accurate, but I defy anyone to point out differences. For instance, there were no photos of the back of that console; I invented it.

Popular thought (a real dangerous expression around you!) says that theatre designers had creative spurts and ruts. The Rialto in Joliet, for example, was a copy, albeit smaller, of Shea’s Buffalo. (Something from which this author has a lot of battle scars!) Can we talk about some really obvious “ruts” with the theatre architects? This was not a rut. Michael Shea came to Chicago to visit the Rapps. They had photo proofs on their desk of accomplished works and showed them to tentative clients to ascertain their knowledge of architecture, their taste, and perhaps their budget. Then Shea was taken to see the Uptown in progress and observed the Rialto in its planning stage. He selected what he liked: the dome of the Rialto, the mezzanine details of the Uptown and its fixtures, etc. As Chicago tradition Marshall Field’s began doing years before, the Rapps gave the customer what they wanted.

One architect who certainly had ruts was Thomas Lamb. So many of his theatres are virtually indistinguishable from one another (the earlier Adamesque designs). Some were done VERY well with high quality, albeit subtle, plasterwork. When painted properly, that can be breathtaking. And the architects copied each other; is that a rut? The Orpheum in Springfield, Illinois is a smaller cousin (especially in its exterior) of the Rialto Square in Joliet. But the Orpheum was done by a local architect (who may well have bought plans from Rapp and Rapp).

Even having said this, are there methods you have developed that have aided original buildings in terms of improvement, without compromising historical value? Especially in surface materials and lighting, there are many things available today that surpass what was around 60 years ago. There’s nothing romantic—or safe—about hemp rope in a theatre. Vinyl wall coverings exceed some painted or paper surfaces in quality and maintainability. Modern blend carpets far surpass the 1920s wools in color and durability. Sense is so often overlooked for expedience or poor taste.

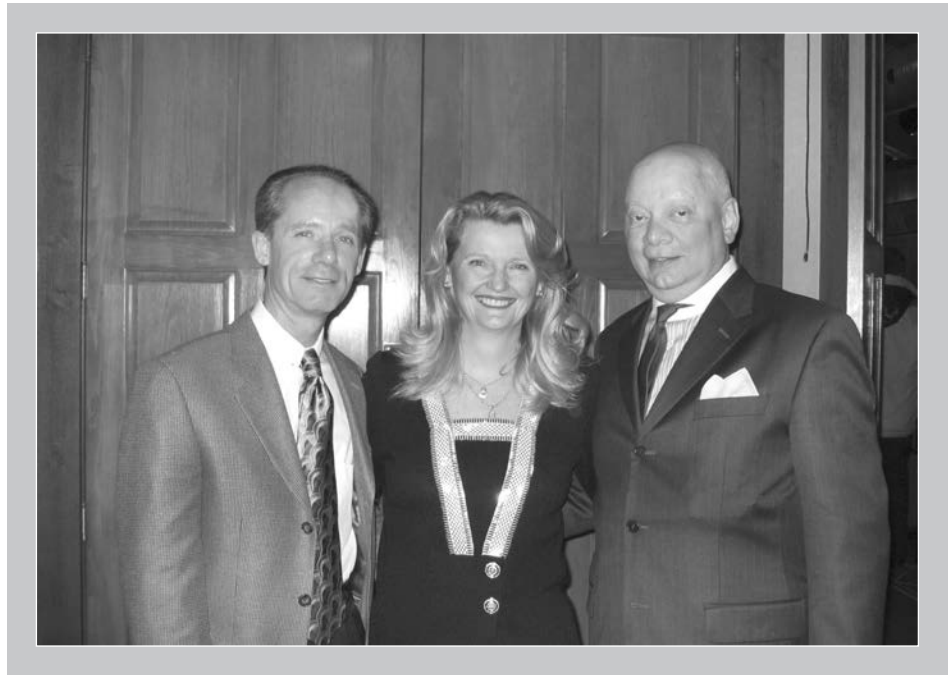
If Rapp and Rapp, Lamb, or Ebersson were still around today, what do you think they would have achieved or changed about their work? Would they have been moving into the 21st century? Yes, probably. Remember Ebersson and the Rapps did work in the rather tasteless 1960s.

Are there any theatres you are really worried about today? In terms of endangerment? MANY theatres are today endangered. but few of the mega-palaces are. There are remarkably few that may yet slip by, especially the Kings in Brooklyn, the Uptown in Chicago and, oddly, maybe some of those that were recycled early on—poorly.

Did you know Ben Hall, who was a vital force in your chosen field? If so, can you give us a couple of anecdotes? I met Ben on stage at the Mosque in Richmond. We had corresponded quite a bit—in tandem with Brother Andrew (then of Washington, D.C.) and Terry Helgesen (late, of Los Angeles). Our round robin of letters was the base for Ben eventually challenging us to set up the Theatre Historical Society. Ben's brilliance and class were what ATOS needed at that time, when MCs tended to be people in VERY average dress stepping out on stage with their hands in their pockets! Ben researched what he spoke about. One thrill was a phone call: when I answered, a voice (Ben's, camouflaged) said, "The first transcontinental broadcast of the little mother Wurlitzer organ with Lee Erwin at the console," followed by Lee playing the *Moon River* theme, and then Ben saying: "This has not been a recording!"

Many of us also miss David Junchen. What were your collaborations with him? Dave and I were much like siblings. We adopted each other when in high school and just always seemed to click somehow. When in Chicago, he was always my house guest, and vice versa when I was in Southern California. We'd speak of organs and theatres, and we grew to respect each other in almost all ways. Dave was a true genius. Our first work of collaboration was his request that I design the Trompette en Chamade chest for the original installation at the residence of Mr. and Mrs. Jasper Sanfilippo.

This now, of course, brings us to some of your great local work: The Sanfilippo residence. When did your involvement begin? My first meeting with the Sanfilippo family was a VERY cold Sunday afternoon when Dave took me there (a typical, big Italian family Sunday; with lots of people and lots of pasta). As the organ was installed, I became acquainted with Jasper and Marian. They were guests at my house for a formal dinner. A year or two later, they were again guests after I had renovated this house. Sitting on



my sofa after dinner, Jasper said, "I like what you have done here. I'm planning a music room addition. Let me know if you have any ideas." I had known of the plans through Dave, and I sent a bunch of stuff off to Jasper. Eventually, he sent me plans of the addition and asked my input, which I provided gratis. I had radically altered the plans for the music room, which would be costly. Jasper asked the WONDERFUL general contractor, Tom Foerster, who was at that meeting, what my changes would cost. Tom mentioned a price. Jasper said "HAH!" and went on with the meeting. At the end, he gave my drawings to the architect and said, "Redo it Joe's way." That was done. Jasper then said, "I suppose you are now going to send me bills!" Involvement with that wonderful project gave me the chance of a lifetime, gave the Sanfilippo family what they wanted, and gave the organ and collector world the ultimate. We need to be appreciative of what the Sanfilippos have done.

Did you foresee the growth and expansion, to the extent that it has? Yes. Jasper LOVES to share with those who have similar interests.

The Van Der Molen residence. What did you do for Paul and Linda? I've known Paul for many years, and we did several of his projects together, and also for his wonderful late wife, Jan. When Linda came on the scene, a delightful woman, I was most anxious to make her acquaintance; I am sure that marrying into the organ world was not an easy or usual experience. Eventually, they announced plans to rebuild their home adjacent to the music room. They asked my assistance, which modestly effected changes in the music room as well. These projects are a great deal of fun for me. Although my design business is comprehensive (dozens of theatres, scores of residences), seldom does one have the opportunity for both ORGAN and JOB projects to come together.

Linda Van Der Molen, Joseph DuciBella
at Ridgeway benefit



Let's talk about theatre organs and theatre organists. Do you have older and newer favorites, in terms of the instruments? I suppose the Marbro in situ would have been a favorite, although I barely remember it. The Uptown, which I had the opportunity to both hear and play (remember, I am NOT a musician!) had a sound similar but more complex than the Long Island University's Brooklyn Paramount, another favorite. The Stadium, of course, but seldom heard played well. Certainly Sanfilippo, where size is NOT as important as quality. And the Chicago—a different kind of sound, again dependent on use and the musician. It's older and voiced differently than the more strident instruments, such as the Oriental. Used for the silent film, *Napoleon*, in the late 1970s, with a full acoustic orchestra and Dennis James at the console, the place filled nightly for two weeks, and each night the audience (3,900 people) stood and cheered!

You knew Pearl White—about the only female organist that George Wright said had brass-you-know-what's bigger than his. Seeing her play, oh, heck, just SEEING her, was a startling experience, and she hit the keys like a storm trooper. But her life wasn't easy, from beginning to end. Tell us about her, will you? I've been tempted to write a biography of Pearl. I met her VERY early on through CATOE. She was a charming, giving woman, and a great musician. She became a friend; I dated her daughter Beverly for a while. (Beverly lives about three blocks from me, with her husband and seven sons. Her first son is named Joseph.) In the late 1920s, the Chicago area organists jammed after hours at the Belmont, housing a 4/20 Wurlitzer on the city's mid-north side. Harry Zimmerman, later known for his studio work with CBS (and especially *The Carol Burnett Show*) was staff organist at the Belmont. A gentleman, he always made sure Pearl left at an appropriate hour—and safely. Pearl would often demonstrate her famous “double stuff,” as she called it, playing it in “Tea For Two,” or “I Want To Be Happy,” or other songs. Nobody could duplicate it that I heard (including George). The closest has been Tom Sheen's try. The real trick is to switch from a normal rhythm into double stuff, then out of it once more. I'd love to hear it again. Many of us Pearl White groupies (her legal name was Pearl Weiss) tried to take care of her, but she actually starved to death. She could milk a ballad as well as anyone. And she was so full of anecdotes—well, maybe some day I'll do the biography!

There were a huge crop of Chicago organists, not the least of which was the mythical John Seng. Did you know him very well? And the organs and organists' circles that surrounded him? Yes, Seng was a stand-out organist, mainly because of his large studio sound nurtured at St. Mary of the Lake Seminary in Mundelein, Illinois, where he had the opportunity, as did George

Wright, to develop his own sound. I stand here declaring there are two types of theatre organ sound: “in-theatre” sound (the Foxes; the Brooklyn Paramount, Radio City Music Hall, etc.) and the “studio” sound (George Wright; Fred Hermes; Mundelein; Joe Kearns, etc.). The really good studio sound requires meticulous voicing so that balance and size, therefore, become secondary issues. The most dangerous stop on an organ is the organist; the second most dangerous stop is the room into which the organ plays. Some very large studios border on the in-theatre sound by scale and volume, such as Sanfilippo's.

Back to organists: maybe Strony, Sheen, and so on have a jazz influence, and all were somewhat Pearl White groupies, you know.

What do you think about the current crop of theatre organists? There are some spectacular musicians, both of my generation and younger. Many exceed a regular theatre organist of the early era—partially assisted by the very few organs in top condition. There will always be organ players.

Two theatre organ chapters that you have had quite a bit of experience with are CATOE and Windy City. Can you take us through some of that? Do you have any advice for either of them? When I discovered the organ scene, CATOE, actually, it was because of the late Al Melgard at the Stadium. He mentioned, when visiting the console for the Ice Capades, that he was playing a concert for them (at the Stadium!). I went and signed up. They would not let me join (I was too young for them), but eventually I turned 18. Before I joined, a few of the organ project managers invited me to their various doings, and I discovered how goofy hobby organizations could be. Eventually I was Secretary for CATOE (1970) when they were going strong, and we did six professional shows a year, along with a dozen chapter socials. CATOE thrived for

“To engage new audiences, there needs to be a variety of shows: silent films, sing-alongs with new songs, small vaudeville presentations, etc.”

many years with the help of some terrific people, and hosted (in 1985) the largest ATOS convention ever—over a thousand people. The chapter at one point had 400 members. Later came changes in personalities, and CATOE came upon hard times, being released for a while from the designation of “chapter.” Bill Barry has been a CATOE member as long as I have.

The Windy City Organ Club is not an ATOS chapter, but rather is a private organization that holds concerts in private residences.

I also belong to the Chicago Organ Society, another chapter of ATOS. I am familiar with many members of all three organizations, and I bear no animosity to any of them.

OK, you've wonderfully moved around my hidden meaning regarding CATOE. Now, we zero in: CATOE has had some great highs along with lows, and saw a lot of controversy over the years. Care to talk about that specifically? I'm not so sure I want to get into that one. I mentioned that CATOE had some wonderful years, probably because of good business savvy and professionalism and the sense of organ showmanship (they were never so dumb as to advertise organ concerts; that just drives people away). To engage new audiences, there needs to be a variety of shows: silent films, sing-alongs with new songs, small vaudeville presentations, etc. All of the organ clubs that grew large were not controlled by one person. Sharing responsibility, of course, presents certain problems, but it causes volunteer organizations to engage more people.

Tell us about your home. I understand it is quite an interesting place that you call home, as well as work. My home of the past 33 years is a 100-year-old pied-à-terre from a family of means who made their fortune in the architectural trim/tin ceiling business. It holds my office and is the frequent scene of many entertainments. My prized collections, including people, theatre arti-

facts, and organ stuff, are always here to surround me. It is in a National Register neighborhood, near the center of the city.

What other projects have you been involved with that our readers may know of, but not of your contributions? A great opportunity was designing Jasper Sanfilippo's passenger car. It was the chance of a life time for a train fan like me. I've done consulting work on many theatres; publicity has never been my interest or forte. You have probably seen many of them. As a founder of the Theatre Historical Society of America, it has been my pleasure to write many of the articles and annuals that they have published over the past 37 or so years.

If you could sit down for one more conversation with three people, who would they be? Edward Eichenbaum, Drew Ebersson, and George Wright.

You have assembled quite a cadre of great folks in our little world that you have brought close to you. Tell us some of those you find most valuable. I've gathered as friends some of the finest people in the world having to do with theatres and organs including Beatrice Lankow, Peter Miller, Charles Ahronheim, David White, and others. The second tier of fabulous acquaintances includes the likes of Lyn Larsen, Brother Andrew Corsini, Bill Benedict, George Wright, Pearl White; the Sanfilippo, Van Der Molen, and Krughoff families; Gary Bergmark, Brian Daggett, and Carlo Curley. I don't at this point know how I can even divide all these fine folks into two categories. I am abundantly blessed. There are so many! I've invited a few hundred to join me for the 100th anniversary of this house.

What do you think the most overused architectural theatre style is? Tie: Cheap Adamesque and cheap French.

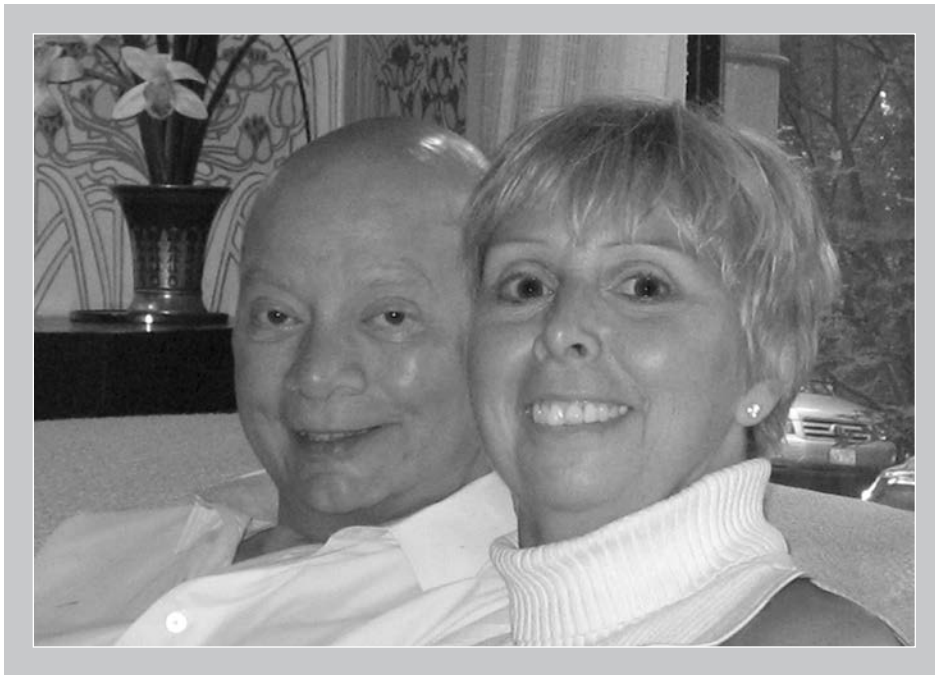
The least used that should have been used more? Oriental (meaning beyond Japanese or Chinese), to include Cambodian, etc., such as the Portland, Oregon and Chicago Oriental Theatres.

We never know upon what course life will take us. You have had a wonderfully varied life, and it is fairly well known that you are facing a critical health challenge at this time. May you live another 200 years but, given that, are there projects you would like to do right away? That you have given new priority? I am currently completing *The Theatres of Chicago; The Complete Illustrated History* in association with David R. White, with contributions by Paul Moore.

Are there things you regret you haven't done? I should have taken more photographs. Dummy me drew the Paradise at the age of 10 or 11, rather than just take a picture of it. OY!

How would you like to be remembered? As a sharing person of high standards.

To steal a line from *Inside the Actors Studio* on Bravo Network: If God exists, what would you like him to say to you when he sees you? WELCOME! Meet all your friends who have been waiting!



Linda Van Der Molen commented on Joe DuciBella's help at her residence, where he designed the home for Paul's amazing Wonder Morton. It is easy to see why they get along so famously!

Above: Joseph DuciBella, Linda Van Der Molen, September 2006

In 1999, Paul and I designed and built our new home. I had a BFA in interior design, but I had never used it professionally. I knew and wanted someone to hold my hand, and that is when Paul contacted Joe DuciBella.

Joe is someone Paul knew from the "theatre pipe organ world," and we both knew Joe had designed the interior of the Sanfilippo music room and residence. Joe's profession is, of course, interior design. But his passion lies in being a theatre historian. He has been a vital part of the restoration of many public venues and creator of other private facilities. So, with that in mind, we agreed to meet.

One thing that I knew would help me was to see Joe's home. A designer's home is his showroom, but it is also a sampling of his work. Sitting down and getting a taste of his personality was the other half of the equation. It didn't take long for both Joe and me to realize we had the same dry sense of humor. Once Paul was able to trust we could be let go on our own—the fun began!

One of my favorite memories is Joe's "Lucy Mentality." If we spent less in one area, we had more to spend in another! For example: there is a wine rack in the music room café hallway—on its side—filled with flowers! Who would have thought? The balcony in the same hallway is styrofoam, painted with sand in the paint to look like concrete. That gave us more money to spend on more expensive items, like antiques that were just perfect for the house. One area of great detail was the entry foyer. It was first

painted dark green, then overlaid with properly spaced and meticulously cut wallpaper rectangles to look like individual stone blocks. All Joe's idea!

There are many things Joe did that would make me smile, like when he would bring over fabric samples or take me to select an item. He would ask me which was my favorite. If I didn't pick the "right" one (his choice), he would say, "Wwwwhhhhhyyyyy?!" in just the right inflection and pitch. After a while I wised up and asked what his choice was. He was usually right—only once or twice did I override his decision, and that was because I had to live with it! Another word Joe loves to use is, "Faabbbbulousss!" It is his way of letting me know what before us was just right, or what we had accomplished was successful.

Words? Words cannot explain Joe's character. Joe is a true gentleman. He is a man of integrity, completely professional, and goes beyond what someone like me would expect. I have the "Van Der Molen Bible" that Joe created. It has samples of every fabric, paint swatches for every room, and all other pertinent information we might need for the future.

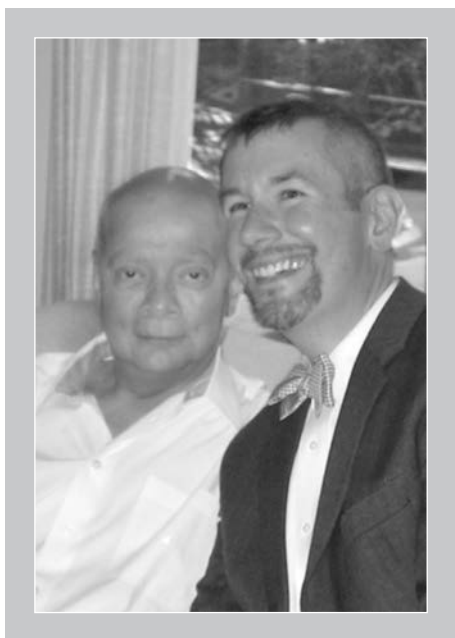
One of Joe's qualities stands out. When you design the interior of a home, you are never done! When Joe and I "stopped seeing each other" (as we said), there was a huge void. I thought it was decorating withdrawal, but I realized that wasn't it. It was Joe's gift of encouragement. Joe was there feeding my spirit, but I didn't realize it at the time. Life was "Faabbbbulousss!" and that's how he lives.

As for others—once they come into our home, I am pleased to know they feel comfortable. It is Joe who helped create what we all stand to admire. Every place you look, you see his handiwork. He has a gift, a special touch, that turns a house into a home. From the public area to the private, from the organ world to the rest of our life, we tell others about the gifts Joe shared with us.

I am the one who was blessed to spend those many hours enjoying Joe's company, and that was his gift to me. We may not see each other often, but there is nothing I wouldn't do for him. He is a very dear friend to me.

— Linda Van Der Molen

Our Editor, Jeff Weiler, also has a few things to say about his long relationship with Joe.



Joseph DuciBella, Jeff Weiler, September, 2006

It was in the fall of 1981, soon after I came to Northwestern University to attend graduate school, that I first heard the name Joseph DuciBella. It would be several years before I actually got to make his acquaintance, however. Everyone in organ, theatre, and academic circles seemed to know that whenever a question regarding theatre history and operations was raised, Joseph DuciBella was the man with the answer. The following spring, a group of us from NU took the "L" to the Loop to attend an organ program at the Chicago Theatre. I have no recollection whatsoever regarding the concert. What I do remember is Mr. DuciBella, nattily dressed and carrying a silver-headed walking stick, conducting a pre-show tour of the theatre. He spoke with authority and eloquence, making appropriate use of his walking stick to point out various architectural features. Just by seeing him and listening to him for a few minutes, it was clear why both his expertise as a theatre historian and his work as a designer were held in such uniformly high regard.

Several years later, through our mutual association with the Windy City Organ Club, we became acquainted. I was fascinated to learn of Joe's personal experiences working around the Marbro and the Uptown, hearing anecdotes and stories of organs, organists, managers,

staff and show people. Joseph knew the history as well as the dirt, and I wanted to learn it all.

Steve Adams, Joe, and I became increasingly concerned as David Junchen's health rapidly deteriorated in 1991. I shall always remember the great kindness and concern shown David by Joe. One time when David was feeling especially poorly, he left his Palatine, Illinois apartment and came into the city for a few days to stay at Joe's. Joe graciously took him in, offering just the right mix of support and distraction to buoy Dave's spirits. This utter and complete act of nobility has always stuck with me. One afternoon, Joe took Dave on a tour of famous Chicago theatre sites, and I got to tag along. We saw rubble, ruins, facades and empty lots, venturing into parts of our city that I have not seen since. I sat and listened.

Since my return to Chicago three years ago, I've enjoyed a number of get-togethers at Joseph's. He has kindly lent his assistance to my Wurlitzer organ research, not to mention sorting out some design issues for my South Loop condominium. Hey Joe, let's have another tour!

— Jeff Weiler

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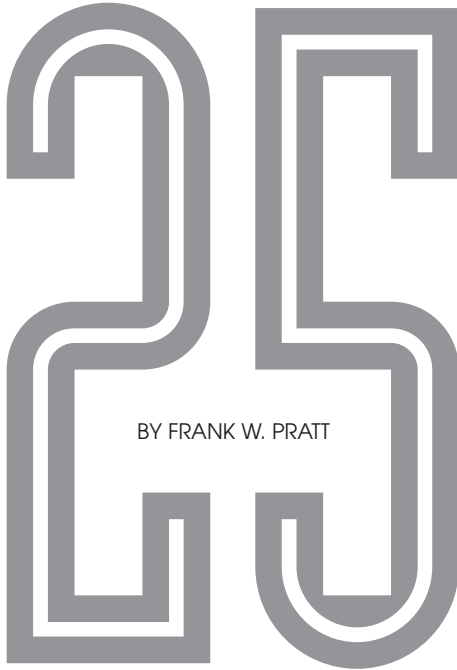
This interior follows the Spanish Style of Architecture with costly appointments of great beauty.

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Wurlitzer and Robert-Morton were not the only theatre organ builders to invest in advertising and sales literature. Marr and Colton also produced attractive printed matter designed to convince theatre owners that the best pipe organs came not from North Tonawanda, New York, but from another small city in the Empire state, Warsaw.

(Weiler Collection)



BY FRANK W. PRATT

KINGSTON KIMBALL MARKS 25 YEARS

Twenty-five years. A quarter century. It's been that long since the lure of a former Radio City Music Hall organist brought Canadian music lovers in Kingston out in droves to hear a kind of music few had ever heard of, let alone actually heard. On two successive nights in September, 1981, the late, great Ashley Miller thrilled sellout crowds curious to hear a then-modest Kimball theatre pipe organ. Not content with that, Ashley volunteered an added matinee for local schoolchildren.

Such was the auspicious launch of the Kingston Theatre Organ Society, soon to become the first ATOS chapter in Canada, and what was to become the largest theatre organ in the country. Not that there ever had been that many; Buffalo, New York had more Wurlitzers in one city than in all of Canada. Not surprising, then, that in a medium-sized university and military city at the east end of

Lake Ontario few had ever heard of our beloved type of instrument, thirty years after they had all but faded away. Three Kingstonians were aware, though. Broadcaster John Carey, overwhelmed by landmark George Wright Wurlitzer recordings, aired a monthly hour of theatre organ recordings and chatter on local FM radio. His broadcasts caught the attention of church organist John Robson, along with this writer, a newly retired army officer who had played a Toronto Wurlitzer pre-war. The three got together and compared notes. Kingston just had to have a theatre organ of its own.

Easier said than done, of course. Wurlitzer? Sadly, none to be had. But then the three of us took in the 1976 ATOS convention, where we were wowed by those gorgeous Philadelphia area Kimballs. Couldn't go wrong with one of those, could we? Then, right on cue, word came of a 3/11 Kimball in storage a day's drive away, in Youngstown, Ohio. It had been discarded after 25 years of noble duty, unloved and uncared for since the State Theater closed.

With a grant from a provincial lottery fund and private borrowings, the purchase was arranged and, by 1977, the Kimball was on the road, shepherded by a handful of eager volunteers. An even bigger hurdle was where to put it. The local performing arts centre board wanted no part of it, nor did the largest high school auditorium, but a smallish Anglican church in the north end, dependent on a borrowed Baldwin, agreed to take a chance. We were in business.

Importing KPO #7004 was an historic feat in itself, as special duty-free dispensation had to be granted by Ottawa (leading eventually to a new law exempting all 50-year-old antiques from import duty). The attendant publicity, however, brought a welcome horde of enthusiastic new volunteers out of the woodwork, just when they were needed most.

It would be four long years, though, before any pipes spoke in their new environment; years during which the church congregation suffered through having half their pews occupied by organ pipes, chests, regulators and tremulants, all suffused with steel town coal dust. Years, too, of a church hall invaded by volunteer workers (including the rector of the church) plying new trades such as chest-releatherers and pipe-straighteners. Meanwhile, we had organized ourselves into a proper society with a federal charter, and had chosen John

Robson as our first president. Little did we foresee that John would become the tireless passionate champion that he still is today.

To install the organ in the Church of the Redeemer with the least structural change, it was decided to wall off the last eight feet behind the altar, to create a triangular divided chamber rising to 40 feet at the centre, in which pipework would be installed on three levels. This meant, of course, abandoning the hoped-for stereo effect, with Main and Solo chambers side-by-side with four sets of shutters, the lower ones 11 feet high (visiting artists still marvel at the up-close-and-personal intimacy with the pipes, as they do with the dramatic dynamic range afforded by the huge expanse of thick shutters—with them all closed, full organ is quite tolerable; with them open: cover your ears!). Parts of the console were rebuilt in a number of home workshops, and the case painted white and gold. Eventually it all came together and the Grand Opening was arranged.

Ere long, it was decided to enlarge the organ. Pipes and massive chests from as far away as Texas found their way to the basement of the Kingston church.

Affiliation with ATOS, formalized with the presentation of our charter at the 1984 convention in Detroit, has been of major significance to us, certainly so in the field of technical advice and assistance. The critically important initial layout of the pipework, regulators, and tremulants in the chambers was designed and the installation overseen personally by ATOS technical director Allen Miller. At the end, he personally regulated the pipework, coaxing it into an impressively cohesive whole, well matched to the acoustics of the church with its high-peaked wooden ceiling. Other experts would follow, including Clark Wilson and David Granger. In 1991, the late Fred Gollnick expertly put together a team of untrained volunteers who brought about a major upgrade of the whole organ. It was only through ATOS that we were able to secure the invaluable help of these acknowledged experts.

Over the years, through ATOS we have been able to present top-tier theatre organists in concert, enabling us to establish and maintain a reputation for consistently high-quality entertainment. Moreover, in 2005 ATOS, ever seeking ways to interest young musicians, sponsored the attendance of our teen-aged playing member Sam Moffat and his teacher, Bruce McEwen, at

Above left: The three co-founders of the Kingston Chapter: John Carey, Frank Pratt, and John Robson (Photo by Tina Carey)

the Society's 50th anniversary conclave in California, enabling them to experience first hand the world's top theatre organ artists. Since day one, indeed, ATOS contacts have been invaluable.

Our arrangement with the Church of the Redeemer is perhaps unique: the chapter retains ownership and control of the organ, as well as paying the blower's separate power bill and a portion of insurance costs, plus a fixed premises rental. The church gets to use the Kimball for services, weddings and funerals; all the Redeemer organists have, in fact, been on the chapter board. The Kimball was formally consecrated prior to its first service use. For dramatic effect at the first service where the Kimball was heard, the usual organ prelude was omitted and, just before eleven, the youngest girl in the choir ceremonially switched on the blower, with a press photographer at hand. The choir could be heard assembling and the processional hymn was announced. The introductory lines of "Praise My Soul the King of Heaven" at full organ on 15 inches of wind produced gasps in every pew and must have had an effect in the cemetery across the street, but closing the shutters quickly brought things under control.

One drawback: the organ-in-a-church connotation means a constant effort to

counter the public opinion that we present the classical organ literature. No, public, it's the best of Broadway, Hollywood and big band music, as well as boisterous marches, haunting ballads and spirited waltzes. Then, too, the ecclesiastical surroundings do impose a tacit restraint on presentation, limiting efforts at showmanship to a single spotlight manned from the balcony. There is, however, one outstanding benefit: how many ATOS chapters can offer their playing members practice time six days (and evenings) a week?

The pattern of concert presentation established at Ashley Miller's opening event has continued: as the console (on a red-carpeted platform enclosing a scissor-lift) is rolled out of its everyday off-to-the-side position to center stage, the artist plays a rousing opener as the console rises some four feet in the glow of a white spotlight. After intermission (refreshments and CDs in the church hall) a shorter second half ensues. In the intervening quarter century, things have never been quiet in the organ chambers (even with the blower off) as choice ranks of pipes have been tracked down, acquired or traded for, until in the last few years it became obvious there was just no room for any more (please, don't anyone suggest a Trompette en Chamade).

The Kingston chapter's nonprofit designation couldn't have been more appropriate. Simple math takes care of that: every celebrity-artist concert costs more to produce than even a full house brings in, without raising ticket prices out of sight. As an addition to Kingston's musical panoply, theatre organ concerts are a shimmering delight; as a hard-nosed business enterprise, a definite no-brainer.

However, benefit concerts by local artists and a variety of fundraising efforts have kept the chapter's head above water. Just. More recently, seemingly impressed by our dogged persistence against these odds, several local and provincial funding agencies have responded with grants for specific purposes.

The addition of a video projection system (as described in September/October 2005 issue of THEATRE ORGAN), for example, has greatly enhanced our concert presentation and received enthusiastic reception from our audiences. A number of discreet minicams over the manuals and pedals enable the action to be projected onto a large screen high above the console. Our audiences can now see, in real time, how the organist produces the sounds being heard; formerly they just saw the organist's back.

A sign of the times? Theatre organ concerts tend to fill more pews at Kingston's Church of the Redeemer than do Sunday services. (Photo by Frank Pratt)



When not wheeled to centre stage for a concert appearance, the Kimball console sits quietly off to one side at the Church of the Redeemer. It is used in this location for church services. (Photo by Frank Pratt)



Kingston's video projection system at work: minicam (top left of console) delivers image of keyboard action to projector which puts it onscreen in real time. Audiences tend to watch the screen more than the spotlight artist (John Lauter of Detroit in this instance). (Photo by Frank Pratt)





The born-again console of the Kingston Kimball after total rebuilding by Organ Supply Industries in 2005 (Photo by Frank Pratt)



Kingston's official Town Crier, Chris Whyman, welcomes the return of the rebuilt console of Canada's largest theatre pipe organ, for the reopening concert by Richard Hills in November, 2005 (Photo by Frank Pratt)

One other grant-financed project in particular stands out. Over the years our manual keyboards had been re-bushed so many times that nothing more would keep the keys on the straight and narrow. Replacement was the only answer. A hard-won provincial grant came through, supplemented by a very successful "Save Our Console" appeal, to cover a complete console rebuild in the Organ Supply Industries factory in Erie, Pennsylvania. To take maximum advantage of this situation, it was decided to expand and reorganize the stop controls to better meet the needs of visiting professional theatre organists. To this end, recommendations from leading artists from the United States and the United Kingdom were melded into one master plan which was sent to Erie. A Canadian paint company gave materials to have the console professionally refinished, plus a cash donation.

A gala return-of-the-console concert with Jelani Eddington was scheduled for October 6, 2005. It was heavily promoted before it was learned that unforeseen problems would delay completion of the work, and a complete revision of the computerized control system would still have to be done by Classic Organ Works. This alarming situation brought a last-minute savior from another part of Pennsylvania in the person of Bob Walker. He was kind enough to not only loan a three-manual Walker Unit Orchestra, but to bring it across the border to Kingston personally and make a temporary installation in time for Jelani's scheduled concert.

En route home, the Kimball console made a stop at Classic Organ Works from where it eventually emerged not only in time

for the next concert (by Richard Hills) but replete with an imposing array of new features. Organists had long missed the advantages of Great Sustain on this organ, but now we have it.

The former external sequencer, which recorded on floppy disks, has been replaced by an internal function, part of the MIDI system. One can record directly to a hard drive and play back immediately. It is necessary, however, to record initially onto temporary memory, make any desired adjustments, and then transfer what has been recorded and adjusted to permanent memory. The capacity is adequate to record a whole concert—a feature whereby an artist, energized by a receptive audience, could record a live concert and make a CD from the replay minus the audience noises and reduced reverberation which generally characterize a CD recorded live.

The return of the born-again white-and-gold console with all its new elaborate features did not slip by unnoticed by the Kingston public. On November 4, 2005, with TV news cameras at the ready and Richard Hills waiting in the wings (after a scant one-day familiarization), the lights dimmed and the hush of the full-house crowd was pierced by the skirl of bagpipes. Down the aisle toward the ominously draped console piper Scott Bell led over a dozen dignitaries, including political and civic leaders, Ontario Trillium Foundation representatives, along with company officers from Organ Supply Industries (who had flown in from Erie in their own plane) and Classic Organ Works. Then, with cameras grinding, the city Town Crier in full regalia read, in stentorian tones, a proclamation fit for a coronation as the

drape was whisked off the suddenly spotlighted console. The ensuing applause could only be drowned out by the organist bursting on the scene with a rousing loud march.

In the balance of the celebrity-artist season, Dave Wickerham, Tim Schramm and Lew Williams delighted our audiences as they explored the new console capabilities, each in his own distinctive style.

What does the future hold for the Kingston chapter and Canada's revitalized largest theatre pipe organ? Our hopes are high:

- maintain high standards by continuing to present world-class celebrity artists in concert
- ensure the Kingston Kimball remains as audience- and organist-friendly as possible, taking advantage of new technologies where appropriate without, of course, compromising the integrity of the pipes
- provide console time for interested musicians, especially younger ones, with assistance and advice where appropriate
- continue and expand a two-way-street relationship with ATOS
- encourage the recording of the Kingston Kimball by top artists
- occupy a larger place in the Kingston cultural community, for our mutual benefit

Long term, it would be nice to have our instrument in a larger venue, both for acoustic reasons and to accommodate larger audiences, preferably in a more central Kingston location. To paraphrase the old song, we can dream, can't we?

The Kingston Kimball Chamber Analysis

MAIN CHAMBER

16' Tuba
16' Diaphone/Open Diapason
16' Violins III
16' Bourdon/Flute II
8' Main Tibia Clausa
8' Main Vox Humana
8' Clarinet
8' Oboe Horn
8' French Horn
Marimba/Harp
Chrysoglott

SOLO CHAMBER

16' Solo Tibia
8' Solo Vox Humana
8' English Horn
8' Silver Trumpet
8' Saxophone
8' Cor Anglais
8' Krumet
8' Orchestral Oboe
8' Kinura
8' Quintadena
8' Cello II
8' String Diapason II
8' Muted Viol II
Xylophone
Glockenspiel
Celesta
Chimes
Traps and Sound Effects

UNENCLOSED

Piano

The Kingston Kimball Stoplist

PEDAL

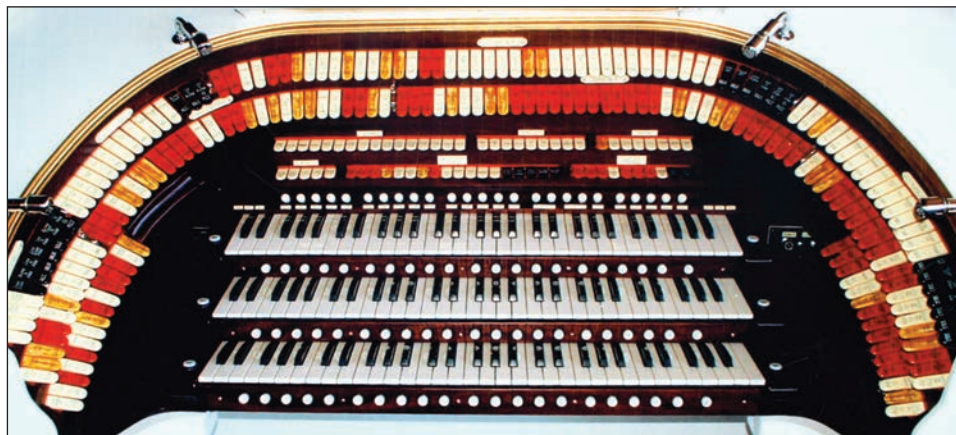
32' Grand Harmonics VII
32' Tibia Clausa
32' Tuba (Resultant)
32' Bourdon (Resultant)
16' Ophicleide
16' Diaphone
16' Tibia Clausa (Solo)
16' Contra Viol 2 Ranks
16' Oboe Horn
16' Bourdon
8' English Post Horn
8' Trumpet
8' Tuba
8' Diaphonic Diapason
8' String Diapason 2 Ranks
8' Tibia Clausa (Solo)
8' Violin 3 Ranks
8' Cello 2 Ranks
8' Clarinet
8' Kinura
8' Concert Flute 2 Ranks
8' Muted Viol 2 Ranks
4' Flute 2 Ranks
16' Piano
8' Piano
Harp
Chimes
Bass Drum
Military Cymbal
Open Choke Cymbal
Closed Choke Cymbal
Pedal Octave
Accompaniment to Pedal
Great to Pedal
Great Octave Pedal
Solo to Pedal
Accompaniment Traps to Pedal
8' Solo to Pedal Pizzicato

Sizzle Cymbal Tap
Sizzle Cymbal Brush
Splash Cymbal
Finger Cymbal
Rhythm Cymbal

ACCOMPANIMENT

8' English Post Horn
8' Trumpet
8' Tuba
8' Diaphonic Diapason
8' String Diapason 2 Ranks
8' Tibia Clausa (Main)
8' Violin 3 Ranks
8' Cello 2 Ranks
8' Clarinet
8' Saxophone
8' French Horn
8' Oboe Horn
8' Quintadena
8' Concert Flute 2 Ranks
8' Vox Humana (Solo)
8' Vox Humana (Main)
8' Muted Viol 2 Ranks
4' Octave
4' String Diapason 2 Ranks
4' Piccolo (Main Tibia)
4' Violin 3 Ranks
4' Cello 2 Ranks
4' Quintadena
4' Flute 2 Ranks
4' Vox Humana (Solo)
4' Vox Humana (Main)
4' Muted Viol 2 Ranks
2 2/3' Twelfth
2' Piccolo (Main Tibia)
2' Piccolo
1 3/8' Tierce
1 1/2' Larigot
8' Piano
4' Piano
Celesta
Harp Sub
Harp
Vibraphone
Chrysoglott Sub
Chrysoglott
Accompaniment Octave
Solo to Accompaniment
8' Solo to Accompaniment Pizzicato

Snare Drum
Tom Tom
Tambourine
Castanets
Wood Block
Cowbell
Sleighbells
Splash Cymbal
Sizzle Cymbal Tap
Sizzle Cymbal Brush
Open Choke Cymbal
Closed Choke Cymbal
Rhythm Cymbal
Finger Cymbal
Triangle
Shuffle



Plenty of choices await the concert artist at the expanded console of the Kingston Kimball
(Photo by Frank Pratt)

ACCOMPANIMENT

SECOND TOUCH

8' English Post Horn
8' Trumpet
8' Tuba
8' String Diapason 2 Ranks
8' Tibia Clausa (Solo)
8' Tibia Clausa (Main)
8' String Ensemble 7 Ranks
8' Clarinet
8' Piano
Glockenspiel Octave
Harp Sub
Vibraphone
Chimes
Great Octave to Accompaniment
Solo to Accompaniment
Solo Octave to Accompaniment
Accompaniment Percussion
Accompaniment Traps

GREAT

16' English Post Horn (Ten C)
16' Trumpet (Ten C)
16' Ophicleide
16' Diaphone
16' String Diapason 2 Ranks (Ten C)
16' Tibia Clausa (Solo)
16' Tibia Clausa (Main) (Ten C)
16' Contra Viol 3 Ranks
16' Cello 2 Ranks (Ten C)
16' Clarinet (Ten C)
16' Orchestral Oboe (Ten C)
16' Krumet (Ten C)
16' Saxophone (Ten C)
16' Cor Anglais (Ten C)
16' French Horn (Ten C)
16' Oboe Horn (Ten C)
16' Vox Humana (Solo) (Ten C)
16' Vox Humana (Main) (Ten C)
8' English Post Horn
8' Trumpet
8' Tuba
8' Diaphonic Diapason
8' String Diapason 2 Ranks
8' Tibia Clausa (Solo)
8' Tibia Clausa (Main)
8' Violin 3 Ranks
8' Cello 2 Ranks
8' Clarinet
8' Orchestral Oboe
8' Krumet
8' Kinura
8' Saxophone
8' Cor Anglais
8' French Horn
8' Oboe Horn
8' Quintadena
8' Concert Flute 2 Ranks
8' Vox Humana (Solo)
8' Vox Humana (Main)
8' Muted Viol 2 Ranks
5 1/8' Fifth (Solo Tibia)
5 1/8' Fifth (Main Tibia)
4' Octave
4' String Diapason 2 Ranks
4' Piccolo (Solo Tibia)
4' Piccolo (Main Tibia)
4' Violin 3 Ranks
4' Cello 2 Ranks

4' Quintadena
4' Vox Humana (Solo)
4' Vox Humana (Main)
3 1/8' Tenth (Solo Tibia)
3 1/8' Tenth (Main Tibia)
2 2/8' Twelfth (Solo Tibia)
2 2/8' Twelfth (Main Tibia)
2' Piccolo (Solo Tibia)
2' Piccolo (Main Tibia)
2' Violin 3 Ranks
2' Cello 2 Ranks
1 3/8' Tierce (Solo Tibia)
1 3/8' Tierce (Main Tibia)
1 1/8' Larigot (Solo Tibia)
1' Fife 2 Ranks
16' Piano
8' Piano
4' Piano
Harp Sub
Harp
Xylophone Sub
Xylophone
Glockenspiel
Celesta
Great Sub
Unison Off
Great Octave
Solo to Great
16' Solo Sub Great Pizzicato
8' Solo to Great Pizzicato

GREAT SECOND TOUCH

16' English Post Horn (Ten C)
16' Trumpet (Ten C)
16' Ophicleide
16' Diaphone
8' English Post Horn
8' Trumpet
8' Tuba
8' Diaphonic Diapason
Solo Sub Great
Solo to Great

SOLO

16' English Post Horn (Ten C)
16' Trumpet (Ten C)
16' Ophicleide
16' Diaphone
16' Tibia Clausa (Solo)
16' String Ensemble 7 Ranks
16' Saxophone (Ten C)
16' Vox Humana (Solo) (Ten C)
16' Vox Humana (Main) (Ten C)
8' English Post Horn
8' Trumpet
8' Tuba
8' Diaphonic Diapason
8' String Diapason 2 Ranks
8' Tibia Clausa (Solo)
8' Tibia Clausa (Main)
8' Violin 3 Ranks
8' Cello 2 Ranks
8' Clarinet
8' Orchestral Oboe
8' Krumet
8' Kinura
8' Saxophone
8' Cor Anglais
8' French Horn
8' Concert Flute 2 Ranks

8' Vox Humana (Solo)
8' Vox Humana (Main)
5 1/8' Fifth (Solo Tibia)
4' Piccolo (Solo Tibia)
4' Piccolo (Main Tibia)
4' Violin 3 Ranks
4' Cello 2 Ranks
4' Vox Humana (Solo)
4' Vox Humana (Main)
2 2/8' Twelfth (Solo Tibia)
2' Piccolo (Solo Tibia)
2' Piccolo (Main Tibia)
2' Violin 3 Ranks
1 3/8' Tierce (Solo Tibia)
8' Piano
Xylophone Sub
Xylophone
Glockenspiel
Celesta
Harp Sub
Harp
Vibraphone Sub
Chimes
Echo Carillon
Chrysoglott Sub
Chrysoglott
Solo Sub
Unison Off
Solo Octave
Great to Solo
Solo Fifth
Solo Trick
Solo Triad

GENERAL

String Celestes Off
Flute Celestes Off
Great Sustain
Piano Soft
Piano Sustain
Percussion Reiterate
Drum Muffler
Snares Off

TREMULANTS

Main I
Main II
Tuba
Strings
Solo I
Solo II
Tibias
Vox Humanas
Post Horn

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



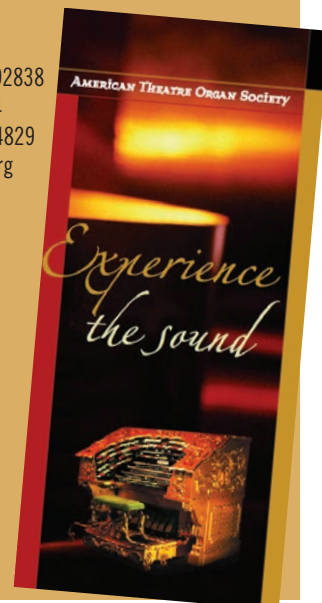
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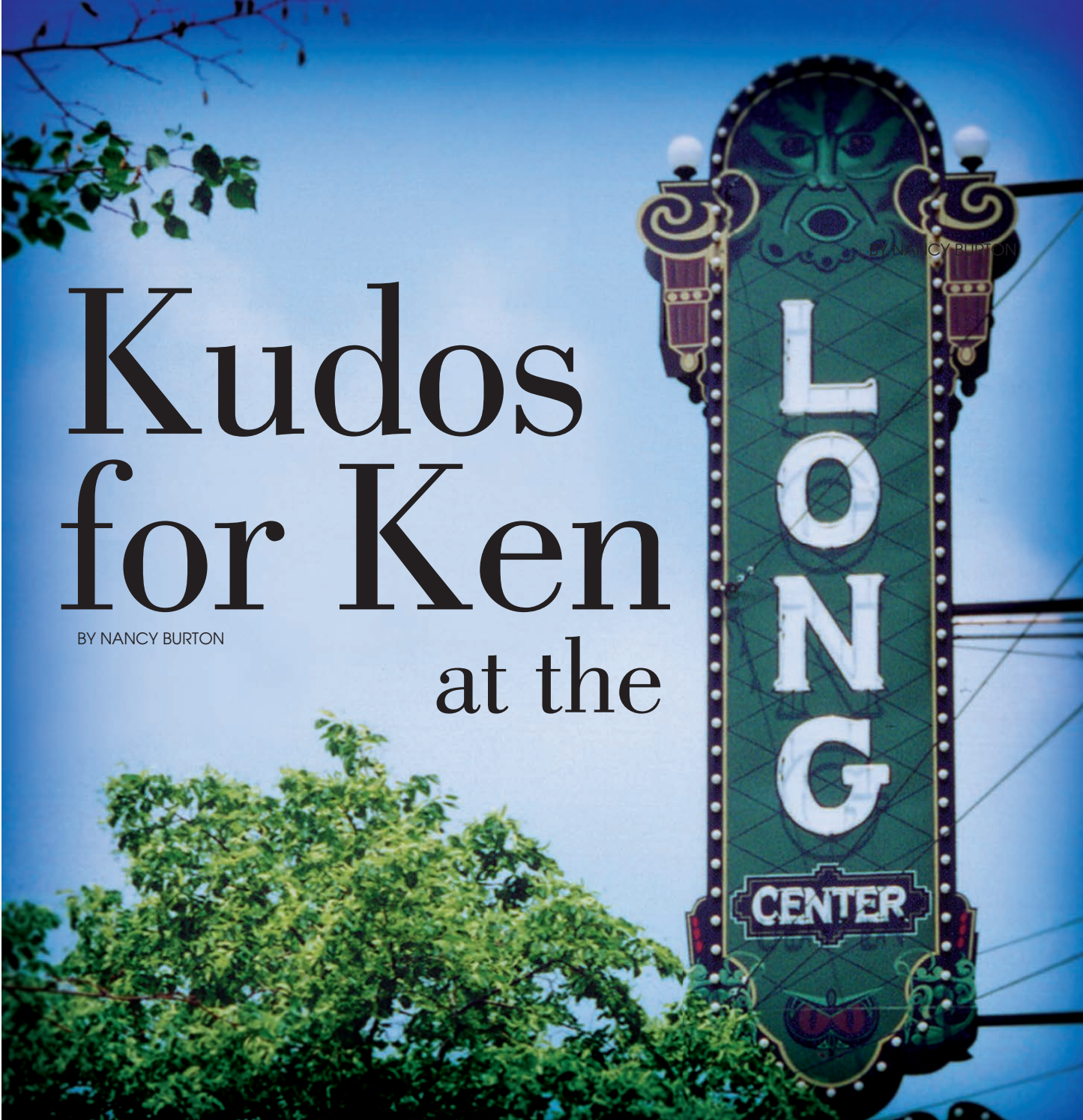
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Kudos for Ken at the

BY NANCY BURTON

“How do we get young people interested in theatre organ?” is a question that comes up often in conversation when ATOS people get together. It is cited by many as one of the greatest challenges facing us as we look to the future.

“The surprises, the commendations and the awards are all wonderful, and I am most grateful.”

Ken Double took the proverbial organ by the pipes and spent several hours in June with four young keyboard musicians at Lafayette, Indiana’s 3/21 Wurlitzer, the day before his 25th Anniversary concert in what he calls his “musical home” at the Long Center for the Performing Arts.

The four local youngsters, ranging in age from 13–16, got a briefing on terminology and the organ itself over lunch at the McCord’s Candy Store around the corner from the Long Center. Then the group trekked over to the Long Center where they got to see the operation of the computer which runs the organ.

Using “Over the Rainbow” as a training piece, Double sat each of them at the organ, one at a time, trying one hand, then two, and then adding the pedal. The young people were shown the basic elements of arranging, setting registrations, and working the pedals. After the more formal introduction to the Mighty Wurlitzer, everyone had the opportunity to play a bit from music they had brought along.

“This was fantastic,” said Double, who announced at the annual meeting of the Long Center Theatre Organ Society later that afternoon that this young musician’s seminar would be repeated next year. At

least one of the participants has expressed an interest in pursuing theatre organ and taking lessons.

Double’s trip to Indiana turned out to be special in other ways as well. His Saturday night concert was interrupted three times with special recognition of his long years of dedication to musical arts in Lafayette. He was presented with a plaque by the City of Lafayette, and State Representative Sheila Klinker read a proclamation from the state legislature thanking him for his musical contributions, and she presented him with an Indiana State Flag that had flown over the State House. At the end of the program, Roberta Deagan, widow of LCTOS founder Ernie Deagan, presented a bouquet of flowers in appreciation from LCTOS and Double’s many friends. Additionally, the City of West Lafayette issued a proclamation honoring him earlier in the week.

With typical humor, Double said at one point, “I may have to rent a van to haul all this stuff home!” On a more serious note, he added, “The surprises, the commendations and the awards are all wonderful, and I am most grateful. The honors pay tribute as well to those who also made the organ series successful all these years. The late Carroll Copeland and Ernie Deagan, along with

LCTOS officers and board members like Paul Van Cleef, Bill Farnar and Pam Craig-Wilson—all these people also worked hard to create our years-long success, and these awards are a tribute to their efforts.”

Double closed his program with an emotional rendition of “Back Home Again in Indiana,” which brought him a standing ovation.

The concert attendance was more than double that of Ken’s concert last June. It signals the beginning of a strong uptick in attendance and interest in the concerts at Long Center.

LCTOS’s 2006–2007 season includes Rob Richards performing both an afternoon children’s concert and a traditional evening concert on October 20, Jelani Eddington on March 31, 2007, and Ken Double’s annual concert on June 16, 2007. Additionally, the organ society is including in its upcoming season a silent film festival sponsored by Purdue University over Labor Day Weekend, with Double at the organ.

Double was re-elected president of the Lafayette group at its annual meeting.



Ken poses with the youngsters who took part in the seminar—from left, Candace and Micah Murphy, Ken, Ashley Chu, and Ben McCartney (Photo by Nancy Burton)



Ashley Chu gets her first lesson on the Mighty Wurlitzer while Micah and Candace Murphy, their father, Patrick Murphy, and Ben McCartney (background) watch (Photo by Nancy Burton)



Ken Double receives honors from Indiana State Representative Sheila Klinker (Photo by Shirley Sereque)

The Saenger Theater Robert-M

BY CARLTON SMITH

(ATOS Archive Collection)



The four-manual, 26-rank Robert-Morton in the Saenger Theatre, New Orleans, is one of the few original theatre organ installations to remain. Located just a few blocks from the French Quarter in New Orleans, it suffered greatly from the effects of Hurricane Katrina.

The instrument was installed in 1927. John Hammond and Rosa Rio are two of the most notable musicians associated with the Saenger organ. In the 1970s, a local group headed by Dr. Barry Henry was responsible for basic repairs to the instrument, allowing its public presentation. But the theatre changed ownership, and interest in the organ waned. Some time later, a minor flood submerged the blower, making the Robert-Morton unplayable. In 1996, John Hiltonsmith was able to rekindle sufficient interest with the current owners to allow repairs such that the organ could again be used. That is until August, 2005, when New Orleans was devastated by Hurricane Katrina.

Last November, Saenger Theatre owners contracted Carlton Smith Pipe Organ Restorations to provide a proposal for the restoration of the venerable Robert-Morton organ. I was met in New Orleans by John Hiltonsmith, who graciously guided me through the dark, dank and damaged building. After a making a complete survey of the instrument, I am able to report that the right chamber sustained no damage at all. In fact, it was found to be in pristine condition. The excellent restoration of the reservoirs and other components accomplished by Dr. Henry and his crew remains much in evidence. Other areas of the organ, however, were not as fortunate.

The left chamber suffered extensive water damage. The most severe exposure to water occurred at the rear of the chamber where chestwork and reservoirs for the 8' Vibrato Strings and 16' English Post Horn are located. The relay room, located just behind this wall, was also exposed to water, and two major sections of the huge relay were damaged.



Robert-Morton Organ after Hurricane Katrina

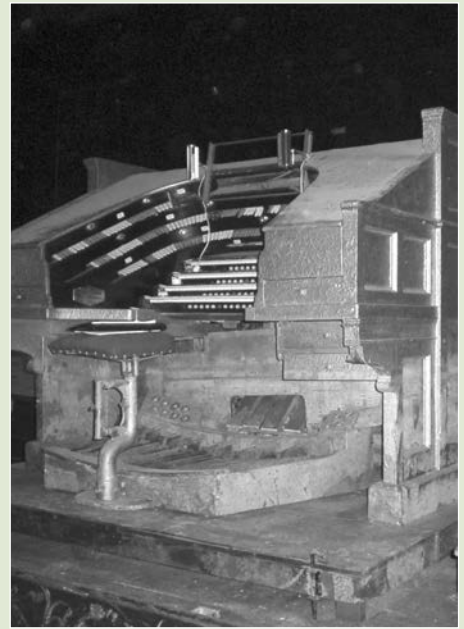
The 25-hp Spencer Orgoblo located in the basement was damaged by highly corrosive brine. The blower case and fans are now completely covered by heavy rust, and the motor has completely seized.

The console suffered the greatest amount of water damage due to prolonged exposure to brine and high humidity. The console case and all of the components below the level of the key desk are seriously compro-

mised. The pedalboard and combination setter drawers have completely fallen apart, and ivory has detached from most of the keys. All metal electrical parts are completely destroyed; the corrosion so intense that they are simply not restorable. Unfortunately, this also includes the main console cable.

Based on my findings, a monumental amount of work will be needed to make

this historic instrument play again. Yet, the great majority of organ is absolutely restorable. Hopefully, a complete professional restoration can be carried out in the near future by a highly-qualified and historically sensitive theatre organ restoration company.



Interior of Saenger Theatre, New Orleans

An unknown organist (top) and Lew Williams (bottom) at the Robert-Morton organ in happier days

The Robert-Morton console (top) and blower (bottom) after the hurricane

The 4/14 Robert- in the Warnors Theatre, Fresno,

Opening in October 1928, the Pantages Theatre in Fresno, California was the latest link in Alexander Pantages' chain. It featured a unique Robert-Morton organ. The theatre was later purchased by Warner Bros. and renamed Warners Theatre. After the Warners operation left Fresno, the name was changed, by altering one letter, to Warnors.

The four-manual, 14-rank Robert-Morton is a transitional instrument, differing greatly from the organs Robert-Morton produced in the preceding ten years. The instruments built during the company's final four years (1927–1931) saw some of the brightest, jazziest, and loudest instruments built by any theatre organ firm. The first organ representative of this tonal period is the four-manual, 26-rank instrument which remains in the New Orleans Saenger Theatre.

Robert-Morton began its production of theatre organs following a long series of corporate name changes. The Murray M. Harris Company of Los Angeles built superb church organs. Widely known for the refined voicing of their instruments, the company's swell boxes, chests, reservoirs, and wood pipes were made from clear, virgin California redwood. The Murray M. Harris Company evolved to the Los Angeles Art Organ Company and later reverted to the Harris name. Subsequently, the company became the Johnson Organ & Piano Manufacturing

Company, and just prior to becoming Robert-Morton, it was known as the California Organ Company. Redwood was still found in the construction of these early (circa 1898–1916) organs. Robert-Morton had a short-lived partnership with Wicks Organ Company of Highland, Illinois (circa 1921).

As the company evolved, so did tonal philosophies and mechanical designs. The early organs (from 1917–1926) utilized manual chests that were large and employed extensive chest wall channeling to transmit the action of the bottomboard magnet to the toeboard-mounted pouch boards.

One can imagine the field crew becoming very tired of lifting these big, heavy chests into theatre organ lofts. Paul S. Carlsted engineered a new design to provide a chest that was fast in action, easy to handle, took up a minimal amount of space, and eliminated all the chest wall borings. The Carlsted chest magnet is mounted immediately adjacent to the pneumatic pouch it is to operate. The only exceptions were on chests that utilized a primary action on the largest bass pipes.

The Warnors organ contains Carlsted chests throughout. It is also one of the first truly high-pressure Robert-Mortons: all manual chest pipework is voiced on 15" wind pressure. The three 16' extensions to the English horn, Tuba, and Diaphone are placed on 20" wind pressure. The exception is the Vox Humana



Warnors Theatre left chamber: Krumet, Virole Celeste (flat), Virole Celeste (sharp), Concert Flute, Violin



Swell shutters run wall to wall, from the height of the chest rackboards to the ceiling. The organ produces a wonderful expressive effect.

Morton Organ

California BY TOM DELAY

(Photos by Tom DeLay)

voiced on 8" pressure. Even so, the pressures are uniformly higher than what Wurlitzer offered as standard (except in their largest instruments).

One has to wonder if the increase in pipe scales and wind pressures came about as a direct result of the association with Pantages. Pantages always wanted the pipe organ sound to come from the same location as the orchestra. It may be reasoned that the unusual placement would require extra power. A notable exception to this was the San Francisco Pantages/Orpheum organ which was installed in five chambers, two of which were under the stage.

For years a story has been circulated that the Warnors organ was the last Robert-Morton built. This is nonsense. The company went on to build some very memorable four-manual, 23-rank instruments, including five Loew's New York City-area "Wonder" theatres, as well as four-manual, 20-rank instruments for Loew's Ohio, Penn, and Providence Theatres. The story has also been told that the Warnors instrument was just "put together" from sweepings off the floor. More nonsense. As mentioned earlier, this organ was a transitional instrument. Even the console is transitional. The Warnors console is very much along the lines of what the company produced in earlier years (what

Steve Levin calls the "dreadnought" style). The instruments of the Loew's circuit included sleek, custom consoles with unique decoration.

The Fresno Warnors organ is the only such instrument still installed under the stage. The fact that the organ has large scales and heavy wind assures the organ's success. Indeed, if one is standing next to the right side of the console as full organ is played, you can feel your eardrums reacting to the sound pressure levels.

One unique chest in the Warnors instrument is the 12-pipe 16' Tibia Clausa extension. The lowest pipes of this chest require two valves per pipe. To accomplish this, Robert-Morton designers devised a chest where the magnet fires a primary, which in turn fires a pair of secondary pneumatics. These two secondary pneumatics then exhaust double tertiary pneumatics under the pipe toes.

The Warnors organ was played by Buss McClelland, Charlie Bryant, Arthur Mantor, Ron Titus, and Richard Cencibaugh. Though he did not play for the public, a young upstart named George Wright played this instrument during his educational days with Inez McNeil at the Fox Theatre in Stockton, 120 miles north of Fresno.

Wright came back in 1956 to play a memorable concert on the Warnors organ,

sponsored by the local chapter of the American Guild of Organists (AGO). People who attended this concert said it was most amusing to watch the people who decided to sit in the front three or four rows near the console. As Mr. Wright began his concert—likely at full organ—people were seen jumping over seats behind them to get away from the blast coming from the orchestra pit!

The Warnors organ was always playable, even during the period of Cinerama with its super-wide screen and three projection rooms built on the auditorium floor.

With the Stanley Warner and Cinerama organizations gone, the theatre went dark, and the City of Fresno ended up with the theatre. Typical of the 70s way of thinking, the City of Fresno decided the downtown needed another parking lot.

The local citizens raised particular hell over the potential destruction of this masterpiece of B. Marcus Priteca and Alexander Pantages. One man stepped forward and put his money where his mouth was. Frank S. Caglia purchased the theatre in early 1973 and set about to restore the auditorium, removing the Cinerama equipment. Today, to look at the Warnors auditorium, you would never know Cinerama ever invaded the place. Partly in jest, and partly serious, Frank has always said, "You see, I bought an organ. There just



Unique three-stage valve system on the 16' Tibia chest: The single primary valve on the right fires the two secondary actions on the left. These in turn fire the large tertiary pouches under each 16' Tibia pipe toe. Note the two regulating slides between the toes and the tertiary valves.



Beautifully made miters of the 16' English Horn. This infamous set of pipes is voiced on 20" wind pressure. Also visible behind are the miters of the 16' Tuba pipes. The 16' Tuba is also voiced on 20" wind.



happened to be a theatre around it.” Frank had Richard S. Villemin from nearby Porterville, California come in and re-leather much of the organ.

In addition to George Wright, concerts and silent film accompaniments have been presented by Ann Leaf, Dan Bellomy, Quentin Bellamy, Richard Cencibaugh, Tom Hazleton, Gary Konas, John Ledwon, David Lowe, Jerry Nagano, Rob Richards, Jim Riggs, Larry Vannucci, Bob Vaughn, and Lew Williams. The organ has also been used for two conventions: the 1990 regional and the 1994 ATOS.

There have been two recordings made on the Warnors organ: *Fulton Blue* by Dan Bellomy and a long out-of-print recording by Paul Carson on the Alma Label.

Frank is now in his mid 90s and is rarely able to venture to the theatre. One wonderful exception was earlier this year when Huell Howser of KCET Los Angeles produced a segment on the theatre. The Caglia family continues to love and care for this magnificent theatre.

The theatre and organ worlds, as well as the world of historic preservation, owe Frank and his family a great debt of gratitude for preserving this masterpiece.

(Clockwise from upper left)

Left chamber: Oboe Horn and Clarinet

Highly original winding in the Warnors organ. This photo demonstrates the ease with which this organ can be serviced. Chest bottomboards are 6' off the chamber floor. Tremulants are located through the double doors in the concrete wall to the left. These devices are actually located under the orchestra pit and are inaudible.

Right chamber pipework: Left foreground, English Horn. Center, Kinura and Tibia Clausa. Vibraphone is located above these two ranks.

Right chamber pipework: English Horn, Tuba Major, Open Diapason, Gamba, Vox Humana

The organ still plays from its original electro-pneumatic relay

Lowest pipes of the 16' Diaphone. Like the nearby 16' English Horn and 16' Tuba, these pipes are also voiced on 20" wind pressure. Note the miters are such that the open end of the pipe is near the pipe foot. The entire set of 12 pipes is mitered to approximately 9' high. While it might be thought these pipes would sound buried in this location, such is not the case.

Left Chamber Marimba is very large scale. The resonators for the lowest notes are mitered.

Warnors Theatre Robert-Morton Chamber Analysis

LEFT CHAMBER (MAIN)

8'	Violin	85 pipes
8'	Violin Celeste (sharp)	73 pipes
8'	Violin Celeste (flat)	73 pipes
16'	Flute	97 pipes
8'	Oboe Horn	73 pipes
8'	Clarinet	73 pipes
8'	Krumet	73 pipes
	Chrysoglott	49 notes
	Marimba/Harp	49 notes

RIGHT CHAMBER (SOLO)

8'	Vox Humana (8" wind)	73 pipes
8'	Kinura	73 pipes
8'	Gamba	73 pipes
16'	Tuba (numbers 1-12 on 20")	85 pipes
16'	English Horn (numbers 1-12 on 20")	73 pipes
16'	Open Diapason (numbers 1-12 on 20")	85 pipes
16'	Tibia Clausa	97 pipes
	Vibraphone	49 notes
	Orchestral Bells	37 notes
	Xylophone	37 notes
	Chimes	20 notes

15-hp. Spencer Orgoblo 440 volts,
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Original electro-pneumatic relays and
combination action

Warnors Theatre Robert-Morton Stoplist

PEDAL

32'	Resultant*
16'	English Horn
16'	Tuba Profunda
16'	Diaphone
16'	Tibia Clausa
16'	Bourdon
8'	English Horn
8'	Tuba
8'	Diaphonic Diapason
8'	Tibia Clausa
8'	Flute
8'	Gamba
8'	Cello III
8'	Oboe Horn
8'	Clarinet
8'	Krumet (Converted to 5-1/3' Diapason: Change is easily reversed.)
8'	Kinura
4'	Octave
	Bass Drum
	Tympani
	Snare Drum
	Crash Cymbal
	Cymbal
8'	Accompaniment
8'	Great
8'	Orchestral
8'	Solo

Pistons 1-2-3-4

* (16' Tuba, 16' Diaphone, 10-2/3'
Diaphone, 5-1/3' Tuba)

PEDAL SECOND TOUCH

	Bass Drum
	Tympani
	Snare Drum
	Crash Cymbal
	Cymbal
	Bird
8'	Orchestral

ACCOMPANIMENT

16'	Bourdon
8'	English Horn
8'	Tuba
8'	Diaphonic Diapason
8'	Tibia Clausa
8'	Flute
8'	Gamba
8'	Violin
8'	Violin Celeste (sharp)
8'	Violin Celeste (flat)
8'	Oboe Horn
8'	Kinura (Converted to 4' Tibia Clausa: Change is easily reversed.)
8'	Krumet
8'	Vox Humana
8'	Clarinet
4'	Octave
4'	Flute
4'	Violin
4'	Violin Celeste (sharp)
4'	Violin Celeste (flat)
4'	Vox Humana
2 2/3'	Tibia Twelfth
2 2/3'	Twelfth
2'	Fifteenth
2'	Piccolo
	Harp
	Chrysoglott
	Vibraphone
	Snare Drum
	Military Drum
	Tambourine
	Castanets
	Tom-Tom
	Sleigh Bells
	Sock Cymbal
	Crash Cymbal
	Cymbal
16'	Accompaniment
8'	Unison Off (Tilting tablet in right Accompaniment manual key cheek)
4'	Accompaniment
8'	Solo

Pistons 1-2-3-4-5-6-7-8-9-10



The Robert-Morton console

**ACCOMPANIMENT
SECOND TOUCH**

8' Tuba
8' English Horn
8' Diaphonic Diapason
8' Tibia Clausa
8' Clarinet
Chimes
Triangle
Bird
4' Orchestral
8' Solo

GREAT

16' Tuba Profunda
16' English Horn
16' Diaphone
16' Tibia Clausa
16' Bourdon
16' Gamba (Ten C)
16' Contra Violin (Ten C)
16' Vox Humana (Ten C)
8' Tuba
8' English Horn
8' Diaphonic Diapason
8' Tibia Clausa
8' Concert Flute
8' Gamba
8' Violin
8' Violin Celeste (sharp)
8' Violin Celeste (flat)
8' Oboe Horn
8' Kinura
8' Krumet
8' Vox Humana
8' Clarinet
5 1/8' Quint (Tibia)
4' Clarion
(Converted to 2' Tibia Piccolo:
Change is easily reversed.)
4' Octave
4' Piccolo (Tibia)
4' Flute
4' Gamba
4' Violin
4' Violin Celeste (sharp)
4' Violin Celeste (flat)
4' Vox Humana
2 2/8' Tibia Twelfth
2 2/8' Twelfth
2' Fifteenth
2' Piccolo
1 3/8' Tierce
(Converted to 1' Flute Fifte:
Change is easily reversed.)
Harp
Chrysoglott
Vibraphone
Orchestral Bells
Xylophone
Chimes
16' Great
8' Great Unison Off
(Tilting tablet in right Great manual key cheek)
4' Great

16' Orchestral
8' Orchestral
4' Orchestral
5th Orchestral
7th Orchestral
9th Orchestral

Pistons: 1-2-3-4-5-6-7-8-9-10

GREAT SECOND TOUCH

16' Tuba Profunda
16' English Horn
16' Tibia Clausa
16' Contra Violin (Ten C)
8' Orchestral

ORCHESTRAL

16' Tuba Profunda
16' English Horn
16' Diaphone
8' Tuba
8' English Horn
8' Diaphonic Diapason
8' Tibia Clausa
8' Flute
8' Gamba
8' Violin
8' Violin Celeste (sharp)
8' Violin Celeste (flat)
8' Oboe Horn
8' Kinura
8' Krumet
8' Vox Humana
8' Clarinet
4' Clarion
(Converted to 16' Tibia Clausa:
Change is easily reversed.)
4' Tibia Clausa
4' Flute
4' Violin
4' Violin Celeste (sharp)
4' Violin Celeste (flat)
2 2/8' Tibia Twelfth
2 2/8' Twelfth
2' Piccolo
(Converted to Tibia, originally from Flute:
Change is easily reversed.)
1 3/8' Tierce
(Converted to Tibia, originally from Flute:
Change is easily reversed.)
Harp
Chrysoglott
Orchestral Bells
Xylophone
Chimes
16' Orchestral
8' Orchestral Unison Off
(Tilting tablet in right Orchestral manual
key cheek)
4' Orchestral
8' Solo

Pistons 1-2-3-4-5-6-7-8

SOLO

16' Tibia Clausa
(Converted to 4' Tibia Clausa:
Change is easily reversed.)
8' Tuba
8' English Horn
8' Diaphonic Diapason
8' Tibia Clausa
8' Solo String (Violin)
8' Violin Celeste (sharp)
8' Violin Celeste (flat)
8' Oboe Horn
8' Kinura
8' Krumet
8' Vox Humana
8' Clarinet
Harp
Chrysoglott
Vibraphone
Orchestral Bells
Xylophone
Chimes
16' Solo
4' Solo

Pistons: 1-2-3-4-5-6

TREMULANTS

Right
Left
Tibia Clausa
Vox Humana

Miscellaneous tilting tablets:

- General Swell (All swell shades function from both swell shoes.)
- General (Converts all pistons to cumulative general pistons. All like-numbered pistons operate from any divisional piston.)
- Accompaniment to Pedal (Left Accompaniment key cheek: Couples Pedal pistons to Accompaniment pistons.)
- Great to Pedal (Left Great key cheek: Couples Pedal pistons to Great pistons.)
- Orchestral to Pedal (Left Orchestral key cheek: Couples Pedal pistons to Orchestral pistons.)

Manual piston colors are red.

Over-size white "Operator" pistons located between piston numbers 5 and 6 on all manual piston rails.

Manual piston setter boards in pullout drawers:

- Left Side: Pedal, Accompaniment
- Right Side: Orchestral, Solo, and Great

Sound effect toe pistons (Right side)

Fire Siren
Klaxon
Crash Cymbal
Fire Gong
Steamboat Whistle
Locomotive Whistle
Bird Whistle
(empty)

Left Expression
Right Expression
Crescendo

Potential **versus** LIMITATION

BY JONAS NORDWALL

As a child of the 50s, I was fortunate to experience the inspiring, motivating, creative live and recorded performances of that era's general public-certified big names such as George Wright, Don Baker, Ashley Miller, Virgil Fox, Richard Ellsasser, "Wild Bill" Davis, Lenny Dee and many more virtuosos of various performance styles. Even E. Power Biggs was interesting.

During that time I also unfortunately became aware of two musical camps in the organ world, the "Potentialists" and the "Limitationists." Early on I decided to cast my musical lot with the Potentialists. These people looked to the future. They did not live with the limitations and restrictions of the past. To my ears organists George Wright and Virgil Fox were charter members of the Potentialists. As much as they respected the past, they charted the future and spoke to the masses.

We now recognize that the United States post-World War II experience of the over-emphasized Baroque-style organ sound and pedantic, wooden, non-musical performance practices hindered growth and interest in organ music. It was popular among the "elite chosen" to worship at the thrones of the museum music. It was a sad time for musical history that lasted far too long. Unfortunately, this mentality is still in our midst, visible in the theater organ world.

For example, when the Limitationists thought playing in a roller rink was a career demeaning and non-productive musical job, I enjoyed playing the four-manual, 18-rank unenclosed Wurlitzer at the Oaks Amusement Park Roller Rink beginning in 1965. Besides learning a unique playing style, my skill to maintain a steady pulse improved courtesy of a metronome. I also had to become very creative with organ registration, as traditional combinations could be sonically atrocious on this particular organ. When the federal minimum wage was 99 cents per hour, I earned a whopping \$4.35 an hour. Not bad for a 17-year-old.

Oh, and I had to play tunes that the general public knew.

Soon after, with opportunities to play intermissions at Portland's Paramount and Oriental Theaters, frequent ATOS concerts and beginning a prestigious church job thriving on "Romantic Music," I developed into a serious Potentialist. My jazz experiences grew with a quartet of college colleagues who had fun and grew together musically. Beginning with the dances and dining hours that we played at the Elks Lodges and country clubs, all of us reached eventual musical potentials as symphony musicians or university teachers. We learned how to logically communicate with our listeners. Oh, and we played tunes that the general public knew.

In 1972 the Rodgers Organ Company, another musical potentialist of that era, hired me full time, a job that lasted until my resignation in 1998. In 1973 I became a part of the Organ Grinder Corporation, creating a very special Wurlitzer pipe organ. With no disrespect to previous and subsequent organ installations, the Portland Organ Grinder was the one of a kind, musical combination Rolls-Royce/Mercedes/Massaratti/Lamborghini pipe organ that will never be equaled. It was the theater organ of the future. At its zenith, the musical potential of this instrument's musical expressions was limitless. It definitely allowed me to create musical results far beyond all other theater pipe organs.

At that time we were continuing the exploration of the theater organ's potential. Tonally, the sound of the theater organ was reaching its potential; however, the weak link was the trap section. The original trap sections were built on musical concepts of early 20th century concert bands and carousel organs that were very limited. They sounded hokey to the ears of mid-20th century listeners.

The Portland Organ Grinder instrument used modified actions to create the sounds of a real drummer of the period. That meant that the sounds of cymbals, snare

drums and bass drums were very different from their historic predecessors.

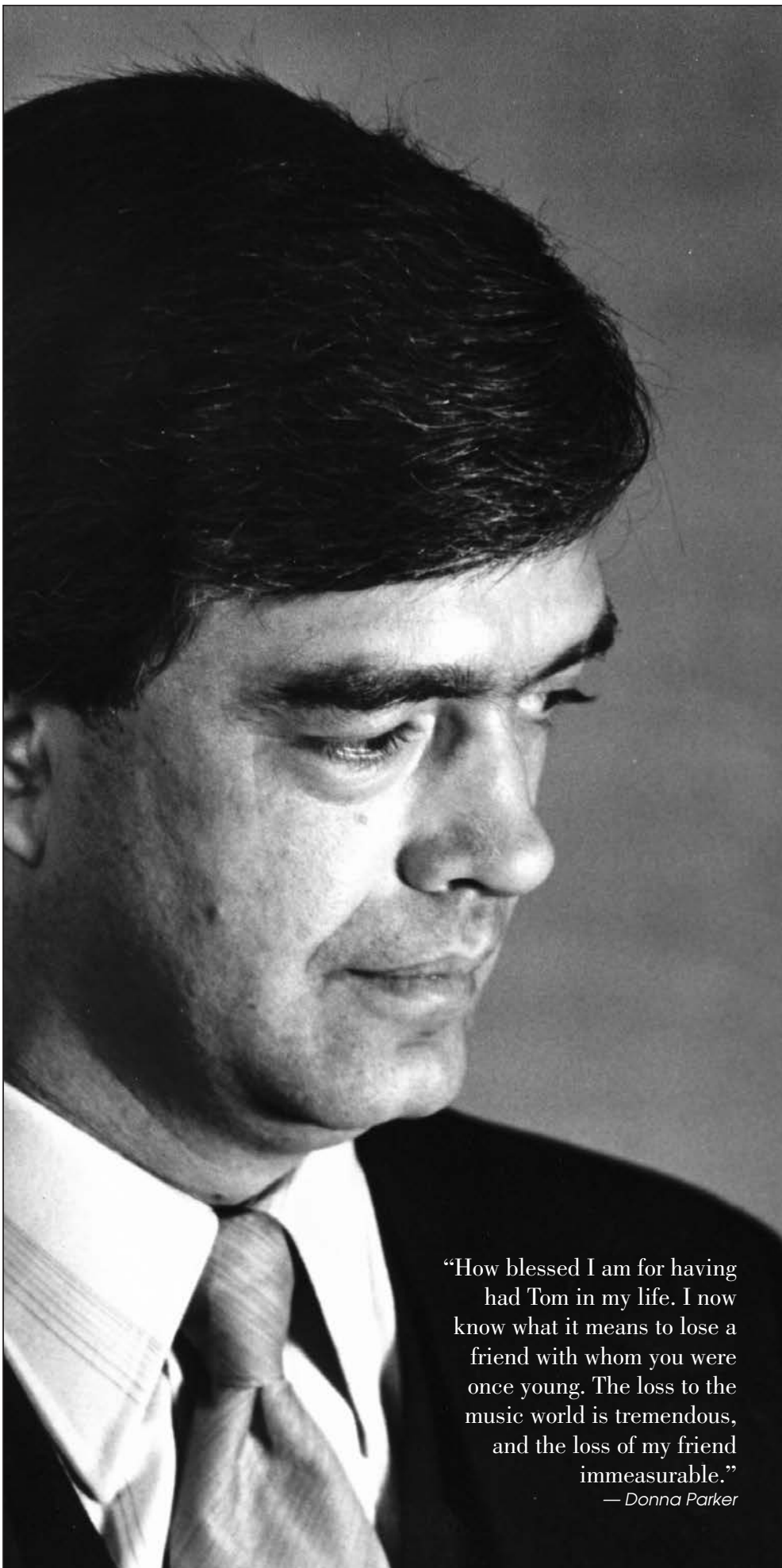
Our inspiration had been the trap sections of George Wright's Pasadena studio organ and John Seng's Mundelein organ. Both instruments made musical sense, creating interest among the general population. Both Portland and Denver instruments also incorporated the Rodgers "Rhythm Maker," which was the sophisticated electronic rhythm unit of that era. With these musical tools, the Organ Grinder organists were the swing bands, rock bands, salsa bands, and even the orchestra. To the general public, we were the real one-man band, not a nostalgia item. Oh, we also played music that the general public knew.

Both the business and musical leadership of the Organ Grinder were not satisfied to create a museum instrument; rather, they created an instrument that communicated with the masses while inspiring the musicians to attain higher performance levels.

Many concert promoters complain about reduced audiences and that new listeners are not being attracted to the theater organ. Time to put on the thinking caps about organ design. Maybe those traps need modification, and are your musicians playing music that the general public knows?

My present frustration is that no one else has stepped up to the plate to continue the development of the theater organ musical experience where the Portland Organ Grinder left off. Where is that spirit of the Potentialists that Robert Hope Jones, Cavaille-Coll, Henry Willis and Ernest Skinner expounded? Have we become the Limitationists who live in musical museums worshipping the past? If so, where is our future?

In their heydays, Potentialists Jesse Crawford and George Wright, along with their contemporaries, played the tunes their general public knew on souped-up organs. 'Nuf said!



“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 once young. The loss to the music world is tremendous, and the loss of my friend immeasurable.”

— Donna Parker

Some Thoughts About Tom Hazleton

BY EDWARD M. STOUT III

How do you sum up a life in a few brief moments with emotions still passing over each of us in unsympathetic waves? We are all trying to accept Tom's passing. We are all visited by little film clips of our experiences with Tom, both professional and personal in nature. I have been reflecting on the early days of our careers, when we shared a flat in The City for three or four years. All of the challenges were ahead of us, and it was during that magic time Tom introduced me to his teacher, Richard Purvis. That began my 44-year love affair caring for the Grace Cathedral organ. The real reward was hearing Richard or Tom creating their magic in the yet-to-be-finished Cathedral.

Tom Hazleton and I met while I was on a service call with my then employer, Bill Reid. On the way to Pacific Grove, Bill kept telling me about this most gifted young man, and he thought the two of us would hit it off. Tom, then only sixteen, was already the organist and choirmaster of a little Episcopal Church named Saint Mary's by the Sea.

When we arrived, Tom was not at his church as expected, but Bill said, “Oh, he's next door playing the Murray Harris, because it has real tremulants.” Tom's billowing 10-rank Austin had fan tremulants, which are only good for catapulting dead flies out of the chamber. Well, when we walked into the Murray Harris church, I heard the makings of George Wright's “The Boy Next Door” throbbing out the front doors. There was young “Tommy” sitting there, with his sports jacket looking like it was perched on a wire hanger. His driving need to experiment and investigate was infectious. I do believe we tuned onto the

A Look Back: Tom Hazleton

(ATOS Archive Collection)

same station the instant we met, and that began our 48 years of devoted friendship.

After his high school graduation, Tom moved to San Francisco to attend the Conservatory of Music, which was located near the famed Lost Weekend Cocktail Lounge, which featured Larry Vannucci at a 10-rank Wurlitzer pipe organ. I went there several nights each week in order to appreciate Larry's tasteful playing. Tom managed to turn up one night; that gave us more opportunity to get to know each other and talk about our shared love of music.

Tom did not enjoy his studies at the Conservatory, as most of the classes dealt with early music, "music for people who think the world is still flat." The school's small tracker organ was for the sole enjoyment of bats and small dogs. At the time, I was working nights at the famed San Francisco Paramount, getting the Style 285 playing again. The wind had not been turned on for over 20 years. Within days, Tom began helping me with the Paramount project. It was on that instrument Tom cut his teeth and figured out how to command a large Wurlitzer organ. Earl W. Long, the theatre's managing director, was so impressed with the 18-year-old's grasp and ability that he appointed him to the position of staff organist. Tom Hazleton played the first major concert on that organ in 1961 at the age of 19.

Like his famed teacher, Richard Purvis, Tom was a multi-faceted talent, playing both classical and theatre organ with equal ease. In his first five minutes on the bench, he could determine what facets of the ensemble worked and what should be avoided. Organ men and women loved him because of his rare ability to hopscotch around the

detractive voices and notes. Throughout his 50-year career, he saved many opening nights when the "tuned tornado" was still tearing up the trailer-park.

In 1964 Richard Purvis chose Tom Hazleton to be the official organist for the consecration of the newly completed Grace Cathedral. Purvis, who was conducting the music for the media event, knew Tom could instantly adapt to any clerical rag falling into the gears.

Following the destruction of the San Francisco Paramount in 1965, Tom opened San Francisco's Avenue Theatre, where Ed Stout and his dedicated crew installed the Style 240 Wurlitzer from Chicago's State/Lake Theatre. Tom created a new exciting score every week of the year for the Friday and Saturday nights' not-so-silent photoplays. His incredible score for *The Birth of a Nation* shall never be forgotten, wherein he developed a raging toccata making use of the "Battle Hymn of the Republic" and "Dixie" at the same time.

Like many of the great organists of the early and mid-1900s, Tom's extraordinary ability to read music and to improve allowed him to enjoy success in the classical and theatre organ worlds. That rare talent was most annoying to some of the classical world's more rigid cast members, who had their swagger sticks firmly implanted. In September, 2003, Tom played a celebrated concert in honor of his teacher, Richard Purvis, featuring many of Purvis' famous compositions. Tom knew just where all of the magic lived, and he knew how to entice the seductive voices out of their shadowed caves to embrace the listeners far below.

If I were to mention all of the church organizations Tom served, we would miss toasting a good glass of wine in his honor. He was for many years a commanding presence in the church and classical organ world. In Northern California Tom was the organist and choirmaster at St. Andrew's Episcopal Church, Saratoga and St. Mark's Episcopal Church, Palo Alto. He was also the organist at Menlo Park Presbyterian Church for over 10 years.

In order to relieve his boredom, Tom played five nights a week at Bill Breuer's popular crust palace, Pizza and Pipes, located in downtown Redwood City. The place was always busy, with a demanding schedule that allowed Tom to perfect his already impressive skills at the unit orchestra. Like George Wright, Tom did not work out his complex arrangements in advance, but instead employed his exceptional memory, sense of harmony, and taste to create arrangements off the top of his head. Both Tom and Wright felt the electricity and edge would be gone if the arrangement had been worked out note for note in advance. Hearing Tom Hazleton play the organ was not like hearing "homework."

Throughout his entire musical career, Tom's music sat in its very special box seat. His music put the listener at ease, and he allowed his audience to take a breath. So many of the younger and very talented players feel the need to flash the listeners with their pyrotechnics, but in your mind's ear you could never revisit their "episodic seizures of cleverness."

Thank you, Tom, for letting us ride for so many years on your Diaphonic Wing of Song and for Making Every Seat a Musical Loge.

“Thank you, Tom, for letting us ride for so many years on your Diaphonic Wing of Song and for Making Every Seat a Musical Loge.”

— Edward M. Stout, III

Tom Hazleton

BY JONAS NORDWALL

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. Tom 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.” The movie was Mel Brooks' *History of the World*, and 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 could also have been a chef as he was creative in the kitchen, concocting some wonderful 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 for our daughter's wedding in 2004. 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, resulting in 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.

Tom Hazleton

BY DONNA PARKER

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 ten 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; he said 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 two 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; he was highly respected and regarded 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 once young. The loss to the music world is tremendous, and the loss of my friend immeasurable.



1978



Cap'n's Galley



Perhaps the final concert at the Robert-Morton prior to its removal from the San Francisco Orpheum Theatre



ATOS LA Convention, 1968 (Elks Bldg)



Left to right: Tom Hazleton, Lyn Larsen, Jonas Nordwall, Donna Parker, and Ted Alan Worth

For the Records

REVIEWS

A CAPITOL IDEA John McCall

This reviewer has now lived long enough to remember the time when theatre organs were being discovered under tarps in dark movie palace orchestra pits. He can also vividly recall these same theatres being demolished, and their instruments narrowly escaping the same heartless destruction.

Thankfully, many of America's finest houses survived long enough to enjoy the light of contemporary appreciation and restoration. The Macon, Georgia Capitol Theatre is a classic example of the



endangered movie palace that miraculously escaped the wrecker's ball.

Reopening as the Cox Capitol, so named for its corporate sponsor, the Capitol has been modified slightly to include the serving of food and beverages on the orchestra floor level. This change has broadened the spectrum of events that can be staged there, with limited impact on its architectural elegance.

For the grand re-opening in January, 2006, ATOS member John McCall had his personal Allen 317-EX installed in chambers vacated long ago by a Wurlitzer Style E. To assure optimum results, the legendary Walt Strony was engaged to tonally finish the electronics.

This convergence of theatre, organ, artist and tonal finisher is digital theatre organ at

its best. Despite modifications to the orchestra floor, the Capitol acoustics do not seem adversely affected. The room sounds large and well proportioned, and the organ sounds grand.

The Allen ensembles blend well, without individual voices being completely lost. The 317-EX is an instrument with a much greater tonal pallet than the Style E Wurlitzer had, giving an organist at today's Capitol a considerable advantage. Full organ is impressive, and yet the softest of flutes and strings can be tauntingly demure.

John McCall may not be a nationally known concert artist, but he is well known in the South. An ardent leader in the promotion of theatre organ in Georgia, Alabama and Florida, he is an admirable example of what membership in ATOS can be. Hopefully, John's Allen organ can remain at the Capitol for a very long time.

Promoter, performing artist, composer and winner of the 2002 ATOS Hobbyist Competition, John tackles an impressive list of beloved theatre organ classics on this CD. Without flinching, he presents each selection in his own fresh style with a verve that reflects his obvious love for the theatre organ and its music.

ATOS members should be pleased with the Cox Capitol Theatre and Allen digital electronic organ. They should also be proud of their fellow member, John McCall. New generations are hearing for the first time what we have known for many years now, and if this CD is any indication, they are surely enjoying it.

A Capitol Idea makes no pretense of presenting a landmark instrument in a massive movie palace, played by an international concert artist. But it unquestionably raises the bar on what should be expected from dedicated theatre organ enthusiasts in the heartland of America. By purchasing this CD, you support this achievement and capture a moment of splendid theatre organ history.

Available from John McCall, 1415 Crescent Drive, Moultrie, Georgia 31768 (jcmcdc@alltel.net). \$20 postpaid by check or money order. Georgia residents, please add applicable state and county sales tax.

— Steve Adams

HAPPY BIRTHDAY, ARNOLD!

Arnold Loxam at the Odeon Leeds

Arnold Loxam has long been a fixture on the British theatre organ scene, where his cheery demeanor and lively playing have made him a firm favorite for many years. This compilation is a reissue of an LP recorded in the mid-1960s at the Odeon, Leeds, and released in the United States by Concert Recording. The organ, one of two 3/19 Wurlitzers shipped to England, has a full rich sound on this disc. For the last 25 years or so, the organ has been heard on a regular basis in its current home at the Thursford Collection in Norfolk, where the featured organist is Robert Wolfe.

Arnold has chosen a program that showcases his individual style, and he is at his best in the quicksteps, ragtime pieces and novelties that make up a good bit of the playlist. Hallmarks include a secure technique, strong rhythmic pulse in the faster tempos, and full ensemble registrations (frequently without tremulant, which gives a jazzy sound rather reminiscent of Sidney Torch and Reginald Dixon). Solo stops are rarely heard. Tibias are used in accompanimental passages rather more freely than American listeners are used to, but this in no way detracts from the playing.

Arnold kicks off the proceedings with a swinging "How High the Moon," with some interesting variations after the first chorus is put to bed. A quickstep medley, long a tradition of any British organ concert, follows next. "Mighty Like a Rose" is nicely phrased and features the organ's excellent Tuba and color reeds. The Strauss Waltz selections cover several of the best known and are played on fairly full registrations throughout. Brahms' "Hungarian Dance #5" and "Dark Eyes" receive much the same treatment, showing that this organ really filled the house.

"My Grandfather's Clock" bounces along with chubby good humor and naturally brings the Wood Block out on occasion for the obligatory tick-tock. "Woodchopper's Ball" moves along on full registrations throughout and has a striding boogie bass pattern in places. Plenty of toe-tapping

Compact discs, cassettes, videos, books, and music to be reviewed should be sent to the Editor, Jeff Weiler, 1845 South Michigan Avenue #1905, Chicago, Illinois 60616. Items must be received three months prior to the issue date in which the review will appear.

going on here. Arnold's own composition "Audrey," named after his wife of many years, moves along at a rapid pace and is somewhat in the Nola genre of novelty.

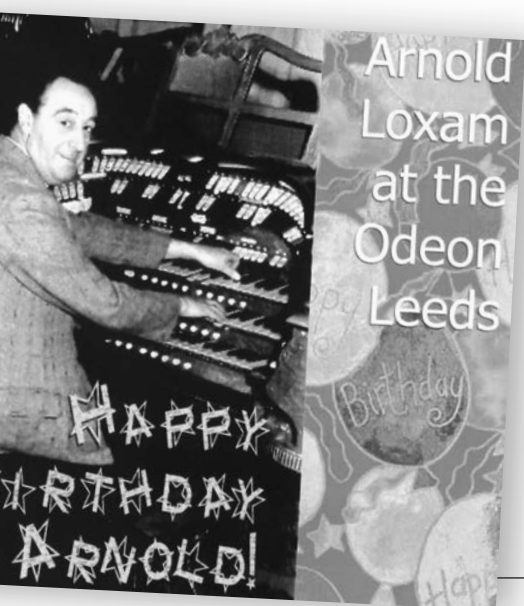
British players have long had an affinity for Latin music, and Arnold is no exception, with a fairly straightforward reading of two sambas, "El Cumbanchero" and "Cumana," played in quickstep style. "Harbor Lights" features the Tibias and surf effect, while "The Nearness of You" has some incisive brass riffs here and there. "12th Street Rag" has always been one of Arnold's party pieces, and he quicksteps his way through with bouncy glee. "Wedding of the Painted Doll" and "The Petite Waltz" feature both the color reeds and larger chorus reeds. Sparing use of tremulants here makes for a very precise interpretation.

"Kiss of Fire" returns to the Latin repertoire and moves along at a rapid clip, with clean, crisp passagework, and "Piccolissimo Serenade" is a sturdy cha-cha. The CD comes to an end with Arnold's signature tune, "Come Back to Sorrento," played full and short.

The cover inlay card features a photo of Arnold at the console, with much biographical information inside. Buy this one to hear what the British refer to as "the Loxam Bounce." Great good fun.

Available at \$17, plus \$3 shipping and handling, from Pipe Organ Presentations, 68022 Grandview Avenue, Cathedral City, California 92234.

— Lew Williams



THOSE WERE THE DAYS: 14 British Organists at 13 British Organs

This whopping compilation disc of 24 tracks provides an overview of what the theatre organ scene in England was like in the 1950s and '60s. Some 14 players are heard at a variety of organs throughout the country. Among the readily recognizable names to organ fans in the United States are Reginald Dixon, Gerald Shaw, William Davies, Robinson Cleaver, Bryan Rodwell, and Don Thompson, who produced this compilation as well as all others in the Pipe Organ Presentations line.

Most of these organists share many of the same characteristics: Tempos are generally rather more strict than American ears are used to, particularly when the organs were installed in ballrooms for dancing. Registrations are often on the full side, and the tremulants, which are shallower and faster than is the norm today, are used sparingly. The musical approach is usually cheery and uncomplicated by intricate arrangements. Since theatre organs in England were used on a regular basis right up into the 1970s (Gerald Shaw was the last resident theatre organist, presiding at the Odeon, Leicester Square), this CD is very likely a good historical document of "intermission style." Given the wide variety of source material, some differences in sound quality will be evident to the listener.

It would be difficult to comment on each track at length, but a few of them come in for special mention. Reginald Dixon's opening medley presents a good index of his style at the Tower Ballroom, Blackpool. "I'm Sitting on Top of the World" and "Toot, Toot, Tootsie" showcase glittery registrations, strict tempos, lots of piano and percussions, the famous fractional "trick" couplers that add a spicy twang, and a twitchy foot on the crescendo pedal. Bryan Rodwell presents an imaginative and relaxed version of "I Cover the Waterfront," with jazz-tinged harmonies. Gerald Shaw's "Maria Dolores," played as a smooth beguine, showcases the one-of-a-kind sound from the Compton at the Odeon, Leicester Square. The fiery chorus reeds, giggling Krumet, and Theramin-like Melotone made this organ



immediately recognizable to any British organ buff. Don Thompson is heard at Sidney Torch's old haunt, the Wurlitzer in the Gaumont State, Kilburn, in "The Phantom Brigade." Joseph Seal finishes the proceedings with "Down the Mall," a frequently played British march. He is heard at the Wurlitzer in the Regal, Kingston, now relocated to the Brentford Museum in London.

This is an interesting cross-section of British cinema organs as heard near the end of their regular playings on radio and in the theatres.

Available at \$17, plus \$3 shipping and handling, from Pipe Organ Presentations, 68022 Grandview Avenue, Cathedral City, California 92234.

— Lew Williams

For the Records

WEST COAST WURLITZER Don Thompson

Doubtless only the newest of ATOS members have not heard of Don Thompson. Widely traveled and heard in America and abroad, his career spans more years than many society members have been alive.

Don's recordings are equally as legion. From novelties to classics, few musical compositions have escaped his unique, inimitable styling. After more than 50 years of concerts and innumerable recordings, Don continues to attract audiences that enjoy his broad spectrum of music and harmonic ideas.

The music heard on this CD is from concert recordings made on three well-known instruments, between 1969 and 1973. Careful editing has eliminated any audience sounds or applause. Despite the age of these recordings, the fidelity is surprisingly good, though understandably not up to modern standards.

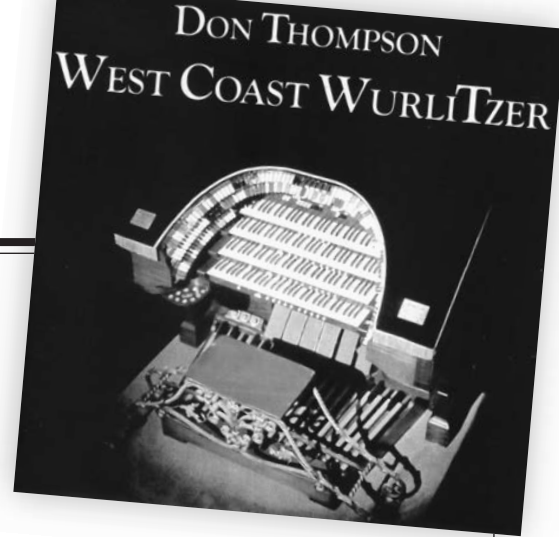
The four California instruments heard are all essentially Wurlitzers: Old Town Music Hall, J.B. Nethercutt Collection instrument, Avenue Theatre, and Cap'n's Galley Pizza Parlor. Each historically significant instruments, they offer the potential for some of the finest theatre organ sounds in captivity at the hands of an able organist.

Six selections can be heard on each of the instruments, except for the J.B. Nethercutt Wurlitzer with just five. Don's performances are consistent and enthusiastic, showcasing his love for all music from novelties to light classics. The inveterate theatre organ enthusiast will undoubtedly be able to hum in harmony along with each selection. However, there may be a novelty, march or waltz, that is unfamiliar to some, offering a fresh musical experience.

The final selection of the CD is "What a Friend We Have in Jesus" (1868, Scriven & Converse). Why this poignant hymn was chosen to close the program is not clear. However, it serves as a fine showcase for the exemplary solo sounds of the Cap'n's Galley Wurlitzer, and is a side of Don's musicianship rarely (if ever) heard.

This reviewer wishes to extend his heartfelt gratitude to the owners, technicians, and performing artists whose dedication set unparalleled standards with these instruments in the 1970s.

Coffman & Fields pioneered the rebirth of theatre organ played publicly in Southern California at their Old Town Music Hall in El Segundo. J.B. Nethercutt's passion for music, Gordon Belt's leadership, and Jerry McCoy's



craftsmanship converged on the fourth floor of the famous Tower of Beauty to create the landmark instrument we hear on this CD. The Avenue Theatre Wurlitzer was installed with dogged determination by unsung San Francisco theatre organ buffs that were still smarting from the loss of more than 100 ranks of theatre pipe organs on Market Street only a few years earlier.

And finally, the inspiration, consummate musicianship, and inestimable craftsmanship of the team of Tom Hazleton and Edward Millington Stout III produced what is arguably the quintessential musical instrument of the theatre organ genre at the Cap'n's Galley in Redwood City. No greater love story has been told than in the sound of this instrument played by anyone seated at the console.

Available at \$17, plus \$3 shipping and handling, from Pipe Organ Presentations, 68022 Grandview Avenue, Cathedral City, California 92234.

— Steve Adams

SHOPPING FOR RECORDINGS

Allen Organ Company—
P.O. Box 36, Macungie, Pennsylvania
18062-0338, 610-966-2202,
www.allenorgan.com/www/store/maincds.html

Steven Ball—
www.stevenball.com, 734-846-3627

Banda—banda@westworld.com,
<http://theatreorgans.com/cds/banda.html>

Canterbury Records—626-792-7184

Central Indiana Chapter-ATOS—
1431 North Audubon Road, Indianapolis,
Indiana 46219, www.cicatos.org

Cinema Organ Society—
www.cinemaorgans.org.uk

Dickinson Theatre Organ Society—
302-995-2603, www.geocities.com/dtoskimball

Mark Herman Productions LLC—
P.O. Box 5059, Fort Wayne, Indiana 46895,
www.markhermanproductions.com

JAV Recordings—
888-572-2242, www.greatorgancds.com

JBL Productions—
8933 Wagon Road, Agoura, California 91301,
www.organhouse.com/jbl_productions.htm

Stan Kann—2952 Federer Place, St. Louis,
Missouri 63116, www.stankann.com

Lancastrian Theatre Organ Trust—
<http://theatreorgans.com/lancast/lanc1.htm>

Michael's Music Service—
4146 Sheridan Drive, Charlotte,
North Carolina 28205, 704-567-1066,
www.michaelsmusicservice.com

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

MSS Studios—www.organ.co.uk

Musical Contrasts—
musicalcontrasts@cox.net, www.lynlarsen.com

NOR-CAL TOS—
Box 27238, Oakland, California 94602-0438

Organ Historical Society—
Box 26811, Richmond, Virginia 23261,
804-353-9226, Fax 804-353-9266;
catalog@organsociety.org, www.organsociety.org

Organ Stop Pizza—
480-813-5700 x200, www.organstoppizza.com

Pipe Organ Presentations—
760-324-0470,
info@pipeorganpresentations.com,
www.pipeorganpresentations.com

Bob Ralston—SPOTOMA, 17027 Tennyson
Place, Granada Hills, California 91344-1225,
818-366-3637, www.bobralston.com

RJE Productions—P.O. Box 44092,
Racine, Wisconsin 53404-7002,
www.rjeproductions.com

Rob Richards—www.robrichards.com

Roxy Productions—
480-460-7699, azroxy@cox.net

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

Walter Strony—www.waltstrony.com

Wichita Theatre Organ—
316-655-8177, tickets2wto@hotmail.com,
www.nyparamountwurlitzer.org

Professional Perspectives



What's in a Name?

BY EDWARD MILLINGTON STOUT III

“A real theatre organ is a working and viable part of both theatre and musical history.”

(Stout Collection)

Product brand names have always been an important indication of what the consumer could expect after the purchase was made. Successful businesses knew the value of creating a company and product image. In order to attract a loyal following, great sums of profit were directed into lavish and diverse promotional campaigns. Some enterprises were so successful in creating a satisfying and attractive product that their product name soon became the generic name for all like products. Hershey, Coke, Kleenex, Victrola, Kodak, Xerox and Wurlitzer instantly come to mind.

Although Wurlitzer was clearly the leader in the theatre organ field, all manufacturers understood the value of advertising. Vast expenditures were directed into attracting theatre owners, organists and the public to specific product lines. All of the major brands followed the similar tonal philosophy of “more from less,” which shall be the topic of a future “Professional Perspectives” pontification.

Of course each manufacturer offered a complete and varied selection of instruments, designed to satisfy the needs of both large and small theatres. The

mechanical and tonal attributes of each builder seemed to dovetail with budgets and musical competence. The variety was awesome and exciting, and each manufacturer developed a loyal following.

During the “rebirth” of the theatre organ in the mid-1950s, many of the original organs were still taking long naps in their original homes. Devoted organ buffs found themselves rummaging around in the “right kind of dirt,” coaxing the Tremulating Titans of Tone to open more than one eyelid.

Sadly, very few original instruments exist in their original settings, and most of those remaining have been enlarged and “improved.” It seems that the size of the organ is more important than the quality of the delivery. A well-finished Wurlitzer Style 216 or an original Style 240, without an English Horn, is a true joy to hear. With the accepted practice of breaking up instruments to become “parts bins,” few examples of original styles remain. Tom Hazleton and Larry Vannucci had the time of their lives playing Bay Area organs with ten or fewer ranks. Larry treated the famed Lost Weekend 216 Wurlitzer like a small jazz or blues orchestra, and the beneficiaries of his talent were not aware or complaining that the organ was not comprised of forty or more ranks. Some of the present day megalomania collections should be licensed as Orphanages for Pipe People.

With good fortune, there are members of ATOS who realize and respect ATOS's responsibility to preserve historically significant musical instruments. A real theatre organ is a working and viable part of both theatre and musical history, and examples of the authentic styles representing the major manufactures should be left for future generations. Concerning the argument that the theatre organ must embrace modern technology, the question should be asked, “Did George Wright's audience at the Rialto Theatre in Pasadena feel short-changed?”

The real pity for the survival of the theatre organ is that it is large enough to have a door. If Stradivarius violins were large enough to have a door, not one example would remain.

Chapter News



Atlanta: Jim and Sarah Ingram of Allen Organ Studios receive President's Award (Photo by Elbert Fields)



Atlanta: Fred Boska at the McCoon's Allen Custom 317 on March 26, 2006 (Photo by Elbert Fields)



Atlanta: Ken Double at the Rylander Theatre Möller on April 9, 2006, during the second session of our "Double Delight Weekend" (Photo by Elbert Fields)

ATLANTA

Atlanta, Georgia—Our March program was held at the home of Bob and Elise McKoon in Newnan, Georgia. Our guest artist was Fred Boska, house organist for the past eight years at the Rylander Theatre in Americus, Georgia. We also recognized Jim and Sarah Ingram of Allen Organ Studios with the chapter's first President's Award. In April we were treated to a Ken Double weekend, on Friday evening at the newly restored Capitol Theatre in Macon, Georgia, and then on Sunday at the Rylander. For our May program we were fortunate to have none other than Richard Hills at the Bucky Reddish Walker. In May more than 20 of our chapter members had a wonderful time at the ATOS annual convention in Tampa.

In July Ron Carter headlined the fund-raising kickoff for the chapter-rescued Imperial Wurlitzer (an original Style E), the console of which now sits in the lobby of the Imperial Theatre, and the remainder of which is stored nearby. Jim Ingram and Allen Organ Studios of Atlanta transported an Allen R311 to the Imperial where Ron accompanied the silent film *Wings* for an audience of 200, raising well over a thousand dollars. Local newspaper reviews praised the event as the first time in over 75 years that a silent film had been screened with live theatre organ accompaniment.

The Atlanta Chapter is involved in many additional theatre organ projects—the Page at Stephenson High School, the Capitol in Macon, the Rylander in Americus, and the Strand in Marietta. We are very busy ATOS volunteers.

— Ron Carter
Larry Davis, President
770-428-4091, acatos@earthlink.net

CONNECTICUT VALLEY

Thomaston, Connecticut—A February snowstorm forced a postponement to May 13 of the Connecticut Valley Theatre Organ Society's 45th birthday celebration. Following a brief business meeting and dinner, members returned to the Thomaston Opera House for a wonderful concert by Jelani Eddington, always a welcome event. Jelani's program featured music from many composers and many years. He played selections from his newly released recordings of Leroy Anderson's music, describing in detail his research of Anderson's music, preserved at the Yale Library. He spoke of his visits with Eleanor Anderson, Leroy's widow, and how helpful she was. Mrs. Anderson was in the audience; a very gracious lady, she posed for pictures with Jelani at the Marr and Colton console. It was a very special moment for Jelani and for the audience.

Chapter members were saddened by the passing of Norm Turner in early June. Norm worked with Rosa Rio to install the Austin organ in Shelton High School and was crew chief there from its original installation until his retirement resulting from declining health. His great sense of humor was appreciated by all who worked with him. He prepared the organ for CVTOS events; he frequently offered his services to a Shelton church which used the organ as part of their Midnight Mass; and he also prepared the organ for the New Haven Symphony's performances at Shelton High School. Norm also devoted many hours of work to the upkeep of the Thomaston organ. A memorial service was held for him on June 17. He will be greatly missed.

— Mary Jane Bates
Jon Sibley, President
860-345-2518, jmsibley@earthlink.net

EASTERN MASSACHUSETTS

Wellesley, Massachusetts—During the summer months, EMCATOS activity normally diminishes; this summer, however, was quite different.

Babson College has undertaken a complete renovation of Knight Auditorium, home of our beloved 4/18 Wurlitzer. The college has installed a new hardwood floor, ceiling, heating system, lighting, sprinklers, and an upgraded electrical system. The lobby has been recarpeted, and new storage areas have been built. The facility looks like new.

Because of these renovations, we had to remove our Wurlitzer console from its "doghouse" home and store it in the lobby over the summer. When the console was moved, we discovered that its platform needed some major renovation. After considerable thought, our board of directors decided that the time had come to fulfill a dream. We would purchase a hydraulic scissor-lift for the console.

Don Phipps and Garrett Shanklin spent many long hours designing a lift that would be suited to our needs. On August 30 we took delivery of the lift. That same day an EMCATOS crew installed the carpeted platform on the lift and placed the console on its new "seat of honor."

Other work has included the construction of a new soundproof blower enclosure for our new 15-horsepower Spencer Orgblo.

Concert plans call for two appearances by Lew Williams, with Jan Peters supplying vocals. Lew and Jan will appear at Babson College and the Shanklin Music Hall on November 18 and 19, respectively. This will be a good way to unwind after a successful convention.

The deadline for receipt of Chapter News items by the Editor is the FIRST of the month TWO months prior to the THEATRE ORGAN publication date. Text may be edited for space and clarity. Due to space considerations, please submit a maximum of 250 words of text. Submission via e-mail is preferred (weiler@atos.org), accompanied by no more than two photos, scanned at 300 dpi resolution (minimum). Photo prints will be scanned for you if sent via postal mail to: Jeff Weiler, Editor, 1845 South Michigan Avenue #1905, Chicago, Illinois, 60616. Photos will not be returned. Please be sure to include the following with Chapter News items: your chapter name and principal city of operation; the name, telephone number, and e-mail address of your chapter president; and the name of your chapter correspondent. A caption and appropriate credit to the photographer MUST be included with photos. Please remember that ATOS policy prohibits inclusion of music titles played at programs or menu items served at chapter functions.



Connecticut Valley: Eleanor Anderson and Jelani Eddington at Thomaston Opera House
(Photo by Mary Jane Bates)

On December 3 Jim Riggs will preside at the console of the 4/34 Wurlitzer theatre pipe organ in the Shanklin Music Hall. Sarah and Garrett Shanklin will once again sponsor the appearance of the artist for the EMCATOS Holiday Bash as this event has come to be called. Guests will partake of a complete catered dinner. Great music, wonderful atmosphere, good friends—what more could one ask for?

We are also hoping to continue the tradition of sponsoring a young organist for our January concert. We're busily pursuing a talented young performer for this spot.

Spring should bring a silent film presentation to Babson College. Many EMCATOS members feel that silent films are a good way to attract a younger and more diverse audience base.

May brings Phil Kelsall back to our shores for appearances at Babson and the Shanklin Music Hall. Phil always packs the house.

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

JOLIET

Joliet, Illinois—On Sunday afternoon, July 16, approximately 80 JATOE members congregated at the Rialto Theatre to escape the heat wave plaguing the Midwest. At the ornate Barton sat none other than Jelani Eddington. His easy-going style and his poise at the console are always welcome. This was Jelani's triumphant return to the Barton after the Extravaganza held last spring.

Following Jelani's all-too-brief concert were refreshments and plenty of open console. Some organists were old pros, and others found it a way to conquer their fear of playing in front of an audience.

On Sunday afternoon, August 20, we returned to the Rialto to hear for the first time Dean Rosko. Dean is a member of the Dairyland Chapter, and he plays for the Milwaukee Brewers baseball team. On Tuesday evenings he plays at The Organ Piper Music Palace in suburban Greenfield, Wisconsin. At other times, he furnishes music to happy skaters at a local roller skating rink. He is no stranger to the console.

Again, refreshments were served and open console was offered to the brave-of-heart. Before the program, and while refreshments and open console were going on, Jim and Cyndae Koller had set up a table containing numerous fake books, sheet music magazines and various related items from the estate of John "Jack" Quedens, a member of JATOE, CATOE and CTOS. His family gave these materials to the Kollers who, in turn, held the sale. A total of \$335 was raised for the Barton organ fund. The unsold items were given to the ATOS archives in Jack's name. Jim Patak graciously accepted both donations.

— Jim Koller
Jim Patak, President
708-562-8538, jpatak@comcast.net



Kingston: Lew Williams re-specifies Kingston Kimball console (Photo by Bob Brown)

KINGSTON

Lew Williams has been entertaining KTOS audiences since year one, and he never ceases to amaze us. He knows his way around this console, having re-specified it, including the Jelani Eddington Great Sustain/Sostenuto and the Dave Wickerham "trick" couplers and MIDI. Lew's re-specification was monumental in scope. Organ Supply Industries, Inc. of Erie, Pennsylvania, expertly crafted the console cabinetry and controls installation, while Classic Organ Works (near Toronto, Ontario, Canada) engineered the digital control system. The end result is a tribute to the Kimball standard of excellence. The new bench was designed and assembled by KTOS life member Howard Parish. Its structure allows for the artist's easy knee clearance of the console's new drawers.

Bob and "Tiny" Brown are one of our favorite couples. As a boy, Bob first heard our Kimball in its original home, the State Theatre in downtown Youngstown, Ohio. Although an Al Jolson movie was shown that day, the main feature for Bob was the Kimball. Naturally, when the Kimball came to Kingston, Bob became its guardian angel.

When Bob and Tiny saw a competition notice in the newspaper for "The Premier's Award for Excellence in the Arts," they couldn't resist nominating KTOS for presenting celebrity artist concerts. Bob completed a very lengthy application in quadruplicate and submitted it to the Ontario Arts Council for scrutiny. A souvenir copy was presented to an impressed KTOS Board of Directors, which thanked Bob for his initiative, time and effort. The nomination certainly looks impressive, and if KTOS wins the competition, we will receive a \$50,000 prize, including \$15,000 to further the success of a rising performer. Stay tuned. Whatever happens, theatre organ is making a big impression in Ontario, thanks to Bob.

Chapter News



Kingston: Bob and "Tiny" Brown, KTOS ambassadors from Youngstown, Ohio (Photo by Carl Redmond)



Kingston: New KTOS member Alain Gagnon, voicer/tuner (Photo by Frank Pratt)



Kingston: Farewell to the 3-17 Hillgreen, Lane & Co. theatre organ (Photo by Kevin Scott)

The Province of Ontario has been very generous in supporting KTOS with government grants through its Trillium Foundation. (The trillium is Ontario's provincial emblem, a protected wildflower species.) In 2005, KTOS received \$33,000 for console renewal from this foundation. This inspired the "Save Our Console" appeal which raised another \$15,000, an ATOS Endowment Fund gift of \$1,000 for metal-capped pipes to match our Wurlitzer Tibia, and a \$4,000 gift from Benjamin Moore for paint products and professional application in the OSI paint shop.

KTOS is taking the next step now, in the federal direction of support, as we apply for client status with the Canada Arts and Heritage Sustainability Programme. CAHSP and the Community Foundation of Greater Kingston are generously underwriting costs for professional consultation in the arts, so KTOS can align itself for this next big step. KTOS is looking forward to the shape of things to come. With imaginative vision and some serious planning, theatre organ societies can access funding available for performing arts support. These resources are legislated, but are well-kept secrets. It's worth a chapter's time and effort to find out how to access them. A good place to start is with your elected officials—municipal, state and federal. (Don't take "no" for an answer. Be persistent.)

How we struggle for the theatre organ cause, and how often we bemoan losses through attrition. That's just the time a windfall comes along—people like Alain and Bridgette Gagnon. Seemingly out of nowhere, a Casavant-trained voicer arrives in town and sets up a shop at his home, fully equipped with a voicing bench and ceiling for 16' pipes. After a comprehensive tuning for Lew William's concert, Alain became enamored with the tonal beauty of our 28 Kimball ranks. It's been a long, long time since our nine-rank Kimball string division sounded so breath-

takingly beautiful, thanks to Alain. He and Bridgette never miss a concert, and they love silent feature films with theatre organ accompaniment. May their stay in Kingston be long and happy.

Members and concertgoers are a real talent bank. Enthusiasts Roger and Anne Dowker yield high rates of interest. They love theatre organ music. Roger is a retired manager in The Royal Bank of Canada. He recently volunteered to speak to our Board of Directors on principals and principles. There's a store of practical knowledge and advice in his businesslike mind, and he is happy to share it. If you have a member or concertgoer like a banker in your midst, you'll be surprised how his or her wisdom and expertise can profoundly help in an area of need. Take a little interest in people like bankers.

Kingston enjoys the presence of the Franklin Legge CBC studio organ (now in Lourdes church) and the 3/17 Hillgreen Lane organ from the Odeon-Carlton Theatre in Toronto (now in the hockey arena at Queen's University). Alas, the Hillgreen Lane is losing its home. Queen's will be demolishing two complete city blocks on its campus to build a new sports/recreation centre. The plans do not include this organ, which is in running order and is used at convocations and as a student practice instrument. KTOS members removed the instrument from its theatre under the duress of very limited time and transported it to Kingston. After Queen's alumni and staff eventually funded the professional rebuilding of this instrument, KTOS members participated in its dedicatory concert, a gala CBC concert and hockey games. RTOS member Kevin Scott volunteered to find a new home for the Hillgreen Lane. For further information, see his website and classified ad. Our loss will be someone else's gain.

In the meantime, our Silver Anniversary is approaching. It's been a glorious 25 years. The next 25 years will be even better. Each concert this year will be a silver celebration: Celebrating Silver (Richard Hills, October 5), Silver Bells (Dave Wickerham with bell choir, December 2), Sounds of Silver (Peter Hansen, March 30) and The Silver Lining (Simon Gledhill, May 4). Frank Cannata, new manager of the Riviera Theatre in Tonawanda, is inviting a busload to hear Jelani Eddington play an air-conditioned June concert.

In the future, John Struve in Toronto will coordinate celebrity theatre organ concerts in this area. We welcome Frank Cannata and The Riviera to the three-way circuit. Concert clusters like this can be arranged by nearby chapters, bringing celebrity artists otherwise not possible. This way, both the artists and the concert centers can benefit. With a little give and take, a lot of good can happen.

— John Robson
Roy Young, President
613-386-7295, royandnan@sympatico.ca



Land O'Lakes: Dave Kearn at the Robert-Morton, Powderhorn Baptist Church
(Photo by Kim Crisler)



Land O'Lakes: Tom Neadle at the Kimball organ, Michael LuBrant residence
(Photo by Kim Crisler)

LAND O'LAKES

Minneapolis-St. Paul, Minnesota/Hudson, Wisconsin—The Heights Theatre presented the 1919 silent classic *Daddy Long Legs* on May 13 with Harvey Gustafson providing live organ accompaniment on the Mighty WCCO Wurlitzer. On June 24, Fargo's Dave Knudtson accompanied the 1927 silent comedy *Slide, Kelly, Slide*.

Dennis James had a return engagement on May 13 at the Phipps Center for the Arts in a program featuring silent comedies and several rarely heard selections on the 3/17 Wurlitzer. As usual, Dennis' playing was complemented by his equally entertaining patter, including a—shall we say—slightly risqué story that brought down the house.

Charlie Balogh was the final artist in the 2005–2006 Organ Series on June 17 in a concert of standards, ballads, medleys, and show tunes. The turnout was good, despite another show playing in one of the center's smaller theatres, as well as the River Rock Music Festival on the St. Croix River. Artists have been announced for 2006–2007 season, with each concert featuring a silent film. More information may be found online at www.thehipps.com.

Our chapter meeting was held at the Phipps on May 19. After a brief business update, Mike Grandchamp, former organist at Cicero's musical eatery, and Dave Kearn, chapter secretary, were the featured performers at the Wurlitzer. We heard several of our chapter artists at open console.

Sixteen members and friends gathered at Powderhorn Baptist Church for our June 10 chapter meeting. Karl Eilers played a varied program on the 3/14 Robert-Morton. Several members took the opportunity to put the Robert-Morton through its paces during open console. Many thanks to Century Pipe Organs and Powderhorn Baptist organist Margaret Krause for making the church available to us.

On Sunday, August 27 about 20 LOLTOS members and guests enjoyed an afternoon at the home of Michael LuBrant and Jeff Charlton in Hastings, Minnesota. They are the proud owners of a two-manual, 13-rank Kimball residence pipe organ built in 1923 for the Minneapolis residence of Edward and Elizabeth Backus. Michael shared some interesting notes and literature on the organ and its incredible history. The first half of the program consisted of a MIDI playback demonstration featuring piano roll transcriptions and performances by Walt Strony and the late Tom Hazleton. In the second half, chapter member Tom Neadle played a brief concert of popular selections for the live portion of the program. Dinner and desserts followed, and four members tried out the Kimball during open console. Many thanks to our hosts, Michael and Jeff, for their hospitality and for offering our group the opportunity to hear and play this "new" instrument.

— Kim Crisler

Terry Kleven, President

651-489-2074, nlttak@comcast.net

LONDON AND SOUTH OF ENGLAND

London, England—On Sunday, July 2, our organist was Len Rawle on the 4/16 Wurlitzer. No one knows this Kilburn organ better than Len, and many very topical selections were played. A remarkable pipe organ simulation of sliding Hawaiian guitars brought great acclaim from the audience, along with some disbelief as to what they had just heard! Later Len revealed to one of us how it was done, and it certainly involved a lot of manual dexterity, timing and a good understanding of the workings of a theatre organ. It was very effective—but our lips are sealed!

Len was born in South Wales and, in his early years, studied piano and classical organ. In the 1960s, the late and great theatre organist George Blackmore guided his musical development, while at the same time Len's father was installing a Granada Wurlitzer in the family home in Northolt. Indeed, it was from this very address that, thanks to Len's parents, our chapter was born. Like his father, he later installed the famous Wurlitzer from the Empire Leicester Square in his purpose-built home at Chorleywood.

Truly an international theatre organist, Len is in constant demand for concerts throughout the world. Last year he jetted off to America to play for the 2005 ATOS convention, and he regularly performs concerts in Australia. He has had a long association with the BBC radio programme, *The Organist Entertains*, appearing on the very first programme in 1969. In 1990 he helped them celebrate their 21st anniversary. His recordings are often heard on this programme. Len has so many skills, both musical and technical, they could fill a book. A large part of his life has been devoted to the preservation and promotion of the theatre organ, and he is a stalwart officer of our London and South of England Chapter.

Chapter News



London: Kevin Morgan, *Woking Leisure Centre*, 3/19 Wurlitzer (Photo by Ian Ridley)



London: Len Rawle at the 4/16 Wurlitzer (Photo by Ian Ridley)

Saturday, July 22, brought organist Kevin Morgan to the Woking Leisure Centre on the 3/19 Wurlitzer. Included in his fabulous concert was a tribute to the late Bill Davies who had been the patron of our chapter. Kevin was born in the county of Dorset, where at the age of three he began playing the piano; he now lives in Lancashire. At nine he started playing the organ, and two years later he played his first service in Salisbury Cathedral. He studied music at London, Durham, Oxford and Cambridge, and he moved to Bolton in 1986 to become organist and choirmaster at the Parish Church. The late Ronald Curtis introduced him to the theatre organ and subsequently shared many concerts with him. Recently obtaining a doctorate, he now teaches both piano and organ at a music college and performs on theatre organs across the continent. He has made many fine CDs and is a regular contributor to *The Organist Entertains*.

Now for the latest from the Granada Tooting Wurlitzer: The structural and engineering alterations to the staging over the original orchestra pit are virtually complete, and the console can now rise through the floor. The “tone chutes” (as we call them), with their hydraulically operated covers in the floor, have also been tested and work well. Since the pipes are all under the original stage, several of these openings in the floor are necessary in order that the organ can be heard in the auditorium. Although a considerable amount of work needs to be done on the organ itself before any performance would be possible, Len Rawle has had the wind through it and played it. Now for the first time since the cinema was converted into a bingo hall, the console can rise again and be both seen and heard. Watch this space and our website (www.atos-london.co.uk) for further news.

— Ian Ridley, President
ianridley@atos-london.co.uk

LOS ANGELES

Los Angeles, California—John Ledwon is a staff organist, playing prior to the movies at El Capitan Theatre, alternating with Rob Richards and Ed Vodecka on the former San Francisco Fox 4/37 Wurlitzer. John was the artist for our July 30 concert at San Gabriel Civic Auditorium. He chose as his theme “Music of Our Time” (nothing written before 1950). His program of music from Broadway and the movies included *Man of La Mancha*, *West Side Story* and *Raiders of the Lost Ark*. The highlight of the program was a medley from *Pirates of the Caribbean: Dead Man’s Chest*, the current Disney movie playing at El Capitan.

This was the final concert on the San Gabriel Wurlitzer before it undergoes renovations. The organ has served the community well since it was installed in the 1970s. The city has created a renovation fund of its own, augmented by a generous gift from the Crotty Charitable Foundation specifically allocated to this project. The console is being rewired and modernized and, while the console is out, some other improvements are being made. The actual work is being done under contract by the best organ people in the country. LATOS volunteer personnel will participate in this project in various capacities. Members of the city government are very excited and are wholeheartedly behind this project, as is the long-time auditorium manager and LATOS supporter, Bill Shaw.

Ken Rosen did a great job of accompanying Buster Keaton’s *Seven Chances* at Pasadena City College Sunday afternoon, August 27. He also played several numbers in the style of past artists such as Jesse Crawford, George Wright, Fats Waller and Buddy Cole. One example was an imitation of Gaylord Carter playing a medley of Yiddish music—as if he were Jewish.

Plans are progressing for our January, 2007 Wurlitzer Weekend. Look for our ad elsewhere in this THEATRE ORGAN for details. Meanwhile, the Peter Crotty Organ in the South Pasadena High School auditorium is about finished, but progress has been hampered by major electrical work on the stage. We are assured that the organ will be available for Wurlitzer Weekend.

— Wayne Flottman
Dorsey Caldwell, President
626-798-1820, dorseyjr7765@sbcglobal.net



Metrolina: Gilbert Parsons' III/56 Walker theatre organ
(Photo by Gilbert Parsons)

METROLINA

Charlotte, North Carolina—One of our members is the proud new owner of a new III/56 Walker theatre organ for his home. Gilbert Parsons lives in a new neighborhood just outside Davidson, where even the loudest organ sounds will not disturb those nearby. Actually, Gil designed his house with the organ in mind. When the door to the organ room is closed, almost no sound escapes. The room was designed with a very high ceiling to accommodate the 32 speakers plus bass cabinet. The extra-thick walls are not square for the best sound, reverberation but not echo, within the listening area.

Our members wasted no time in putting the Walker through its paces. Don Macdonald and Michael Johnston performed a tribute to one of our founding members who recently passed away, Dr. John Hamrick of Lenoir. As a special request, Don Macdonald then played his own composition, "The Carolina Theatre March," written for us in 2004. We hope to publish this soon. Then Lawrie Mallett, John Apple, David Bieri, Brent Wood, and Karen Hite Jacob all took turns at the impressive Ken Crome console.

John Apple called a business meeting before further playing could break out. Although the future of Charlotte's Carolina Theatre is not certain, we are preparing for the acquisition and installation of an organ in the only original organ chambers left in town. Charlie Clayton and John Apple continue to work with the Carolina Theatre Preservation Society and the City Council of Charlotte towards the ultimate goal of having MTOS install and maintain a theatre pipe organ in the existing original organ chambers.

— Michael Johnston
John Apple, President
704-567-1066, president@mtos.org

NORTH TEXAS

Dallas/Fort Worth, Texas—The North Texas Chapter has a busy program schedule for the 3/17 Wurlitzer, the crown jewel of the new McKinney Performing Arts Center. The organ is incomplete, resulting from a shortfall in fundraising efforts. Installed and playing, the organ lacks a toy counter. Some of the ranks in the organ are currently on loan, and several pedal extensions have yet to be installed.

The Courtroom Theater is in the historic Collin County Courthouse that has been renovated and converted to a state-of-the-art performing arts center. The organ chambers, high on each side of the theater, result in a full, satisfying sound. The prime balcony seats fill quickly, although those seated on the main floor don't miss a nuance of the organ.

"Silents on the Square" began on July 29. Clark Wilson provided a superb score for the 1927 epic *Wings*. The largely youthful audience was entranced by the drama. Next, on August 18–19, Ken Double teamed up with Buster Keaton to provide two delightful performances of *The General*. Ken had to work "doubly" hard after losing track of his cueing sheets; he re-scored the film on site. Lacking a toy counter, he used the tonal resources of the organ to get the job done.

On October 27–28 we'll see Lon Chaney and Mary Philbin in the 1925 *Phantom of the Opera*, with Rick Mathews presiding at the Wurlitzer.

Events planned for 2007 include *The Sheik* in February; *King of Kings* in April, with Brett Valliant; and for July, *Birth of a Nation*. For Memorial Day, 2007, organist Patti Simon and ragtime pianist Dick Kroeckel will present their "Red, White and Blue Ragtime Review."

— Rick Mathews
Richard Stewart, President
214-575-7499, conn652jr@aol.com



Orange County: Scott Stedman at the Baldwin concert grand
(Photo by Laura Greenwood)

ORANGE COUNTY

Fullerton, California—In August we held our semi-annual open console and potluck. We had approximately 50 people on stage at Plummer, consuming way too much good food and drink. In keeping with our non-profit goals, namely education and youth, we had 14-year-old Scott Stedman of Yorba Linda present a 30-minute program at the Baldwin concert grand. Scott has been studying piano since age five and has become quite an accomplished musician. His program included his own composition, written for the Reflections Contest, which won first place at both the middle school and district levels. We all expect great things from Scott and hope to see him graduate to the theatre organ. He was heard to say while sitting at the Wurlitzer, "Wow, this is cool!"

In November we look forward to having Ron Reseigh play for us.

— Pat Mower
Don Near, President

Chapter News



Piedmont: Chip Rainey replaces worn swell motors 25 feet up (Photo by Buddy Boyd)



River City: Brett Valliant at Markworth residence (Photo by Jerry Pawlak)

PIEDMONT

Burlington, North Carolina—The focus this summer has been to get Williams High School in Burlington, North Carolina, ready for the fall concert. The original Organ Supply swell motors from 1950 all needed the rubber cloth on the engines replaced. The count so far is 62 motors recovered. The organ has four shutter frames in each of four chambers. At present we are only using three of the chambers. Also part of our summer work has been to move the toys and tonal percussions into the third chamber next to the solo chamber along with some of the 16' offsets. This chamber will operate at the same time as the solo chamber and not be treated as a third independent chamber.

Another task for the summer was to add toe studs to the console. A total of 16 studs were added to the console. In addition, we'll be replacing two of the electronic sampled ranks with real pipes. These will be the French Horn and English Horn.

— Buddy Boyd, President
410-243-0878, tarfun@comcast.net

PIKES PEAK

Colorado Springs, Colorado—Our 12th annual series of summer Sack Lunch Serenades featured four guest artists: Stephen Brittain of Fort Myers, Florida; Ron Rhode from the Phoenix area; DeLoy Geoglein of Lakewood, Colorado; and Jelani Eddington of Racine, Wisconsin. In addition, both Ron and Jelani presented concerts at Joel's Organ Barn in Kiowa, Colorado. The last Serenade, on August 31, drew a record attendance of 486.

In July, Jelani conducted a weekend of activities. Friday's seminar topic at Mount Saint Francis (MSF) was "Registration and Phrasing." After lunch he presented a concert especially for the Sisters at MSF on the 3/20 Wurlitzer. He later played the nine-foot Steinway during his reception at the lovely home of Alice and Harry Johnson, overlooking the Garden of the Gods.

On Saturday afternoon, at Joel's Organ Barn, Jelani presented an outstanding program. A picnic brought the weekend to a close.

Our Holiday Sack Lunch Serenade series will be held every Thursday in December.

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

PUGET SOUND

Seattle, Washington—Nearly 30 PSTOS members and friends gathered at the museum-like headquarters of the Seattle Architecture Foundation (SAF), in anticipation of learning more about historic downtown Seattle theatres of the past. They were not disappointed.

After a brief introduction, a short walk took everyone to the beautiful 5th Avenue Theatre where a guide explained the building's history, its design features, how a group of concerned Seattle residents saved it from the wrecking ball, and how it is used today. (Sadly, its Wurlitzer was virtually "whisked away in the middle of the night" to an eating establishment in California.) Learn more at www.5thavenue.org.

The present Triple Door night club occupies the space of the former Embassy Theatre. This club today offers a variety of entertainment acts and fine food, plus lunch in the street-level Musiquarium. Check it out at www.thetripledoor.net.

The group toured the former Eagles Lodge, now the ACT Theatre, and then walked through the building occupying the site of two former theatres, including The Blue Mouse. From a second-floor vantage point, the exterior of the old Coliseum Theatre was viewed (now Banana Republic).

The day was capped with a guided tour of the Paramount Theatre, followed by open console.

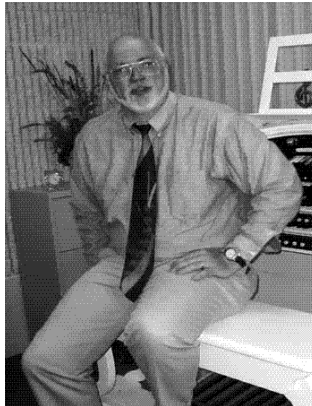
Many thanks to Tom Blackwell, who organized this interesting day, and to the very competent SAF volunteer guides. Learn more about SAF at www.seattlearchitecture.org.

Visit www.pstos.org to view nearly 700 pages of northwest theatre organ history!

— Jo Ann Evans
Tom Blackwell, President
206-784-9203, tom@pstos.org



River City: Arlon Anderson at Anderson/Stuckey residence
(Photo by Jerry Pawlak)



River City: Greg Johnson at Durand Sky Ranch
(Photo by Jerry Pawlak)



DeLoy Goeglein explains his next song during "DeLoy Did DeMusic"
(Photo by Bill Kwinn)



Rocky Mountain: Watching (and listening to) Walt Strony during "Walt, The Wurlitzer Wiz" (Photo by Bill Kwinn)

RIVER CITY

Omaha, Nebraska—Brett Valliant's wonderful May 7 concert at the Markworth residence 3/24 Kimball included his fine accompaniment to the short silent movie, *The Pie Fight*. On Monday, May 8 he performed two programs—one in the afternoon for officers of Rotary International from Iowa and Nebraska, and an evening concert for the Lincoln and Omaha Regional Chapters of the American Guild of Organists. Both concerts were very well received.

On May 21, member Arlon Anderson unveiled his new three-manual Allen organ, custom voiced and tonally enhanced with new voices, new sounds, and a compliment of over 40 speakers. Shane Krepp's concert was supplemented with vocals by Mike Goodin, and Arlon surprised the audience with several piano/organ duets including the Steinway grand. An open console and piano session concluded the meeting.

Originally installed at Gump Theater in Lake Geneva, Wisconsin, our chapter Barton was rescued from a church in Cresco, Iowa in 1992. Bill and Maurine Durand were instrumental in expanding and remodeling one of the hangars at the Durand Sky Ranch into a studio for the organ. Special thanks to the Durands, who continue to allow the chapter to meet at their facility. Four thousand hours of members' work expanded the Barton from five ranks to nine. Now our home base, Durand Sky Ranch hosted the Sunday, June 18 annual meeting which reinstalled our existing officers for another year of service. Vice president Jeanne Cooper introduced our chapter's past president Greg Johnson as guest organist. Following his concert and open console, 30 members continued the party at a local Italian restaurant. They then went to Jeanne and Frank's home, where a collaboration of musicians performed on their three organs and one piano.

Omaha's Rose Theatre hosted our July 16 meeting. The Wurlitzer performed beautifully and sounded great for the program, presented by four talented chapter members: Doug Kroger, Arlon Anderson, Jeanne Cooper and Jerry Pawlak. As the console is located in the rear of the theater, video projection was screened to the front of the theatre so that the audience could experience the keyboard action of the artists. After the formal program, chapter historian Tom Jeffery gave the audience a brief history lesson on the origin, decor and revitalization of the Rose Theater. With his vast knowledge of theaters and theatre organ history, Tom has authored articles for THEATRE ORGAN. Open console let many first-timers feel the power of the Rose's Mighty Wurlitzer. Our October meeting was at the Rose.

At the chapter's July meeting, Jeanne Sabatka had exclaimed that she could play three electronics at one time. Jeanne started off the August program proving that three organs could, in fact, be played simultaneously. She presented a selection where she gracefully moved from instrument to instrument. Student Andrew Cullen then joined her for a duet. Another three-organ demonstration included Arlon Anderson and Jerry Pawlak. Arlon also moved to the piano to solo, with Jeanne and Jerry accompanying. A pot luck in the patio garden preceded open console and a second jam session.

— Jerry Pawlak

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

ROCKY MOUNTAIN

Denver, Colorado—"DeLoy Did DeMusic." The weather forecast was 102 degrees, member Lucille Brooks recently celebrated birthday number 102, and—would you believe—attendance was 102! It may have been hot outside, but inside the Holiday Hills Ballroom, things were "cool," both physically and musically. Member DeLoy Goeglein presented a delightfully diverse program of memory-stirring favorites. With seven years of experience at the Organ Grinder console, he was right at home at the recently installed four-manual Allen organ. DeLoy even included the ever popular "Happy Birthday," which he used to play—102 times a week.

"Walt the Wurlitzer Wiz." One of the world's top theatre organ artists, Walt Strony conducted a highly informative and instructive three-day workshop in early August at Holiday Hills. He had voiced the four-manual Allen in May and now returned to give it a real workout.

— Jim Burt, President

719-388-2101, jimhurt1@frontier.net

Chapter News



Sooner State: Betty Sproull
(Photo by Carolyn Craft)



Sooner State: Lynda Ramsey
(left) and Paula Hackler
(Photo by Betty Sproull)



Susquehanna Valley: Silent film
historian Joseph Eckhardt at
the Capitol Theatre
(Photo by Dusty Miller)



Susquehanna Valley: Members of the Spring
Garden Band and the Capitol Theatre's
Mighty Wurlitzer (Photo by Dusty Miller)

SOONER STATE

Tulsa, Oklahoma—The Sooner State Chapter had another great meeting in July at Tulsa Technology Center's Broken Arrow campus. We heard Roaring Twenties music performed on our 3/12 Robert-Morton, played by a number of our members. Joyce Hatchett accompanied the National Anthem, and then the fun began.

Joyce was first on the program, playing several pieces from the Twenties. Next was a trio with Betty Sproull at the piano, Carolyn Craft at the organ, and Bonnie Duncan, vocalist. They were all magnificent. We were then treated to organ music by Phil Judkins. After Betty Sproull's turn at the organ, Bill Rowland played a sing-along to our enthusiastic voices. Phil Judkins then had another turn at the organ, repeating his accompaniment of the silent film for which he played in June. After Joe Sunderwirth played some boogie-woogie piano, Carolyn Craft returned to the organ. Sam Collier preceded Bill Rowland's organ finale.

Our August meeting featured Betty Sproull and Lynda Ramsey in concert, again at the Tulsa Technology Center. We heard lots of wonderful music from them both. Lynda played for the second half, stepping to the piano for duets with Paula Hackler at the organ. Randy Ramsey sang two numbers, accompanied by Lynda at the organ. Open console followed. It was a wonderful evening of music.

We are saddened by the unexpected death on July 31 of our member, Lyle Thurman, a very gifted musician. He had been organist and choir director at Southside Christian Church in Tulsa for a number of years. We shall miss him very much.

— Dorothy Smith
Bill Rowland, President
918-355-1562, ragtimebill@aol.com

SUSQUEHANNA VALLEY

York, Pennsylvania—Two programs rounded out the 2005–2006 season for organ enthusiasts in central Pennsylvania. On Sunday, May 21, the program at the Capitol Theatre featured an illustrated lecture by film historian Joseph Eckhardt in which he highlighted the work of Philadelphia film pioneer Siegmund Lubin. With five vintage Lubin films accompanied on the theater organ by Don Kinnier and popular songs of the era sung by Judy Townsend, the Nickelodeon experience of long ago was recreated. Like audiences sitting in the first storefront movie houses, we were treated to live narration, lively music, popular songs between the films, and dramatic sound effects.

On June 11, members of the Spring Garden Band, a well-known area concert band, together with a number of organists, presented a program dedicated entirely to marches. And only one by Sousa! We heard marches composed to honor a variety of people, places and events; many had local connections, such as one composed by a former director of the band and one composed to honor a local entrepreneur and philanthropist. An off-stage announcer gave the audience the background for each tune. Some were played by the band alone or on the Mighty Wurlitzer and some by the band and organ together.

At the Capitol Theatre in York on Saturday, September 16, we were treated to great big-band sounds, with Ken Double at the organ and the Bob Clay Orchestra. On Saturday, October 28, the Spirit of America Players recreated famous radio shows with the Mighty Wurlitzer as the studio organ. Beginning again this fall, chapter members will play before the movies on Sunday afternoons and evenings.

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

TOLEDO

Toledo, Ohio—TATOS has been a very busy and involved chapter. Between work sessions we have enjoyed some great area home installations and a notable theatre installation in Lorain, Ohio.

On October 22, 2005, we joined Western Reserve chapter members in a visit to Organ Supply Industries in Erie, Pennsylvania. We all enjoyed the Wurlitzer installation of Organ Supply president, Dennis Unks.

We had a field trip on August 20, 2006 to Grand Ledge, Michigan to hear Scott Smith and enjoy a great buffet dinner.

On September 10, TATOS and Western Reserve Theatre Organ Society had a joint event at the restored Palace Theatre in Lorain, Ohio, on Lake Erie. Installed in the Palace is the original installation 3/10 Wurlitzer. A great program was played by young organist Donnie Rankin, as well as some great Cleveland open console artists including Doug Powers, ATOS liaison.

On Sunday, October 8, at the historic Ohio Theatre, our longtime house organist, Bill Yaney, manned the console for a program entitled: "Themes like Old Times" (a play on the words of a song title). He also accompanied a short silent comedy film. Toledo piano entertainer Ragtime Rick also appeared.

Our home, the Ohio Theatre in Toledo, has at last begun restoration! We look forward to this 1921 survivor undergoing much-needed improvements.

— Evan J. Chase
Nelda Reno, President
419-478-5959
momreno@buckeye-express.com



Toledo: TATOS President Nelda Reno and organist Darel Brainard at the Grand Ledge Opera House's console (Photo by Nelda Reno)



Valley of the Sun: Bill Irwin entertains at the McFaddens' Kimball (Photo by Beverly Fizzell)

VALLEY OF THE SUN

Phoenix, Arizona—It might have been 110 degrees in the shade on July 9, but we cooled off with an ice cream social at the First Christian Church Fellowship Hall. Before we enjoyed our frosty refreshments, we were treated to a musical program by chapter member Ken Winland at the Wurlitzer. A man of few words, Ken talked to the audience only once during his entire program! Playing a variety of music that made you want to hum along, he slipped comfortably from one tune into another. It was a fun afternoon.

We were welcomed into the home of chapter members Bill and Joan McFadden for our August 13 chapter meeting. Bill Irwin ("Pipe Organ Workshop" writer) performed at the Kimball electronic. In addition to ballads, show tunes, and dance music, Bill played two of his own compositions. He provided commentary on registrations, tempos, and key changes during his program.

In October, Rob Richards and Ralph Wolf performed at the Adrian Phillips residence. Adrian's music room is home to a large symphonic organ.

— Madeline LiVolsi
Bill Carr, President

623-694-1746, Billcarr3.vots.atos@cox.net

WESTERN RESERVE

Cleveland, Ohio—Western Reserve Theatre Organ Society's last year has been busy indeed. September, 2005 saw our 2/7 Wurlitzer moved to a new storage location. Meanwhile we gathered at Bob and Lois Hamilton's Music Hall at the Hamilton Farm in Shiloh, Ohio. At that time it featured another 2/7 Wurlitzer, a 3/8 Robert-Morton (now being expanded), two pianos, a Yamaha Electone, and several Baldwin electronic organs. From Lansing, Michigan, the talented Dr. Earl Reisdorff prepped us for that afternoon's open console. Nearing October, Jelani Eddington presented a wonderful 3/15 Wurlitzer concert and theatre organ seminar at the Cleveland Gray's Armory.

On October 22, 2005 several Toledo Area Theatre Organ Society members joined us on a chartered a bus to Erie, Pennsylvania. We toured Organ Supply Industries and then enjoyed an afternoon with Dennis and Margaret Unks' residence Wurlitzer.

Gray's Armory hosted our business meeting, elections and open console on November 20, 2005.

Vince and Pat Aveni of Gates Mills, Ohio, hosted a gala, catered Christmas party and concert on December 10, 2005. Vince demonstrated their many beautiful band organs and automatic musical instruments. Steven Ball, staff organist for Ann Arbor's Michigan Theatre, then gave a remarkable concert on their spectacular 4/60 theatre organ, concluding with open console.

In February, 2006 Bob Beck performed on the recently rebuilt Kilgen theatre pipe organ in the atmospheric Canton Palace Theatre.

On March 19, we visited the Ancient Accepted Scottish Rite—Valley of Cleveland's Masonic and Performing Arts Center in Cleveland, Ohio, to enjoy open console on this great old Masonic Auditorium's 4/54 Austin. This unconventional-for-us visit was meant to

reveal the contrasts between the theatre organ and traditional pipe organs; however, opportunities were seen and the seeds of a growing partnership were planted. (A 4/28 Wurlitzer will soon be added to this auditorium!) Elsewhere on March 25, WRTOS began rebuilding reservoirs and replacing wind lines in the Gray's Armory Wurlitzer, which WRTOS has maintained for over 37 years.

Ashtabula, Ohio's Sharon Hopper kicked off our April 30 festivities with a concert at Don and Carol Frerich's home in Shaker Heights, Ohio. Don has customized and expanded his Roland Atelier AT-90R with 23 MIDI-controlled digital theatre organ stops by Artisan Instruments.

On May 21 we returned to the Hamilton Farm, where Robert White, plus a rousing jam session and open console, captured our imaginations for the day.

As Intermediate Division Winner of the ATOS 2006 Young Theatre Organist Competition, our own Donnie Rankin (Youth Division Winner of the ATOS 2004 Electronic Theatre Organ Competition and a 2005 ATOS Young Organist Scholarship Recipient) attended the 51st ATOS convention in Tampa. On May 26, he played a cameo concert on the J. Tyson Forker Memorial 4/32 Wurlitzer in Sarasota.

During our June 25 annual meeting at the Harold Wright residence in Brecksville, our members unanimously voted to cement a strategic partnership with the Ancient Accepted Scottish Rite—Valley of Cleveland. We accepted the donation of a 4/28 Wurlitzer pipe organ from Wade and Marilyn Bray for installation in the previously mentioned Masonic and Performing Arts Center in downtown Cleveland. A picnic followed, with open console at the 3/15 Wurlitzer and a little jam session on the Wurlitzer and two grand pianos.

Chapter News



Western Reserve: Doug Powers, Rob Richards, and Ralph Wolf at the WRTOS Summer Breeze Benefit Concert (Photo by Don Rankin, III)



Western Reserve: Harold Wright's 3/15 Wurlitzer (Photo by Doug Powers)

To begin raising the additional funds needed for our Armory and Performing Arts Center Wurlitzer projects, we held a very special benefit concert July 12 back at the Avenir residence. With Rob Richards at the Avenir's 4/60 Wurlitzer, Ralph Wolf at their Mason and Hamlin grand piano, and over 130 benefactors (including Wade and Marilyn Bray) making up the enthusiastic audience, our "Summer Breeze Concert" was a hit.

We gathered on August 6 at the home of Larry Springer near Warren, Ohio. He opened our meeting with a brief concert on his combination 2/8 Wurlitzer/digital organ,

beautifully playing what he jokingly referred to as "the four songs I know." Snacks, open console and some great jamming followed on the Wurlitzer and a few of Larry's Rogers, Hammond and Estey organs, as well as Yamaha keyboards.

Throughout August, several WRTOS members played the Cleveland Palace Theatre's 3/15 Kimball before their summer movie series. Members also perform at the Mansfield, Ohio Renaissance Performing Arts Center's 3/20 Wurlitzer.

On November 18, we had unique concert featuring Ron Reseigh at the Mighty Wurlitzer, together with the TOPS Swing Band at the historic Cleveland Gray's Armory.

— Don Rankin III
Doug Powers, President
440-338-5233, powers@atos.org



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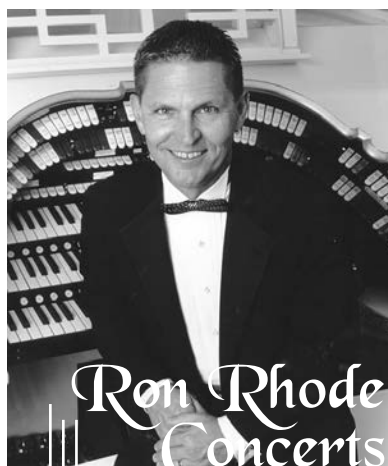
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Around the Circuit

Theatre Organ Programs
and Performances

Key: A=Austin, B=Barton, C=Compton, CHR=Christie, E=Estey, GB=Griffith Beach, H=Hybrid, K=Kimball, M=Möller, MC=Marr and Colton, P=Page RM=Robert-Morton, W=Wurlitzer. Example: (4/19W) = 4 manual, 19 rank Wurlitzer.

ALASKA

State Office Building—333 Willoughby Avenue, Juneau, 907-465-5689 (2/8K). Organ concerts Friday at 12:00 noon. www.pstos.org/instruments/ak/juneau/state-bldg.htm

ALABAMA

Alabama Theatre—1817 3rd Avenue North, Birmingham, 205-252-2262 (4/29W). www.AlabamaTheatre.com

ARIZONA

Organ Stop Pizza—1149 East Southern Avenue, Mesa, 480-813-5700 (4/74W). Winter organ hours: Sunday through Thursday, 4:30pm to 9:00pm, Friday and Saturday, 4:30pm to 10:00pm. Summer organ hours: Sunday through Thursday, 5:30pm to 9:00pm, Friday and Saturday, 5:30pm to 10:00pm. Charlie Balogh, Lew Williams. www.organstoppizza.com

Orpheum Theatre—203 West Adams, Phoenix, 602-252-9678 (3/30W). www.silentsundays.com

CALIFORNIA (NORTH)

Angelino's Restaurant—3132 Williams Road, San Jose, 408-243-6095 (3/13W). Tuesday and Thursday, 6:30pm to 9:30pm, Dean Cook. Saturday, 6:30pm to 11:00pm, Dean Cook and "A" Street Band. Silent movies, Sunday, 4:00pm, Dean Cook.

Bella Roma Pizza—4040 Alhambra Avenue, Martinez, 925-228-4935 (3/16W). Tuesday through Thursday and Sunday, 6:00pm to 9:00pm; Friday and Saturday, 6:00pm to 10:00pm. Tuesday, Wednesday, Saturday, Dave Moreno; Thursday, Bob Reichert; Friday and Sunday, Kevin King.

Berkeley Community Theatre—1930 Alston Way, Berkeley, 510-632-9177 (4/33W). www.theatreorgans.com/norcal

Castro Theatre—429 Castro, San Francisco, 415-621-6120 (4/21W). Intermissions played nightly by David Hegarty, Warren Lubich.

Grand Lake Theatre—3200 Grand Avenue, Oakland, 510-452-3556 (3/18W). Intermissions: Friday, Warren Lubich; Saturday, Kevin King.

Harmony Wynelands—9291 East Harney Lane, Lodi, 209-369-4184 (3/15RM). Tasting room open Friday, Saturday, and Sunday, 11:00am to 5:00pm, or by appointment. Bob Hartzell, live and recorded performances. www.harmonywynelands.com

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

Kautz Vineyards and Winery—1894 Six Mile Road, Murphys, 209-728-1251 (3/15RM). Winery tours; theatre pipe organ. www.ironstonevineyards.com/main.html

Paramount Theatre—2025 Broadway, Oakland, 510-465-6400 (4/27W). Public tours on first and third Saturdays at 10:00am. Movie overtures, Thursdays at 6:30pm. www.paramounttheatre.com

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

Towe Auto Museum—2200 Front Street, Sacramento, 916-442-6802 (3/16W). Sunday concerts, 2:00pm; free with museum admission. www.toweautomuseum.org

CALIFORNIA (SOUTH)

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

Avalon Casino Theatre—One Casino Way, Catalina Island, 310-510-2414 (4/16P). Friday and Saturday, 6:15pm, pre-show concert, John Tusak. www.visitcatalina.org

Balboa Park—Spreckels Organ Pavilion, San Diego, 619-702-8138 (4/73A). All concerts on Sunday afternoons at 2:00pm, unless otherwise noted. Carol Williams and guests. www.serve.com/sosorgan/

El Capitan Theatre—6838 Hollywood Boulevard, Los Angeles, 800-DISNEY6 (4/37W). Organ played for weekend intermissions and special showings. House Organist: Rob Richards; Staff Organists: John Ledwon and Ed Vodicka. www.elcapitantickets.com

Nethercutt Collection—15200 Bledsoe Street, Sylmar, 818-367-2251 (4/74W). Guided tours twice a day, Tuesday through Saturday, at 10:00am and 1:30pm. Free admission by reservation. Organ is played at the end of each tour. Organ concerts on Fridays at 8:00pm, Saturdays at 2:00pm and 8:00pm. Reservations required in advance.

Old Town Music Hall—140 Richmond Street, El Segundo, 310-322-2592 (4/26W). Bill Field at the Wurlitzer. www.otmh.org

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

Plummer Auditorium—201 East Chapman, Fullerton, 714-671-1300 (4/36W). Sunday, November 12, 2:30pm, Ron Reseigh. www.octos.org

San Gabriel Auditorium—320 South Mission Drive, San Gabriel, 888-LATOS22 (3/17W). www.latos.org

Trinity Presbyterian Church—3092 Kenwood, Spring Valley (San Diego), 619-286-9979 (4/24W). Saturday, November 11, 7:00pm, Clark Wilson, Wings. www.theatreorgans.com/ca/tossd/TOSSD/TOSSD.html

COLORADO

Colorado Springs City Auditorium—221 East Kiowa Street, Colorado Springs, 719-488-9469 (3/8W). Sacklunch Serenade: weekly free noontime concert each Thursday from 12:00 noon to 1:00pm, with silent short performed by local and guest artists. www.theatreorgans.com/PPATOS

Holiday Hills Ballroom—2000 West 92nd Avenue, Federal Heights, 303-466-3330 (electronic). Sunday, November 12, 2:00pm: *Got Gospel?* www.RMCATOS.org

Joel's Organ Barn—SE of Kiowa, 719-488-9469 (4/38H).

Mount St. Francis—7665 Assisi Heights, Colorado Springs, 719-488-9469.

Paramount Theatre—Glenarm and 16th Street Mall, Denver, 303-446-3330 (4/20W). www.RMCATOS.home.comcast.net

CONNECTICUT

Thomaston Opera House—158 Main Street, Thomaston, 203-426-2443 (3/15MC). Saturday, November 25, 2:00pm, Ron Rhode. www.ThomastonOperaHouse.org

DELAWARE

Dickinson High School—1801 Milltown Road, Wilmington, 302-995-2603 (3/66K). Concerts at 8:00pm unless otherwise noted. November 18, Clark Wilson; November 19, 2:30pm, Clark Wilson, *Metropolis*; January 27, 2007, Dave Peckham; March 10, 2007, Dick Smith; March 25, 2007, 1:00pm to 6:00pm, Open House with open console; April 3, 2007, daytime concert at 10:30am; April 28, 2007, Simon Gledhill; June 9, 2007, Chris Elliott. www.geocities.com/dtoskimball or www.dtoskimball.org

FLORIDA

Grace Baptist Church—8000 Bee Ridge Road, Sarasota, 941-922-2044 (4/32W). Concerts Sunday afternoons at 3:00pm. www.mtos.us

The Kirk of Dunedin—2686 Bayshore Boulevard, Dunedin, 813-733-5475 (4/100H). www.kirkorgan.com/

Polk Theatre—127 South Florida Avenue, Lakeland, 863-682-7553 (3/11RM). Movie overtures: 7:45pm Friday and Saturday, 1:45pm Sunday. Johnnie June Carter, Bob Courtney, Sandy Hobbs, and Heidi Lenker.

Roaring 20's Pizza and Pipes—6750 US Highway 301, Ellenton, 941-723-1733 (4/41W). Sunday through Thursday evenings: open 4:30pm to 9:00pm; organ performance: 5:00pm-9:00pm. Friday and Saturday evenings: open 4:30pm to 10:00pm; organ performance: 5:00pm to 10:00pm. Saturday and Sunday afternoons: open 12:00 noon to 2:30pm; organ performance: 12:30pm to 2:30pm. Wednesday, Friday, Saturday afternoons, Sunday evenings, and alternating Mondays: Dwight Thomas. Tuesday, Thursday, Saturday evenings, Sunday afternoons, and alternating Mondays: Bill Vlasak. www.roaring20spizza.com

Schedules subject to change.

Send information for inclusion to:

Vern Bickel, P.O. Box 3885, Clearlake, California 95422-3885
Voice/Fax 707-994-4436, bickel@atos.org

Tampa Theatre—711 Franklin Street, Tampa, 813-274-8981 (3/14W). Movie overtures: Bob Baker, Stephen Brittain, Bill Brusick, June Carter, Bob Courtney, Sandy Hobbs, Richard Frank, and Bob Logan. www.tampatheatre.org

HAWAII

Palace Theatre—38 Haili, Hilo, 808-934-7010 (4/8RM). Weekend movies, pre-show entertainment: Bob Alder. www.hilopalace.org

ILLINOIS

Arcada Theatre—105 East Main Street, St. Charles, 630-845-8900 (3/16GMC). Organ interludes Friday and Saturday nights. www.arcadatheater.com

Beggar's Pizza—3524 Ridge Road, Lansing, 708-418-3500 (3/14B). Tuesday 6:00pm to 9:00pm, Saturday and Sunday 3:00pm to 7:00pm: Glenn Tallar. <http://local.yahoo.com/details?id=17277828&stx=andesz=Lynwood+IL>

Coronado Theatre—314 North Main, Rockford, 815-547-8544 (4/17B). www.centrevents.com/Coronado/

Lincoln Theatre—103 East Main Street, Belleville, 618-233-0018 (3/15H). Organ plays movie overtures: Friday, David Stephens; Saturday, volunteers. www.lincolnthatre-belleville.com

Rialto Square Theatre—102 North Chicago Street, Joliet, 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 Avenue, Downers Grove, 630-968-0219 (3/10W). Theatre organ interludes on Friday and Saturday, Freddy Arnish. www.classiccinemas.com

Virginia Theatre—203 West Park Street, Champaign, 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. www.thevirginia.org

INDIANA

Embassy Theatre—125 West Jefferson, Fort Wayne, 260-424-6287 (4/16P). www.EmbassyCentre.org

Long Center for the Performing Arts—111 North 6th, Lafayette, 765-589-8474 (3/21W). www.cicatos.org

Manual High School—2405 Madison Avenue, Indianapolis, 317-356-3561 (3/26W). www.cicatos.org

Paramount Theatre—1124 Meridian, Anderson, 800-523-4658 (3/12P). www.parathea.org

Warren Center—9500 East Sixteenth Street, Indianapolis, 317-295-8121 (3/18B). www.cicatos.org

IOWA

North Iowa Area Community College—Mason City, 641-422-4354 (electronic).

Paramount Theatre—123 3rd Avenue, Cedar Rapids, 319-393-4129 (3/12W).

KANSAS

Century II Civic Center—225 West Douglas, Wichita, 316-838-3127 (4/38W). Saturday, November 11, 7:00pm, Richard Hills. Saturday, March 24, 2007, 7:00pm, Clark Wilson, silent film. Saturday, May 5, 2007, 7:00pm, Dave Wickerham. www.nyparamountwurlitzer.org

Little River Studio—6141 Fairfield Road, Wichita, 316-838-3127 (4/19W). Sunday, November 12, 1:00pm, Patti Simon and Dick Kroeckel. Sunday, March 25, 2007, 1:00pm, John Lauter. Sunday, May 6, 2007, 1:00pm, Donna Parker. www.nyparamountwurlitzer.org

MAINE

Merrill Auditorium—389 Congress Street, Portland, 207-883-9525 (5/107A). All concerts on Tuesdays at 7:30pm, unless otherwise noted. www.foko.org

MARYLAND

Rice Auditorium—Stoddard Street, Catonsville, 410-592-9322 (2/8M). www.theatreorgans.com/md/freestate/

MASSACHUSETTS

Knight Auditorium, Babson College—Wellesley Avenue, Wellesley, 508-674-0276 (4/18W). www.emcatos.com

The Shanklin Music Hall—130 Sandy Pond Road, Groton, 508-674-0276 (4/34W). www.emcatos.com

MICHIGAN

Crystal Theatre—304 Superior Avenue, Crystal Falls, 906-875-3208 (3/21M). E-mail: klamp@up.net

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

Grand Ledge Opera House—121 South Bridge Street, Grand Ledge, 888-333-POPS (3/20B). Sunday, November 19, 2006, 3:00pm, Joel Gary and Steve Schlesing. Sunday, February 11, 2007, 3:00pm, Scott Smith, *Intolerance* (1916). Sunday, April 22, 2007, 3:00pm, Donna Parker. www.lto-pops.org

Michigan Theatre—603 East Liberty, Ann Arbor, 616-668-8397 (3/13B). Wednesday through Sunday intermissions (times vary). Henry Aldridge, Director; Steven Ball, Staff Organist; Newton Bates, Wade Bray, John Lauter, Stephen Warner.

The Mole Hole—150 West Michigan Avenue, Marshall, 616-781-5923 (2/6 B/K). Organ daily, Scott Smith, recorded artist.

Public Museum of Grand Rapids Meijer Theater—272 Pearl Street NW, Grand Rapids, 616-459-4253 (3/30W). Tours by appointment, and ATOS guests welcome to hear organ weekly at noon on Thursdays. Story time slide program during school year. Organ played on Sundays, 1:00pm to 3:00pm.

Redford Theatre—17360 Lahser Road, Detroit, 313-531-4407 (3/10B). Movie overtures, Fridays at 7:30pm, Saturdays at 1:30pm and 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 Avenue, Detroit, 313-894-4100 (4/36W). All concerts start at 3:00pm.

MINNESOTA

Center for the Arts—124 Lincoln Avenue West, Fergus Falls, 218-736-5453 (3/12W). www.fergusarts.org

Heights Theatre—3951 Central Avenue NE, Columbia Heights, 763-789-4992 (4/11W). Movie overtures every Friday and Saturday.

Minnesota State University Moorhead—1104 7th Avenue, South Moorhead, 701-237-0477 (3/7H). Lloyd Collins, Steve Eneboe, Lance Johnson, Dave Knutson, Gene Struble. E-mail: organ@johnsonorgan.com

MISSOURI

Fox Theatre—527 Grand Boulevard North, St. Louis, 314-534-1678 (4/36W). Theatre tours at 10:30am with Stan Kann at the organ. www.fabulousfox.com/

Missouri Theatre—203 South 9th Street, Columbia, 573-875-0600 (2/8RM). Schedule to be announced. E-mail: motheatre@socket.net

NEW JERSEY

Broadway Theatre—43 South Broadway, Pitman, 856-589-7519 (3/8K).

Galaxy Theatre—7000 Boulevard East, Guttenberg, 201-854-6540 (3/12K). Friday and Saturday evenings during intermission, Jeff Barker (Lobby, 2/6M). Sunday afternoon before matinee, Jeff Barker. www.galaxy-movie-theatre.com

The Music Hall at Northlandz—Route 202 South, Flemington, 908-982-4022 (5/39W). Organ played several times daily; call for exact times. Bruce Conway, Harry Ley, Bruce Williams.

Newton Theatre—234 Spring Street, Newton, 973-579-9993 (2/4E). Friday evening intermissions, John Baratta.

Ocean Grove Camp Meeting Auditorium—27 Pilgrim Pathway, Ocean Grove, 732-775-0035 (4/154 Hope-Jones + Hybrid). Concerts by Dr. Gordon Turk. www.oceangrove.org

Symphony Hall—1040 Broad Street, Newark, 973-256-5480 (3/15GB). Used for special events. www.gstos.org

Trenton War Memorial—West Lafayette Street at Wilson, Trenton, 732-741-4045 (3/16M). www.gstos.org

Union County Arts Center—1601 Irving Street, Rahway, 732-499-8226 (2/7W). www.ucac.org

Around the Circuit

NEW YORK

Auditorium Center—385 East Main, Rochester, 585-544-6595 (4/23W). Sunday, November 5, 2:30pm, Brett Valliant. Sunday, December 17, 2:30pm, Tim Schramm, Christmas program. <http://theatreorgans.com/rochestr/>

Bardavon 1869 Opera House—35 Market Street, Poughkeepsie, 914-473-2072 (2/8W). Organ played before selected movies. Call or check the website for details. www.bardavon.org

Capitol Theatre—220 West Dominick Street, Rome, 315-337-2576 (3/7M). Silent film programs in 35mm (all shows start at 7:00pm). www.theatreorgans.com/ny/rome/

The Clemens Center—207 Clemens Center Parkway, Elmira, 800-724-8191 (4/20MC). www.clemenscenter.com

Empire Theatre—581 State Fair Boulevard, Syracuse, 315-451-4943 (3/11W). All concerts start at 7:30pm unless stated otherwise. www.jrjunction.com/estmim

Lafayette Theatre—Lafayette Avenue, Suffern, 845-369-8234 (2/11W). Thursday, 7:30pm and movie overtures, Ed Fritz. Friday and Saturday, 7:30pm movie overtures, Dave Kopp, Earle Seeley. Saturday, 11:00am, Jeff Barker. Saturday evenings and Sunday before matinee, John Baratta.

Long Island University—385 Flatbush Extension, Brooklyn (4/26W). Organ undergoing repairs.

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

Proctor's Theatre—432 State Street, Schenectady, 518-346-8204 (3/18W). Noon concert series, Tuesdays, unless stated otherwise. www.proctors.org

Shea's Buffalo Theatre—646 Main Street, Buffalo, 716-684-8414 (4/28W). www.theatreorgans.com/ny/buffaloarea/sheas/concert.htm

NORTH CAROLINA

Carolina Theatre—310 South Green Street, Greensboro, 336-333-2600 (3/6M-electronic). Organ played before and after the Carolina Classic Film Series. www.carolinatheatre.com/index.htm

NORTH DAKOTA

Fargo Theatre—314 North Broadway, Fargo, 701-239-8385 (4/21W). Organ plays Friday, Saturday, and Sunday evenings, before and between performances. Short organ concerts: Lance Johnson, David Knudtson, and Steve Eneboe. www.fargotheatre.org

OHIO

Akron Civic Theatre—182 South Main Street, Akron, 330-253-2488 (3/19W). www.akroncivic.com

Grays Armory—1234 Bolivar Road, Cleveland, 440-338-5233 (3/15W). Spring and fall public concerts, occasional special events. Call for concert dates and ticket info (home of WRTOS). Saturday, November 18, 7:30pm, Ron Reseigh and the TOPS Swing Band, Big Band/Wurlitzer duets and dancing. www.theatreorgans.com/cleveland.arm/

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

Masonic Auditorium and Performing Arts Center—3615 Euclid Avenue, Cleveland, 216-432-2370 (4/28W). Organ is currently being installed by WRTOS, Inc. www.aasrcleveland.org/tour/aud1-ljpg.htm

Music Palace—11473 Chester Road, Sharonville, 513-771-1675 (4/22W). Friday and Saturday, 11:00am to 2:00pm, and 5:30pm to 8:30pm. Groups of 20 or more with reservations welcome at any time. Call for other special events. Call for evening performance times. Trent Sims.

Ohio Theatre—55 East State Street, Columbus, 614-469-1045 (4/34RM). Organ overtures and intermissions. www.capa.com

Palace Theatre—330-454-8171, 605 Market Avenue North, Canton (3/12 Kilgen). Frequent pre-show and intermission use, occasional concert. www.cantonpalacetheatre.org/content/view/29/65/

Palace Theatre—Cleveland's Playhouse Square, 1515 Euclid Avenue, Cleveland, 216-771-1771 (3/15K). Organ pre-shows for summer film series and special events. <http://playhousesquare.brinkster.net/cinema/>

Palace Theatre—617 Broadway, Lorain, 440-245-2323 (3/10W). Occasional pre-show and intermission use, and special events. www.lorainpalace.org

Palace Theatre—276 West Center Street, Marion, 740-383-2101 (3/10W). Occasional pre-show and special events. www.marionpalace.org/index.html?home.php~b

Renaissance Theatre—138 Park Avenue, Mansfield, 419-522-2726 (3/20W). Frequent use, including free summer concert series. www.culture.ohio.gov/project.asp?proj=renaissance

OKLAHOMA

Tulsa Technology Center—129th East Avenue (Olive) and 111th Street, Tulsa, 918-355-1562 (3/13RM). Third Friday of each month, programs and open console. members.aol.com/SoonerStateATOS

OREGON

Bijou Theatre—1624 NE Highway 101, Lincoln City, 541-994-8255 (electronic). Silent film series on Wednesdays at 1:00pm. www.cinematelovers.com

Elsinore Theatre—170 High Street SE, Salem, 503-375-3574 (3/25W). Silent film programs start Wednesdays at 7:00pm. Rick Parks, organist. www.elsinoretheatre.com

PENNSYLVANIA

Grand Court of Lord and Taylor—13th and Market, Philadelphia (6/469H). Store closed for renovation. www.wanamakerorgan.com

Keswick Theatre—Easton Road and Keswick Avenue, Glenside, 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 Avenue, Pittsburgh, 412-921-8558 (3/19W). All concerts on Saturdays at 7:30pm. www.aol.com/wurliz2/index.html

Longwood Gardens—Kennett Square, 610-388-1000 (4/146 Æolian). Organ undergoing restoration.

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

Strand-Capitol Performing Arts Center—50 North George Street, York, 717-846-1111 (3/20W). www.strandcapitol.org/

RHODE ISLAND

Stadium Performing Arts Centre—28 Monument Square, Woonsocket, 401-762-4545 (2/10W). Tuesday, November 8, 10:00am, Jack Cook, coffee concert, *A Trip Down Memory Lane*. www.stadiumtheatre.com

TENNESSEE

The Paramount Center for the Arts—518 State Street, Bristol, 423-274-8920 (3/11+W). www.theparamountcenter.com

Tennessee Theatre—604 South Gay Street, Knoxville, 865-684-1200 (3/16W). Organ played before movies throughout the year and at free First Monday concerts, the first Monday of every month at 12:00 noon. Subject to cancellation due to other scheduled events. www.tennesseetheatre.com

TEXAS

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

McKinney Performing Arts Center—111 North Tennessee Street, McKinney, 972-547-2650 (3/17W). www.mckinneyperformingartscenter.org

UTAH

Capitol Theatre—200 South 50 West Street, Salt Lake City, 801-355-2787 (2/11W). www.slco.org/fi/facilities/capitol/capitol.html

The Organ Loft—3331 South Edison Street, Salt Lake City, 801-485-9265 (5/36W). www.organloftslc.com

Peery's Egyptian Theatre—2415 Washington Boulevard, Ogden, 801-395-3200 (3/24W). Silent films; entrance and exit music at some other programs. www.peeryegyptiantheater.com

VIRGINIA

Byrd Theatre—2908 West Carey, Richmond, 804-353-9911 (4/17W). Overtures Saturdays, 7:15pm and 9:30pm, Bob Gullede.

WASHINGTON

Everett Theatre—2911 Colby, Everett, 425-258-6766 (3/16K). www.everetttheatre.org

Kenyon Hall—7904 35th Avenue SW, Seattle, 206-937-3613 (2/10W). Saturday and Sunday, 2:00pm, silent film. Call to verify schedule.

Mt. Baker Theatre—106 North Commercial, Bellingham (2/12W). Second Sunday monthly, 2:00pm, open console.

Paramount Theatre—911 Pine Street, Seattle, 206-467-5510 (4/20W). www.theparamount.com

Washington Center for the Performing Arts—512 Washington Street SE, Olympia, 360-753-8586 (3/25W). www.washingtoncenter.org

WISCONSIN

DePere Cinema—100 North George Street, DePere, 920-339-8501 (electronic).

Hermes' Basement Bijou—Racine (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 Street, Manitowoc, 920-339-8501 (electronic). www.packerlandtos.tripod.com

Organ Piper Music Palace—4353 South 108th Street, Greenfield (Milwaukee), 414-529-1177 (3/27H). Organ hours: Tuesday 5:30pm to 9:00pm, Wednesday 5:30pm to 10:00pm with live band, Thursday 5:30pm to 9:00pm, Friday 5:00pm to 9:45pm, Saturday 12:30pm to 9:45pm, Sunday 12:30pm to 8:45pm. Ron Reseigh, Ralph Conn, and Dean Rosko.

Oriental Theatre—2230 North Farwell Avenue, Milwaukee, 414-276-8711 (3/39K). <http://theatreorgans.com/wi/milwaukee/orientaltheatre/>

Phipps Center for the Arts—109 Locust Street, Hudson, 715-386-8409 (3/16W). www.ThePhipps.org

AUSTRALIA

Capri Theatre—141 Goodwood Road, Goodwood, SA, (08) 8272 1177 (4/29H). Sunday, November 5, 2:00pm, Paul Roberts. Organ used Tuesday, Friday, and Saturday evenings.

Dendy Cinema—26 Church Street, Brighton, VIC, (03) 9781 5349 (3/15W). Organ before films, Saturday evenings.

Her Majesty's Theatre—17 Lydiard Street, South, Ballarat, VIC, (03) 5333 2181 (3/8C). Sunday, November 5, 2:00pm, David Johnston, silent film.

John Leckie Music Centre—25 Melvista Avenue, Nedlands, WA, (08) 9276 6668 (3/12C). Sunday, November 26, 2:00pm, Thomas Heywood. au.geocities.com/tosa_wa/index.html

Karrinyup Center—Perth, WA, (61) 9447 9837 (3/21W). All concerts on Sundays at 2:00pm.

Malvern Town Hall—Glenferrie Road and High Street, Malvern, VIC, (03) 9781 5349 (3/16C). Sunday, December 17, 2:00pm, Thomas Heywood, *Deck the Halls*.

Marrickville Town Hall—Corner Marrickville and Petersham Roads, Marrickville, NSW, (02) 9629 2257 (2/11W). www.tosa.net.au

Orion Centre—155 Beamish Street, Campsie, NSW, (02) 9629 2257 (3/17W). Sunday, December 10, 2:00pm, Tony Fenelon and John Atwell. www.tosa.net.au

Orpheum Theatre—380 Military Road, Cremorne, NSW, (02) 9908-4344 (3/15W). Saturday night, Sunday afternoon, intermissions, Neil Jensen.

CANADA

Casa Loma—1 Austin Terrace, Toronto, Ontario, 416-421-0918 (4/19W). All concerts on Monday at 8:00pm. www.theatreorgans.com/toronto/

Church of the Redeemer—89 Kirkpatrick Street, Kingston, Ontario, 613-544-5095 (3/28K). [KTOS c/o John Robson, 412-217 Bath Road, Kingston, Ontario, Canada. K7M 2X7.] Friday, December 1 and Saturday, December 2: David Wickerham, *Silver Bells*. Friday, March 30, 2007, Peter Hansen, *Sounds of Silver*. Friday, May 4, 2007, Simon Gledhill, *The Silver Lining*. All concerts 8:00pm unless otherwise stated. E-mail: kingstonkimball@cogeco.ca

HOLLAND

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

Fortis Theatre an der Schie—Stadserf 1, Schiedam, 0102-462555 (3/11 Standaard). www.xs4all.nl/~janhuls/Pagina-EN/NOF-intro-E.htm

Theatre de Meenthe—Stationsplein 1, Steenwijk, 0521-514004 (4/29 Strunk). http://home.wanadoo.nl/tomk/website_peter/web/index.html

UNITED KINGDOM

The Assembly Hall—Stoke Abbot Road, Worthing, Sussex 011-44-0-1903-206206 (3/23W). All concerts on Sundays at 3:00pm, unless noted otherwise. Dances Saturday, 7:15pm.

The Barry Memorial Hall—7 Gladstone Road, Barry, South Glamorgan (4/15CHR). www.atos-london.co.uk

The Burtey Fen Collection—3 Burtey Fen Lane, Pinchbeck, Spalding, Lincs, 011-44-0-1775-766081 (3/12C) (2/8W). Sunday, November 12, 2:30pm, Robert Wolfe. www.burteyfen.co.uk

Civic Hall, North Street—Wolverhampton, West Midlands 011-44-0-1902-552121 (4/44C). Friday noontime concerts 12:00 noon to 12:30pm before the tea dance. Steve Tovey or Cameron Lloyd. Concerts Saturdays at 2:00pm. http://geocities.com/comptonplus/civic_hall.html

Fentham Hall—Marsh Lane, Hampton-in-Arden, Solihull, 011-44-0-1564-794778 (3/11C). All concerts on Sundays at 3:00pm. November 5, Eddie Ruhier. December 3, Michael Wooldridge. www.cos-centralandwales.co.uk/

Kilburn State Theatre—197-199 Kilburn, High Road, Kilburn, London (4/16W). www.atos-london.co.uk

New Victoria Centre—High Street, Howden-le-Wear, Crook, County Durham, 011-44-0-1388-762467 (3/12W). Concerts on Saturdays at 7:00pm and Sundays at 2:30pm. www.theatreorgans.com/uk/netoa

Ossett Town Hall—Market Place, Ossett, Wakefield, West Yorkshire, 011-44-0-1132-705885 (3/13C). November 5, Richard Openshaw. December 3, Kevin Morgan. All concerts on Sundays at 2:30pm.

Peterborough Regional College—Eastfield Road, Peterborough, Cambridgeshire, 011-44-0-1733-262800 (2/11W). www.ptops.ptops-wurlitzer.co.uk

The Ritz Ballroom—73 Bradford Road, Brighouse, West Yorkshire, 011-44-0-1274-589939 (3/10W). All concerts on Sundays at 2:30pm. November 12, Dan Bellomy. December 10, Richard Hills. All dances on Saturdays at 7:45pm. www.cosnorth.co.uk

St. Albans Organ Museum—320 Camp Road, Street Albans, Hertfordshire, 011-44-0-1727-851557 (3/12W). www.stalbansorganmuseum.org.uk/

St John Vianney RC Church—Clayhall, 1 Stoneleigh Road, Ilford, Essex, 011-44-0-1525-872356 (3/7C). www.cinema-organs.org.uk

Singing Hills Golf Course—Albourne near Brighton, 011-44-0-1903-261972 (3/19W). All concerts at 3:00pm.

Thomas Peacocke Community College—The Grove, Rye, East Sussex, 011-44-0-1424-444058 (2/6W). All concerts on Sundays at 2:30pm. November 19, Robert Wolfe. December 3, Byron Jones. www.geocities.com/ryewurlitzer

Town Hall—Victoria Road, Portslade, Sussex, 011-44-0-1293-844788 (3/20C). www.organfax.co.uk/clubs/southcoast-tos.html

Woking Leisure Centre—Woking Park, Kingfield Road, Woking, Surrey (3/17W). www.atos-london.co.uk



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Obituary

Byron Fogt

The Fort Wayne, Indiana area and the Embassy Theatre have lost a fine man and a great supporter of all things organ. I first met Byron Fogt in 1986. I had moved to Fort Wayne to work for Magnavox in late 1985. When the Magnavox guys found out I liked organs, they said, "You have to talk to Byron Fogt—he is a certified organ nut." Well, I gave him a call at home, and he was a bit gruff-sounding but told me to get with him when I set up housekeeping in Fort Wayne (I was still commuting). When we settled, I gave him a call; he invited me over to his house, and what a house! His home looked like any fairly ordinary ranch-style house on the outside, but the inside was dominated by a three-manual Barton console and two chambers (one was the garage) which would be at home in any good-sized theatre. Over the years we formed a growing and fast and friendship. The Barton-hybrid organ grew, too—until the house was one great big set of chambers with a kitchen and bedroom and a couple of bathrooms. Just about all the other rooms acquired pipework or other organ-related mechanisms over the years. The neat thing about his installation was that, with all the pipework, percussions and pianos, he had sized his chamber openings so that the organ is balanced and refined, not overpowering as many home installations are. We who knew and loved him hope a way can be found to keep Byron's instrument available to the Fort Wayne area organ enthusiasts.

Byron was among that august group of souls who decided back in the mid-1970s

to save the Embassy Theatre from the wrecking ball by saving the Page organ. Fort Wayne owes that group a debt of gratitude for pulling this off. The Embassy has been the premiere showplace of Fort Wayne since 1928, and it is the only movie palace remaining in what was once a vigorous downtown theatre district. His friends were pleased to present him with a named seat (in the balcony where the organ sounds best) at the Embassy in 2004, and he took great pleasure in sitting in "his" seat for every organ performance. A lifelong bachelor, he hailed from Sidney, Ohio and had family there, but Fort Wayne was his home. In addition to his Embassy and home organ work, he took part (frequently the lead) in many projects for churches in the area, including his own church.

Byron introduced me to the Embassy Theatre's Grande Page, and I quickly became a member of the organ crew. As I was slightly built (back then), I became the "chamber monkey" and, since I knew electronics, I also did some of that work, too. He introduced me to others of the "organerati" in Fort Wayne, including Bill Zabel, Marilyn Ambrose, Bob Goldstone, and many others too numerous to list. During these years, Byron was head of the Embassy organ committee and crew, and he devoted more than 20 years to this leadership task—guiding us through chamber rebuilds, a console rebuild with expert organ restorer Carlton Smith, and the numerous tasks and chores involved in keeping the instrument in tip-top, ready-to-play condition. I had done organ work before, but under his tutelage I added

greatly to my experience and knowledge of theatre pipe organs. He was a good teacher, patient and kind, and he taught by showing. He was also always ready to learn something new himself. He encouraged my pitiful efforts to play (he was quite good himself) and was a major source of encouragement to one of today's young organ talents, Mark Herman, who is also a member of the Embassy organ crew. When Byron found that he and I had other similar interests (electronics and radio/TV) we spent many hours fixing TVs and other electronic whatnots or discussing pipe organ building practice and the relative merits of different electronic organs and hi-fi equipment. Byron suffered from retinitis pigmentosa, an inherited condition which slowly robbed him of his eyesight, and during the last few years he was not able to see well enough to do much work on his favorite hobbies or at the Embassy. Still, he was a repository of knowledge for the present crew (who range in age from teens to retirees), and we made sure he was with us every work session. I was honored by his recommendation that I take over the crew leadership duties when his eyesight began to fail in earnest in about 2000.

Byron was a devout Lutheran (ELCA) and his funeral service was a testament to his love of music and, in particular, of the organ. It was genuinely a celebration of his life. True to his meticulous nature, he had specified many of its musical details. His memory, spirit, and voice will live on in many Fort Wayne area organs.

— John Foell



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Audio Arts.....	66
Ball, Steven	28
Brainard, Darel	4
CICATOS (concert series).....	4
CICATOS (Ken Double recording).....	4
Cole-Shaw Concerts	70
Crome Organ Co.....	28
Diapason, The	4
Digital Toy Counter	35
Eddington, Jelani (concerts)	28
Eddington, Jelani (OrganMP3.com)	72
Eddington, Jelani (recordings).....	66
Foppiano, Scott.....	71
Herman, Mark.....	35
Kann, Stan.....	4
League of Historic American Theatres ..	27
Leather Supply House.....	28
Michael's Music Service.....	17
Musical Box Society International	64
Organ Historical Society.....	4
Parker, Donna.....	70
Pipe Organ Percussions.....	4
Ralston, Bob.....	35
Richards, Rob	3
Rhode, Ron	65
Rogers, Fr. Andrew	70
Smith, Scott	66
Strony, Walt	71
Theatre Historical Society of America ..	17
University of Oklahoma	66
Walker Digital Theatre Organs	IFC
Wurlitzer Weekend (LATOS)	70
Weiler, Jeff.....	65
White Blower Mfg., Inc.....	70
Wilson, Clark	17
Zollman Pipe Organ Services.....	28



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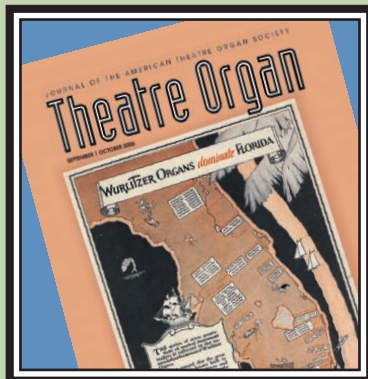
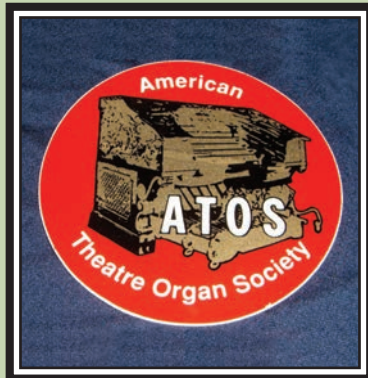
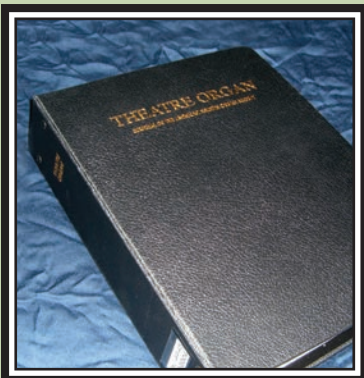
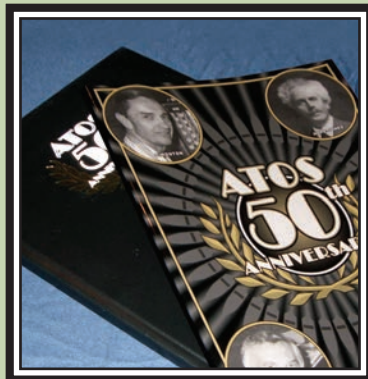
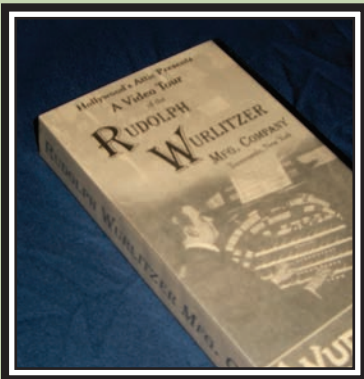
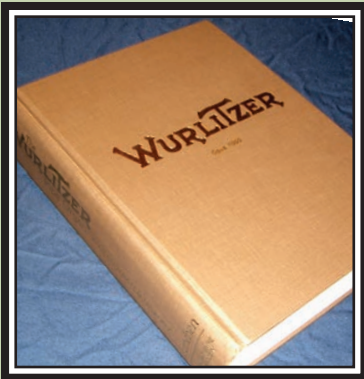
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