

Theatre Organ

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ATOS Convention 2005



November/December 2005

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Theatre Organ

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PRESIDENT: Gus Franklin

EDITOR: Dale Baker

EXECUTIVE SECRETARY: Jim Merry

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President's Message



While being very concerned about the people involved in the devastation caused by Katrina and Rita, we are made even more sensitive to their pain and suffering by the knowledge that many of our own members were significantly affected by it. Our thoughts and prayers are with them.

Many very favorable and appreciative comments continue to be quite regularly received from members concerning the ATOS 50th Anniversary Book. Your Board of Directors was unanimous about the necessity of producing such a work and extremely pleased to be able to provide it to every member without charge. If you have not yet had the opportunity to read it, you'll likely find its conversational style and many pictures very engaging and informative. We are indeed grateful to Dennis Wilhelm and Michael Kinerk for their fine efforts, as well as for the leadership of Nelson Page for this project, the contributions made by several other members, and the significant assistance of our Archivists, Jim and Dolores Patak. Additional copies of this book are available, as well as a hardcover collector's edition. They make wonderful gifts. For ordering information, please consult the journal and/or the website, www.atos.org.

Another new item which many of you will wish to have for yourself and which also would make an outstanding gift is the 2006 Wurlitzer Console Wall Calendar featuring twelve art-quality console pictures from the Wurlitzer archives. These are printed on heavy stock and can later be cut to fit standard 11"x14" frames if desired. Ordering information for them is also to be found in the journal and on the ATOS Website. The calendars are currently available.

By this time, all Chapter Presidents and Secretaries should have received the mass mailing of materials concerning all the various ATOS programs, including descriptions, guidelines, forms, schedules, names of contact persons, and other valuable details. Now all the information concerning the awards program, the various theatre organ competitions, the several youth initiatives including scholarships, as well the programs for technical consultation, Endowment Fund grants, Board of Directors election, and all other ATOS-sponsored items is available locally. Please note that there are two new youth initiatives: the Summer Camp and the Theatre Organ Student of the Year. Until last year, information about all of these programs was sent out piecemeal by the person responsible for each one. As such, they were often overlooked, misplaced, or inadvertently discarded. We hope it will be far more difficult to do that with this mass mailing. There will, of course, be timely reminders about all these programs appearing in the journal and on the website. However, because our 2006 Annual Convention in Tampa/Sarasota, Florida is a little more than a month earlier than usual, essentially every program involves dates which are at least month earlier than we customarily observe. Please don't be caught off guard by this situation.

As was true last year as well, the bulk of the work in collecting, printing, collating, and mailing all that material fell to our ATOS Secretary, Jack Moelmann. We are indeed indebted to him for this monumental effort. However, he has already informed me that there will be some changes made in this procedure next year!

Finally, I encourage each and every one to become involved in some of these ATOS-sponsored programs, directly or indirectly. Any member may nominate deserving people for the many awards. Young people can be encouraged to participate in the several youth initiatives. Chapters owning and/or maintaining theatre pipe organs may apply for technical consultation or an Endowment Fund grant. Board members are elected and officers are appointed each year. Are you interested in any of these? ATOS is your organization. Please do get involved; there are many significant rewards to be gained.

Gus

50TH ANNIVERSARY ATOS CONVENTION

LOS ANGELES, CALIFORNIA
JUNE 30-JULY 6, 2005

THE SOLID GOLD MILESTONE

Fifty years ago in the Simonton living room, the organization dedicated to the musical tradition of the theatre organ was born. In 2005, ATOS members from around the world descended upon the LA basin to again have its annual convention.



Father Gus Granklin "Welcome to our 'Family Reunion.'"



Golden Greats

OVERTURE

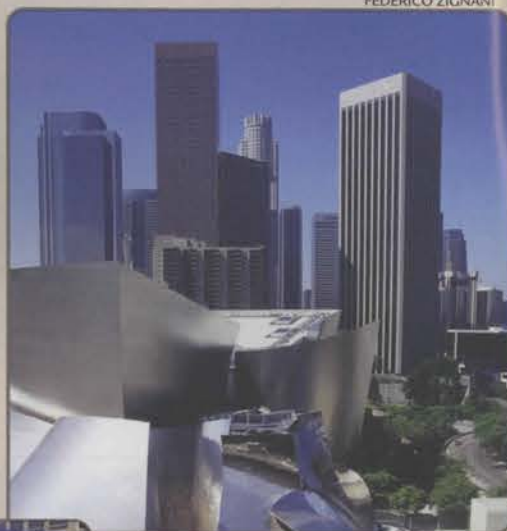
ROOSEVELT MEMORIAL PARK

The first event in the "Overture" portion of our week-long odyssey was a trip to Roosevelt Memorial Park, the beautiful home of a unique Wurlitzer 4/17 "outdoor organ." Installed in 1925, and billed by Wurlitzer the " Mightiest Wurlitzer," the organ could be heard up to ten miles away. Deterioration, and the encroachment of surrounding residences, has almost silenced this remarkable instrument.

We toured the organ, which includes a below ground console and a 32' Diaphone, (with a 42" x 42" low CCCC pipe) and operates on as much as 50 inches of wind. The organ was demonstrated, but sadly only a small portion is playable.

Although this instrument suffers from years of neglect and is now in poor condition, it could once again be a 'mighty' instrument as there is now a group that is dedicated to its restoration.

FEDERICO ZIGNANI



Reviews by Tom DeLay.

Convention Postscript Photos by: Larry Donaldson, John Koerber, Bob Miloche, Jack Moelmann, Richard Mogridge, Frank Pratt, Norm Schmidt, Sabrina Summers, Tom Yannitell and Dale Baker.

The Soldier In The Park

John Clark McCall, Jr.

Written on the occasion of our June 30 visit to Roosevelt Memorial Park's 4/17 Wurlitzer Organ during the 2005 ATOS Annual Convention.

Languishing in a memorial park
Half interred, surrounded by the dead,
Tonawanda's finest lies – now victim
As olive trees shelter its own death bed.

A fallen soldier in the march of time
Taunted by the uncaring and by changing tastes ...
An instrument persists as an aging, adoring throng
Tries to comprehend the outrage of ignorance and waste.

Sleeping in a city no longer caring to pause
To honor its dead with music's verse and clause,
Its windless pipes, once adored, still herald
The venerable Wurlitzer, on which the California sun and rain has poured.

A monument to its neighbors at peace,
An icon honoring craftsmanship, and art, and ideals that should never cease,
The organ soldiers on, clinging more to a loyal audience who still adore,
But for us, an audience who has come before.

Is death so near? Can those that love her hear?
Do we allow the best our nation could offer
To submit to soul-less music and the corporate coffer?

Who are we, and where are we?
Do we really care about this King of grace, and power, and majesty?

Many of us, in the twilight of our own years
Cannot fight the melancholy and the tears.
... Of losing another noble assemblage of metal, ivory, and wood,
And a columned temple where once a proud Wurlitzer stood.

The fight is not in the rubble of a Roxy or a Fox,
But on the tranquil carpet of green and granite, seemingly ignoring the clock.
Do we let this tired soldier simply pass on a road to that ignoble end,
Or do we muster, and meet this soldier at the way's bend?

sic transit gloria mundi (Thus passes the glory of the world.)



"The console's down there."



Chamber with 32' Diaphones.



Kyle Irwin explained details for the organ and its current condition and, with renewed interest, a restoration project.

THURSDAY, JUNE 30

CHRIS GORSUCH AT PARAMOUNT ICELAND

The Zamboni Family name has been familiar for their great ride-around ice-planing machines in ice arenas and rinks around the nation (and probably the world). For decades, they have owned a huge ice arena in Paramount. The arena is vaguely similar to the America on Wheels arena that used to exist in Alexandria, Virginia, where the New York City Center Theatre 4/32 Wurlitzer was once installed.

The Zamboni family saw fit to have a 3/19 Wurlitzer installed. The organ has been here for many decades. The late ATOS charter member Truman Welch was once an organist here. Very early on, Danny Danziger was imported from the Golden State Theatre in Monterey, California to play at this arena. Richard Zamboni welcomed the ATOS to the arena and made us all feel like family.

In the earliest days, it is understood the organ was installed in a different location in the arena and was not as successful as it might be. Amazingly, the organ was moved to a different location in the arena and no one can argue that the organ is not a success now!

The 3/19 composite Wurlitzer console and relay started out in the Fox-California Theatre in San Jose. The balance of that organ is now in a private home in Cincinnati, Ohio.

Master of Ceremonies Nelson Page welcomed one and all to Paramount Iceland and the start of the 2005 Annual ATOS Convention and its 50th Anniversary celebration.

Nelson introduced Chris Gorsuch who presented the great console riser, "Just One Of Those Things." What a sound! The organ envelops the room in a remarkable way.

The organ purpose here is that of accompanying activity on the ice and not that of a concert hall. The audience sat in the viewing stalls shielded by the plastic to protect the people from flying pucks, team members, or whatever else might be tossed through the air toward the seating stalls. Thus, there is a tiny bit of acoustic shielding that was done by these panels.

However, with the explosive power of the Wurlitzer, these panels were of little concern.

Next Chris gave us a bouncy "Something's Gotta Give." The organ has a bright, treble-dominated English Post Horn. This stop was put to good use with the various accents Chris gave the smooth ensemble.

Chris then presented us a smooth ballad, the name we did not hear. This allowed us to hear the very nice Tibia/Sax combination and smooth untremmed Diapason accompaniment. After a mild *mf* bridge, Chris presented the very nice Brass Trumpet.

Mae West made a musical appearance in "All of Me." This was a jazzy, low-down arrangement. A huge Tibia was acting as the foundation and was most musical. We understand this Tibia was a Barton set moved in from the Wilshire Ebell Theatre (which we would hear later in the Convention.)

A very nice "I've Got You Under My Skin" showed the smooth ensemble of the organ. The big Tibia was very effective in this huge space. A smooth 8' Tuba/Tibia combination soloed for a short time and dissolved back to a nice 8'-4' Tibia then that nice Tibia/Sax registration.

"Let's Face the Music and Dance" was next up. One could almost imagine Fred Astaire out dancing to this. Even with this huge room, the organ remained clear and did not smear together for this driven arrangement. Jazzy English Horn blasts punctuated as the appropriate riffs.

Chris then gave us a tender ballad; again, the name was lost to us. Nice Tibia/Vox, Tibia/Sax solos carried the melody line. Chris built the piece up to a modest full organ without the English Horn and then backed down to a nice String/Vox closing.

"S 'Wonderful" launched out more jazzy English Horn punctuated full organ. Things calmed down a bit to allow the English Horn to work in the familiar question and answer passages. Chris was all over the manuals! This was very good the-



Chris Gorsuch



Emcee Nelson Page delivered for announcements center court by Zamboni Machine.



Peter Crotty in chambers.



Richard Zamboni



Members of the Zamboni family.

atre organ-presentation music. All was pulled back for a quiet solo on the Brass Trumpet then Tibias to close with full organ again.

A nice verse led us into "Our Love Is Here To Stay" which settled into the now familiar Tibia/Sax combination. A dreamy solo on the Brass Trumpet carried us back to the Tibia/Sax sound.

A jazzy "You Can't Take That Away From Me" took to the air next followed by more Gershwin music. "I Got Rhythm" took off with jazzy driving syncopated

English Horn punctuated tour-de-force. The audience went absolutely wild!

For a closer, Chris pulled up "Roller Coaster" and launched its way around the Iceland arena. One could almost visualize that machine roaring up and down on tracks around the arena.

As an encore, Chris played a familiar piece – unfortunately we did not catch the title nor recall it.

Chris presented some wonderful *mf* level ensemble work and leveled off to a

solo Brass Trumpet accompanied by the Diapason. For the closing, Chris brought in the Strings, a familiar fingered glissando 2-2/3, 2, 1-3/5 Tibia crawl and a final chord on the Chrysoglott.

To the Zamboni Family: fabulous organ and arena and many thanks for allowing us to hear and see this rare treasure. To Chris . . . thanks for a fine well-programmed and well-played music. Good show!

FRIDAY, JULY 1

JELANI EDDINGTON, ROB RICHARDS & RALPH WOLFE AT PASADENA CIVIC AUDITORIUM

July 1, found all of us gathered at the Pasadena Civic Auditorium to hear the 5-manual Reginald Foort "Traveling" Möller pipe organ and the new 5-manual Walker digital organ. All conventioners were jammed onto the main floor and thus were not allowed the tonal drama of the Möller or the Walker in the large balcony. The Walker organ was custom designed also as a touring organ for organist Rob Richards.

Affable Convention chairman Don Near welcomed us all to the "Party in LA." Indeed, this was a party atmosphere. ATOS President, Fr. Gus Franklin welcomed us all back to the annual ATOS "family reunion," Gus sure has that right!

Our organists for the evening, Rob Richards and Jelani Eddington roared into 10-manual action with a dramatic "Hooray For Hollywood." Hearing both of these organs going at full power was an incredible experience.

Rob Richards stayed at the Möller for Eric Coates' "Dambusters March." You can bet this was far from the first time this music had been played on this Möller. "Dambusters" was a fitting tribute to this remarkable pipe organ.

We were suddenly aware that a tremendous amount of "wind noise" seemed to be audible behind the music. The PCA was very warm and stuffy. Someone managed



BILL IRWIN SEMINAR



OPENING NIGHT RECEPTION



PASADENA CIVIC AUDITORIUM





Rob Richards



Welcome to the Convention
by Don Near.

to bring a typical box fan out on stage . . . that was the "wind noise." Unfortunately, the box fan soloed through the rest of the program.

The big-band era was represented with a jazzy "You Make Me Feel So Young." The Möller is a very different theatre organ. The usual "mf" ensemble starts at "fff" on the Möller. As a result, the Möller is a very brassy, bold, vividly voiced instrument. The Möller has a "big wood" pedal department that will steal the show. For months, the ubiquitous ATOS rumor mill was

telling tales about the condition of the Möller and whether it would even be playable for the Convention. As usual, the rumor mill proved totally unfounded; the Möller was superb! Jim Henry and his crew are to be highly complimented for bringing this organ back for us in 2005.

In fact, we were amazed that many of the problems that seemed obvious during previous presentations of the Möller, seemed to either be repaired or greatly reduced. The Möller has had a Post Horn that seemed to resemble a 'chain saw hitting a stack of sheet metal'. Its tonality was far more that of a serpent than it was an English Post Horn. That unpleasant, 'unblending' effect seems to be totally gone. The Möller also suffered from a sawing tremolo on a group of Flutes and Strings on the left side that seemed to shake everything in a very unpleasant unison tremolo. Even that tremolo situation seemed to be either gone or greatly reduced. If there was one complaint, it is only that the tremolo affecting the Tuba Mirabilis was far too fast and choppy. During Rob's presentation of "Dambusters" this tremolo drew far too much attention to itself and not enough towards Rob's fine presentation.

Next in the Richards repertoire was music Leroy Anderson's "Goldilocks." Rob moved across the stage to his Walker organ for the "Serenade" from *The Student Prince*. This showed some very nice subtle accompaniment and solo voices on the Walker. Rob then introduced venerable Ralph Wolfe for some great Wolfe humor and music. As always, Ralph was playing is heart out, unfortunately the piano pick-up mike was horrible and did not allow a clear hearing of the piano. "All The Things You Are" was a superb presentation. We were also given a presentation of "Finesse" from the Ralph Wolfe music library. Jelani then came

out and had a go at the Walker. His opener was "You" with bit of "Who" tossed in for good measure. Next up was Leroy Anderson's "Song Of The Bells" showcasing the Walker percussion.

At the Möller, Jelani presented a Stephen Sondheim melody from "Sweeny Todd". . . unfortunately, the house PA garbled the title and we were not familiar with the composition. Our apologies to Jelani.

With Rob on the Walker and Jelani at the Möller, they presented a pre-intermission Berlin "Play A Simple Melody."

After intermission, still with Rob at the Walker and Jelani at the Möller, the duo roared into "Under The Double Eagle" which was very fitting just days before July 4.

Rob stayed at the Möller for a Disney/Sherman Brothers composition from a Haylee Mills/Maurice Chevalier movie.

Rob trekked back to the Walker organ to play "Parade Of The Wooden Soldiers." From behind the huge Walker console came puppeteer Bob Baker, who was celebrating 70 years in film work. Rob and Mr. Baker met via the association both have had with the Hollywood El Capitan Theatre. Mr. Baker's uncle was none other than Jesse Crawford.

Ralph Wolfe came back onstage and with Rob, they presented "I Got Rhythm." Both Ralph and Rob then played a very orchestral "Deep Purple." Ralph's humor always manages to get a couple of "zingers" off while he is on-stage. The combination of Rob and Ralph needs to be experienced and this was a great example of the two musicians working together.

Jelani returned to the Möller and played Schubert's "Marche Militaire" again featuring the Brass Trumpet and that very nervous solo chamber tremolo. Jelani moved across to the Walker organ and played a wonderfully orchestrated journey to Rodgers and Hammerstein's *South Pacific*.

Richard Rodgers' "On Your Toes" continued to show the fine orchestral sides of both the Möller and the Walker instruments. A barnburner version of "Slaughter On Tenth Avenue" brought the evening to a dramatic climax.

As an encore, our fearless duo presented an exciting, yet properly restrained tempo on "Stars and Stripes Forever." So often on the theatre organ, Sousa Marches seem to be played at a tempo that would cause cardiac arrest if troops had to march across the parade grounds. Such was not the case with Rob and Jelani. Good show guys. Good show!

FRIDAY, JULY 1



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

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

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

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

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

ADVERTISING MANAGER Michael Fellenzer
6041 Garver Road
Indianapolis, IN 46208-1516
317/251-6962 • Fax 317/251-6940
fellenzer@atos.org

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

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

JOURNAL STAFF

EDITOR Dale Baker

CONTRIBUTING EDITOR Tom DeLay

PUBLISHER and PUBLICATIONS MANAGER Nelson Page

ADVERTISING Michael Fellenzer

ASSOCIATE EDITORS

AN ACRE OF SEATS Steve Levin

AUDIO/VIDEO/ BOOK REVIEWS Ralph Beaudry

ELECTRONICS Jack Moelmann

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THEATRE ORGAN PIPE-LINE Bill Irwin

ELECTED DIRECTORS

Dan Bellomy
Mike Cierski
Jelani Eddington
Gus Franklin
Russell Holmes

Ed Mullins
Nelson Page
Carlton Smith
Jeff Weiler

YOUTH REPRESENTATIVE TO THE BOARD John Riester
2175 Spruce Avenue
Des Plaines, IL 60018
riester@atos.org

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

DESIGN & TYPESETTING Birmingham Press

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MAILING Corman's Mail Service

ATOS COMMITTEES & CHAIRPERSONS:

AWARDS & RECOGNITION

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

ARCHIVES/LIBRARY

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

ATOS INTERNATIONAL NEWS

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

BYLAWS

Jelani Eddington
870 Singingwood Drive / Reno, NV 89509-5921
775/829-2064 • Fax 775/829-7331 • eddington@atos.org

CHAPTER RELATIONS

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

CONVENTION PLANNING

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

EDUCATION AND ARCHIVAL LIAISON

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

ELECTRONIC ORGANS (ETONES)

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

ELECTRONIC THEATRE ORGAN COMPETITION

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

ENDOWMENT FUND

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

HISTORIAN

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

INNER-CITY YOUTH PROGRAM

Ed Mullins
(see above at Chapter Relations)

MENTOR PROGRAM

Dan Bellomy
(see above at Awards And Recognition)

NOMINATIONS - BOARD ELECTIONS

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

ORGANIST SCHOLARSHIPS

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

PUBLIC RELATIONS

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

PUBLICATIONS REVIEW

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

RESTORATION AND PRESERVATION

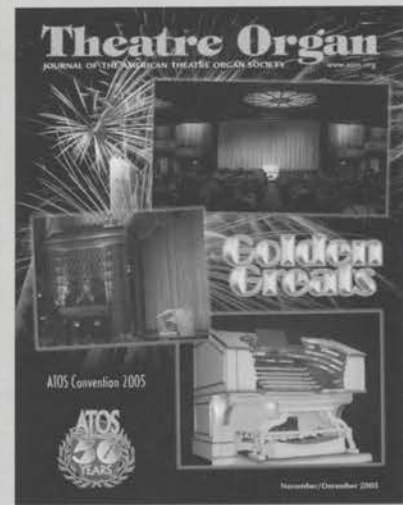
Allen Miller
167 Carriage Drive / Glastonbury, CT 06033-3231
860/633-5710 • Fax 860/633-7230
miller@atos.org

SIMONTON LITERARY PRIZE

Jeff Weiler
(see above at Education)

STRATEGIC PLANNING

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



From Top: Orpheum Theatre,
El Capitan Theatre, Pasadena Civic
Auditorium Console.

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TECHNICAL

Carlton Smith
(see above at Organist Scholarships)

TECHNICAL CONSULTATION PROGRAM

Carlton Smith
(see above at Organist Scholarships)

THEATRE ORGANIST HOBBYIST COMPETITION

Dan Bellomy
(see above at Awards and Recognition)

YOUNG THEATRE ORGANIST COMPETITION:

Russell Holmes (see above at Public Relations)

YOUTH INITIATIVES:

GEORGE WRIGHT MEMORIAL FELLOWSHIP

THEATRE ORGAN INSTRUCTOR
AND STUDENT LISTS

Jelani Eddington (see above at Bylaws)

THEATRE ORGAN STUDENT OF THE YEAR

John Riester (see above at Youth Representative)

THEATRE ORGAN WORKSHOPS

Mike Cierski (see above at Strategic Planning)

WEB SITE: www.atos.org

Tom DeLay (see above at Historian) and
Michael Fellenzer (see above at Advertising)

General Information

ATOS AWARDS NOMINATION PROCEDURE AND CRITERIA

Dan Bellomy, Awards and Recognition Chairman

Following are the criteria for ATOS Awards noted. Any member of ATOS may submit a nomination for any award. Nominations should be submitted to Dan Bellomy, Awards and Recognition Chair preferably by E-mail. Regular Mail nominations are accepted. **ALL** nominations are to be **RECEIVED** by the Awards and Recognition Chairman no later than **March 15** of the calendar year.

HALL OF FAME:

- Must be, or must have been (if deceased) a true supporter of ATOS
- Nominees cannot be an ATOS Officer/Director/staff person at the time of nomination
- Lifetime's work must show dedication to the preservation of the theatre pipe organ
- Contributions made over the years helped further the public interest in theatre pipe organ

HONORARY MEMBER:

- Must be a currently active, and a true supporter of ATOS
- Must have been a member of ATOS from April of the previous year
- Must show active dedication to the preservation of the theatre pipe organ
- Nominees cannot be an Officer/Director/staff person at the time of nomination
- Must currently contribute to further the public interest and awareness in the theatre pipe organ

ORGANIST OF THE YEAR:

- Must be currently active in the public performance of theatre pipe organ by live performance and recording.
- Must be publicly active for 5 or more years in the theatre pipe organ field.
- Nominee should not have been presented this award in the preceding 10 years. Consult Theatre Organ or atos.org for listing of previous winners.
- Nominee cannot be an Officer/Director/staff person at the time of nomination.

RON MUSSELMAN MEMBER OF THE YEAR AWARD:

- Have given extraordinary service to ATOS in the previous calendar year
- Have given a significant donation or gift to ATOS worthy of recognition.
- Must have been a member of ATOS for the last year prior to nomination.
- Nominee **CAN** be an Officer/Director/staff person at time of nomination.

Dan Bellomy
247 Washington Street #16
Winchester, Massachusetts 01890
781/266-6874

E-Mail: bellomy@atos.org

Notices

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

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Members' Forum*

Dear Editor,

Regarding the ATOS 50th Anniversary Convention . . . I have the rare privilege of having been present for the founding in 1955, and allowed back here in 2005 for the 50th Anniversary. This puts the brain synapses on alert and brings back so many memories. I want to share them with you.

I flew down with Tiny James and Judd Walton to Burbank. Here we were met by Dick Simonton, and driven over to the little LA Airport to pick up Mel Doner. This was a cute little airport, with a white picket fence surround, not modern like Burbank. Dick then drove us over to his house. What a palatial mansion. My eyes bugged out like a tromped on toad. I'd never seen the like! The retractable ceiling in the Great Room simply blew my mind. We were introduced to Helena and the children, who were then sent upstairs. The other guests began to arrive, and what a congregation of the Best and the Brightest. Needless to say, it was a very special evening, and exciting for all. We could not have imagined that a half century later, digital would provide pipe quality organs in every home that wanted one.

I wish to go further into rapid rewind to the year 1940. There was a song called "One Morning in May." On such a morning in May, I met a young teen person, George Wright by name. He seemed an average Joe Magee but I quickly learned that this guy had wit to spare, he had moxie, he was quick with the tart riposte, he had his mojo, and knew right where he was going. George was nothing if not acerbic, and acerbic became George's stock in trade. At the time, he used the expression "How Utterly Rococo" to death. From his intonation, one could quickly tell if the situation were excretory, or adulatory. In an excretory matter, one was alerted to which way the wind was blowing. On the other hand, in adulatory situation, sugar wouldn't melt in his mouth. At this point, the cornerstone was laid, the building blocks were in place, and the baseline for all George's musical material was etched in marble. Sure, there would be tweaks and furbelows down the line, but the basics were all there.

George, I wish you were back. Ev Nourse, that goes for you too.

There isn't much to add, but thanks to LATOS and to all of its' people for the superb convention. Thank you guys, fair dinkim an' ya done good.

*As usual,
Frank Bindt
Walnut Creek, California*



Dear Editor:

I am compelled to respond to Mr. Orlov's latest letter. I'm afraid the point he is trying to make rather escapes me. Apparently, he is of the opinion that the Radio City organ is flawed because it is not loud enough . . . or perhaps not "musical" enough. As a result, it is neither a "grand," nor presumably a

good instrument. Well, I disagree. Quite aside from considerations of Mr. Orlov's technical expertise, I believe I differ with his perception of what a theatre organ ought to be.

Theatre organs were born in an era without an effective means of amplified sound for most public functions. (Remember Rudy Vallee and his megaphone?) Although I wasn't alive in the teens and twenties, I would suggest that the overall ambient sounds of the city were generally much quieter than they are now. Music didn't blast from speakers, voices didn't blare from televisions and radios. Thousands of cars didn't constantly choke the streets and generate interminable engine rumble. It was an era that was much gentler on the ears.

An acoustic orchestra had no problem filling the bill for live music, in theatres that were not only visually appealing but were also generally well-designed for sound transmission and reinforcement. And thus, an organ in that environment was far more likely to be subdued rather and brightened, lest it be too brash for the patrons, (or the conductor!). A few examples amongst many; the chamber openings of the San Francisco Fox organ were heavily curtained (covertly removed later by George Wright and friend), the Roxy Kimball was buried under the stage of the theatre. Many theatres had heavy plaster grillwork and/or curtains in front of the organ.

Some theatres, like Radio City Music Hall, utilized tone chutes to direct the sound from the chambers into the auditorium. Tone chutes never do an organ any favors, and this may be part of the reason that the Radio City Wurlitzer sounds more "distant" than it might otherwise be.

The Wurlitzer people may have been concerned because the attenuation was greater than they anticipated, but the organ fits in very well with the other ensembles used at the Hall, including those, which are now amplified. It also records well.

Decades ago, I had the opportunity to play the organ in the Wilson Theatre in Fresno, California, just up the street from Warner's Theatre, which houses my favorite pipe organ in the whole world. The Wilson organ was a Style-235 Wurlitzer I believe, very much as Wurlitzer installed it, with no changes in the voicing or specification of the organ. It was an empty house, midnight-ish, and I got to play anything I wanted for as long as I wanted. The organ was magical. When played full out, it was a little louder than an orchestra would have been, and everything blended into a nice, lush ensemble sound. Individual voices had clarity and character. It had no Post Horn and somewhat limited unification, but it was capable of much musically.

We have strayed greatly from the original concept of the theatre organ, perhaps because we have no real choice. Our culture has changed greatly from the society, which produced the instruments. The instrument has appeared in pizza parlors, often garishly voiced and at point-blank range. Pizza organs are loud. They are designed to fill a need which was not part of the original instrument's job description and they tend to give the impression that all organs are loud and blasty; an unfair and erroneous perception. Sometimes theatre organs are

hot-rodged into raging beasts, which would be unrecognizable (and perhaps not so well-received) to the builders of the early 20th Century. If this is what the public wants, and I am dubious about that, then our ears are attuned to a much different threshold of loudness than were our predecessors.

I myself like loud music (I love rock n' roll), but appreciate the fact that the theatre organ is more an instrument of subtleties, rather than a wind-driven version of a Stratocaster. Maybe this is changing, though.

Strangely enough, the theatre organ is evolving even though no one builds them anymore. Many "new" theatre organs have come into existence, with new specification concepts, new technology, and a new perception of tonal design and balance. This is the result of the normal evolution over time and an instrument, or any machine or device. Things change, and often get better; certainly they become different. Musical instruments rise and fall as tastes change. The anomaly in the case of the theatre organ is that new instruments are not built on the bones of their ancestors; they are built with the bones of their ancestors. They are created from the parts of original instruments, which have been broken up for parts and whatever reason, good or bad.

Yamaha does not build new pianos by dismantling old ones. Brass instrument makers do not forage for old trumpets to take apart and turn into new trumpets. Violinmakers do not dismember Stradivarii to make new violins. The organ seems to be the only instrument (both on the theatre and the classical side) which has lent itself to this odd and rather destructive form of procreation.

So, we gain new, and frankly wonderful instruments such as the fine organ up in Berkeley, California, but at the cost of many, many original organs. We gain a future for the theatre organ, but we are losing its heritage. No census has ever been performed to determine how many stock, original instruments of the major makers are actually left. If we knew, those of us who care would be shocked and dismayed. Much has already been lost, right under our noses. And it didn't happen by act of government; we did it.

I remember when Style-D Wurlitzers and 4-rank Robert-Mortons were as common as can openers (and I'm not that old). Try to find one now; there are few original instruments left, and often they are reconstituted because of missing parts. Any Wurlitzer relays left? Remote or in-console pneumatic combination actions? These are things which teach us about the origins of the instrument we admire and promote. Things that are worth preserving. Upgrades to solid-state relays and combination actions are frequently worthy improvements to organs, but are not always really necessary. Not every organ has to be 50-ranks. A 15-rank (or an 11-rank; or less!) organ is quite capable of generating exciting music under competent fingers.

In fact, Hope-Jones' whole point was to produce more sound with fewer stops. He might scratch his head if he were confronted with the modern theatre organ, and wonder where things went wrong.

Without a sense of provenance, we are just a "car club," building hotrods out of old cars, which are infinitely disposable and changeable, which have no value other than the cost of materials, because they have abandoned their histories and offer no legacy. That's why a 1937 Chevrolet in mint condition will sell for more than a souped-up hotrod on a 1937 Chevy frame. The hotrod is fun, but has no intrinsic value.

Mr. Orlov, you are ungrateful to the fates. Instead of fretting over whether the Radio City Music Hall Wurlitzer is less grand in reality than it is in your mind's eye, perhaps it would be

more productive to rejoice that it has a secure home and an actual purpose. Even if I agreed with your assessment, I would rather celebrate it as a "workhorse" organ than lament its dismemberment into a collection of hobbyist parts.

Gary Rister
Whittier, California



Dear Editor:

The THEATRE ORGAN Journal just gets better and better, and you and others on the staff are to be commended for your efforts. You'll be pleased to know that through your magazine, and the article that was published in the July/August 2004 issue about Dallas' theatres which had been located along Elm Street, large numbers of people here in Dallas, Texas now know about the THEATRE ORGAN Journal and ATOS. Copies of the Journal have been archived in the Dallas Public Library and its branches, the Old Red Courthouse Museum, Preservation Dallas and the Dallas Historical Society and the Hall of State Building at Fair Park.

As well, the Mayor of Dallas, Laura Miller, sent a thank-you for giving her, not only a copy of the THEATRE ORGAN Journal, but a framed cover page that now hangs in her office. Congressman Pete Sessions, Council Person Veletta Lill, Former Mayor Pro Tem Mary Poss and many other dignitaries also have framed cover pages in their possession. The Cultural Affairs Commission of Dallas also has copies of the THEATRE ORGAN Journal. All have extended thanks to me and your magazine and the ATOS.

Even though we no longer have a theatre organ in a theatre here in Dallas, we were, for a few years, able to have more than 128 media people giving free publicity and mentions. Each time there was an event at the Lakewood Theatre (where a 1927 Robert-Morton Theatre Organ used to be), the number of appreciative people increased tremendously. When I served as Publicist to the local chapter, my goal was to promote the theatre organ, its music and history, and that goal was achieved, not only through the media but also through the fine programs Don Reasons presented. When my book, "Street of Dreams, A History of Dallas' Theatre Row," was published in 2003, it was also dedicated to promote the theatre organ as well. I am pleased to say over 1,000 copies have been sold and donated. Thanks to Ralph Beaudry for his fine review which helped so much.

Gratefully,
Jeanette Crumpler
Dallas, Texas



Dear Editor:

SUBJECT:

Preservation of Smaller Theatre Organs – a challenge.

Some time back I had a letter to the Editor published in the THEATRE ORGAN Journal in which I raised my concern that a lot of our small theatre organs were being dismantled in order to obtain parts to build bigger instruments. The letter did not receive any response but on reflection it was perhaps not the best forum to raise this subject, since individual members

may not have seen it as a problem that they themselves should respond to.

As the ATOS itself is an organization that has adopted aims and objects that relate to the preservation of "theatre organ" as a whole, then I felt that the ATOS itself had a responsibility to current and future members to ensure that somehow at least some of these small instruments are preserved either by individual chapters or individual owners.

I am also mindful that some time back an article appeared in the THEATRE ORGAN Journal on the aspect of accreditation of instruments that meet various levels of originality. I don't recall follow-up articles and wondered if any progress had been made.

The main point of my concern is that unless we, the ATOS, pays attention to the need to preserve some of the original smaller instrument, then future generations will not look back kindly on those of us who were in a position, and therefore had the responsibility, to do so.

There are probably many examples of larger instruments still in their original configuration, and that is to be applauded and encouraged. However, the smaller instruments are fast disappearing. These, after all, were the mainstream instruments that were installed in the majority of the suburban theatres and which generated, to a large extent, the enthusiasm for the "theatre organ" as we know it today.

I would like to give just two examples of what I am trying to demonstrate in this document.

The best example of originality that I personally know of is the Rahway 2/7 Wurlitzer in New Jersey. I am sure there would be others.

At the other end of the scale, in my opinion, is the Ben Hall 2/5 (?) Wurlitzer, which has now been supposedly "upgraded" to a 2/11 (?). What a wonderful example of a man and his instrument that has now been, in my opinion, destroyed, in order to build a bigger and better instrument. In old car terminology, one could now regard it as littler more than a "hotrod."

I also realize that in a lot of cases, particularly where an instrument is privately owned, there is little that the ATOS as an organization can do other than publish recommendations in the THEATRE ORGAN Journal.

However, I believe a lot could be achieved if the ATOS were to encourage preservation of original instruments in a more meaningful and very tangible way.

By that I mean by, firstly, initiating an awareness program through the THEATRE ORGAN Journal, to bring the subject to chapter and individual members attention.

Having done that, the next step could be to publicly recognize those instruments that meet or exceed minimum criteria and then to acknowledge the owners of such instruments with a plaque or certificate attesting to that standard of originality, something that sets that instrument on a pedestal, something that would hopefully deter alterations that have befallen many instruments in the past.

I would go so far to suggest an acknowledgement along the lines of the current "Hall of Fame," published once a year in the THEATRE ORGAN Journal, with feature articles on individual "Hall of Fame" instruments and their owners from time to time.

Surely that can be done at little cost to the ATOS and would hopefully fulfill an important aspect in our preservation role.

I would be happy to discuss this subject further if felt appropriate.

Kind regards,
Terence F. Lloyd
Queensland, Australia



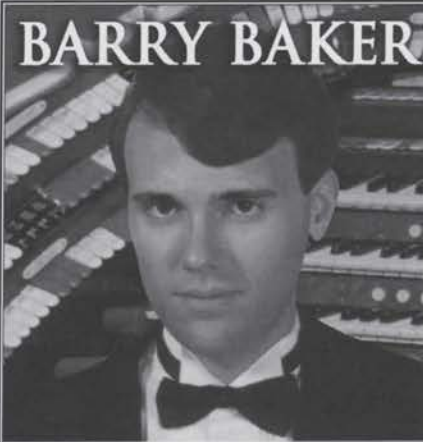
Dear Editor:

RE: St. Louis Kimball Organ

We are sorry to see that the information regarding the St. Louis Scottish Rite Kimball organ as related in the St. Louis Chapter News is inaccurate and do not relate the complete story on the organ and its path toward restoration.

In May of 2004, our all-professional team of seven organ technicians was engaged by Indiana University at the instigation of IU Organ Department's Dr. John Schwandt to go to St.

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Louis for the purpose of evaluating and working on the Kimball organ, which was derelict and publicly posted for sale. At that time, the University was interested in the possible purchase of the organ; interest sufficient to spend \$13,000 resurrecting it for a critical hearing. As a result, our team spent four around-the-clock marathon days preparing the instrument for an inspection visit by the entire organ faculty, past and present Deans, and other administration personnel.

The organ that we found was abandoned, having been replaced by an Allen, and suffering from neglect, incorrect "restorative" and amateur procedures, a failed combination action replacement, water damage, unwinded chests, and a clear lack of tuning for many years. To suggest that the instrument was virtually unplayable and unrecognizable as any sort of legitimate organ would only begin to describe the situation.

The Rite had previously been given a monstrously priced bid for rebuilding work and was simply unable to assume such a cost, hence the Kimball's dilapidated state.

Our professional team, which consisted of men who are all ATOS members, (three of them holding Technician of the Year Awards and one who is currently a Board representative) was able to reverse much of the damage to the instrument in four short days. This work included major releathering of switchstacks and relay notes, sealing wind leaks, cleaning reeds, rewinding all dead chests, bringing back many dead notes, repairing inoperative swell shades, and tuning every playable pipe in the main organ.

The sound that emerged at the completion of this work flabbergasted every one of us. This is obviously one of Kimball's monumental organs, which deserves complete sympathetic, historic, and professional restoration. It needs no solid-state relays or electrified actions or modifications. The Rite was so impressed with the work and the results obtained as to eventually take the organ off the market.

We have these professional men to thank for salvaging this organ; many of the same men were responsible for the huge restorative efforts on the Chicago Wurlitzer a few years ago. Without their exemplary work, the Kimball would likely have

remained forgotten and ready to join other lost treasures in oblivion!

To suggest, as the St. Louis Chapter Notes have, that the saving of this important Kimball is due to local volunteers who stepped in when sale was imminent is simply incorrect and misleading. Accurate credit should be given where credit is due, and those that had nothing to do with the all-important initial work should not be trying to lay claim to someone else's efforts. Moreover, Indiana University School of Music should receive a mountain of credit and thanks for making any of this possible. Their voluntary expenditure of such a capital sum of money without any expectation of reimbursement is unprecedented. The future of this magnificent and irreplaceable Kimball organ remains in the hands of the St. Louis Scottish Rite.

Sincerely,
J. Clark Wilson
John D. Schwandt



Dear Editor:

I thoroughly enjoyed reading Gene Barfield's excellent and thought-provoking article on preservation of theatre pipe organs. Here are a few more observations:

I remember meeting Dan Barton in Chicago at the ATOS Convention about 20 years ago. I think he was a bit bewildered when we all talked about his stadium organ masterpiece being historic and worthy of preservation. (Too bad it couldn't be saved!) When he built it he was just earning a living through the thrill he received when he heard the results of his efforts surely added to his compensation.

When such objects were first created I doubt that anyone associated with them thought of them as someday being part of our cultural heritage. Fanny Wurlitzer lived long enough to recognize that "just another product" of the North Tonawanda factory achieved that status. However, that same shop made a

ANNOUNCING THE TWELFTH ANNUAL THE DAVID L. JUNCHEN TECHNICAL SCHOLARSHIP

The American Theatre Organ Society is pleased to again offer an important scholarship to its members. The David L. Junchen Technical Scholarship, created in 1994, annually offers reimbursements of up to \$1,000 to a single winner for the express purpose of attending the annual convention of the American Institute of Organbuilders. There, he or she is recognized as the ATOS Technical Scholarship recipient, attends lectures, workshops, and has the opportunity to meet fine organbuilders and pipe organ technicians from around the world, as well as the major suppliers to the profession. The 2006 AIO convention will be held in Seattle, Washington on October 8-11, 2006.

The highest standards of professional organbuilding must be applied to any work done to pipe organs in our care. All too often, well-intentioned but casual attempts at tuning, maintenance, and restoration have compromised or destroyed valuable, historic instruments. The

David L. Junchen Technical Scholarship is one means by which we can help assure the safe future of the theatre pipe organ, by providing access to information and to respected professional authorities.

To qualify, applicants must simply be an ATOS member in good standing, be between the ages of 18 and 60, and have demonstrated an aptitude for pipe organ work, and a commitment to excellence. Deadline for applications is April 15, 2006.

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

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

lot of other mechanical musical instruments that enjoyed much shorter lives, never created a significant, passionate following, and are preserved only by a handful of collectors. The radios and jukeboxes made later in the same shop space and by some of the same workers just don't stack up!

Indeed, Wurlitzer's stormy relationship with Robert Hope-Jones was primarily a clash between a businessman simply selling a product for profit and an engineering genius wishing to take artistic improvements to the highest possible level. Indeed, if Hope-Jones had not pushed so hard the theatre organ might not have risen out of mediocrity to be considered "mighty" or to carry one of the other laudatory terms applied self-servingly by Wurlitzer's hard running competitors. I think we have Hope-Jones to thank for the memories!

It is important to remember that most theatre organs were built of a specific venue. To some extent they are "an accessory of the building." Hence, the current effort of ATOS to obtain more drawings and contracts is to be commended. Specifications reflected both the desires of the owner and artist who would perform on the instrument, and the characteristics of the house. For this reason, an historic instrument is best left in its original venue, whenever that is possible. However, I am in favor of saving the instrument intact even when its home is destroyed.

Of course, builders made some mistakes in specifications resulting in disappointing installations. Some owners quickly fixed these problem organs or replaced them with better instruments. Indeed, we are led to believe that some instruments were just horrible musically and of poor quality mechanically. Some builders who never expected their product to last more than a few years practiced "planned obsolescence." I am not

sure we should try to preserve what is left of this "junk." Frankly, little of that is memorable, and if it is, one may want to forget it.

Finally, cannibalizing and "updating" of organs began with the builders. Many organs were reposed and resold, often in a matter of months. Some of those surely were altered to fit their new venue. Wurlitzer's opus list also shows numerous instances where they reworked their original product at the request of the owner. And of course, musical tastes changed as well. The builders did not consider their end product much more than a collection of appropriate parts in a larger system. In the end, it is often difficult to say what is original and what is the result of a work in progress. Some of us don't care. Barfield is correct. It is the memory!

Sincerely,
George Richard Thompson
Clarks Summit, Pennsylvania



Dear Editor,

Just a note to congratulate you and your staff for the new look of THEATRE ORGAN. The new look and format is most appealing. I certainly enjoyed the feature article on Father Jim. Although I did not know him personally, I did attend one of his seminars at the Capital Theatre in Davenport, Iowa. It was fun, and I learned something too.

Keep up the good work.

Bob Wichert
Tampa, Florida



ATOS 2006 Hobbyist Competition

This program was established to help all hobbyist organ players become more familiar with the theatre pipe organ. Every entrant will receive helpful written comments from our judges. Your taped entry will be judged on the following: Accuracy and Clarity, Registration, Phrasing and Dynamics, Use of Theatre Organ style technique and resources, and General Musicality. You will be heard and judged by two internationally known theatre organ concert artists!

ENTRY REQUIREMENTS: The ATOS Hobbyist Competition is open to all **non-professional** organist members of ATOS ages 22-105!! The entrant will not have performed any engagement as an organist for which he/she received compensation. The entrant may not have marketed tapes/CD's for commercial release. The entrant must not have received artist compensation for a concert appearance. If you feel your situation requires further clarification, please contact Dan Bellomy, Chairman ATOS Hobbyist Competition. You may qualify for an exception.

ALL ENTRIES MUST BE PLAYED ON A THEATRE PIPE ORGAN !! Your entry will consist of TWO arrangements submitted on one cassette tape or

CDR. If you have been a first place winner, you are ineligible for further prize positions. We do, however encourage you to enter in a non-scoring capacity.

Your two selections of choice **Must Not Exceed A Combined Length Of Eight Minutes!** If you use Dolby noise reduction on your tape, please indicate "Dolby B" or "Dolby C" on the tape. If you submit your two selections on CDR please use separate tracks for each selection. Please list the titles, composers and arrangers of the selections on the entry media. Dan Bellomy will be numbering all entries as they are received in the effort to maintain impartiality. **DO include** a separate card or piece of paper with your name, age, address, e-mail address, telephone number and instrument used for recording along with a list of your entry selections. **ENTRY TAPES / CDRs WILL NOT BE RETURNED.**

Send your entry for the competition ATOS-Hobbyist Division to be received by **March 15, 2006** TO: DAN BELLOMY, 247 Washington Street #16, Winchester, MA 01890 USA. Phone: (781) 266-6874, E-Mail: bellomy@atos.org

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

The whole idea is to have fun!

Closing Chord



**ELIZABETH
FIELDS**
1931 - 2005

Elizabeth "Liz" Fields came to the world of theatre organ late in her life, introduced by friend and colleague Donna Carter, a member of the Atlanta Chapter. Liz brought with her the formidable abilities and characteristic dedication

for which she was already known. Hers was a life already full with activities and with a long list of significant accomplishments.

A graduate of West Georgia College, Liz became a well-respected businesswoman, the first woman in bank marketing in Cobb County, Georgia. She then decided to dedicate her profound intellect and skills to a life of service to her community as an employee of the county. For thirteen years she served as manager of the Cobb County Civic Center and Theatre complex and Jim Miller Park. She was then appointed to manage the Cobb County Government Service Centers, and retired from county employment in 1996.

Liz was extremely active in community affairs as a Rotarian and as a 4-H Club adult leader. She served for more than 25 years with the North Georgia State Fair as an officer, board member, and assistant manager. She devoted considerable energy to charitable activities, especially with the local faith-based ministry to the homeless and to charitable activities and programs associated with her own church. Her many accomplishments resulted in her being named Outstanding Woman of the Year by the Cobb County YWCA.

It was less than five-years-ago that Liz and her husband Elbert joined the Atlanta Chapter, but Liz's contributions soon made her a valuable and respected member. Not long after joining, Liz was elected chapter secretary of the Atlanta Chapter, bringing to our board of directors the wonderful abilities with which she had served so many others in the community. Liz agreed to serve as secretary of the committee for the Fabulous Fox Organ Weekend, and all the theatre organ enthusiasts and friends who attended that event benefited from the expertise that she had acquired in her many years as an event manager for the civic center, the theater and the fair. Liz assisted her husband in publishing our monthly newsletter and often contributed commentaries under the title of "The Listener." As a member and listener, Liz was always positive and encouraging to the other officers and members, and to the performers within our chapter. She was not only valued for her service, but for her friendship and her wonderful personality.

Liz was married to Elbert for fifty-four years and they have a

daughter, Claire, who is an organist. Liz joined her husband many years ago in the amateur radio community as WA4VXM, so her passing brings not only a "closing chord" but also a "silent key." The number of people and the diversity of organizations represented at her memorial service was a tribute to her years of contributions to the citizens of the county and to the many organizations of which she was a part. She will be missed in the community, and especially by the members of the Atlanta Chapter.

KEN LADNER
1952 - 2005

The Chaminade Organ Crew regrets to announce the untimely death on July 21, 2005, of one of its valued members, Ken Ladner. Ken died from complications after open-heart surgery, which he had done in early April.

Ken was a master organ technician whose skills were utilized, among other places, at Radio City Music Hall where he was part of the team that refurbished the Hall's famous Wurlitzer. In addition, he was an excellent organist who appeared at every play and concert at Chaminade High School, doing house openers and intermissions.

Ken's interest in theatre organs developed as a young boy. His dad's position as a fire marshal in the FDNY helped Ken to get backstage at many theatrical venues, especially at Radio City. Once bitten by the theatre organ bug, Ken started taking organ lessons. During his high school days at John Adams High School in Queens, he became a member of NYTOS and joined Mel Robinson's restoration project at the New York's Academy of Music Theater on 14th Street in preparation for the "Fabulous Fifteenth" ATOS Convention in 1970. Mel's crew also did some work readying the LIU Wurlitzer. Ken also assisted Mel in his work at several churches in the New York metropolitan area. While at John Adams, Ken met the school's Mathematics chairman, Bob Atkins, who shared his interest in organs, and invited Ken to collaborate with him on the restoration of Port Washington's Beacon Theatre 3/11 Austin. Ken and Bob's wife Madeline were, for a time, Long Island's only intermission theatre organists. When the theatre was triplexed in the late 1970's, the organ was, unfortunately, consigned to the dumpster.

In 1977, Bob's oldest son enrolled at Chaminade High School, a Catholic school for boys in Mineola on Long Island. Bob immediately noted the absence of a pipe organ in the auditorium, and he approached Brother Bob Lahey to discuss remedying the situation. An unused 3/11 Austin theatre organ was located in the Queens Village Theatre, and several years subsequently a horseshoe console was obtained from the remnants of a 3/13 Robert-Morton theatre organ in the RKO

Keith's Richmond Hill Theater, also in Queens. Two years of weekend and summer labor by Ken, the rest of the crew, and the Brothers of the Marianist community resulted in an inaugural concert in 1980. Ken, of course, was one of the organists.

Ken was acutely aware of the importance of tonal design and was always on the lookout to add to or modify the stoplist to improve the sound of the organ. He was influenced mostly by his love for the RCMH sound, and he tried to get Darby Auditorium to sound as much like Radio City as he could. It is not an understatement to say that Ken knew every pipe, magnet, and contact of the instrument by heart. His ability to troubleshoot difficulties was a testimony to both his technical smarts as well as a persistence that would not let a problem get the better of him. The instrument and its magnificent sound is a monument to his almost thirty years of loving and skilled attention to the instrument. Rarely did a week go by when Ken didn't "report" to Chaminade either to work on the instrument, tinker in the wood shop, or simply to converse about current events, philosophy and religion, or his most recent passion, building computers.

As much as Ken loved the Chaminade organ, his deepest love was reserved for his family, his wife Diana and his six year-old son, Richard. A reluctant father at first, Ken quickly became a great dad whose son looked up to him for everything.

Ken was a Special Ed teacher with the New York City Board of Education. His most recent position was as a teacher of homebound students in East New York and Brownsville. His creativity and ability to spin stories had a way of endearing him to his students. Typically, his supervisor always gave Ken the most troubled students because she knew that in anyone could reach a difficult child, it would be Ken. His computer building was more than just a personal hobby. Several of his poorer students received machines from him that he had rehabilitated from castaway wrecks refurbished with parts bought from his own wallet.

His passing marks the loss of a talented man and a good friend who always thought of others first.

VALE GRAHAM FOSTER WARD ("WARDY" OR "WARDIONICS")

1942 - 2005



To begin with my heartfelt feelings go to Gail and their daughter Claire. It has not been a pleasant time for them.

Graham was born at Calvary hospital on June 6, 1942.

Graham began his working career with the PMG and was with them 38 years through Telecom and then Telstra. After five years of training, he qualified as a technician, followed by the qualification of Senior Technician (Telecommunications) in 1966. His speciality and working life was in the Broadcasting section, which maintained all the transmission towers for radio and television in SA and NT. The broadcast division was shutdown by Telstra in 1996 and the work outsourced to a New Zealand company. Graham had been "retired" since then but was busier than ever as most retirees can attest to!

Graham had a keen interest in flying model aeroplanes and he became very proficient at it. He built his own models including some of the radio gear and his specialty was aerobatics. His expertise culminated in him becoming the Australian champion in Model Plane Aerobatics in 1973.

In collaboration with friends Brian Hammond and Brian Goers, he made Super 8 movies, winning several Kodak prizes for his films through the Adelaide Cine Club. One of these movies, named *Soaring 74*, was about the World Gliding Championships that were held in Waikerie. This film was shown to several gliding clubs during the next few years.

In the late '50s Graham used to go to the Regent Adelaide for Saturday matinees and this is where he first heard the theatre organ. Little did he know how this would become his main interest later in life.

During the installation of the 2/12 at Wyatt Hall Graham was introduced to all the bits out at Mile End where the organ was being stored in a church hall. He became hooked and became involved. One of Wardy's passions was high quality recording and he bought the best equipment he could to pursue that goal. Graham was at the opening of the 2/12 in December 1970 and recorded it on open reel audio tape. He was also at the last concert at Wyatt Hall in September 2004 and recorded that on Digital DAT tape. Unfortunately that was the last TOSA concert Graham ever attended. In between those two concerts Graham was heavily involved in a technical capacity at the Capri for both the cinema and the mighty Capri organ.

I have known Graham since about '74 or '75 and over that period we became very good friends with common interests in electronics, theatre organ music and recording of theatre organ, plus the technical side of theatre organs. At this time Gail Nixon had moved back to Adelaide from Melbourne and had become our TOSA secretary here in Adelaide. As the newsletter noted in June 1975, "secretarial and recording duties have taken an efficiency step with the engagement of Gail Nixon and Graham Ward." Former TOSA President Rev Anthony Taylor, (who also had the sad task of officiating at Graham's funeral) married Gail and Graham on November 1. Claire was born in August 1979.

In any organisation there are several groups of people involved. In TOSA there are the up front people like the Capri Manager, President, concert emcees etc., there are other up front helpers like your candy bar staff, ushers and ticket sellers, and then there are those that do most of their work out of sight and often at hours that should be reserved for owls. Graham Ward fitted into the last category.

Graham Ward, who was a TOSA Life Member, has done an immeasurable amount of work for TOSA and the Capri. Only

a few members really know of it all and even fewer have probably appreciated it.

There is much that could be written but I will concentrate and summarise some of his involvement behind the scenes for TOSA.

- He would set up and control PA and recording for concerts at Wyatt Hall after the opening. He took me on as an "apprentice" during the mid '70s, which prepared me to carry on solo when Graham was transferred to Melbourne at the end of 1980.
- He recorded LPs for John Atwell, Tony Fenelon, Neil Jensen and David Shepherd on the 2/12. (Neil's recording was never released.)
- Recorded an LP of Knight Barnett at St Peters College on the former Regent Theatre Adelaide 3/15 Wurlitzer.
- Worked on the audio system of the Capri after we bought it and built new power amplifiers to replace the old mono valve amps we inherited with the theatre.
- Did much other work around the projection room to remove buzz and other problems that occurred.
- Was involved with David Harcoan in Victoria recording concerts while stationed in Melbourne.
- After returning to Adelaide he became involved with the organ maintenance and took on the job of organising the installation of the Devtronix electronics in 1989.
- In 1991 when Walt Strony and Ed Zollman came over to work on the organs it was discovered on day one that we had a major flaw in our main wind trunking, which required fixing before they could effectively do the work they had come to do. Graham and a few others just said "let's just do it" and a couple of days later it was done! Graham worked closely with the Americans whilst they were here.
- Although Graham was the Devtronix/Uniflex Electronics convenor he helped extensively on the general maintenance of the instrument.
- Graham has for some time been restoring the early concert tapes to CD for the TOSA archives. Many of these tapes have developed a long term manufacturing fault and Graham has been "baking" the tapes to dry them out so they may be played back and saved while they are still playable.
- Recorded the Walt Strony CD in December 1995 after Walt and Ed returned to finish the Capri tonal work off.
- Recorded the ATOS Young Organist Competition entry pieces by all of our winners over the years. Also, as the ATOS representative here he ensured all conditions were met by the young entrants.
- Spent many, many nights (after film sessions) with Paul Fitzgerald fixing shutters and pipe chests to maintain the organ in tiptop condition for concerts and recording.
- Was instrumental in obtaining and being involved in installing the new blower for the Capri, which has given the wind system the capacity, required under any load.
- Organised the wiring details for the Melbourne Regent Uniflex installation.
- Recorded albums on the Capri organ for John Atwell, Tony Fenelon, Chris McPhee, Paul Fitzgerald, Kylie Mallett and Dan Bellomy amongst others.

- Conceived by Gail, Graham was instrumental in organising, obtaining all permissions, and recording the "On The Air" CD to raise money for the organ to go towards air conditioning the organ to help control tuning throughout the year.

- He repaired power supplies and all of the Capri electronics was kept up to scratch.

- Ran the PA for most clubnights over the last decade or so and did sound for quite a few of the hires at the Capri.

Graham, like all of us, was not perfect, but he was a perfectionist, and if he were on strong technical grounds in a dispute he would not waver. Graham didn't back down and he **always** had TOSA's best interest at heart. His motives were always for the best. This eventually won out. Most people who may have seen things differently from Wardy simply never took the time to speak with him and get to know him, even slightly.

Over the years Graham and Gail have done numerous trips to the ATOS conventions in the USA and befriended some of the ATOS committee and many of the top theatre organists in the world. Likewise many of the interstate TOSA committee members and all the organists have become friends over the years. During Graham's illness he received quite a few calls from both interstate and overseas from organists and others he has known for years. He was well known, respected and loved in theatre organ circles.

On Gail and Graham's 29th wedding anniversary in November 2004 Graham was told he had cancer. There had been no symptoms or discomfort and it was only found through tests after an accident at home. Over the ensuing months he never gave up and had one of the most positive attitudes of anyone I've known. He didn't want to hear any bad news about his illness in case that meant defeat. He only accepted his fate one week before dying. In the end though Graham lost his fight with this insidious disease.

There is much more that could be said about Graham. Obviously I have concentrated on the theatre organ side of his life. Apart from work it was the biggest (i.e. time consuming) hobby throughout his too short life.

No one could have dedicated more time and energy to a cause as Wardy has done for TOSA over the last 35 years or so. He worked many, many hours, which few people knew about. It is hard to give him enough praise but he never looked for praise because what he did was a labour of love and was always voluntary.

It just won't be the same up in the recording room for clubnights and concerts. The dynamics of the Capri Organ crew will also change. Paul Fitzgerald and I will really notice that, but if they have a theatre organ where he is now and it's not up to scratch, I'm sure it will be soon!

He will be sadly missed by Gail, Claire, his parents-in-law Murray and Lydia Nixon (TOSA members), myself as a good mate, all of the Capri Organ crew and many other theatre organ buffs and friends around the world.

Wayne Bertram



Pop Organ Workshop

By Bill Irwin



THEATRE ORGAN

STYLES & TECHNIQUES

- A traditional Christmas tune in a "Duet yourself" setting It's Victor Herbert's "TOYLAND" as a Solo or as a Duet.
- Analysis and Playing Tips are for both traditional readers and chord players.
- Questions & Answers: How can key changes be made smoothly?

Toyland

Among the readers of THEATRE ORGAN, I imagine that almost every adult is familiar with the famous tune Toyland, having heard it periodically throughout his or her lifetime, but I'll bet they've never seen it in the unusual format that I am offering to you in this Holiday Season issue,

Just Do It Or Duet

This unusual format uses three staves, but not in the usual organ form. Please read the instructions carefully before you start to play the arrangement. There are three pages of music. The first two pages are meant for the organist. The third page, has "C melody" printed top left and is the music for all C melody instruments, including piano, violin, harmonica, handbells, flute, guitar, accordion, etc. and consists of only one staff, the Treble Clef staff. The chord symbols are there for a pianist, guitarist, accordionist, etc.

The organist has a choice of performing the piece as a Solo or with a partner as a Duet.

Playing Solo

In the music for the organ, there are three staves labeled as A, B and C.

When you wish to play an organ solo, you read lines B and C, which will be exactly the same as reading any simple two-stave organ arrangement. Staff B, is played with the right hand. The left hand plays the notes on staff C, and the Bass Pedals are the notes at the bottom of the C staff, usually with their stems down.

When you are playing solo, use the 1st Ending to repeat the entire song and use the 3rd Ending when you wish to end the performance.

Playing A Duet

If you've never had the opportunity of playing the organ with another performer, you will find a brand new thrill in creating

music. When you are playing a duet, your right hand will play line A and your left hand and left foot, will be playing the very same notes on line C that you played when playing a solo.

When playing a Duet, you will play through the 1st Ending and return to the beginning of the arrangement, but instead of playing line B with your right hand, you will play line A and your eyes will do a little skipping up and down as you read both lines A and C in accompanying your duet partner.

Sometimes, you may drop your eyes to line B out of habit. Try using a highlighter marker to highlight line A all through the arrangement. It makes it easier to keep you eyes on the highlighted line.

After you play through the first chorus and use the 1st Ending to return to the beginning and play the accompaniment to your partner's melody, you will end the duet by skipping the 1st Ending and playing the lines A and C in the 2nd Ending.

If you have an electronic automatic rhythm, you'll find it easier for both players to stay together with a steady beat in the background. Ending together is easier if you go out in rhythm and not try to ritard as you both end.

Advice To The Duet Partner

All C melody instruments will simply read the notes shown. Pianists, accordionists, and perhaps some of the other C melody instruments that are capable of playing more than a single note at a time, can use the indicated chord symbols to play their Part A, the melody, in chords or embellish a little, using the chords that the organist will be playing.

In Part B, the octaves would be more fitting for piano, accordion, vibraphone, etc. Other single note instruments would just play a single note.

There are two sets of 1st and 2nd Endings. Not at all complicated.

If you enjoy this Solo or Duet format, let me know and perhaps we can do it again in the future.

Toyland

VICTOR HERBERT
GLEN MACDONOUGH

Arr. by BILL IRWIN

For General Electronic or Pipe Organs

UPPER: Flutes 8', 4' Clarinet 8', String 4'

LOWER: Flutes & Strings 8', 4'

PEDALS: 16', 8'

TREM: On, Full

For Drawbar Organs

UPPER: 00 6263 603

LOWER: 00 7543 300

PEDALS: 5-3 Use Pedal Sustain

TREM: On, Full

Slowly

(A) ACC: Upper 1.

(B) SOLO: Upper 1. F6 Ami

(C) Lower mp Pedal

Gmi Bbmi C7 E7 F 2. Bb Bb dim Bbmi. 6 Eb7

Both hands on Lower Man.

F E7 b9 F G7 Ab9 G7 Gmi7 C7

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3. R.H. Lower Man.

8va

3. R.H. Upper F6

Fmaj. 7

Ami

R.H. Upper Man. Loco

4.

Gmi

Bbmi C7

E7

F

Dmi

G7

1.

F E7+5 Cmi

D7 D7b5

Gmi

C7

C7b9

F Abdim

Gmi 7 C7

2.

2. Db

Bbmi6

F

3.

slowly

Toyland

C melody

Arr. by BILL IRWIN

VICTOR HERBERT
GLEN MACDONOUGH

Slowly

(B) 1.3. *mp* F6 Ami Gmi Bbmi C7

E7 F 1. Bb Bbdim Bbmi Eb7 F

G7 Ab9 G7 Gmi.7 C7 4. 2. Dmi G7

F E+ Cmi D7 D7b5 Gmi C7 F Abdim Gmi7 C7

(A) SOLO: 1. F6 Ami Gmi Bbmi C9

1. Toy - land! Toy - land! Lit - tle girl and
2. Child - hoods joy - land! Mys - tic mer - ry

E7 F 1. Bb Bbdim Bbmi.6 Eb7 F Fmaj.7 F6 F E7b9 F

boy land! While you dwell with - in it you are
toy - land.

G7 Ab9 G7 Gmi7 C7 Gmi7 C7 Gmi7 C7 2. Dmi Dmi7+9 G7

ev - er hap - py then. Once you pass it's

F6 E7+5 Cmi D7 D7b5 Gmi Gmi7 (C Bass) Db Bbmi F (BELL)

bor - ders You can nev - er re - turn a - gain.

Tips For Traditionalists

Although the entire piece is played with a steady beat, there are only four measures in the top line or system, on the second page, where the traditional 3/4 Time or "Oom-pah" accompanying rhythm is used. Notice the variations in the Left Hand accompaniment. In the first four measures, the left hand plays two measure counter melodies, using steps of the accompanying chords and their scales. Study the variations of the left hand accompaniments throughout the arrangement and try to analyze or identify what is happening. For example, in measure 5, the left hand is playing tenth intervals in harmony to the melody. See the pyramid chords in the L.H. in measures 7 and 8? Try to adapt ideas for your own arrangements.



Q The Students ask . . .

When playing a medley of tunes in various keys, how can the key changes be made smoothly?

A Bill:

You're referring to Modulation, i.e., changing from one key to another. Here are some ideas:

The simplest modulation is no modulation at all. Stop playing in one key and start the new tune in the new key. If the new song has a pick-up, play the pick-up in the new key and just keep playing.

Use the Dominant 7th, or the V7th of the preceding Seventh Chord around the Circle of Chords before starting to play in the new key. Ex: D7 to G; G7 to C; C7 to F; F7 to Bb; Bb7 to Eb.

Cues For Chordists

If you don't read the bass clef and use the chord symbols, you can pick up ideas to use in accompanying singers and instrumentalists by studying the ideas shown on line A. You can also pick up some ideas for use in improvisation. On the C melody page, the counter melodies and fills shown for the duet partner can be adapted and used in your own arranging. Study the chords in the four-measure ending. For advanced chord players, the Db major is the Mozart 6th, the Bb minor is the IV minor (in the key of F), which leads naturally to the F major, the final Root Major chord. Look around for buried harmonic treasure.

To extend the modulation using the Dominant 7th or 9th chords, play the IIm7 before the V7 as follows: Am7 to D7 to G; Dm7 to G7 to C; Gm7 to C7 to F; Cm7 to F7 to Bb; Fm7 to Bb7 to Eb.

This is only a few of the many, many ways to modulate as you move from one key to another.

Merry Christmas and A Happy New Year!

"Have Yourself A Merry Little Christmas." May some of the "Jingle" be left in your pockets and may the New Year of 2006 bring you Good Health, Happiness, Prosperity and the Serenity to allow you to enjoy your life.

Bill



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THEATRE ORGAN INSTALLATION DOCUMENTATION RESEARCH PROJECT

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

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

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

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

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

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

The ATOS Marketplace

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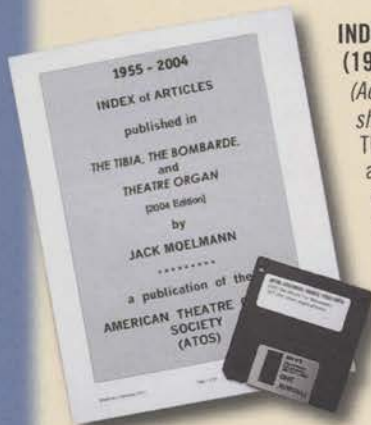
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The back issues of *THEATRE ORGAN* contain invaluable information about the history of the theatre pipe organ. The articles that have appeared in the Journal provide the necessary information to fully understand and appreciate the rich heritage of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

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



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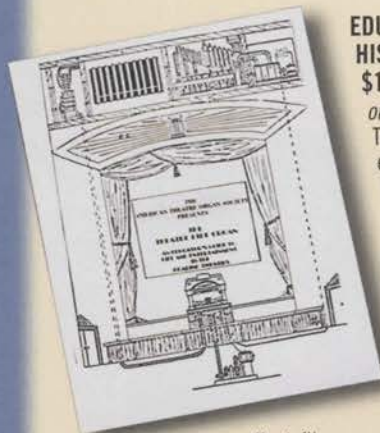
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This publication was developed to help educators teach the history of the theatre pipe organ. It is designed to be used with students in the upper elementary school grades through junior high school age. It approaches the subject of the history of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

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



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WURLITZER FACTORY VIDEO—\$24.00

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

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



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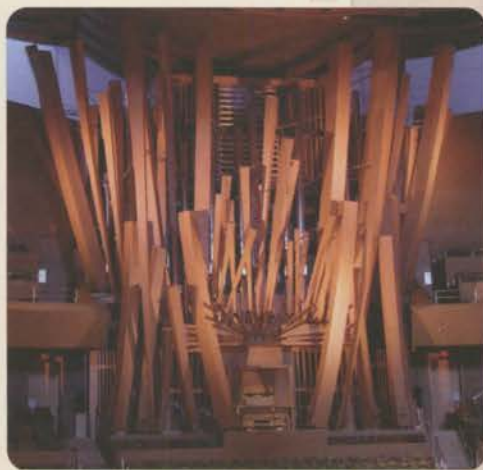
This valuable technical manual, compiled and edited by Allen Miller, contains all of the technical articles that have been published by ATOS over the years. It is a must-have publication for anyone who is restoring or maintaining a theatre pipe organ. It is published in loose-leaf binder form, with re-enforced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



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

2005 CONVENTION

SATURDAY, JULY 2



CARLO CURLEY AT WALT DISNEY CONCERT HALL

July 2 was to prove itself a very interesting day. Our first musical venture of the day was to the Disney Hall with its unusual architecture. Some parts of this structure made sense, while others were left to the imagination. Much of the interior and exterior was designed to resemble parts of a ship; presumably after hitting the rocks.

The award-winning architecture aside, the concert hall must be claimed an acoustic success. The pipe organ installed in the Disney Hall was designed by Manuel Rosales and built by the Glatter-Götz firm in Germany.

The Disney Hall organ can only be described as a superb success. It is so nice to hear the sound of an American Classic organ ensemble coming back.

While the Disney Hall organ is designed to work with an orchestra and not church liturgy, the specification and ensemble are aimed more toward the orchestral musical ideology. While the organ is technically a tracker, it is

equipped with electric pull-down actions and allows for a mobile console.

Carlo Curley played his program just a few feet from the front row, allowing a fine opportunity to watch the master at work.

Emcee Luciano Pavoratti . . . uh, Nelson Page in tux and tails, welcomed us all to Disney Hall. Manuel Rosales came on stage to talk about his fine creation and to introduce our artist.

Carlo is no stranger to our ATOS conventions and regional events. Music aside, he has a superb command of the English language, "don't you know." However, this morning, it was his music that spoke to us.

Carlo opened with Handel's "Largo," which featured a solo principal and then a Cornet mixture. Finally, a Trumpet carried the solo line.

It was very obvious we were hearing an incredibly refined pipe organ. In fact, it is probably not an understatement to say this may be the most refined and finished instrument many had ever heard. Not even remotely audible was the raw, extreme chuff and crude voicing of the Neo-baroque Era. The Reeds are solid and round.



YTOC COMPETITION FINAL AT PLUMMER AUDITORIUM



Pavoratti? ... No, Nelson Page.



*(L-R) Artist Carlo Curley,
Builder Manuel Rosales.*

Nowhere was there to be heard a quaking, ugly Trumpet sound. The shrieking mixtures of years passed were gone. The organ blended into a solid, refined English style ensemble.

Carlo then played the "Londonderry Air," which featured a round, smooth 8' Clarinet solo from the Choir organ. The beautiful Nachthorn also was featured. This simple composition, expertly and thoughtfully played, showed the incredible dynamic range of the organ, ranging from *pppp* to *ffff*, with the high-pressure English Tuba topping off the full organ.

We were then treated to "Elves" by Joseph Bonnet, with colorful Flute arpeggios and a solo principal.

After the "Pilgrim's Chorus" from Wagner's opera *Tannhäuser*, we heard Beethoven's "Turkish March," which opened with a wonderfully flatulent 16' Reed solo.

An emotional "Goin' Home," from Dvorak's *New World Symphony*, started with the Choir 8' Clarinet and Swell Strings. This continued to build to a dramatic full organ and then closed down to *pp* with quiet chirps from the "Nightingale" stop.

Carlo closed with a wild Toccata in 5/4 meter on an American theme by Stephen Lindbald "America" from *West Side Story*.

Carlo's encore was McDowell's "To A Wild Rose."



Ian House – Divisional Winner.



David Gray – Divisional winner.

David Gray from Scotland was the overall competition winner. David opened with "California Here I Come." Next up was Kern's "All the Things You Are." "You might recognize this from one-half-hour ago!" Great laugh David!

David let the audience know that one of his major playing inspirations was none other than Jim Riggs! "Reaching For Someone And Not Finding Anyone There" was played in the style of Jim Riggs.

David closed with Eric Coates "Television March."

Good show David. You are on your way. One small critical comment, do not allow yourself to fall into the mode of too much body English. Twisting and moving around do not add to your presentation, and actually detracts from the performance.

Ian House from Bristol, UK was next up with "Everything's Coming Up Roses" . . . a full organ opener.

From 1962, Ian gave us "That's All," made famous by Frank Sinatra, featuring a smooth Tuba Horn in the solo line.

Ian then played a big-band arrangement of "Something's Got To Give."

Mark Herman came out and closed the 2005 Competition with "Dizzy Fingers."



Harry Heth and YTOC winners.



Mark Herman



MARK HERMAN CONCERT AT PLUMMER AUDITORIUM

After the classical programs of the morning, we were off, box lunches in-hand, bussing to Plummer Auditorium in Fullerton. The Plummer 4/36 Wurlitzer is built up from the original 4/28 Wurlitzer that was installed in the late 1920s or early 1930s. The 4/28 was, in its original configuration, one of the few Wurlitzer organs with a remote, adjustable combination action system. This system, unfortunately, proved unreliable and was scrapped when the organ was rebuilt some years ago.

2004 Competition Winner Mark Herman led off with his hour-long concert. Mark is one darn good organist! Mark led off with "Come On Get Happy." Mark then played a misty Rodgers and Hart "Spring Is Here."

Mark's Jerome Kern medley included "The Way You Look Tonight," "I Won't Dance," "Who," "All the Things You Are." The latter piece included a rare Wurlitzer 8' Cornopean in the solo line. Only a loud squealing treble pipe in the ensemble marred his *ff* full organ.

Mark then turned composer and gave us his own "Making It To Class On Time," somewhat of a spoof on daily life in high school. Mark has a good on-stage personality and is talkative, yet not to the point of over-doing it.

Mark followed with Johnny Mercer's "Body and Soul."

Mark presented several selections from *Oklahoma* including "Surrey With The Fringe On Top," "Out Of My Dreams," "I'm Just A Girl Who Can't Say No," and of course "Oh What A Beautiful Morning."

Kay McAbee and Art Tatum inspired Mark's version of "Tea For Two."

BOB MITCHELL ACCOMPANIES WINGS AT ORPHEUM THEATRE

The evening of July 2 found us at a presentation of the 1927 *Wings*, accompanied by legendary LA theatre organist Bob Mitchell. As Ron Musselman used to say, "This event was a window into history."

Bob is quite possibly one of the last two living silent film organists from the first generation of the theatre organ. Bob has been a musical fixture on the Hollywood film and music scene for decades. Founder and director of the Mitchell Boys Choir, Bob has long been admired for his music.

Many were not too sure how well this program might go... they never needed to be concerned. When 94-year young Mr. Mitchell got to the Orpheum Theatre's 3/14 Wurlitzer console, his accompaniment was all business and deadly serious. Never once did his accompaniment draw attention to himself or the organ. The Orpheum Wurlitzer was very mellow in Bob's capable hands.



Bob Mitchell at the console.



JONAS NORDWALL AT LA CATHEDRAL

Our Lady of Angels Cathedral, somewhat rudely known as “Taj Mahoney” for highly visible Cardinal Mahoney of Los Angeles, has a scale that is very deceiving.

Manuel Rosales again introduced us to this large instrument built by the Dobson Organ Company in Iowa. Like the organ a block or two up the hill in Disney Hall, this organ exhibits incredible regulation and finishing. The modern organ case looks to have a 16' principal on its façade. However, in this gargantuan scale room, the case pipes are actually from a 32' principal!

During the program, it was pointed out to us that the National Cathedral in Washington, D.C. could fit entirely within this modern structure. The organ casework also features several sets of En Chamade Reeds including one of the few examples of a full-length 16' En Chamade stop.

Jonas began his program with the Richard Ellsasser arrangement of the “John Bull Rondo.”

Next was an exquisitely registered “Adagio” by Beethoven for his *Pathétique Piano Sonata*. Many will be familiar with this as the opening theme for radio’s *Adventures in Good Music* with the late Karl Haas. Many of us did not know that “in a previous life,” 2005 Convention Vice-chairman Henry Hunt was associated with Mr. Haas and his program.

Next up was Bach’s “Fugue in D Major.” With the theme based upon three notes, Jonas described the Dobson organ as being an instrument with “substance of tone.” This “substance of tone” exhibited itself in a rock-solid ensemble, exhibiting clarity without being brittle.

Jonas went on to play Percy Fletcher’s “Fountain Reverie.” Many will remember this from a recording by Frank Asper at the Salt Lake Mormon Tabernacle Aeolian-Skinner. The seemingly never-ending arpeggio carried the solo line, while an organ Harp was heard

adding its percussive voice to these arpeggios.

A Toccata was offered in a mixed meter. We did not catch the name of the composer. Jonas did exclaim this composition to be the classical organ answer to “Saber Dance.”

Soloist Carol Young joined Jonas for the familiar Schubert “Ave Maria.” Ms. Young is from Portland and is a musician from First United Methodist Church where Jonas has been the long-time organist. Ms. Young was visiting relatives in the LA metro area when she was “put to work” by Jonas. This was a superb demonstration of the accompanimental capacity of this organ.

Unlike the organ in Disney Hall, as Jonas pointed out, the Dobson organ is called upon to do many musical chores from accompanying a child soloist to leading congregational singing to solo organ work.

“Laudemus Teum” by Mozart was presented next.

The “Allegro” from *Widor’s Symphony #6* was described as taking up where the familiar “5th Symphony Toccata” left off. Figuratively and literally true, Jonas told us we had not yet heard “the kitchen sink.” This was it! The organ demonstrated that its builders had rediscovered the true American Classic Swell Organ, with its “caged rage” of full Swell Organ when the shades are closed and erupting into full organ drama when opened. Like the organ at Disney Hall, nowhere to be found were the quaking, ugly, unrefined Reeds and shrieking mixtures of a generation ago. If these two organs are examples of the direction of American pipe organ building, there is great hope for the drama and sound of “red-blooded”, well-designed pipe organ music in the future.

As an encore, Jonas played the aforementioned “Widor 5th Toccata” at a speed and accuracy few can master. (Many thanks to Lew Williams for some “musical punctuation” help in these two reviews!)



Jonas Nordwall

ATOS Annual Meeting



Fr. Gus fields a question.



Jane and Warren Tisdale.

WALT STRONG SEMINAR



TOM HAZLETON AT SOUTH PASADENA HIGH SCHOOL

In the weeks leading up to the premier of new theatre organ installation, several things take place. First, the crew is working frantically to get the job done and, second, the "experts" on the outside are offering all sorts of stories and rumors.

The South Pasadena High School organ is a few blocks from the legendary Rialto Theatre where George Wright played during the 1960s for a series of highly successful and musical concerts. That Style-216 burned in 1971 and was removed by Jerry McCoy then of Dick Villemin's shop in Porterville, California.

Many have tried to recreate that little organ to varying degrees of success. The South Pasadena High School organ started out as a recreation of the Style-216.

Of course the Style-216 was a 2/10 organ. Here at the high school, we find a 3-manual console (that once controlled the LATOS owned Wurlitzer organ in nearby Pasadena City College.) The South Pasadena organ opened as a 3/11... a 10-rank Style-216 specification plus the Gottfried Kinura. Several digital ranks and MIDI are also planned, but these devices were not playing for Tom's concert.

Tom opened with his George M. Cohan medley including "You're A Grand Old Flag," "Yankee Doodle Dandy," and "Over There."

Tom seemed very pleased with the "new baby." The organ fills the dry room fairly well.

The two chambers face each other on either side of what would be the orchestra pit. However, since the chambers are actually in the listening room rather than back stage, the organ "gets out" well.

Next up for Tom was his Irving Berlin medley that included "A Pretty Girl Is Like A Melody," "What'll I Do?" and "God Bless America." "Russian Lullaby" featured a smooth solo Tuba with VDO accompaniment. "Blue Skies" utilized a Stopped Flute

accompaniment with a 4' Tibia/Glockenspiel solo line.

Tom then presented "Caprice Viennois" by Fritz Kreisler.

Tom now played a jazzy "Darktown Strutters Ball" inspired by the late great West Coast jazz organist, Larry Vannucci. Larry played jazz and blues in a style that could never be duplicated. Larry once stated he could never play anything exactly the same way twice. Thus, Tom's arrangement was in Larry's style and not a copy.

A Crawford-inspired "At Dawning" was next up. Tom's arrangement brought in some wonderful classical touches as well as more traditional solo lines.

Andrew Lloyd Weber made his presence known with selections from *Phantom of the Opera*. However, this arrangement was wonderfully refreshing thanks to Tom, and actually made the compositions more than enjoyable. Like "At Dawning," Tom brought in some nice classical touches that greatly improved the drab, carbon copy Weber music.

Tom has been playing a fun arrangement of "Don't Fence Me In" for many years. His arrangement is always great fun to revisit. A hooting 8' Tuba carried the pedal.

A jazzy "My Heart Belongs To Daddy" had lots of George Shearing touches.

Here as a closing number was "Just One Of Those Things" which is normally a console riser.

Tom's encore was a Vannucci-inspired "That's All" with a hint of the Mormon Tabernacle Choir theme "As the Dew From Heaven Distilling" and "Sheep May Safely Graze." The Hazleton humor is always subtle but never absent!

With continued "finishing" and regulation, the South Pasadena High School Wurlitzer will be a nifty addition to the LA organ scene. The organ had a very, very good start!

SUNDAY, JULY 3





DAN BELLOMY AT SAN GABRIEL CIVIC AUDITORIUM



Dan Bellomy is now in a musical niche all by himself. This has been made even more exclusive with the recent death of Billy Nalle. Modern organ jazz is the Bellomy trademark, and he did not let us down.

Dan's trademark "Cosi Cosa" brought Dan and the 3/16 Wurlitzer console into audience view.

Dan led off with "You Are Too Beautiful." Dan always seems to build himself into harmonic corners that can not be escaped from then suddenly dissolve into a musical breath of fresh air in another key. We have been listening to Dan for years, and there never ceases to be a dull moment with his music.

"Paper Moon" was Dan's big, hot jazz number. When he finished, there were lots of whoops, hollers, and cheers from the audience.

Next up was "As Time Goes By," that exhibited superb control with a smooth, slow tempo.

Made famous by Duke Ellington, a jazzy "Satin Doll" was next on the bill.

A final note on the 4' Tibia Piccolo

... deadly silent, and it marred Dan's nice arrangement of "Laura." This was certainly not any fault of Dan's! Solos on the Tuba and Clarinet revealed some badly off-voice Reeds that singularly buzz their way along the melody lines. This early 1921 Style-260 had vivid, biting VDOs that saw their way through the ensemble. The only other String is a single, broader Solo String.

Shearing's "Lullaby Of Birdland" featured Dan's hot, walking bass line. Few have ever achieved a sound quite like this ... the late Bryan Rodwell and Billy Nalle are two exceptions who come to mind.

As a closer, Dan offered a tribute to Billy Nalle and Graham Wood who had passed on a few weeks earlier. "You'll Never Walk Alone" was dedicated to these two familiar men of the theatre organ. Dan opened on mellow Concert Flute chords that then featured a Solo 8' Diapason. He followed this with a single 8' Tuba solo that dissolved into a full organ closing.

One hour of Dan Bellomy's music is not enough!



MONDAY, JULY 4



WALT STRONY AT EL CAPITAN THEATRE

Here was a chance to hear a legendary Wurlitzer played by Walt Strony. Do not expect to hear the San Francisco Fox sound in the El Capitan. The 1,000-seat auditorium of the El Capitan cannot compete with the huge, 4,700-seat, and ten-story-tall SF Fox auditorium. Yet, Kenny Kukuk and Ed Burnside have done a remarkable job in taming this organ to this much smaller auditorium. Ron





Mitchell also worked his own magic with the Tibias.

The Disney organization deserves a big salute from organ enthusiasts for placing this magnificent organ back into the public view. El Cap manager, Ed Collins welcomed us all to the theatre and then introduced one of the El Cap staff organists, John Ledwon who also welcomed us to this place. John brought out emcee Nelson Page who introduced Walt Strony.

After a tiny glitch, which probably seemed like an hour to Walt, the organ blower restarted and he blasted off from the pit with "Another Opening, Another Show." Walt then offered us his version of the July 4th patriotic medley that included "Caissons Go Rolling Along," "Off We Go Into the Wild Blue Yonder," "Marines Hymn," "Air Force Hymn," "American the Beautiful," and "God Bless America."

Like Dan Bellomy the night before, Walt played a tribute to Graham Wood and organist Billy Nalle. (Shame on that clown who seemed to think he was the only person in the audience and was obnoxiously taking photos of Walt in full view of the audience. This same clown was seen climbing up on the organ lift platform

prior to Walt's concert. This sort of behavior is not acceptable. This distraction took place during Walt's tribute to Graham Wood and Billy Nalle.) Walt's dedication included "I'm Beginning to See the Light" played in the jazzy style of Billy Nalle, and then a tender "Ah, Sweet Mystery Of Life" that had a solo on the rare Wurlitzer 4' Harmonic Flute that contrasted with a 4' Tibia Piccolo solo. A massed string ensemble built to the *fff* level and back again to the 4' Harmonic Flute and Tibia Clausa, closing with full organ.

A *Snow White* medley included "Heigh Ho" with lots of crackle from the buzzy Reed department, "Someday My Prince Will Come," "Whistle While You Work," and a reprise of "Heigh Ho" that closed with full organ and the monstrous foundation of the 32' Diaphone.

Walt's semi-patented "I Wish I Were an Oscar Meyer Wiener" was a blast from the past and always good for a musical laugh.

The short program ended with Walt's dynamic version of "Granada."

Good show Walt, and to the crew and management at the El Cap, thanks for saving this magnificent organ!

JOHN LEDWON AT WILSHIRE EBELL THEATRE

John opened his late morning program with "The Star Spangled Banner."

From the first notes of the Wilshire Ebell organ, it was obvious that we were to be dealing with an organ that was not happy with its tonality. The 3/13 Barton had a Tibia Clausa that was loud enough for a 40-rank organ. We understand this is not the original Barton Tibia, which was supposedly even louder! The entire ensemble of the organ seemed to start at *ffff*. As the program unfolded, it was obvious that the only method to achieve a dynamic level of *mf* was to choke the organ down to a single Concert Flute or Clarinet.

From our vantagepoint near the left, Main chamber, the Main seemed to speak much slower than did the Solo located across the auditorium. This makes no sense. This "lag" did not seem



CONTINUED ON PAGE 51

A Wurlitzer Calendar for 2006!



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

Printed on heavy 11" x 23" stock, the console photos can later be cut to fit standard 11" x 14" frames.

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1	2	3	4	5	6	7
8	9	10	11	12	13	14
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September



October



November



December

For the Records

Ralph Beaudry, Associate Editor

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

THE EARLY YEARS AT THE FOX

Everett Nourse



Just over 40 years ago San Francisco's fabulous 6,000 seat Fox Theatre was wantonly demolished. But its truly Mighty Wurlitzer was saved! It's Opus 2012, a 4/36 Wurlitzer – the last of the five Fox (not Crawford) Specials. And it was saved by a former theatre organist (by then a well-respected California State Legislator) Frank Lanterman who installed it in his LaCanada home. After Lanterman's death and a number of years in storage, it is now once again singing out, this time in Disney's El Capitan Theatre on Hollywood Boulevard. Around the time of the theatre's demise

the Fantasy and Doric record labels issued a number of LP discs made at the Fox. On these LPs both Everett Nourse and Tiny James were featured at the Fox console. However, Nourse was the last staff organist at the Fox. Nourse took over the intermission and sing-along duties in 1944 and was featured at the massive console until the Fox closed in 1963.

The Fox organ was installed in five chambers. On the left were the Main and Foundation chambers and on the right were the Orchestral, Solo, and Percussion chambers. The 32' Diaphone was installed horizontally over the proscenium. It should be noted that George Wright, in the early 1940s, made some substantial alterations to the organ which Dennis Hedburg described in the March 1993 Journal: "... (R)anks were changed or relocated within the organ ... a Robert-Morton Violin replaced the Dulciana ... George felt the Fox's Solo Tibia contributed nothing useful ... (and) from Tenor C on up was replaced with the St. Francis (Theatre's) Robert-Morton Tibia Clause ... which became his favorite over the two remaining Wurlitzer Tibias." Recording big organs has always been a challenge for recording engineers but fortunately Frank Killinger was a genius in the recording field and he did almost all

of the recordings of the Fox organ (except for the Hi-Fi LPs made by George Wright, who was his own recording engineer.)

In the October 1973 Journal reviewer Stu Green wrote that "Killinger was careful to set up his microphones for both close and distant pickup ... and to get the best effect he often mixed the two so it's sometimes like hearing the organ from the balcony center ... with the natural reverb of the empty house then being transported to a spot close to the swell shades to catch the subtle voices which might have been lost otherwise ... this record provides an opportunity to hear the Wurlitzer as no one in the theatre could experience ... hearing the big beautiful Wurlitzer sound out in the acoustic environment it was designed for – well, there's just nothing like it. Goose bumps guaranteed." When some of those LPs were converted to CD reviewer Steve Adams said in the Journal for September 1994 "... (C)areful listeners will note that the organ is perfectly in tune with itself and the tuned percussions, even the piano is flawless. Regulation of the Reeds is a treat for the voicer's ears making the union of organ with microphones an uncommonly fine experience."

Everett Nourse (1911-2000) may have been little known outside the Bay

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Area but in Northern California he was one of the most popular and beloved organists for more than three decades. Everett was playing pipe organs from the age of 16 and his mostly weekend appearances in the Bay Area theatres began in 1928. When George Wright left the Fox to go to New York, Everett became his replacement for Saturday night solos and the popular "Saturday Night Singtime Jamboree." After the Fox closed he continued playing occasionally at other venues. (Considering the "hard times" organists had since the 1940s, we should comment that Nourse had degrees in Agronomy and held a full-time job with the U.S. Department of Agriculture from which he retired in 1977.) Everett was inducted into the ATOS Hall of Fame in 1998.

In Dr. Ed Mullin's biography of Nourse (September 1985 Journal) he commented "He was a very kind and unassuming, soft-spoken gentleman with a warm sense of humor . . . Nourse's style of playing was strongly influenced by several organists: Floyd Wright, whom he worshipped, George Wright, Sidney Torch, Jesse Crawford, and Eddie Dunstedter . . . Everett strongly feels that tone color is a very important part of good organ music. He has long been known for his skillful use of organ registration." In a review of one of his earlier Fox LPs (October 1973 Journal) Stu Green wrote "He has a flawless talent for shading and phrasing. His registrations bring out the most interesting sounds of the organ, but he avoids the sensational and garish . . . Everett's style is easy going with much emphasis on expression over strict rhythm. He prefers to play pretty rather than spectacularly." Before commenting on the selections found on this 79 (yes 79!)

minute CD we must point out that this disc's title might be a bit misleading for these recordings were all made in 1956 and '57 – over a quarter century after the organ was installed.

Everett opens his program of 28 "memory twangers," as Stu Green might say, with Joe Burke's 1935 hit song "A Little Bit Independent (in your walk, etc.)" It's bright and brassy but immediately followed by the delightful light tango "My Shawl" with rich Tibias and the charming waltz "Spring, Beautiful Spring." His next number is a cheerful upbeat version of "Josephine." Going way back to the 1916 Broadway musical *A World of Pleasure* we hear a bouncy delight "Pretty Baby" which is followed by a Golden Oldy Al Jolson introduced, it's the light and bright "Is It True What They Say About Dixie?" By this point a listener will be aware that Nourse usually plays two or three choruses of each song with occasional tempo changes and a tasteful use of the organ's tuned percussions. The mellow ballad "You Were Meant For Me" was written by Nacio Herb Brown and Arthur Freed for the 1929 MGM film *The Broadway Melody* and was sung in five more MGM films over the years, including, of course, *Singin' In The Rain*.

"I Love You" is a gentle swinger with a lush baritone solo voice. But it's not the Cole Porter tune with the same title. This one was written by Harry Archer for 1923's Broadway musical *Little Jessie James*. (No, it wasn't a Western for Jessie was a girl and all the action took place in an apartment overlooking Central Park!). Everett gives the Wurlitzer's tuned percussions a real workout on the "Black And White Rag." Then it's "Tip Toe Through The Tulips" which Al Dubin and Joe Burke wrote for Nick

Lucas to croon in the 1929 film *Gold Diggers of Broadway*. From the Hoagy Carmichael Songbook Everett presents that wonderfully relaxing song "(Up A) Lazy River" followed by the lovely, lush ballad "Were You Sincere?" Pianist/ composer Harry Woods (1896-1970) wrote the words and music to Everett's next song which begins with the lines "We thought that love was over/That we were really though/I said I didn't love her/That we'd begin a new/And you can all believe me/We sure intended to./ But we just couldn't say Good-bye." Although Woods was born with no fingers on his left hand, he became a successful pianist and composer in both England and the U.S. and wrote many songs for both the stage and screen!

After a brief *Sweetheart Medley* Everett plays the mellow ballad "You Tell Me Your Dreams" and follows that with the Harry Warren/Al Dubin song, "I Only Have Eyes For You" from the 1934 film *Dames*, which starred that romantic couple Dick Powell and Ruby Keeler. "Whispering" receives a neat shuffle rhythm. Tony Martin sang the romantic Richard Whiting ballad "When Did You Leave Heaven?" in the 1936 film *Sing, Baby Sing*. Continuing with this fascinating program of hit tunes from the past is an early Frank Loesser (who years later wrote many hit Broadway musicals including *Guys and Dolls*) ballad which Dorothy (The Sarong Girl) Lamour sang in the 1937 film *The Hurricane*. It's the "Moon Of Manakoora." Rudy Vallee introduced Walter Donaldson's chipper, cheerful song "At Sundown" in the 1930 film *Glorifying The American Girl* which was the only Hollywood film the great Flo Ziegfeld actually supervised; but it



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was actually filmed on the Paramount lot in Astoria, New York!

"Every little breeze/Seems to whisper Louise/Birds in the trees/Seem to twitter Louise." Yes, Everett's next melody is that wonderful tune written by Richard Whiting for Maurice Chevalier to sing in 1929's film *Innocents In Paris*. And it was one of Everett's favorite melodies as his wife's name was Louise! Sigmund Romberg wrote the ravishing waltz "One Kiss" for his 1928 operetta *New Moon*. But things liven up with a slightly jazzy arrangement of "You Turned The Tables On Me" which Alice Faye introduced in 1936. Richard Whiting wrote "Sleepy Time Gal" as a vaudeville song in 1925 but 17 years later it was the title song of a film starring, would you believe, Judy Canova. (But, she's not the kind of singer we could ever consider being a Sleepy Time Gal.) The Rodgers and Hart hit song "Blue Moon" is their only composition that was not written for a film or stage show (although the melody had been used in an earlier film.) Frank Loesser wrote "The Lady's In Love With You" for the 1939 film *Some Like It Hot* (which is not the same film Billy Wilder directed in 1959). This earlier film starred Bob Hope and Shirley Ross with the Gene Krupa Band! Closing out his program Everett plays a bright and brassy

"Wild Tango" and a lushly beautiful Strauss waltz, "Tales From The Vienna Woods."

This valuable historic treasure, and thoroughly enjoyable revisit to the Fabulous Fox and its magnificent Wurlitzer, is not for sale. But it is available as a gift when a donation of \$50 (or more) is made to help purchase Electronic Carillon Chimes for the Trinity Baptist Church of Vacaville, California, where Everett was the organist for over 25 years. Here is the gift information we have received: "If you would like to help by contributing to this lasting tribute to Everett who gave so much of his energy, creativity, and love of music to his friends, his community, and beyond, you may send a check or money order made out to 'Trinity Baptist Church' with the notation 'Everett Nourse Memorial Fund'. You may, if you wish, receive a Thank-You Gift CD of tunes from Everett's personal collection of his Fox masters, which were not released on his Doric or Fantasy records. Contributions are tax deductible. For tax purposes the CD is valued at \$6.00. Be sure to include a note that you would like to receive the CD and print your mailing address clearly." Send your donation to Everett Nourse Memorial Fund, c/o Jeanne

Nourse, P.O. Box 429, Vineburg, CA 95487.

GRADUATION

Richard Hills



Unusual title? Yes, for it was just a few years ago Richard astounded the ATOS Convention audience in Oakland's Paramount Theatre. He was then just 17-years old and had certainly already "graduated" into the ranks of today's finest organists. Here is his third CD and he's playing the truly magnificent 3/66 Kimball organ in the John Dickinson High School Auditorium just outside Wilmington, Delaware. Over the years Richard has studied with some of the

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finest classical and pop organ teachers in the UK. Simon Gledhill tells us in the liner notes, "In September 2003 he joined the organ staff at Westminster Abbey – a tremendous honor and achievement, and a mark of his musicianship, which is equally manifest in his mature and sophisticated theatre organ stylings."

Richards's first CD, *Alive to the Sound of Music* was recorded on the 4/24 South Bank Wurlitzer (Opus 2139, originally in London's Trocadero, Elephant and Castle.) In our review (November 1998 Journal) we commented, "This is an album that should be in every theatre organ lover's collection." About his second CD (*Hills In The Fens*, recorded on David Shepherd's 3/21 Compton, reviewed in the November 2000 Journal) our conclusion was "The artist, organ and recording are well deserving of our Very Highest Recommendation, it's a theatre organ joy throughout!" And we'll tell you right now that this new disc is a Must Have CD in every way!

Richard opens with a bright and breezy "It's Foolish But It's Fun" and his arrangement, with playful frills here and there, fully lives up to that title! The composer of that cheery song is Robert Stoltz (1880-1975) who, during his long life composed many Viennese operettas

but never achieved the acclaim his contemporaries (Romberg, Lehar, and others) did. This song was one of several he wrote for the 1940 Deanna Durbin film *Spring Parade*. Although we do not usually think of Lyn Larsen as a composer, Richard's second melody is Lyn's quiet ballad, "There's A Place In My Heart For You" which features the lush Kimball Tibias. The next selection is another delightful surprise. It's Eric (Pomp and Circumstance) Coates' flowing, sensuous waltz "Dance In The Twilight." (If you remember the Voloz and Yolanda dance team you'll certainly be able to visualize them sweeping around the stage to this rich melody.) Richard's first medley is that fiery 6-minute Ronald Hanmer arrangement titled "Viva Mexico!" Next is Reginald King's picturesque 7 1/2-minute intermezzo "Summer Breeze." It's light and airy and an orchestral delight. Then "Smash and Grab" is a zippy novelty, which will leave you breathless.

Between 1919 and 1942 Richard Rodgers (1905-1979) and Lorenz Hart (1895-1943) wrote songs for 28 Broadway shows. Richard's salute to the great team of Rodgers and Hart is a 10-minute medley of selections that were played in 1948's biopic *Words and Music*. In that film Tom Drake played Richard Rodgers

and Mickey Rooney was Hart. However, one film critic noted, "... it would surely have been kinder to let their words and music speak for themselves rather than the pack of half truths and outright lies ... (the film) passed off as fact." Richard's medley opens with a dramatic bit of "Slaughter On 10th Avenue" followed by "There's A Small Hotel" (from the 1936 Broadway show *On Your Toes*.) "Mountain Greenery" (from the *Garrick Gaieties* of 1926,) "The Blue Room" (introduced in the 1926 musical *The Girl Friend*,) "Manhattan" (which the team had written in 1921 for an unproduced musical but became the hit song in the 1925 *Garrick Gaieties*) and closes with the beautiful ballad "Where Or When" from their 1937 musical *Babes In Arms*.

Choo-Choo tunes have always worked well on theatre organs, but here's one most of us have never heard before! It's Billy Mayerl's delightfully different "Railroad Rhythm." Jerome Kern wrote some of the 20th Century's finest ballads. Richard presents a heart-breaking arrangement of his "Can I Forget You?" It was written for the 1937 film *High, Wide and Handsome*, which starred Irene Dunne, Randolph Scott and Dorothy Lamour. Note the Kimball's many refined solo voices Richard uses on

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PERPETUAL MOTION

Jelani Eddington and pianist David Harris join forces at the 4/74 Wurlitzer and Bösendorfer Grand Piano at San Sylmar to bring you some of the finest organ-piano orchestrations ever recorded. This is organ-piano at its best! Highlights include: *Perpetual Motion*, *Mister Sandman*, *Suite from Carnival of the Animals*, *Richard Rodgers Medley*, *Rhapsody In Blue*.

SARASOTA SPECTACULAR!

This album features a show-stopping performance at the newly installed 4/32 Wurlitzer at Grace Baptist Church in Sarasota, Florida. This album will captivate your senses with thrilling arrangements of great music of the ages, including: *Medley from South Pacific*, *Another Op'nin' Another Show*, *Orchestral Suite from Carmen*, *With A Song In My Heart - The Way You Look Tonight*.

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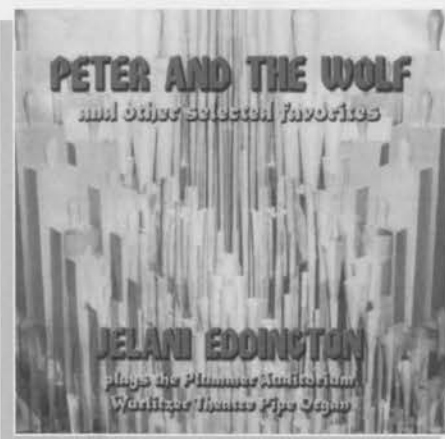
Ordering Information: CD only. \$18.00 (US). Please add \$2.00 for shipping and handling per item. For all orders shipped outside the U.S. please add \$5 per item. Send check, money order, or Visa/Master Card number with expiration date to:

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this selection. A 13-minute medley of *Songs from the British Isles* is next and it's a delightful assortment of folk tunes. Highland flings and spirited novelties concluding with a dramatic "Jerusalem." Richard closes this program, as he does in many of his concerts, with a ring-a-ding anything goes playing of "Tiger Rag." On this disc we hear him playing it for a live Dickinson audience at his March 2002 concert. Every time he plays it we've noticed it comes out a bit different; but each time it brings the audience to its feet by the final chord – it's a well-deserved ovation. This disc is theatre organ at its very best and rates a Must Have Recommendation on all counts; musicianship, arrangements, registration, recording and liner notes – and one of the most versatile, orchestral theatre organs in America. This disc is \$20.00 (postpaid in the U.S.) from "DTOS," c/o Bob and Jean Noel, 10 Edjil Drive, Newark, DE 19713-2347.

PETER AND THE WOLF

Jelani Eddington



Surely this is a theatre organ first. Isn't it? It's the fascinating, complete 26-minute performance with a narrator, of

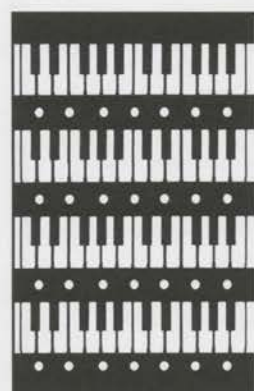
this charming children's story, which is frequently played to introduce youngsters (and oldsters, too) to the various instruments in a symphony orchestra. Here it's a great introduction to this organ's many orchestral voices and it's a live recording that was made during this year's Southern California Wurlitzer Weekend. Jelani is playing the very orchestral, original installation 4/37 Wurlitzer in Fullerton's Plummer Auditorium. And Jelani is joined by the multi-voiced actor George Woods who does the narration. Prokofiev (1891-1953) composed this wonderful musical story in the middle thirties after returning to his native Russia from extensive world-wide touring for he was one of the finest pianists of this time. Despite the limitations the Soviet commissars placed on their composers, he wrote many musical compositions including operas and symphonies. But, sadly he died (oddly enough on the same day as Stalin) before he received the acclaim he deserved. Musicologist Jim Svejda sums up his musical talents by writing, "You have to be a pretty irretrievably crusty curmudgeon not to respond to the warmth and wonder of Prokofiev's best known work." Eddington and Woods well deserved the rousing applause they receive.

But hold on . . . that's not all. In small print under the album's title are the words "and other selected favorites." So, "Peter And The Wolf" is just the first musical treat on this 67-minute program. The balance of the music on this disc was played back and recorded by master engineer Bill Lightner without an audience. Jelani turns to some great pop music starting with Steve Allen's joyous "This Could Be The Start Of Something Big." While many artists play this number as a console raiser Jelani gives it his

own fresh interpretation. Many will recall that Steve Allen (1921-2000) started the late-night talk show format when he was the first host of *The Tonight Show* in June 1953. He also is credited with composing over 6,000 melodies, and even had the starring role in the 1956 film *The Benny Goodman Story* (but his clarinet playing was dubbed by Goodman himself.) You may be surprised to learn that he also wrote two musical shows. *Belle Starr*, which played only in the U.K., and *Sophie*, which opened on Broadway in April 1963 with Sophie Tucker herself in the audience. Sadly, because, according to one critic, the songs ". . . were a pale imitation of the lusty originals . . ." the show ran for only six performances.

"Give Me The Simple Life" is another bright, cheery upbeat tune by Rube Bloom and Harry Ruby that was written for the 1945 film *Wake Up and Dream*. The opening lyrics are a delight: "I don't believe in/Frettin' and grievin'/ Why mess around with strife/I never was cut out/To step and strut out/Give me the simple life." A somber song about a lost love is next. It's Johnny Burke and Jimmy Van Heusen's melancholy "Here's That Rainy Day" which Dolores Gray introduced in the 1953 musical *Carnival in Flanders* that also lasted for only six performances. However, Miss Gray (1924-2002) won the Tony as Best Actress in a Musical for that year – the shortest Tony winner performance ever! She had a voice many described as "warm brandy" and, when she opened the London version of *Annie Get Your Gun*, that show ran for almost three years and it's claimed was seen by 2¹/₂-million people.

As if *Peter and the Wolf* isn't enough of a treat for theatre organ fans, Jelani next plays a 19-minute arrangement of



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George Gershwin's *Porgy and Bess*. Todd Duncan was Porgy and Anne Brown played Bess in the 1935 stage production. However, when it was filmed in 1959 it starred Sidney Poitier and Dorothy Dandridge. Both their voices were dubbed. But don't try to find it at your local video store for one movie critic has said the Gershwin Estate was so upset with it (even though Andre Previn and Ken Darby won Academy Awards for their musical score) that the Estate has kept it under lock and key ever since! In the last Journal we reviewed John Seng's medley from this musical and stated his version was quite like the usual Robert Russell Bennett arrangement. Jelani has fresh ideas for registrations and arrangements, which still are completely true to Gershwin's magnificent score. In the order played the songs are: a moody "Summertime," a somewhat march-like "I Got Plenty O' Nuttin'," a sensual "Bess, You Is My Woman Now," a charming bouncy "It Ain't Necessarily So," a rhythmic

"There's A Boat Dat's Leavin' Soon For New York," a quiet, yearning "Bess, Oh Where's My Bess?" and an emotional build up to the closing chords of "I'm On My Way." Bravo!

It's time for a breather before Jelani's final tour de force on this disc. Nothing fills the bill better than Gershwin's charming "Promenade" (also known as "Walking The Dog" – which is what Fred Astaire is doing in the 1937 film *Shall We Dance?*) The last composition on this program is an exceptionally stunning "Hungarian Rhapsody No. 2 in C-Sharp Minor" by Franz Liszt. Liszt (1811-1886) is described by Jim Svejda as a "... composer, conductor, ascetic, charlatan, religious mystic ... and probably the greatest pianist who ever lived." Liszt described himself as half Jesuit and half gypsy. In all he wrote nine rhapsodies between 1848 and 1856. Originally his rhapsodies were written as piano solos but he later fully orchestrated them. From the melancholy opening theme this 10-minute block-

buster presents the Plummer organ at its orchestral best and well deserves another "Bravo" (Several years ago the HBO channel presented a biographical film of Liszt's life and the influence a gypsy street violinist had on his career. The score from that film includes this rhapsody and a number of his other best-known compositions. It's available on CD – Sony SK 62012.)

In this program Jelani explores all the resources of this versatile Wurlitzer; especially the dozens of exceptionally orchestral solo ranks, It well deserves our Highest Recommendation for superb musicianship, innovative registrations and arrangements, magnificent "you are there" recording and detailed liner notes. The compact disc is \$20.00 (postpaid in the U.S.) and can be ordered from Beldale Records, P.O. Box 5786, Fullerton, CA 92838. (We note that other recordings of the Plummer Wurlitzer are still available – check the Beldale ad on page 65 of this issue.)



The Eastern Massachusetts Chapter invites you to join us in celebrating our 50th Anniversary at the **GOING for the GOLD! 2006 ATOS Regional Convention** in New England, Nov. 3-5, 2006 with Afterglow, Nov. 6.

Featuring

Jelani Eddington & David Harris
 Scott Foppiano *Richard Hills
 Ron Reseigh Ron Rhode
 Jim Riggs Dave Wickerham

Babson College: 4/18 Wurlitzer (Banquet)
 Phipps Marine Experience: 4/32 Wurlitzer
 Providence Performing Arts Center: 5/21 Wurlitzer
 Shanklin Music Hall: 4/34 Wurlitzer
 Zeiterion Theatre: 3/9 Wurlitzer
 *Merrill Auditorium, Portland, ME: 5/101 Austin
 *Methuen Memorial Music Hall: 4/115 Wackler/Aeolian-Skinner

(* Afterglow) (Subject to change)

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

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NOVEMBER 19, 2005



Jelani Eddington



Chris Gorsuch



Dave Wickerham



Chris Elliott



Walt Strony



John Ferguson



Mark Herman

On November 19, 2005, some of the world's finest artists joined forces at the 4/26 Robert-Morton theatre pipe organ at the home of Paul and Linda Van Der Molen in Wheaton, Illinois. The purpose of this benefit concert was to help raise money to cover the cost of crucially needed knee replacement surgery for long-time friend and supporter of the theatre organ, Robert Ridgeway.

This once-in-a-lifetime event will be released as a **two-CD** commemorative recording. All proceeds collected from the CDs will go exclusively to the Friends Of Robert Ridgeway fund to help cover surgery and rehabilitation expenses. Enjoy the talent, humor, and warmth of this special evening forever!

The recording is available as a two-CD set for \$30.00 USD each (post paid). To order, send check or money order to Friends of Robert Ridgeway, 615 Greenbrier Drive, Silver Spring, MD 20910 (202.437.6351). Payments by VISA and MasterCard are also accepted (please include phone number and expiration date).

A Call For Papers

The Simonton Literary Prize has been established in honor of Richard C. Simonton, founder of American Theatre Organ Enthusiasts, the organization now known as the American Theatre Organ Society. Its purpose is to encourage and award original research, scholarship, and writing in the areas of theatre pipe organ history, restoration, and conservation. A monetary prize, certificate, and publication in THEATRE ORGAN shall be awarded winning entries.

Competition Rules and Regulations

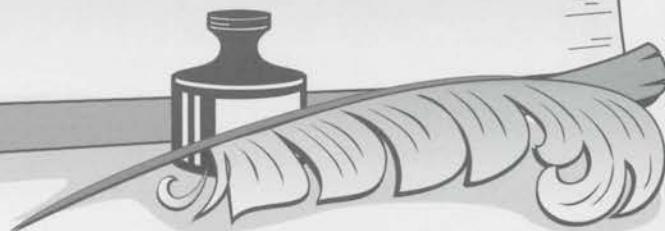
1. The Simonton Literary Prize competition is open to anyone, except present officers or staff of the American Theatre Organ Society or their families.
2. Papers should represent an original, comprehensive effort in research, documentation, or philosophy relevant to the theatre pipe organ.
3. Entries may not have been previously published, nor may they be submitted more than once. An author may not submit more than one entry per year.
4. Entries are to be submitted in triplicate, typed or printed, double-spaced, and on white 8½ x 11 inch or A4 paper. The submissions shall be between 5000-7500 words in length. Use of the ATOS Archives, photos and other illustrations are encouraged.
5. Entries must be clearly marked, "Submitted for Simonton Literary Prize Competition." Furthermore, the author must include a signed statement that he or she, "agrees to abide by the rules of the competition and grants initial and subsequent publication rights to the American Theatre Organ Society in any manner or form without further compensation." Receipt of all submissions shall be promptly acknowledged in writing.
6. Except as provided above, copyright ownership otherwise remains with the author.
7. Entries are to be postmarked by April 15, 2006, and be submitted to:
Jeff Weiler, Chair
ATOS Education Committee
1845 South Michigan Avenue, #1905
Chicago, Illinois 60616

Entries shall not be returned.
8. Winners shall be notified on or about June 15, 2006. Award certificates shall be presented at convention where possible. Monetary prizes shall be distributed upon selection. Winners are encouraged to attend the annual convention of the American Theatre Organ Society, to personally accept their award.
9. One award shall be offered each year, comprised of a certificate and a \$1000 monetary award.
10. Submissions shall be reviewed by a panel consisting of the Journal Editor, Education Committee Chair, and a third member to be selected jointly by the first two. The American Theatre Organ Society reserves the right not to grant any award in a particular year. The decision of the panel is final.
11. Awards may be distributed prior to publication in the THEATRE ORGAN.

Welcome New ATOS Members!

Kathy and Robert Aleshire, Terre Haute, IN
Stan Bunger, Alameda, CA
Fred Davies, Harrison, NJ
David Dewey, Oroville, CA
George Douglas, Theodore, AL
Jonathan M. Flynn, Dayton, OH
Laura Ann Gorman, Eastpoint, MI
Phillip Ierardi, St Louis, MO
Rich and Jean Irezzi, St. Louis, MO
Kyle B. Irwin, Burbank, CA
C. Wade Jenkins, Hanover, MA
Stephen Jones, Ashland, OR
Don Kinnier, Lititz, PA
Michael Levine, Citrus Heights, CA
Donald D. Lewis, Lena, WI
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William Panczner, Clearwater, FL
Michael Pettry, Indianapolis, IN
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Annette Simms, St. Petersburg, FL
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American Theatre Organ Society

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Please type in the subject line - "TOSC2006"



International ATOS NEWS

THE NEWSLETTER OF THE
AMERICAN THEATRE
ORGAN SOCIETY

VOLUME 8, NUMBER 6

<http://www.ATOS.org>

November, 2005

MARK YOUR CALENDAR

2006 Morton Madness, April 8, 2006. Jim Riggs. <www.theatreorgans.com/norcal>

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

COS Northern Division Convention, August 25 through August 28, 7 organists, 6 organs.

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

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

WEDDING BELLS

ATOS YTOC winners do get married. Ron Reseigh (1998 Overall Winner) and Sara Backes tied the knot on August 27 in Milwaukee, Wisconsin. Ron is doing the theatre organ concert circuit while playing at the Organ Piper restaurant in Greenfield, Wisconsin.

Then, a double whammy came on September 24 in Adelaide, South Australia when Ryan Heggie (1997 Overall Winner) and Michelle Nicolle (2000 Overall Winner) said their "I do(s)". Ryan, errr Dr. Heggie is now practicing dentistry in Nyngan, New South Wales, the same city where Michelle has a teaching position.

HOLIDAY GIFTS

Theatre Organ CDs and ATOS memberships make great Holiday gifts. You will find listings of CDs and contact information for giving ATOS memberships in the THEATRE ORGAN Journal.

AND TO ALL A GOOD NIGHT

The Officers, Directors, and Staff of ATOS wish each and every one of you a very happy and safe Holiday Season.

ATOS CALENDAR OF EVENTS

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

ATOS CALENDAR OF EVENTS

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

RM=Robert-Morton, W=Wurlitzer.

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

Schedules subject to change.

■ ALASKA

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

■ ALABAMA

Alabama Theatre, 1817 3rd Ave North, Birmingham, AL, (205)252-2262, (4/28W); Sun, Dec 4, 2:00pm, Neil Pollock; <<http://www.AlabamaTheatre.com>>

■ ARIZONA

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

Orpheum Theatre, 203 W Adams, Phoenix, AZ, (602)252-9678, (3/30W); <<http://www.silentsundays.com>>

■ CALIFORNIA (NORTH)

Angelino's Restaurant, 3132 Williams Rd, San Jose, CA, (408)243-6095, (3/13W); Tue, Thu, 6:30pm-9:30pm, Dean Cook; Sat, Dean Cook & "A" Street Band, 6:30-11pm; Silent movies Sun, 4:00pm, Dean Cook; Sun, Dec 11, Dean Cook, *Two Tars & Big Business*

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

Berkeley Community Theatre, 1930 Alston Wy, Berkeley, CA, (510)632-9177, (4/33W); Sun, Nov 13, 2:30pm, Tom Hazleton; Sun, May 14, 2006, 2:30pm, Lew Williams; <<http://www.theatreorgans.com/norcal>>

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

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

Thompson; Tue, Jan 17, 2006, 8:00pm, Dennis James, *Menschen am Sonntag*

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

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

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

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

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

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

Towe Auto Museum, 2200 Front St, Sacramento, CA, (916)442-6802, (3/16W); Sun concerts, 2:00pm free with museum admission; Sun, Nov 20, 2:00pm, Warren Lubich; Sun, Dec 18, 2:00pm, Bert Kuntz; <ds3@att.net>

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

■ CALIFORNIA (SOUTH)

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

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

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

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

Nethercutt Collection, 15200 Bledsoe St, Sylmar, CA 91342, (818)367-2251, (4/74W); Guided tours twice a day, Tue-Sat 10:00am and 1:30pm. Free admission by reservation; Organ is played at the end of each tour; Organ Concerts: Reservations required in advance.

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

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

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

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

Trinity Presbyterian Church, 3092 Kenwood, Spring Valley (San Diego), CA, (619)286-9979, (4/24W); Sun, Dec 4, 3:00pm, Rob Richards & Alex Zsolt; <<http://theatreorgans.com/ca/tossd/TOSSD/TOSSD.html>>

■ COLORADO

Colorado Springs City Auditorium, 221 E Kiowa St, Colorado Springs, CO, (719)385-5969, (3/8 W); <theatreorgans.com/PPATOS>

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

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

■ CONNECTICUT

Thomaston Opera House, 158 Main St, Thomaston, CT, (203)426-2443, (3/15MC); <ThomastonOperaHouse.org>

■ DELAWARE

Dickinson High School, 1801 Milltown Rd, Wilmington, DE, (302)995-2603, (3/66K); All concerts Sat, 8:00pm; Jan 28, 2006, Ron Reseigh; Mar 11, 2006, Rob Richards; Apr 29, 2006, Jonas Nordwall; Jun 10, 2006, Neil Jensen; Jul 15, 2006, Ken Double; <<http://www.geocities.com/dtoskimbball>>

■ FLORIDA

Grace Baptist Church, 8000 Bee Ridge Rd, Sarasota, FL, (941) 922-2044, (4/32W); Concerts Sun aft 3:00pm; <www.mtos.us>

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

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

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

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

■ ILLINOIS

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

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

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

Lincoln Theatre, 103 E Main St, Belleville IL, (618)233-0018, (3/15H); Organ plays movie overtures Fri, David Stephens, Sat, Volunteers; Sun, Mar 26, 2006, 2:00pm, Jack Moelmann; <<http://www.lincolntheatre-belleville.com>>

Rialto Square Theatre, 102 N Chicago St, Joliet, IL, (815)726-6600, (4/27B); Organ pre-shows and intermissions Jim Patak or Sam Yacono; Theatre tours with Jim Patak at the console.

Tivoli Theatre, 5201 Highland Ave, Downers Grove, IL, (630)968-0219, (3/10W); Theatre organ interludes on Fri & Sat, Freddy Arnish; <<http://www.classiccinemas.com>>

Virginia Theatre, 203 W Park St, Champaign, IL, (217)356-9063, (2/8W); Organ played prior to monthly film series, Champaign-Urbana Theatre Company performances, and many other live shows throughout the year. Warren York, organist; <<http://www.thevirginia.org>>

■ INDIANA

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

Long Center For The Performing Arts, 111 N 6th, Lafayette, IN, (765)589-8474, (3/21W); <www.cicatos.org>

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

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

Warren Center, 9500 E Sixteenth St, Indianapolis, IN, (317)295-8121, (3/18B); <www.cicatos.org>

■ KANSAS

Century II Civic Center, 225 W Douglas, Wichita

KS, (316)838-3127, (4/38W); Sat, Mar 18, 2006, 7:00pm, Jim Riggs; Sat, May 6, 2006, 7:00pm, Brett Valliant, Carrie & Patrick Greene; <<http://www.nyparamountwurlitzer.org>>

Little River Studio, 6141 Fairfield Rd, Wichita, KS, (316)838-3127, (4/19 W); Sun, Mar 19, 2006, 1:00pm, Mark Herman; Sun, May 7, 2006, 1:00pm, Rich Lewis; <<http://www.nyparamountwurlitzer.org>>

■ MAINE

Merrill Auditorium, 389 Congress St, Portland, ME, (207)883-9525, (5/107A); All concerts Tue, 7:30pm unless otherwise noted; Mon, Dec 19, 7:30pm, Ray Cornils; Tue, Feb 7, 2006, 7:00pm, Dennis James; <<http://www.foko.org/>>

■ MARYLAND

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

■ MASSACHUSETTS

Knight Auditorium Babson College, Wellesley Ave, Wellesley, MA, (978)670-1269, (4/18W); Sat, Nov 19, 7:30pm, Juan Cardonna, Jr, Silent movies; Sat, Jan 14, 2006, Rich Lewis; <www.emcatos.com>

Shanklin Music Hall, 130 Sandy Pond Rd, Groton, MA, (978)670-1269, (4/34W); Sun, Jan 15, 2006, 2:30pm, Rich Lewis; <www.emcatos.com>

■ MICHIGAN

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

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

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

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

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

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

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

Senate Theatre, 6424 Michigan Ave, Detroit, MI, (313)894-4100, (4/36W); All Concerts start at 3pm; Sun, Nov 20, Paul Roberts; Sun, Dec 4, Lance Luce

■ MINNESOTA

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

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

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

■ MISSOURI

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

■ NEW JERSEY

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

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

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

Newton Theatre, 234 Spring St, Newton, NJ, (973)579-9993, (2/4E); Fri eve intermissions, John Baratta

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

Symphony Hall, 1040 Broad St, Newark, NJ, (973)256-5480, (3/15GB); Used for special events; <<http://www.gstos.org>>

Trenton War Memorial, W Lafayette St at Wilson, Trenton, NJ (732)741-4045, (3/16M); <<http://www.gstos.org>>

Union County Arts Center, 1601 Irving St, Rahway, NJ, (732)499-8229, (2/7W); <www.ucac.org>

■ NEW YORK

Auditorium Center, 875 E Main, Rochester, NY, (585)544-6595, (4/23W); Sun Dec 4, 2:30pm Dave Peckham; Sun Jan 8, 2006, 2:30pm Joe Donohue; Sun Feb 12, 2006, 2:30 Jelani Ennington; <<http://theatreorgans.com/rochestr/>>

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

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

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

Empire Theatre, 581 State Fair Blvd, Syracuse, NY, (315)451-4943, (3/11W); All concerts start at

7:30pm unless stated otherwise; <www.jrjunction.com/estmim>

Lafayette Theatre, Lafayette Ave, Suffern, NY, (845)369-8234, (2/11W); Thu, 7:30pm & movie overtures, Ed Fritz; Fri & Sat, 7:30, movie overtures, Dave Kopp, Earle Seeley; Sat 11:00 Jeff Barker; Sat evenings and Sun before matinee, John Baratta

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

Proctor's Theatre, 432 State St, Schenectady, NY, (518)346-8204, (3/18W); Noon Concert series, Tuesday unless stated otherwise; <www.proctors.org>

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

■ NORTH CAROLINA

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

■ NORTH DAKOTA

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

■ OHIO

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

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

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

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

■ OKLAHOMA

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

■ OREGON

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

Elsinore Theatre, 170 High St SE, Salem, OR, (503)233-7274, (3/25W); Wed, Nov 30, 7:00pm, Rick Parks, The Strongman (1926) & Hard Luck, (1921); Sun, Mar 26, 2006, 2:00pm, Lew Williams; Silent Movie Programs start Weds during May at 7:00pm, Rick Parks, organist; <<http://www.elsinoretheatre.com/>>

■ PENNSYLVANIA

Grand Court of Lord & Taylor, 13th & Market,

Philadelphia, PA (6/469 H); Forty five minute organ concerts daily except Sun, 12:00noon, Mon, Tue, Thu, Fri & Sat, 5:00pm, Wed, 7:00pm; <<http://www.wanamakerorgan.com/>>

Keswick Theatre, Easton Rd & Keswick Ave, Glenside, PA, (215)572-7650, (3/19M); Musical Overtures before Live Shows; House Organists: Barbara Fesmire, Michael Xavier Lundy, Wayne Zimmerman; <www.keswicktheatre.com>

Keystone Oaks High School, 1000 Kelton Ave, Pittsburgh, PA; (412)921-8558, (3/19W); All concerts Sat 7:30pm; <<http://www.aol.com/wurli2/index.html>>

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

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

Strand-Capitol PAC, 50 N George St, York, PA, (717)846-1111, (3/20W); Sun, Dec 4, 2:00pm, Rudy Lucente, *A Family Christmas*; Sun, Feb 12, 2006, 2:00pm, Don Kinnier & Judy Townsend; Sat, Apr 1, 2006, 7:30pm & Sun, Apr 2, 2006, 2:00pm, Bob Ralston; Sun, May 21, 2006, 2:00pm, Don Kinnier & Joseph Echart; Sun, Jun 11, 2006, 2:00pm, Organists & Spring Garden Marching Band; <<http://www.strandcapitol.org/>>

■ RHODE ISLAND

Stadium PAC, 28 Monument Square, Woonsocket RI, (401)762-4545, (2/10W); <www.stadiumtheatre.com>

■ TENNESSEE

The Paramount Center for the Arts, 518 State St, Bristol, TN, (423)274-8920, (3/11+W); <www.theparamountcenter.com>

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

■ TEXAS

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

■ UTAH

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

■ VIRGINIA

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

■ WASHINGTON

Everett Theatre, 2911 Colby, Everett, WA, (425)258-6766, (3/16K); Tue, May 9, 2006, 7:00pm, Dennis James; Tue, Jun 13, 2006, 7:00pm,

Dennis James, *THE MARK OF ZORRO*; Tue, Jul 11, 2006, 7:00pm, Dennis James, *PHANTOM OF THE OPERA*; Tue, Sep 12, 2006, 7:00pm, Dennis James, *PETER PAN*; Tue, Oct 10, 2006, 7:00pm, Dennis James, *NOSFERATU & Dr JEKYLL and MR HYDE*; <<http://www.everetttheatre.org>>

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

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

Paramount Theatre, 911 Pine St, Seattle, WA, (206)467-5510, (4/20W); Sun, Jan 8, 2006, 7:00pm, Dennis James, *THE TEN COMMANDMENTS*; Sun, Jan 15, 2006, 7:00pm, Dennis James, *CARMEN*; Sun, Jan 22, 2006, 7:00pm, Dennis James, *THE CHEAT*; Mon, Feb 6, 2006, 7:00pm, Dennis James, *THE SCAR OF SHAME*; Mon, Aug 7, 2006, 7:00pm, Dennis James, *DON JUAN*; Mon, Aug 14, 2006, 7:00pm, Dennis James, *THE PRISONER OF ZENDA*; Mon, Aug 21, 2006, 7:00pm, Dennis James, *SPARROWS*; Mon, Aug 28, 2006, 7:00pm, Dennis James, *THE IRON MASK*; <<http://www.theparamount.com/>>

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

■ WISCONSIN

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

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

Lakeshore Cinema, 1112 Washington St, Manitowoc, WI, (920)339-8501, (Elect); <packerlandtos.tripod.com>

Organ Piper Music Palace, 4353 S 108th St, Greenfield (Milwaukee), WI, (414)529-1177, (3/27 W/K); Organ hours, Tue, 5:30 to 9:00pm, Wed 5:30-

10:00pm with live band, Thu 5:30-9:00pm, Fri 5:00-9:45pm, Sat 12:30-9:45pm, Sun 12:30-8:45pm; Ron Reseigh, Ralph Conn & Dean Rosko

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

Phipps Center for the Arts, 109 Locust St, Hudson, WI, (715)386-8409, (3/16W); Sat, Jan 16, 2006, 2:00pm, Walt Strony; Sat, May 13, 2006, 8:00pm, Dennis James; Sat, Jun 17, 2006, 8:00pm, Charlie Balogh; <www.ThePhipps.org>

■ AUSTRALIA

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

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

John Leckie Music Centre, 25 Melvista Ave, Nedlands, WA, (08) 9276-6668, (3/12C); <au.geocities.com/tosa_wa/index.html>

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

Malvern Town Hall, Glenferrie Rd & High St, Malvern VIC, (03) 9781 5349, (3/16C) Sun, Nov 27, 2:00pm, David Johnston

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

Orion Centre, 155 Beamish St, Campsie, NSW (02) 9629 2257, (3/17W); Sun, Nov 20, 2:00pm Concert; Sun, Dec 11, 2:00pm John Atwell (organ) Sergei Golovko (marimba); <<http://www.tosa.net.au>>

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

■ CANADA

CASA LOMA, 1 Austin Terrace, Toronto, ON, (416)421-0918, (4/19W); All concerts, Mon 8:00pm; Dec 5, Dave Wickerham; Apr 3, 2006, Peter Hansen; May 1, 2006, Lew Williams; <www.theatreorgans.com/toronto/>

Church of the Redeemer, 89 Kirkpatrick St, Kingston, ON, (613)544-5095, (3/28K); KTOS c/o John Robson, 412-217 Bath Rd, Kingston, ONT, Canada. K7M 2X7; All concerts 8:00pm unless otherwise stated; Fri, Dec 2, Dave Wickerham; Thu, May 4, 2006, Lew Williams; <kingstonkimball@cogeco.ca>

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

■ HOLLAND

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

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

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

■ UNITED KINGDOM

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

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

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

The Burtey Fen Collection, 3 Burtey Fen Ln, Pinchbeck, Spalding, Lincs, +44 (0)1775 76608, (3/12C), (2/8W); <<http://www.burteyfen.co.uk>>

Fentham Hall, Marsh Lane, Hampton-in-Arden, Solihull, +44 (0)1564 794778, (3/11C); All concerts Sun 3:00pm; Dec 4, Nicholas Martin; Dec 18, Russell Holmes; <<http://www.cos-centralandwales.co.uk>>

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

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

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

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

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

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

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

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

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

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

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

ATOS NEWS

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

HARRY HETH, EDITOR

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

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

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



2005 ANNUAL MEMBERSHIP MEETING of the AMERICAN THEATRE ORGAN SOCIETY (ATOS)

(Held during the 2005 Los Angeles/Pasadena Annual Convention)

Hilton Pasadena Hotel, Pasadena, California
July 3, 2005, 9:00 AM

The Annual Meeting of the ATOS Membership was called to order by President Gus Franklin. He noted that the Meeting would be conducted in accordance with Robert's Rules of Order and that Joy Stephens would serve as the Parliamentarian. A quorum was present to conduct the business given in the notice of the Meeting.

The President made some introductory comments. He thanked the Los Angeles Chapter for hosting this year's Convention, the 50th Anniversary Celebration of the founding of ATOE/ATOS, and hoped everyone was enjoying the Convention. The meeting was open to any member of ATOS whether attending the Convention or not. Voting, should it be needed, would be by a member or only one person of a family membership. He noted that the meeting was being recorded for purposes of producing the minutes of the meeting and would not be available to anyone for any other purpose.

The President welcomed new members elected or re-elected to the Board of Directors for a 3-year term: Mike Cierski, who was the Youth Representative to the Board, Russell Holmes, and re-elected to the Board, Carlton Smith.

The Officers, Directors, and Staff were introduced (not necessarily in this order) and present for the meeting: Officers: Gus Franklin, President; Bob Davidson, Vice President; Jack Moelmann, Secretary; Jim Merry, Treasurer; Paul Van Der Molen, Treasurer-elect. Directors: Dan Bellomy, Mike Cierski, Jelani Eddington, Russell Holmes, Ed Mullins, Nelson Page, Carlton Smith, and Jeff Weiler. Youth Representative to the Board John Riestler. Staff Members/Committee Chairs: Mike Kinerk, Joy Stephens, Dale Baker, Jim Patak, Harry Heth and Bob Acker.

A motion was made by Tom Hoehn with a second by Bonnie Duncan to approve the minutes of the last meeting in 2004 in Milwaukee, Wisconsin, as published in the November/December 2004 issue of THEATRE ORGAN – Unanimous.

The Treasurer, Jim Merry, gave the treasurer's report: For the past year, the income was \$366,783, expenses were \$299,742 leaving a surplus of \$67,041. The net worth was \$814,219.

A motion to approve the report was made by Judy Merry and a second by Bob Acker – Unanimous.

The Secretary, Jack Moelmann, gave a report of actions during the past year.

The ATOS Board of Directors met three times in 2005 since the last meeting in Milwaukee in 2004. The meetings were a mid-year meeting in Tampa, Florida, February 5, 2005, a meeting by telephone conference call on April 14, 2005, and the Annual Board of Directors Meeting here in Pasadena on Wednesday, June 29, 2005.

The following actions were taken:

- a. The Secretary was allocated \$1,108 for a new computer system.
- b. A new Chapter, the Binghamton New York Chapter, was approved for activation. This brings the total of active Chapters to 77.
- c. The Convention Artist Honorarium was increased from the current amount of \$500 to \$1,000 effective with the 2006 Annual Convention in Tampa/Sarasota. The Convention profit sharing percentage provision was eliminated.
- d. A bank account was authorized to be established for the Tampa/Sarasota Annual Convention in 2006 with the ATOS Treasurer – Paul Van Der Molen, Bob Maney, Mike Kinerk, Bob Davidson, and Cliff Shaffer being signatories on the account with two being required to sign on checks over \$1,500.
- e. Immediate funding was required for deposits for the Tampa Theatre and the bus company for the 2006 convention. These would be paid out of the ATOS checking account as an advance to the convention account since the convention account could not be established in enough time. \$3,045 was allocated to reserve the Tampa Theatre, and up to \$10,000 to secure the buses.
- f. A 2007 Annual Convention was proposed and approved to be held in the New Jersey and New York area, possibly even around the Atlantic City area. This would be an ATOS-sponsored event with Mike Kinerk and Nelson Page serving as co-chairs.
- g. \$3,500 was approved as seed money to fund the Wurlitzer console poster project. (This ended up being a Wurlitzer console calendar.)
- h. A proposal had been received from Jane Kenamore of Wilmette, Illinois, to analyze the current status of the ATOS Archives with regard to developing a collecting policy with procedures for acquiring new materials and procedures for weeding out documents that do not fit with the proposed policy; to develop policies and procedures for the preservation, cataloging, and access to the historical materials that meet professional archival standards; and to develop a budget to fund the recommendations for the first year of operation. Total professional fees requested were approved in the amount of \$3,360.
- i. There has been a need for original theatre organ installation documentation. This involves locating and acquiring originals or copies of authentic blueprints,

- drawings, contract and company correspondence of all brands of theatre pipe organs. The goal is to start a technical department to be included in the ATOS Archives. \$5,000 was budgeted for this project.
- j. A prior endowment fund grant request from the Central Ohio Chapter was extended for an additional six months.
 - k. A Long-Range Planning Task Force in January 2005 was established to be involved with recommendations for long-range planning and accomplishment of goals within ATOS.
 - l. A "Theatre Organ Student of the Year" award was established to recognize a theatre organ student who has demonstrated exceptional commitment to and improvement in his/her theatre organ studies. This would be a non-professional and 27 years old or younger at the time of nomination.
 - m. Concerning ASCAP (i.e. American Society of Composers, Authors and Publishers) fees which ATOS pays and the complexities it presents with Chapter-sponsored "weekends" and other multi-concert events, a policy was established where ATOS will use their best judgement based on information provided for the expense and revenue reported by Chapters for all multi-concert events.
 - n. The policy regarding photos received by ATOS was further refined in that photos received by ATOS will be maintained either by the current THEATRE ORGAN Editor or sent to the Archive for permanent file.
 - o. Jim Merry was given a one-year contract as an independent contractor as the ATOS Executive Secretary effective May 10, 2005 with remuneration at the rate of \$1500 per month effective May 1, 2005. The retiring Executive Secretary will be paid until May 30, 2005 to ensure a smooth transition.
 - p. \$1,000 was approved to cover the expenses of Jeff Weiler to visit Los Angeles to meet with Stephen Ross to select and acquire items for our Archives from the Simonton materials, including the James Nuttall notebook.
 - q. Three Special Awards were approved. These would be announced and presented at the Convention Awards Ceremony.
 - r. Policy: Any person having responsibility for any ATOS program, project, or competition who desires to make the results of any of those available to the membership before they could appear in the Journal – and in so doing would not be violating any Bylaw, Policy, or customary practice of initially announcing the names of most award recipients at our annual awards event – is encouraged to request that said results be posted on the "Web Journal" of the ATOS Website. Such results are not to be posted on any other internet lists or bulletin boards by ATOS members who have such responsibility.
 - s. Officers appointed for 2005-2006:
 President – Fr. Gus Franklin of Illinois
 Vice President – Bob Davidson of Florida
 Secretary – Jack Moelmann of Illinois
 Treasurer – Paul Van Der Molen of Illinois
 - t. A new Chapter, the Mt. Shasta Chapter in Northern California, was conditionally approved pending receipt of final documentation.
 - u. Profits from the sale of the Wurlitzer Book and the ATOS Calendar will be earmarked for furthering activities in the ATOS Archive.
 - v. Wooden plaques will be used to recognize the winners of the Electronic Theatre Organ Competition effective with the 2006 Competition.
 - w. \$5,000 was put in the budget for Archival Acquisitions.
 - x. The following grants were approved from the Endowment Fund Grants for 2005:
 - (1) A \$2,500 grant was approved for the American Institute of Arts & Communities at the California Theatre located in Dunsmuir, California, for restoring the Wurlitzer organ which is coming back to its original home.
 - (2) An \$813.90 grant was approved for the Pikes Peak Chapter located in Colorado Springs, Colorado, to help defray the cost of re-leathering a 3-rank solo chest, replace chest magnet cap gaskets, and a new organ rectifier.
 - (3) An \$882.38 grant was approved for the Kingston Chapter, Odessa Ontario, Canada, to assist with defraying the cost of having Organ Supply Industries replace the current "fill" pipes on the Chapter's Wurlitzer Tibia rank.
 - y. A tentative proposal for a theatre organ summer camp was approved. ATOS will fund fixed expenses such as artist fees, teacher fees, lecture and practice rooms, and organ rentals with a budget not to exceed \$5,000.
 - z. The new Treasurer was authorized to obtain new computer equipment with a budget not to exceed \$1,000.
 - aa. The budget for 2005-2006 was approved.
 - bb. Due to the earlier date of the 2006 Annual Convention, the bylaws pertaining to the Board of Directors' Election for 2006 were suspended to allow a cutoff for ballots to be postmarked not later than March 15, 2006 rather than April 15, 2006.
 - cc. A mass mailing will be made to all Chapter Presidents and Secretaries in September with all of the information concerning ATOS programs for the next year including schedules, requirements, and methods of responding. This replaces the individual mailing of program information to the Chapters in hope that there will be better response. Individual announcements of programs will also appear in the Journal.
 - dd. Current ATOS membership is 4,553 as of June 21, 2005.
 - ee. Committees and activities and their chairpersons were appointed for 2005-2006:
 Archives/Library – Jim Patak
 Awards & Recognition – Dan Bellomy
 Bylaws – Jelani Eddington
 Chapter Relations – Ed Mullins
 Convention Planning – Mike Kinerk
 Education and Archival Liaison – Jeff Weiler
 Electronic Theatre Organ Competition – Bob Acker
 Endowment Fund – Bob Davidson
 Financial Review – Jeff Weiler
 Executive Committee – Gus Franklin, Bob Davidson, Jack Moelmann, Paul Van Der Molen, Mike Cierski, and Russell Holmes
 Inner-City Youth/Schools Program – Ed Mullins

ATOS Marketplace – John Ledwon
 Nominations – Bob Miloche
 Election Teller – Fern Siemens
 Organist Scholarships – Carlton Smith
 Young Theatre Organist Competition Chair –
 Russell Holmes
 Young Theatre Organist Competition Manager –
 Harry Heth
 Hobbyist Organist Competition – Dan Bellomy
 Mentor Program – Dan Bellomy
 Membership – Paul Van Der Molen
 Public Relations – Russell Holmes
 Publications Review: – Nelson Page
 ATOS *International News* – Harry Heth
 ATOS Web Site – Tom DeLay and Michael Fellenzer
 Restoration & Preservation – Allen Miller
 Electronic Theatre Organ Owners Group (ETONES) –
 Jack Moelmann
 Smithsonian Organ Project – Nelson Page
 Strategic Planning – Mike Cierski
 Technical – Carlton Smith
 Technical Consultation Program – Carlton Smith
 (This is a name change from what has been called
 the “Technical Assistance Program”)
 Youth Initiatives:
 George Wright Memorial Fellowship Program –
 Jelani Eddington
 Youth Representative to the Board Committee –
 Jelani Eddington
 Theatre Organ Workshops – Mike Cierski
 Theatre Organ Instructor and Student Lists –
 Jelani Eddington
 Student of the Year Award – John Riester
 ff. Endowment Fund Board of Trustees for 2005-2006:
 Bob Davidson – Chairman
 Nelson Page – Board Member and Recording Secretary
 Paul Van Der Molen – Financial Secretary (Treasurer)

Alden Stockebrand – Member
 Bob Maney – Member

- gg. A mid-year meeting of the Board of Directors will be held in St. Louis, Missouri, January 7, 2006.
- hh. The next Annual ATOS Membership Meeting will be held in conjunction with the 2006 Tampa/Sarasota, Florida, Annual Convention with the specific time and date to be announced in the THEATRE ORGAN Journal.

NEW BUSINESS:

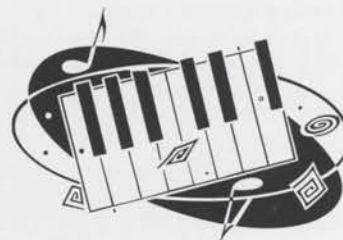
Comments from members included:

- a. Put historical Journal articles on the Internet or have available in pdf format.
- b. Have ATOS publications available in audio format for the blind.
- c. Have a competition which can use virtual theatre organs.
- d. Attendees/Chapters should have business cards with applicable information to pass around at conventions and other times.
- e. Provide a list of attendees at conventions.
- f. Increase the print size on convention nametags.

There being no further business, the meeting was adjourned with a motion from Rich Stewart and a second from Tom Hoehn at 10:10 AM – Unanimous.

Respectfully submitted,

Jack Moelmann, Secretary



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Chapter News

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

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

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

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

AUSTRALIA FELIX

Bob Cornish, President, 613/8262-3381
rcornish@lweb.net.au

Victoria, Australia. Over 30 members attended the Los Angeles Convention from Australia and New Zealand, by far the largest attendance ever. Before and after the Convention, various members toured around the US visiting friends, organ installations and doing the usual tourist things.

We were all very impressed with the line up of concerts and the standard of the organists and the organs. Mark Herman, winner of the 2004 ATOS Young Theatre Organist Competition so impressed us that John Fuhrmann booked him for a concert tour of Australia in early 2006.

The Queensland Christie 3/11 was deluged by water earlier this year, when a huge hailstorm hit Brisbane. The storm loaded up the roof and drains of the school hall where the Christie is located, and then came pouring in on the recently rebuilt and re-installed organ. Most of the solo chamber and probably much of the main will have to be removed and be rebuilt by a professional organ builder after assessment by an insurance company. The organ will be out of commission for many months, which is a huge blow to the fabulous work done by Don Clark in getting the Christie to international concert standard over a number of years.

The NSW Division still has a 2/7 Christie in storage awaiting a suitable venue, while the Marrickville 2/11 and Orion 3/17 Wurlitzers are in top concert condition, being regularly used for concerts.

Much is going on in Victoria, with Howard Terrill's 2/12 Wurlitzer now on the concert scene at Heathcote (1 1/2-hours North of Melbourne). While a 3/10 Wurlitzer is being readied for installation in the Wesley Performing Arts Centre in Warragul, (1 1/2-hours East of Melbourne).

The chambers are almost completed for the 2/8 Wurlitzer (now 2/10 with a 16' Tuba and an 8' Gedackt), which was formerly in the Hearne residence in Geelong (since 1928), but will shortly to be installed in the new music hall at Geelong College, just one hour South of Melbourne.

Back in Melbourne, the console and unenclosed tonal percussions of the Regent 4/36 Wurlitzer had to be removed to storage earlier this year, to ready the stage for *The Lion King*. The combined organ lift and orchestra lift areas were required for the orchestra, so the console had to leave the theatre for about 12 months, the expected duration of the show in this 2,200 seat theatre, (formerly 3,300 seats). Jonas Nordwall recorded 23 tracks to the computer for a CD in October 2004, but we have to wait until all the tonal regulation is done before it will be recorded, and this is planned to happen shortly after *The Lion King* finishes, probably late 2006.

In February, a very moving concert was held at the Regent Theatre featuring Tony Fenelon, John Atwell and David Johnston at the Wurlitzer. Together these special guest artists gave a "Tribute to Carole," namely Carole Wyatt, the young 38 year old organist who tragically died of cancer late last year. The entire proceeds were donated to her husband Brad for the education of her three young children. The concert was a joint effort by The Regent Theatre, where Carole was one of the organists, and TOSA.

During Easter, Melbourne hosted the TOSA National Convention. Rob Richards, our featured overseas artist, re-opened the rebuilt and rewired Moorabbin 4/21 Wurlitzer in a superb concert. Tony Fenelon and John Atwell were featured at the Malvern Town Hall 3/17 Compton and John Giacchi played a concert and silent film at the Dendy 3/15 Wurlitzer.

Tasmania has their Wurlitzer firmly on

the concert scene, and recently staged a concert with Ken Double. Ken was on an Australian concert tour through all States during June and July.

The South Australian Division had to remove the wonderful 2/12 Wurlitzer (ex Melbourne Plaza Theatre) from Pulteney Grammar School Hall due to the demolishing of the hall and use of the area for other purposes. The organ is now in storage awaiting a new location to be found. Sadly, we lost Graham Ward to cancer in June, a tireless worker at the Capri, looking after the organ as well as recording work for TOSA.

Over in Perth, which is as far from our East coast as New York is from San Francisco, John Fuhrmann is keeping the Wurlitzer 3/21 at Karrinyup in top condition, and a part of the Australian concert circuit. John is the person who does all the work that is necessary to have overseas organists touring the Australasian theatre organ circuit.

Julien Arnold

BINGHAMTON NEW YORK

Paul Stapel, President, 607/773-1495
BingTheaOrg@stny.rr.com

Binghamton, New York. The Binghamton Chapter has had a busy summer and early fall. We had a very successful summer "Reopening of the Robert-Morton Theater Organ" concert on August 20. The guest artist was David Peckham and attendance was approximately 450. The concert was excellent as always and included the Buster Keaton silent film *Cops*. At the concert the Robert-Morton Theater Organ was dedicated to the memory of M. Searle Wright. Searle was raised near here and considered Binghamton his home and when he retired he moved back to Binghamton. He gave many pre-concert shows on the Robert-

Morton for the BC Pops orchestra and was very much loved by the audiences here.

In preparation for the concert many hours were spent getting the organ back into good working order. Although the organ has been used over the past few years there had not been much work done. The roof leaked and caused some damage to pipe chests that will need to be repaired in the future. Fortunately, it only effected two ranks of rarely used pipes.

Our other organ, The Link Organ has not been used in the past 16 months. The room the console is housed in has been used for a major traveling exhibit and the console is beneath the floor and not accessible. We hope to get work done on the console when it is available and hopefully have some additional concerts there.

The next year looks to be exciting. We are planning to have another full concert in early 2006 as well as playing at the beginning of Binghamton Philharmonic "Pop" Concerts. They are also featuring the organ in May of 2006 with guest artist Dennis James.

Our membership has also grown over the summer. We have nearly doubled in size and welcome all our new members. We encourage ATOS members that are in the Southern Tier of New York to join us to further enhance the theater organs in New York.

More information can be found on our website <http://theatreorgans.com/btoc/>

David Clark

CENTRAL FLORIDA

Cliff Shaffer, President, 407/207-1792

Tampa, Florida. Preparation is underway in full force for the 2006 ATOS Annual Convention. We have been working and planning for the last 18 months. We are co-hosting with our friends and neighbors of the Manasota chapter.

The Tampa Theatre Wurlitzer now has a 10hp Spencer Blower, new custom built keyboards with second touch, new pedalboard, the console refinished and restored with a new bench, music rack and reproduction light from Ken Chrome of Chrome Organ Company, Reno, Nevada.

We are presently getting ready to install the new relay and combination action, which will give us recording and playback capabilities. We have also enlarged the instrument to include a new Trivo Post Horn and Orchestral Oboe. We have much more planned. Our chapter organ installed in the Pinellas Park Auditorium is undergoing a transformation as well. The console is being restored back to its original black color, and we have a new bench and music rack from Ken Chrome.

We have replaced some of the pipework including a wonderful set of Morton Salicionals. The chimes are in and playing, and a new movable carpeted platform is in the works. Although this instrument will not be featured during the convention, it will be available for 'open-console' sessions.

The Polk Theatre Morton has also had many improvements. One thing we haven't been able to locate is a Morton bench. If anyone knows where we can locate one please contact our chapter president Cliff Shaffer. You can contact us at CFTOS.com and be sure to check out our website. Member Chaz Bender has done a fantastic job getting it together; keep up the good work and thank you very much.

On May 29 Rosa Rio accompanied the Buster Keaton classic *Steamboat Bill Jr.*

Rosa always packs the house as we had people from as far away as Iceland. Rosa will be one of the featured artists at the 2006 Convention. She will accompany a silent film at the Tampa Theatre, which promises to be one of the highlights of the Convention.

Cliff Shaffer

CENTRAL INDIANA

Jason Young, President, 765/396-3777

JYoung1208@insightbb.com

Indianapolis, Indiana. Members of the Central Indiana Chapter gathered in the sumptuous surroundings of the Paramount Theatre in downtown Anderson, Indiana on the afternoon of Sunday May 8. Chapter member Cletus Goens favored us with an interesting mix of music on the Paramount's 3/12 Page theatre pipe organ. A newer member of our chapter, Michael Davis, who is an accomplished pianist, singer and choral conductor, joined Cletus onstage. Allowing Cletus a brief rest, Michael dazzled us with his artistry at the Yamaha C-7 Grand Piano. The entertainment concluded with Cletus returning to the Page console while Michael remained at the Yamaha for some splendid duet work! Refreshments and social time followed, while chapter members took advantage of some 'open-console' time.

A humid and rainy June 12 found an audience gathered in the Warren Performing Arts Center for the second event of our 2005 "Pops on Pipes" theatre organ concert series. Indiana native Jelani Eddington is no stranger to our 3/18 Barton, which has made its home at the Warren Center since 1997. He has a real gift for bringing out the most fascinating and beautiful sounds of this historic organ, in musical styles ranging from emotional ballads to music from Broadway musicals and orchestral transcriptions. The audience did not leave disappointed that day! It is always a special treat to welcome Jelani "back home again" in Indiana.

While not an Indiana native, Ken Double maintains close ties to Indianapolis and Lafayette. On June 18 he returned to the Long Center for the Performing Arts in downtown Lafayette, where he appeared in concert at the console of the 3/21 Mighty Wurlitzer. Those who have been in his audience before know that Ken's shows

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Warren York

never seem too "long," thanks to his programming creativity and his excellent sense of show business. Ken returned to Indiana on September 11, where he appeared in concert at the Warren Performing Arts Center as the third event of our 2005 "Pops on Pipes" concert series.

Several Central Indiana Chapter members had a splendid time attending the ATOS Annual Convention in Los Angeles. Since several other chapter members found themselves unable to attend the convention, a membership meeting was scheduled for July in the (temporarily) unusual surroundings of the auditorium at Emmerich Manual High School. The high school continues to undergo an extensive renovation project, the result of which is a temporary reconfiguration of the entire auditorium area. The seats have been removed and the floor leveled, to accommodate four temporary classrooms built into the middle of the room. Student lockers now line the perimeter of the room. The stage has been carpeted and serves as the school library and media center, while the backstage scene shop is laid out as the faculty workroom. On Sunday July 10 our chapter members gathered on the stage . . . I mean, in the Library . . . seated at round tables to enjoy the sounds of the 3/26 Wurlitzer from a unique perspective. Long-time chapter member Warren York peered from above the plywood "cage" built around the console shell (to protect it during the construction period) and favored us with his usual mix of classic upbeat melodies, novelty tunes and ballads. At one point while



Salinas Fox Theatre.

Warren was attempting to announce his next selection, someone shouted to him, "We can't hear you!" to which Warren comically replied, "You can't hear me? Well, hear **this**, then!" He immediately sat down and played another romp-and-stomp tune, much to our delight! It was a most interesting afternoon and we were glad to see that the Wurlitzer has not suffered any damage during the building refurbishment.

Chapter treasurer Michael Fellenzer was kind enough to host a summer pitch-in at his lovely home on August 14. Chapter members pitched in by bringing in an array of food for everyone to enjoy. After a brief business meeting, various chapter members also pitched in by taking their turn at the console of Michael's Hammond organ, led by Cletus Goens. At this meeting we were pleased to welcome Scott Foppiano as a new member of our chapter. Scott has recently moved to Indianapolis to accept a new position as the music director and organist for one of the local Catholic parishes. We are glad to count him among our ranks, along with several other theatre organ artists who hold membership in our chapter.

August 7-12, six of our chapter members traveled to the Fox Theatre in Salinas, California to completely disassemble and crate a 3/11 Wurlitzer that was originally installed in the El Capitan Theatre in San Francisco. At the Salinas Fox this organ was installed in two chambers on stage



The Movers (L-R) Carlton Smith, Justin Nimmo, Shawn Chase, Tom Nichols, Kevin Ruschhaupt, John Garner, and Roland Rutz.

level, and it became necessary to free up that stage space in order to accommodate various productions, which take place in the theatre. Not having a place to reinstall this organ, and not wanting to see it broken up for parts, the Nor-Cal Chapter graciously donated the organ to the Central Indiana Chapter, in the hope that the instrument would be preserved and heard in another venue. True to their wishes, and thanks to the enthusiasm of a Mr. Roger Aleshire, this organ will be installed in the historic Indiana Theatre in downtown Terre Haute, Indiana. Mr. Aleshire is the owner of the Indiana Theatre and is overseeing its complete restoration. The 3/11 Wurlitzer is nearly identical to the Indiana's original Wurlitzer. Mr. Aleshire was most supportive of the idea of his theatre having a restored theatre pipe organ virtually identical to its original. Thanks to the efforts of Mr. Tom DeLay and others in the Nor-Cal chapter, this organ has mostly been rebuilt and re-leathered already, making its preservation even more appealing. We extend our thanks not only to Tom DeLay and the Nor-Cal Chapter of ATOS, but also to these Central Indiana Chapter members who volunteered six days of their time for traveling to California to disassemble and pack the entire organ: Shawn Chase, John Garner, Tom Nichols, Justin Nimmo, Kevin Ruschhaupt, and Carlton Smith. The organ was then driven from Salinas to Indianapolis by professional truck driver

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

(and pipe organ restorer) Roland Rutz, of Minneapolis, Minnesota. Upon arrival in Indianapolis, the entire organ (all 32 crates, plus its three-manual console and Wurlitzer upright piano!) was unloaded and placed in storage space adjacent to the shop of Carlton Smith Pipe Organ Restorations by chapter members Shawn Chase, Keith Mikesell, Tom Nichols, Justin Nimmo, Kevin Ruschhaupt, Carlton Smith, Roger Whitehead, and visiting volunteer Logan Hand. We are excited about installing this organ in Terre Haute, as we currently have no theatre pipe organs in public venues in western Indiana.

With new beginnings often come endings of one kind or another. The Central Indiana Chapter extends its thoughts and prayers upon the loss of longtime member Mr. Carl E. Wright, who passed away August 17 at age 76. In the early 1970s he installed a Louisville Uniphone theatre pipe organ in the auditorium of Emmerich Manual High School, where he was a teacher and the auditorium manager until his retirement in 1990. At that time it was one of the first pipe organs in a high school in the U.S. In the late 1980s that organ was replaced with a much larger instrument, the 3/26 Wurlitzer that exists today and was featured at the 1990 ATOS Annual Convention. In honor of Mr. Wright's many years of service, the Indianapolis Public Schools system had named the facility the Carl E. Wright Auditorium. Sympathies are also extended upon the death of Mrs. Carol Finkel, wife of Maurice and mother of David, on August 24 after a long battle with cancer. Her passing was quiet and peaceful as members of her immediate family surrounded her. May Carl and Carol both rest in peace as we fondly remember their many contributions, musical and otherwise, to our chapter.

Tom Nichols

EASTERN MASSACHUSETTS

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

Wellesley, Massachusetts. There is little to report for this summer's hiatus of our chapter's activity. However some of our officers have been active in planning for our Regional Convention in early November 2006. There are numerous details for consideration and each must be carefully worked out to insure a convention to run smoothly. Some must be arranged early such as the hotel/motel, venues and artists before they are booked up.

Members of ATOS are assured that you will again have a memorable gathering and this time will have the Pine Tree Chapter adding to sponsor events in Maine. Seldom, if ever, have there been three states involved in a Regional, so save the first

weekend of next November for an earful of pipes!

Stanley C. Garniss

GARDEN STATE

Don Hansen, President, 732/350-0483

Trenton, New Jersey. Summertime, is a beautiful song, but this year the weather had all of our members longing to go to a great picnic at the lovely summer cottage, with green lawns and boats on Lake Hopatcong, which is the largest lake in New Jersey.

Our 9th annual picnic was held on Sunday July 17 at the summer home of Bob and Cathy Martin. The weather channel forecasted rain, but 50 members were not discouraged and arrived loaded with food and drink. Clusters of friends sitting in chairs exchanged all the good news about our theatre pipe organs. The delicious food all vanished and Bob Martin's "water taxi" cruised members around the lake, who enjoyed the wind, fast boats and lovely homes built in the hills.

The music began as both Cal Bacon and Tony Rustako brought keyboard synthesizers, then the piano chimed in and there was lots of singing. The one and only Ashley Miller had his fingers playing up and down the keys as we listened to an enchantingly beautiful piece of music he had just composed but has yet to give a name.

Of course, wouldn't you know, the rain started and everyone gradually departed, but it was a happy day. Many thanks Bob and Cathy for their hospitality.

President Don Hansen received an invitation from Mrs. Nina Heitz for GSTOS members to visit her spectacular home in Pennsylvania on Saturday August 13. This is Nina's third invitation and all our members were excited to again visit her home. Many friends enjoyed this kind invitation

and it included music with 'open-console' and a BBQ supper. Our most gracious hostess Nina greeted those members attending and showed them several of her interesting rooms filled with musical instruments. The large music room quickly filled, as we stared at the majestic Wurlitzer hybrid theatre pipe organ console. A large group of organists quickly placed their names on the list to play and music filled the home, each organist playing their special music.

The sunshine was beautiful and many members strolled out to a magnificent patio set with chairs and tables for our BBQ supper. We must applaud our Vice President and Program Chairman Greg Klingler and his lovely wife Nancy for all their hard work. The Wurlitzer continued playing all evening with our organists performing. As the evening closed with an extra special thank you to Greg and Nancy and hospitality chairperson Barbara Bacon and her husband Cal. Our special thank you goes out to Nina, you are hereby given a "Golden Star."

Jinny Vanore

JATOE

Jim Patak, President, 708/562-8538

Joliet, Illinois. On Sunday afternoon May 15, JATOE members congregated to their second favorite spot for club socials. Guest artist for the afternoon was Chicagoland Chapter President Dennis Scott. Dennis performed his mini-concert on a GW-4 Allen organ and felt right at home with the instrument. His program consisted of nostalgic tunes of a by-gone era. It was fun



Ashley Miller



Annual Picnic at Bob Martin's.



Ed Baykowski at Heitz console.

to listen to arrangements made famous by his friend John Muri. One selection of particular interest was one that he did reminiscent of the late, great Pearl White. She was a jazzy organist who mastered a technique no other organist could duplicate. Listening to that one piece made us rather tearful as he showed us how much we really missed her. She passed away in 1978.

To add to the fun, Dennis incorporated a game of name that tune, with a twist; who wrote it? The melody was familiar, or was it? Once the title was established, the hard part was guessing who the composer was. Carrying it one step further, Dennis tried to stump his audience with a show tune. Again, the song was familiar, but from what Broadway musical did it originate? Hmmm-mmmmm!!!! Congratulations to JATOE Member Sandy Wright as she got the most songs identified correctly. What a quiz kid!

Following Dennis' program, 'open-console' was available. Refreshments were also served. And a good time was had by all. Thank you, Dennis for a wonderful day.

On Sunday afternoon June 26, JATOE members got together to escape the high temperatures and humidity at their clubhouse, the Rialto Theatre. Guest artist for the afternoon was local organist Don Springer. Don's claim to fame in the metropolitan Chicago area was his stint with Sally's Stage back in the late 1970's early 1980's. His love for the theatre organ is evident in every selection he plays. His idol, no doubt, was George Wright. His recreation of Crawford pieces was refreshing, imaginative and meticulously performed. Don also remarked about his special kinship with the Hinsdale Theatre and its once-fabulous instrument there.

Following Don's concert, 'open-console' and refreshments were on course. Making conversation with Don, it was overheard from a JATOE member (a friend of his) curious if he was playing anywhere (professionally). Don said dryly, "On my Allen in my living room!"

JATOE President Jim Patak reports that the Rialto Theatre is continuing with their theatre tours. The Barton is getting lots of exposure, too. Jim has played most of the tours, however, when he's not available, Judy Matarelli has agreed to fill in. Thanks, Judy. Warren York has been known to drive all the way from Urbana at the last minute's notice to tickle the ivories, too. Thanks, Warren!

Jim Koller

LAND O' LAKES

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

Minneapolis/St. Paul, Minnesota. Our March chapter meeting took place at the Phipps Center for the Arts in Hudson, Wisconsin. Mike Erie presented a concert of standards, ballads, and medleys on the

3/17 Wurlitzer (Opus 1404). 'Open-console' followed with several of our talented chapter organists participating until time to depart for our separate destinations. The Phipps Organ Series continued with British organist Simon Gledhill on April 19 and Barry Baker on June 4.

Mike Klein and yours truly were the featured artists at the WCCO Mighty Wurlitzer during our April chapter event at the Heights Theatre in Columbia Heights, Minnesota. The organ, currently a 4/13, can be heard every Friday and Saturday before the first evening's show. After the concert, members took turns at 'open-console'. In July, closing out the "Heights Delights" series of classic films, Karl Eilers provided live organ accompaniment for the 1924 silent comedy *Sherlock Jr.* before a nearly filled house and played a mini-concert before the movie.

LOLTOS sponsored internationally acclaimed artist Jelani Eddington in concert at the Phipps during its fundraiser event on July 24. His program, consisting of popular selections and orchestral transcriptions was well received by the audience. Proceeds from ticket sales went towards future maintenance and upgrades to the Wurlitzer.

Mike Erie and Roger Dalziel were the hosts for our August picnic in their Prescott, Wisconsin home. After a brief business meeting, Mike played a mini-concert for us on his hybrid installation. While everybody enjoyed a sumptuous barbecue feast among Mike's beautiful flower garden, five members provided background music during 'open-console'.

Events that were held at the Phipps Center for the Arts Organ Series were September 18 with Rob Richards and October 14 starring Richard Hills. At the Heights Theatre on September 25 the Viva Vitaphone! Film Festival was held. For more information regarding other events, please visit our website at www.loltos.org

Kim Crisler



Tom Needle at the Erie organ.



Dave Kearns at the Phipps Center.

LATOS

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

Los Angeles, California. Thank you to all who attended Golden Greats, the ATOS Annual Convention in Los Angeles. We sincerely hope that everyone enjoyed the convention as much as we enjoyed having you as our guests. In thinking back to the convention schedule, including the Overture and Encore, I realized that of the 15 or so events that there was something new or unique at ten of the events. The World's Mightiest Wurlitzer at Roosevelt Memorial Park and one of the very few outdoor organs in the world, the Paramount Iceland ice rink where we got to see the original Zamboni and hear Chris Gorsuch, Disney Concert Hall with its unusual installation, and the Cathedral of Our Lady of the Angels were all new venues.

Bob Mitchell at 92 years young made his first convention appearance at the spectacular refurbished Orpheum Theatre. Although Pasadena Civic Auditorium is a perennial at Los Angeles conventions, this was the first time the five-manual Reginald Foort has been paired with a five-manual electronic. This was also the debut of Rob Richards Walker Organ. South Pasadena High School, a new installation performed beautifully, although not quite complete (additional electronic ranks are planned). The Rialto Theatre where George Wright played frequently was also a new venue and what better artist than Lyn Larsen, one of the finest interpreters of the George Wright sound to showcase yet another new Allen organ. This was the first time Len Rawle has played on the West Coast.

Planning is underway at this time for Wurlitzer Weekend 2006, which will start on Friday evening, January 13 and continue through Sunday January 15, 2006. Look for our ad elsewhere in this issue for details.

Wayne Flottman

LONDON & SOUTH ENGLAND

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

London, England
Kilburn State Theatre
Sunday July 3
Organist: Michael Maine

Michael was born in Cornwall. As a boy he was a chorister at Truro Cathedral where he started learning the organ under the organist of the day John Winter. He currently lives in Brighton and has just celebrated 25 years as organist and director of music at Hove Parish Church. He is also co-owner of the organ in Portslade Town Hall, which he has recorded many times for



Michael at Kilburn.



John at Woking.



Dave Neale explaining to visitors.

BBC Radio 2 programme "The Organist Entertains." In addition, he has also been involved in the restoring and reinstallation of the concert organ in the Dome Brighton.

It has been some time since Michael played at the State Theatre Kilburn, but he was soon in his stride with a wonderful programme of music including a great selection from the pen of Cole Porter. He soon had everyone's feet tapping with a selection of songs from the Rock and Roll years of the '50s and to end the first half, a lovely tribute to John Williams with his music from both film and radio.

His chorister days at Truro Cathedral meant that he is a trained singer, and in fact in Holland, Michael is known as 'The Singing Organist' and with good reason. Just to show he had lost none of his ability over the years, he played and sang for us, a well-known patriotic song, which received prolonged applause from the audience. The second half continued with music from Edward German, a delightful novelty polka which I had not heard before, a selection of other dances and to finish a wonderful selection from that ever popular musical, *South Pacific*. Michael gave us a fine display

of musicianship on the mighty Wurlitzer – not forgetting his singing of course. His whole programme was much enjoyed by the audience. So what better way to spend a Summer Sunday afternoon?

**Woking Leisure Centre
Saturday July 23
Organist John Mann**

John has been a stalwart on the organ scene, on both pipes and electronics for many years. He made his first public broadcast in 1968 when he performed a 30-minute spot on the famous Wurlitzer at the Tooting Granada. He is very popular throughout the world and has a very flourishing and lively appreciation society, many being in attendance this evening. Not only is John a fabulous organist but also a wonderful entertainer as well. So we were certainly in for a very enjoyable evening of music and laughter. John's popularity is such that we had a small delay in starting, caused by having to provide, and place extra chairs for the capacity audience.

Introductions over, we were soon under-

way with a rousing march after which he slowed the tempo down with what he described as "music, which calms you" which included many well-loved ballads. He continued with a selection of songs which all has colours in their title, a tribute to the cascading violin sounds of Mantovani, a 'Big Band number' to raise the tempo once again, and to take us up to the interval, a long selection of songs popular through the '40s and '50s.

During the interval John spent his time talking to his many admirers and signing copies of his CDs. A lively Strauss march started the second half and then it was into a very comprehensive selection of songs from shows, which brought back many memories and was very popular with the audience. We were transported to Japan next, with music from Gilbert and Sullivan's *The Mikado*, and to conclude the evening, John played a selection of patriotic songs. This, as he said, was in the wake of our 7th July bombings and indeed the

CONTINUED ON PAGE 59

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

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2005 CONVENTION

JOHN LEDWON AT WILSHIRE EBELL THEATRE



to be due to any sort of acoustic phenomenon either. We strongly suspect these strange characteristics gave John fits with control and tempos.

None of these complaints are meant to slam the organ crew, whom we know did yeoman's work to get the organ ready for the convention. Yet, this organ has some very serious problems that affect music played on it. If an instrument cannot properly play music with a well-balanced ensemble, the organ is a failure. We cannot believe the Wilshire Ebell organ is a failure—the poor thing just needs major tonal work and a diagnosis as to why the two chambers seem to not speak in proper sequence.

John next played a medley of film themes that included *ET*, *Star Trek*, *Indiana Jones*, and *Star Wars*. John then offered "My Cup Runneth Over" and featured a nice Solo Oboe Horn that dissolved into that huge burping Tibia.

West Side Story opened with a cipher on the Concert Flute.

John offered E. T. Paull's arrangement of "Napoleon's Last Charge." Paull is remembered for his frenetic, agitated arrangements in the 1920s. Next up was a medley of music from *My Fair Lady*.

John's closer was a patriotic medley of music that featured music of the various branches of the American military, along with marches and music solidly entrenched in the July 4th celebration.



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MONDAY, JULY 4



BARRY BAKER AT PASADENA CITY COLLEGE



If ATOS were to give out such awards, the organ at PCC would have to get an award for the "most improved." Gone from the PCC 4/23 Wurlitzer are the noisy swell shades and buzzy Reeds. Good job Donn Linton!

Barry Baker began his program with the Judy Garland favorite "Get Happy." This was tough to do at this early hour, coupled with the long walk from the buses to Sexton Auditorium at mid-PCC campus.

As Barry's program continued, he offered us "My Funny Valentine," and "Cruella de Ville" from Disney's *101 Dalmatians*. Barry continued with some selections from *The King and I*; "Getting to Know You," "Whistle a Happy Tune," "This Nearly Was Mine."

Barry offered a series of selections from 1955: "Love is a Many-Splendored Thing," "Yellow Rose of Texas," the Julie London torch "Cry Me a River," and the sassy Sinatra "Love and Marriage."

A jazzy "Jubilee Story" by Dick Hyman and arranged for organ by Barry, showed yet another facet of the Baker music machine. Continuing with some original arrangements, Barry played "Fascinatin' Rhythm" by Gershwin, but played as a samba.

Easily the major piece of the concert was a piece we were not familiar with. "Sol Fegietto and Metamorphosis" by Eddy Daniels was nothing short of incredible. Poor Donn Linton was suddenly pressed into service when a General Swell Shoe jammed, but was quickly resolved. Words are not adequate to describe this superb modern composition. The lightning-fast Baker technique served well in this composition.

"Caravan" was a bit of a jokester with a Pedal Kinura and solo line played on the Sleigh Bells.

Barry is not afraid to use the "big wood" in the pedal department. The PCC organ has a 16' Wood Diaphone that is loud enough for three organs. During a *Wizard of Oz* medley, Barry drove an "extreme jazz" arrangement of "Ding-Dong, The Witch Is Dead" with that Diaphone and 16' Ophicleide driving a whelping pedal

line. Among other selections were "If I Only Had a Brain."

As a closer, Barry played the Gershwin "Cuba Overture" part 1 and 3.

Barry's encore was a trip back to the George Wright days at the San Francisco Fox with "Pine-top Boogie." This is great fun music for the theatre pipe organ.

Barry is, without a doubt, a superb keyboard technician. His console prowess is very similar to the younger days of George Wright... without being a musical copycat... lightening fast registration changes, good arrangements, and great imagination. However, we are reminded of statements collectively made by Wright, Crawford, and the west coast favorite, the late organ jazz-man Larry Vannucci: "Do what you want to the composition, but never lose the melody line; always solidly introduce the melody."

If there is any sort of complaint about Barry's pyrotechnics at the keyboards, it is only that not enough time was spent to get a listener familiar with the basic composition before launching into the arranging and improvisation. Barry, please just give us a bit more basic melody before taking off into the wild music of "Barryland." We know you have lots to say musically, but so do original composers. Darn good show Barry!

RECORD SHOP



LYN LARSEN AT SOUTH PASADENA RIALTO THEATRE

This concert was bound to be an emotional event for all of us dedicated George Wright devotees. Nelson Page called the Rialto "a shrine." The Rialto is filthy, stinks, and has not had a reasonable drop of maintenance probably since the late Style-216 Wurlitzer was removed following the fire that destroyed half of this remarkable organ.

The recordings and concerts that George played at the Rialto are legends in themselves. While the Rialto is a dim shadow of its 1925 self when L. A. Smith designed the theatre, the place is remarkably intact and crying for a proper, faithful and literal restoration.

Lyn entered the orchestra pit and stepped to the Larsen-designed Allen organ and began a quiet, reflective Crawford-esque "Perfect Song." Emotions were running very high for some in the audience. When Lyn played "I Know That You Know" ala the great George Wright, there were more than a few of us who choked-up; Lyn included.

Composure returned, Lyn played a nifty Richard Elsasser arrangement of "March of the Siamese Children." Keeping in the Wright mood, Lyn played an original Wright composition, "Sun."

Lyn introduced "... a kid from Eagle Rock (California) ..." otherwise known as Dwight Beacham. Dwight climbed up to the Allen and gave us a jazzy "Keep Your Sunnyside Up." In keeping with the faded shrine we were in, Dwight too choked up after his opening selection. (Hey Dwight and Lyn, we all grew up, directly or indirectly, listening to George play that Rialto Style-216 ... this was an emotional experience to even be at the Rialto let alone hearing superb music again!)

Dwight gave us a wonderfully recreated Wright arrangement of "I've Got You Under My Skin."

Back at the Allen, Lyn played "Pick Yourself Up" which also gave us great memories of another southern California

CONTINUED ON PAGE 76



Lyn Larsen



Dwight Beacham



TUESDAY, JULY 5

2005 ATOS Electronic Theatre Organ Competition

The American Theatre Organ Society is pleased to announce the results of the 2005 Electronic Theatre Organ Competition. The Competition features Youth and Adult Divisions, and this year we had a total of nine entries. Eight of our entries were in the Adult Division and our single Youth entry was last year's Youth Winner, Donnie Rankin of Ohio who re-entered for comments. Each competition entrant submitted three selections including an "up-tempo" selection, a ballad, and third selection of the entrant's choice. Each entry was then rated on the basis of melodic accuracy, phrasing and dynamics, appropriateness of registration, and overall musicality. Our Adult Winners this year were:

Kevin Cartwright First Place • Adult Division

This year's first place winner is Kevin Cartwright of Atlanta, Georgia. Kevin is a native of Greenville, Alabama, where he began playing the organ at the age of fifteen. At age 16, he began playing the theatre organ as a hobby after hearing the famous Alabama Theatre Wurlitzer. His formal organ studies were under the German organist and composer Dr. Harold Rohlig of Huntingdon College in Montgomery, Alabama.



Kevin's theatre organ playing has been encouraged by Dr. Rohlig as it supports and parallels his study of improvisation and composition in his classical organ studies. His favorite music consists of early century foxtrots and open harmony ballads, while his favorite influential organists include Jesse Crawford, Leonard Lee, Sidney Torch, and Lee Erwin. He has attended ATOS Annual Conventions and often travels to Indianapolis to participate in the concerts and activities of the Central

Indiana Chapter. He continues to absorb new technical and musical ideas from the professional concerts attended. He is currently employed as a tuning and service specialist for the A.E. Schlueter Pipe Organ Company in Lithonia, Georgia, and maintains numerous pipe organs throughout the Southeastern United States.

Cartwright's other interests include full-scale and model

railroading, various types of music artistry, antiques, and collecting Native American art. He is also an avid collector of organs and odd musical instruments. His current organ collection includes Wicks Pipe Organ Opus 1585, a 1920's Estey one-manual reed organ, a 1950's vintage Baldwin Orgasonic, a Hammond Model H-100 with two Leslie speakers, and a Rodgers 333 theatre organ. In addition to organ, Kevin also plays the tuba, accordion, flute, and a small yet varied collection of ethnic instruments from native America and South Africa. In addition to ATOS, Kevin is a member of the American Institute of Organbuilders, the American Guild of Organists, and the Organ Historical Society. His winning entry was performed on his Rodgers 333 theatre organ.

Bill Beningfield Second Place • Adult Division

Our second place winner is Mr. Bill Beningfield of Lawrence, Kansas, who has been playing the organ since he bought his first in 1970, a Consonata that had provided music in a funeral home! While he lived in Florida in the 1970s and '80s, he studied for five years with teacher Ray Lawson, a student of Jesse Crawford.

Bill's career was spent 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. He had received a Bachelor of Science degree in Physics from the University of Missouri, and later earned his Doctorate 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. In addition to playing his Allen Theater III organ and piano, he enjoys building furniture and making tools and machines in his woodworking and machine shop. 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 a member of the Board of Kansas City Theatre Pipe Organ, Inc., and is helping with the ongoing maintenance of the 4/27 Robert-Morton organ in the Kansas City Music Hall. His entry was performed on his Allen Theatre III organ.

Patrick Lane Third Place • Adult Division

Third Place was awarded to Patrick Lane of Palm Springs, California, who heard his first organ music while watching televised baseball games featuring background organ music. Pat enjoyed the music and soon acquired his first organ, a Wurlitzer 4037 spinet, thus beginning his lifelong interest in playing. For a time, he even wanted to become a "ballpark organist!"

Opportunities to hear the music of George Wright and Gaylord Carter soon followed and provided Patrick's first exposure to the theatre organ sound that he enjoys to this day.



While pursuing his aeronautical engineering degree at Prescott, Arizona, He often visited the original Organ Stop Pizza in Phoenix. The music of Lew Williams provided him with continued exposure to the "Mighty Wurlitzer" and his love of theatre organ music continued to grow – indeed he was hooked!

Following college, Pat was accepted into the USAF pilot training program and soon began flying KC135 tanker aircraft. As an Air Force Lieutenant, he purchased a Hammond Elegante electronic organ and placed it in his quarters on the base, leading to his room being nicknamed "St. Patrick's Cathedral!" After his Air Force service, he realized his lifelong dream of becoming an airline pilot and began flying for American Airlines. He is currently based in Los Angeles flying Boeing 777 aircraft, and notes that he has always liked mechanical things with lots of buttons, dials, gauges and switches. Of course both the 777 and theatre organs have plenty of those!

Patrick's first theatre organ was a Rodgers Century 340, which was followed by a new Allen Renaissance R-311. His Competition entry was recorded on his new Allen 311.

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/her playing style. Our judges this year were Lew Williams, Kevin King, and Brett Valliant . . . all well known in the theatre organ world.

Lew Williams of Scottsdale, Arizona is internationally known as a concert and recording artist. He presently performs nightly at the Organ Stop Pizza Restaurant in Mesa, Arizona. He is also in demand for both theatre and classical concerts and has been a frequent performer at ATOS events. Lew has numerous theatre organ CDs to his credit, many recorded on the fabulous Organ Stop Wurlitzer.

Kevin King of Oakland, California is a staff organist at the Bella Roma Pizza Parlor in Martinez, California, and also regularly performs weekend overtures on his Wurlitzer organ in the Oakland Grand Lake Theatre. He serves on the technical crew that maintains the large Wurlitzer in the Berkeley Community Theatre and has also released his first CD, *On the Lake*, which was recorded on the Grand Lake Theatre 3/18 Wurlitzer.

Brett Valliant of Wichita, Kansas, is currently serving as the Artist-in-Residence for the famous New York Paramount Wurlitzer at the Century II Convention Center in Wichita, Kansas. Brett serves as the Director of Music and the Arts, and Senior Organist for the First United Methodist Church of Wichita, Kansas. He is active on the concert circuit and released his first theatre organ CD, *Lyric Wurlitzer*, at the age of 17.

We look forward to the 2006 Electronic Theatre Organ Competition and hope that our many ATOS members who have and play electronic theatre organs will consider entering the Competition. Entry information has been provided to your Chapter Officers or may be obtained by E-mailing acker@atos.org.

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

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



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Tuning Those Sleigh Bells



Randy Bergum

A set of tuned Wurlitzer Sleigh Bells was recently donated to the Orange County Theatre Organ Society, for use in the Plummer Auditorium Wurlitzer. This Sleigh Bell

action has a compass of 25-notes, and is a delightful addition to the existing organ.

The set of bells had been removed from the leather mounting straps at one point, and then reinstalled in an "almost right" configuration. Upon inspection, it seemed that the set had been mixed up with another, as some notes were missing, and others had multiple bells for each position based on pitch.

The individual bells are known as crotals, and this set are cast brass, each one containing a small metal ball inside that jangles around inside when shaken. A slot in the top half of the crotal forms opposing "ears" which vibrate, producing the familiar sleigh bell sound.

Tuning is accomplished by removing material from various locations in the slot. By removing material at the top inside edges of the slot, pitch can be adjusted up slightly. By removing material at the bottom of the slot, making the slot longer, pitch can be lowered. You are changing the resonance of the two ears that vibrate. Beware if trying to sharpen too much – as the ears widen out, the harmonics start to change and the

By Randy A. Bergum

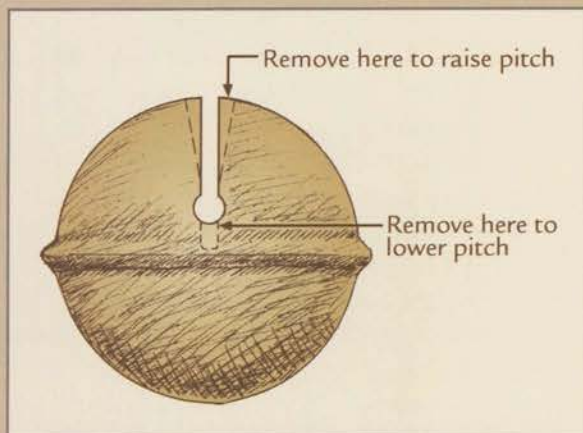


Fig. 2 – Area to be removed.

crotal will start to sound different from it's neighbors. Also, the little ball will fall out if the ears are filed back too much, (don't ask me how I know this).

I used a die grinder, ("The CrotalMaster 3000" as shown in Fig. 3) with an abrasive disc mounted in an arbor, for metal removal.

Tuning exactly is not desired – try to get close to pitch, leaving some slightly over and some under, and you will get a chorus effect.

There were four crotals that were too low to raise



Fig. 1 – Three crotals.



Fig. 3 – Our "CrotalMaster 3000."



Fig 4 – Welded Crotal on the left.

the pitch on, and in desperation, I tried a trick learned years ago in welding chime tubes. A small amount of silicon-bronze filler rod was TIG welded at the bottom of the slot to shorten it. This had the effect of raising the pitch about three whole notes! After welding, the excess filler was ground down to match the cast surface, and the tone did not change. Both sides of the slot were evenly reground deeper in slow steps until the pitch was correct. No cracking of the cast crotal was observed, most likely because the size is small enough to allow even expansion of the surrounding metal during welding.

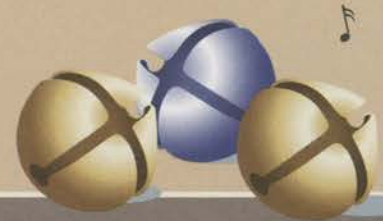
The amount of metal to remove for raising a pitch, as opposed to lowering, is very different – about a 20:1 ratio. It takes a lot of grinding to raise the pitch, but a tiny amount to lower it. If you have a choice, start with a sharp crotal and ‘flatten’ it down.

A sample of one of the many crotals that were tuned is shown in Fig 4.

Results: All crotals were successfully tuned with minimum distress, and the Sleigh Bell action now resides above the proscenium at Plummer Auditorium.

Thanks to Bob Trousdale and Al Seff for their help in preparing this article.

(Randy’s “World Headquarters” are based in Fullerton, California. His hobbies include collecting coins found on the ground, Mosh Pit Diving, and Water Cannon warfare.)



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CHAPTER NEWS

CONTINUED FROM PAGE 49



IAN RIDLEY

Cooks hard at work!

escape we had two weeks later. This brought great acclaim from the audience who of course joined in, as most knew the words.

John gave us a lovely programme of music played with great skill on our 3/19 Wurlitzer. The audience was very adamant that we have him to play next year so I'm pleased to say that I booked him on the spot for November 2006.

Other Chapter News

On July 17 our Chapter was invited to take part in the 'Kilburn Festival Weekend'. So in conjunction with the management of the famous and beautiful State Theatre, the venue was opened to visitors for the afternoon. The restaurant was in operation also to provide refreshments, and we invited



IAN RIDLEY

Donald at the Compton.

that well-known organist, Catherine Drummond to play the 4/16 Wurlitzer. Catherine is a member of our committee and gave her services free for the event. We had a steady stream of visitors throughout the afternoon. As well as taking an interest in the original décor of the theatre, many showed great interest in the Wurlitzer. Of course most had not seen or heard one before, so we had the usual questions we have all been asked, like, "where are the loudspeakers" etc. This event was well worth the effort on our part, since part of our remit as a chapter of the ATOS, is to further knowledge of, and interest in the theatre organ. Hopefully some of the people will come back to hear more at future concerts.

On the 6th August, Veronica Trott, our Treasurer, hosted another fund raising event in aid of the 'Raise the Tooting Wurlitzer Fund'. This took place at her home near Leicester where she has a fine Compton

Theatre Organ installed. The event consisted of a concert in the afternoon, then a barbecue, followed by a different concert in the evening. The organist giving his services entirely free for this event was Donald MacKenzie, a well-known and popular organist who in fact is the organist at London's premiere film theatre, the Odeon Leicester Square. Donald is used to playing for silent movies so with the aid of a video projection system and DVD player we had one at each concert. There is no doubt that Donald is the master at this skill, at both movies and his playing was really well appreciated by the audience. It was a very sunny day so the barbecue in the garden late afternoon was a sheer delight, and with some wonderful music, a very enjoyable day. We really must thank Veronica for all the efforts of herself and local friends in organising this event and for Donald's excellent contribution. This meant more money for the Tooting Fund, which is now progressing so well that we think work should be able to start before the end of the year.

Ian Ridley

MANASOTA

Charles Pierson, President
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Sarasota, Florida. The members and guests of the Manasota Chapter opened our musical season on Sunday afternoon, September 18 with refreshments and conversation about our exciting artist line-up and our participation in the 2006 ATOS Annual

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Washington Center for Performing Arts, 3/22 Wurlitzer, Olympia, WA
Aveni Residence, 4/60 Wurlitzer, Gates Mills, OH
Peery's Egyptian Theatre, 3/23 Wurlitzer, Ogden, UT
Holdgreve Residence, 3/21 Wurlitzer, Colorado Springs, CO
Burnett Residence, 3/18 Kimball, Halstead, KS
Markworth Residence, 3/24 Kimball/Wurlitzer, Omaha, NE

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GEORGE MILBURN

Dwight during the interview with WEDU.



GEORGE MILBURN

Bill Vlasak at the Forker console.

Convention in Florida. This is the first time that an ATOS Annual Convention will be held in Florida.

As our program began, the audience was asked to sit quietly while a television interview took place. Our local PBS Station, WEDU, expressed interest in learning about our Forker Memorial Wurlitzer. The producer, Ellen McVay, and cameraman, Eric Jones, arranged to spend Sunday morning by filming the Wurlitzer during a church service at Grace Baptist Church. The crew later returned in the afternoon to interview Florida's First Lady of the Organ, Rosa Rio. The next day they were at the Charles Ringling Mansion on the Campus of New College to film Dave Cosgwell playing the Aeolian Pipe Organ. The MTOS Chapter maintains this instrument and holds its annual anniversary dinner in the ornate music room.

After Rosa's interview, our President, Charles Pierson, presented a brief, humor-

ous slide presentation of his trip to 2005 ATOS Annual Convention in Los Angeles showing many interesting organ venues. The audience was pleased with the presentation and was in a good mood for our featured artist of the day, Dwight Thomas, who was also interviewed earlier by Ms. McVey. Unfortunately, a few days before the program Dwight injured both of his hands while working on the console at the Roaring Twenties Pizza Parlor where he is one of the staff artists. Dwight could not play the program, but not to worry, his musical partner at the pizza parlor, Bill Vlasak, graciously agreed to play the program.

Bill, ever the professional, quickly took charge of the 4/32 Wurlitzer and presented a fast moving program of up-tempo pieces, delighting the audience with his humor, his musical selections and his generous use of the 9' Steinway which had just been fitted with a Piano Disc. After Bill's great program there was 'open-console' and five talented members came forth and entertained. The audience obviously enjoyed the music because they remained in their seats until the last performer stopped playing. From remarks overheard, this Sunday was a good start for our season's programs.

We attribute our membership growth not only to our quality programs, but also to John Fischer who publishes our colorful club newsletter, to George Milburn who is our Webmaster, and to Mary Alexander who now reminds those on our email list about upcoming programs. For paid programs (such as our Simon Gledhill program in March) we also advertise in the local papers. Our goal this year is to greatly increase our membership and to introduce the Venice-Sarasota-Bradenton communities to fine theater organ music. Our efforts are paying off. We had a good turnout Sunday with 111 people in attendance (and this was before any snowbirds had returned), and several guests became members immediately after the program.

For those of you who may be traveling to the west side of Florida this coming winter season, please check our website: www.MTOS.US.

Jim Weisenborne

NEW YORK

Bernard Anderson, Chairman

732/634-2320

roxymusic@comcast.net

New York, New York. Saturday August 20 made us all proud to be members of The New York Theatre Organ Society! A crowd of approximately 38 people packed themselves into the Allen Organ Showroom in Mineola to take part in an 'open-console' extraordinaire. Many talented people took their turn to play on two wonderful instruments, the Allen 4-manual GW IV, and the George Wright Signature Series electronic theatre organ.

One new feature became a great hit on the GW 4. It was called the "applause stud." Most of us would have been much more pleased if the timer could somehow have been extended past its brief duration! We



ALLAN FRANCE

Dennis Morrelly at the GW4.

were pleased to hear some of our local talent such as Mike O'Brien, Larry Hazard, and Dennis Morrelly.

Our hosts for this occasion were Steven Frank, the owner, and his partner Mike Corio. Steve sat at the GW 4 and demonstrated a lot of new possibilities and effects that were capable on this instrument, with flair! With Steven and Mike's warm-hearted generosity, they treated us to a feeding frenzy of good 'ole NY deli style delicacies. Creature comforts such as these always bring out the best in our festivities!

We were also pleased to see Brother Bob Lahey at Allen Organ who later that afternoon became our host at Chaminade High School.

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ALLAN FRANCE



Steven Frank explaining the GW4 details.

ALLAN FRANCE



Brother Bob Lahey.

IRV LIGHT



Danny Ray and Don Kennedy.

IRV LIGHT



Don Peterson busy at the DOW shop.

Chaminade High School, also located in Mineola, and just a few minutes from Allen Organ. So it was an easy transfer and no time was wasted. Instead, our time was spent listening to the only playing theatre pipe organ on Long Island! A 1920's 3-manual Austin later updated with a 3-manual Robert-Morton console, a Peterson electronic relay and combination system, and a recently installed brand new custom unit chests and additional wind regulators and tremolos. It has become an outstanding instrument!

Steven Frank pulled out all of the stops and added more feet to his existing two and literally floored us, showing us how truly powerful this organ is. Then Brother Bob showed the organ's mightiness by giving us a rendition of a train wreck! Mighty was an understatement! Many other people also played at this 'open-console' affair to get a chance to experience this magnificent organ. All of our time had run out. It was late in the afternoon and sadly we would all have to depart and go our separate ways.

We have to thank our program chair Mike O'Brien for arranging this event. Thanks to Mike, Steven Frank, Mike Corio, Brother Bob Lahey, Bob Atkins, and all the others that made this event possible. We look forward to more astounding and memorable times such as what we experienced today!

Allan France

Note: In the Sept./Oct. issue, a photo on page 59 captioned "Tom Ringstad, Jr." should have been Ralph Ringstad, Jr.

NORTH TEXAS

Richard Stewart, President

214/575-7499

Conn652jr@aol.com

Dallas/Fort Worth, Texas. We were delighted to be invited to the home of Rick Mathews and Rich Stewart for our August meeting and to hear our own Danny Ray at the beautifully voiced Conn 3-manual theatre organ.

Danny wove his magic around much of the Harold Arlen music. Danny slid onto the bench and proclaimed as his theme for the day that everyone was to be happy and think nothing but positive thoughts!

In his work with the Turtle Creek Chorale, Danny has met and made friends of most of its members and he persuaded vocalist, Don Kennedy to sing several selections for us with Danny's accompaniment alternately on the piano and the organ. Together they performed special arrangements of several well-known hymns. These selections were beautifully done and well received by this ATOS audience.

While we supped on the sumptuous spread that our hosts had prepared, several chapter organists entertained us on the organ, including Glen Swope who has played numerous programs for us over the years.

Our chapter's main focus has been the work on the organ that will be installed in the Mc Kinney Performing Arts Center (MPAC). This work is being carried out in the workshop of the Dallas Organ Works

under the guidance of Don Peterson, Chapter Maintenance Chief. The members of the Saturday Breakfast Club are giving volunteer help but more help is needed as the completion date of January 2006 is fast approaching. The main work is on the Wurlitzer three-manual console, which needed much restoration. Don Peterson says that the case ornamentation will be done in the same type of modern look that it had before we acquired it.

The plan is to install the organ in two chambers in the DOW shop that are the same dimensions as the chamber areas in the MPAC will be, allowing us to have the organ winding, etc to be done in a manner that will allow easier installation in McKinney. It is also hoped that the chapter members will get a chance to hear the completed organ before it is finally installed in MPAC.

One of our members that attended this year's convention, Rick Mathews, gave a glowing report on the many venues and events. In his words it was **magical**. He says that LATOS should be congratulated for the "near flawless execution of very complex logistics" in getting 655 attendees to the 16 events away from the hotels. Rick told of a special treat that he had, a special invitation from Gordon Belt to see, crawl, hear and play the 4/74 Wurlitzer at San Sylmar.

Irving Light

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ORANGE COUNTY

Ed Bridgeford, Chairman, 714/529-5594

Fullerton, California. On June 19 Chris Elliot performed in concert at Plummer Auditorium. He accompanied the feature length Buster Keaton film, *Our Hospitality* and played some musical selections from the Wurlitzer console. Chris has been the artist at several of our full-length silent films and is especially skilled at the art of film accompaniment.

Our summer 'open-console' and potluck was held August 20. In addition to the several members who shared their musical dishes with the group, Jack Darr performed in mini concert to the enjoyment of all.

LAURA GREENWOOD



Jack Darr and Stuart Goodwin.

Orange County TOS is always happy to introduce the sound of the Wurlitzer to an auditorium full of high school students. Tom Hazleton performed in concert on Sunday September 11 and agreed to stay over Monday and play at two assembly programs for Fullerton High School. Orange County TOS board member George West asked Tom to play the 'car wreck' scene from the Laurel and Hardy silent film *Two Tars* and some lively recessional tunes to empty the assembly in time for the next class!

Clock tower repaired!! Once again, the Plummer Auditorium clock is correctly reporting the time thanks to the efforts of Randy Bergum and Bob Trousdale. Great job guys! We appreciate your hard work! This repair involved replacing a solenoid and re-seating an armature, which counter weights the minute hand.

As part of an ongoing effort to free up Bob Trousdale to concentrate on technical issues with the organ, Jim Merry has become Orange County Treasurer and Judy Merry has assumed membership responsibilities. The mailing address OCTOS, P.O. Box 5786, Fullerton, California, 92838 remains the same.

Bob Salisbury is scheduled to accompany the feature length movie *Wings* on November 13. *Wings* won the first Best-Picture academy award.

Jim Merry

PACKERLAND

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

Green Bay, Wisconsin. We have had a busy year so far, our April silent movie *Steamboat Bill Jr.* at the Neville Museum Theatre was a sellout and our organist Frank Rippl did a great job performing his score to the film. In May the Meyer Theatre had an event, which was attended by many of our members, it was the dedication concert of the 2/8 Wurlitzer organ with guest artist Jelani Eddington.

TOM McNEELY



Frank Rippl at the DePere.

PACKERLAND PHOTO



Tom McNeely at Meyer.

Most folks in Green Bay had not heard a theatre organ in many years or in some cases not at all. Jelani did an excellent job explaining the differences between organs and their purpose. In attendance was Mayor of Green Bay Mike Schmidt and his wife who were celebrating their 15th wedding anniversary. The organ is original to the theatre but was removed in the '70s by one of our members, Ed Mayo, who installed the organ in his home. Ed also attended and gave the organ his stamp of approval. This is a very late model Wurlitzer and was given a full-unified Tibia that is found in modern specifications. This is a must hear organ when visiting Green Bay.

In June we were at the home of Gary Bieck where Jelani Eddington once again entertained us, Gary has a 3/16 Wurlitzer that speaks into a large room addition at the rear of his home. Later this year we hope to do some more silent movies where we can further present information to the public about theatre organs and give them some good entertainment.

Our summer presentation of *The General* was held at the DePere Cinema on

August 20. Again we had the pleasure of listening to Frank Rippl on our chapter organ, a Rodgers Trio. This was our largest venue so far and we nearly filled the theatre. The theatre owner was impressed so much with our show she invited us to use her Lakeshore Cinema in Manitowoc on October 8 for our Halloween movie, *The Hunchback of Notre Dame*. Our guest organist will be Tom Hoehn from Florida.

We had a display at the Artstreet Festival in downtown Green Bay in August showing the parts of a theatre organ and photos of organ consoles. There was much interest by the general public. The Meyer Theatre had performances on their stage all throughout Artstreet including a concert on the Wurlitzer, Tom McNeely and Gary Bieck were invited to perform. Our September social featured Frank Rippl at Gary Bieck's Wurlitzer.

Tom McNeely



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The Amadeus Connection.



Jelani at Greensboro.



Barry Baker



Williams High School Console.

PIEDMONT

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

Fayetteville, North Carolina. May 15 launched the debut of "The Amadeus Connection," a musical troupe that blends classical and theatre organ fare. The group consists of professional musicians who enjoy diversity in programming. The first engagement was the dedication of a new 3-manual organ in the sanctuary of Campground United Methodist Church in Fayetteville. The program was recorded for broadcast over WMFA Radio. Those in attendance were most complimentary of the group's opening and additional bookings have been secured.

The theatre organ portion of the concert focused on Jesse Crawford and Eddie Dunstedter. Several in the audience remembered listening to Crawford's records in the '30s and they clamored for more! Hopefully, other groups will try this mix. Since the majority of attendees at the organ recitals and concerts are at least 'baby boomer' age, this format is a sure shot!

2005 for PTOS started off with two big events on two of our five instruments. In

April Jelani Eddington performed at the Carolina Theatre in Greensboro, North Carolina on the theatre's Robert-Morton (+) organ. The organ now boasts a three-manual console and eight-ranks. A Solo String and Main Violin Celeste were added. The current plan is to add two more ranks to complete the rebuild of the instrument after the organ sustained water damage during the theatre's restoration. Jelani's program included the silent film short *Liberty* and was well received. We believe that the inclusion of film was responsible for some of the new families we saw at the program on that stormy night.

In May Barry Baker made his first appearance with us at what has been called by some organist "the South's best kept secret," the Paramount Centre for the Arts in Bristol, Tennessee. Barry's performance had them on their feet before the final note, a fact that the theatre manager noted had never occurred at the Paramount before.

There are always surprises and when the Principal of Walter Williams High School called the week before graduation to ask if the organ could be used this year we were

pleased to answer the call. This instrument is not quite finished but can still entertain with 15-ranks. The chambers are over 25 feet tall with two sets of shutters (34 blades) opening up into the large auditorium. This instrument has the room to grow, with four large chambers, and become one of the countries premier public organs.

Please check our web site for future events and we hope to see you all soon.

Phyllis McLeod

PIKES PEAK

Dave Weesner, President
19/632-9539
dnwdwa@aol.com

Colorado Springs, Colorado. The musical summer of the Pikes Peak chapter has to come to a close. The summer Sacklunch Serenade was a big success, due in part to the guest artists that participated in our summer plans. Our own resident organists, Bob Lillie and Tom O'Boyle started the summer off on May 5. Bob and Tom play alternate weeks. Bob Lillie started off the season and when it came time for the silent movie, he surprised the audience with not only new silent films that he had acquired, but films that had been put on DVD and the picture was so much clearer for the audience. Tom O'Boyle's first program featured some ragtime, which only Tom can.

Our first guest artist was DeLoy Goeglein, from the Denver area. Not only is DeLoy a crowd favorite, but also he entertains the audience with a very special gimmick. He asked volunteers from the audience to provide him with the last four digits of their phone numbers (no zeros please) and he then creates a song using notes that match those four phone numbers. The audience always looks forward to that part of the program.

In June, Stephen Brittan of Ft. Myers, Florida and Patti Simon of Wichita, Kansas gave us fun programs. In July our invited guests were organists from the local AGO chapter. A number of the AGO members provided us a program of music they don't play on Sunday. This is a fun time for both AGO members and the audience.

The month of August was the highlight

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of the summer for our chapter. After the Colorado State University Theatre Organ workshop, a group of attendees came to Colorado Springs for a full day of touring and playing local theatre pipe organs. Jonas Nordwall, who was the clinician for the workshop, played the Sacklunch program. This was the largest audience for the summer with 421 people enjoying music as only Jonas can provide. During the day of the "organ crawl" the workshop attendees were to Mt. Saint Francis Auditorium to play the 4/20 Wurlitzer. There was 'open-console' at the City Auditorium after Jonas's program, and then on to the home of Gene and Sandy Holdgreve to play their 3/21 Wurlitzer. After a long day (they left Ft. Collins at 6:30 am) of organ crawling, all went to a local restaurant for dinner before they headed back to Ft. Collins and then on to home.

On August 14, Jonas Nordwall presented a rousing program at Joel's Organ Barn in Kiowa, Colorado. Everyone was enjoying Jonas' musical selections, when all too soon it came to an end. As usual, the artist left with his audience wanting more.

Our summer season came to an end on Labor Day Weekend with so much excite-

ment. This is the second year for our chapter to present a "power" weekend. This year our guest artist was one of our favorites, Brett Valliant from Wichita, Kansas. Brett's talent and youthful enthusiasm is so refreshing and his musical maturity is truly amazing. Brett kicked off the weekend with the program at Sacklunch Serenade, where he gave us samples of his plans for the weekend musical soiree. Harry and Alice Johnson hosted a reception for Brett Thursday evening at their beautiful home overlooking the Garden of the Gods Park with Pikes Peak in the background. The view from the inside was their magnificent Walker organ. This organ is so full of wonderful orchestral sounds, and Brett didn't waste any time showing us every sound the instrument is capable of. Later in the evening, Alice joined Brett in a series of hymns. Alice was at her 9-foot Steinway with Brett at the console of the Walker. All too soon this musical evening ended.

On Friday evening, Brett gave a concert at Mt. Saint Francis Auditorium featuring a program of light classics and traditional theatre organ music. He blended these two music forms beautifully. It was back to Mt. Saint Francis on Saturday evening with a completely different style of program. This evening Brett teamed up with Tom O'Boyle and we had an evening of ragtime and any other selections that came to mind. This was a fun evening of impromptu music and it all came together with a hint of magic in their program. The story tidbits that Tom told during the evening, seemed to be directed to only Brett, with the audience looking in on a private program, but it was pure fun for the audience. On Saturday, it was out to Joel's Organ Barn for an afternoon of many of our favorite selections. Brett was able to bring out the full orchestral sound of this organ, and once again the audience left wanting more. The Pikes Peak Chapter had this concept of one organist playing three or four organs in one weekend and our first attempt was in 2004. It was a huge success so we decided to try it again, and again we succeeded to provide a great artist and great instruments for all those attending.

When the 2006 schedule is completed, won't you please come join us? It is a lot of fun. And again this year the joy of music is in all the hearts of people in the Pikes Peak region who love theatre organ.

Owanah Wick

Tacoma, Washington home of Merlyn Johnson. Don Wallin, who over the past several years masterminded the instrument's design and installation, played this first 'official' concert, with a wide variety of enjoyable music. The brand new console sports an eye-catching glossy black finish. Not only does the instrument have a full complement of theatre ranks, but also has additional "voices in a box" which make the instrument supremely versatile. Refreshments were served on the deck overlooking the Tacoma Narrows, a treat indeed.

Ken Double was the featured artist the last weekend of August when the chapter joined with three other organ groups for a "Luxury Bus Cruise to Bellingham." The weekend included a Saturday evening 'Open-Console' / Open House with the chapter pipe organ at Haller Lake Community Club. On Sunday morning a luxury motor coach headed north with 57 excited theatre organ aficionados on board. First stop was at Mt. Vernon, Washington, and the Lincoln Theatre, home of an original 1926 Wurlitzer installation. The theatre is quaint and beautifully maintained, and members took turns at the console.

After a lunch stop at a local buffet restaurant, the group traveled on to the Mt. Baker Theatre in Bellingham, Washington, home of another original Style-215 Wurlitzer. The console is raised to stage level by means of the original hydraulic lift installed by Otis Elevator. The extended stage apron can be opened to allow the console to rise to stage level.

Ken Double delivered a delightful two-hour program of toe-tapping music, interspersed with entertaining tales. Not only is Ken a fine musician, but also a warm and funny man whose program ended too quickly. With over 300 in attendance, the event was one of the biggest ever for the Mt. Baker Theatre Organ Society.

PSTOS acknowledges with great appreciation the cooperation of Terry Robson of the Columbia River Organ Club, Ray Harris of Prosser's Piano & Organ, and the wonderful Mt. Baker Theatre Organ Society folks, most especially Bill Charles and Eileen Parker, for their cooperation in planning this event.

JO ANN EVANS



Ken Double.

JO ANN EVANS



Merlyn and Don.

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PUGET SOUND

Clint Meadway, President
360/805-9794
cbmeadway@wwdb.org

Seattle, Washington. In July PSTOS members and their friends helped to inaugurate a newly completed 3/17 Robert-Morton installation at the

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

Jo Ann Evans

RIVER CITY

Bob Markworth, President

402/573-9071

kimballorgan1@msn.com

Omaha, Nebraska. Several members and officers of RCTOS attended the ATOS Annual Convention for its 50th Anniversary in California. It was a delightful experience. A presentation by those that attended was given at the July chapter meeting.

After an extremely bumpy airplane ride home (to say the least), our work was just about to begin, as there was only a few days to prepare for the chapter fundraiser featuring Dave Wickerham at The Rose Theatre on July 10.

Although the Rose Wurlitzer was in 'pretty good shape', some maintenance was required to upgrade the instrument to the demands of an artist of Dave's caliber. New blower fans, tuning and toning was performed and the instrument was sounding great. Thanks to the RCTOS organ maintenance crewmembers for spending endless hours completing the upgrade task: Bob Markworth, Paul Kanka, Norm Emmack, Milo Karasek and John Benefiel. Further, the chapter is extremely grateful to Mr. Bob Ahmanson for his donation to the chapter to expend the necessary maintenance costs for the July 10 event. The Rose 3/21 Wurlitzer was originally installed at The Rose Theatre in Omaha with funding by the Ahmanson Foundation and Bob continues to support the preservation and presentation of this magnificent instrument.

Due to Hurricane Dennis, Dave's travel plans were extremely hampered and after a 12-hour day at the airport, Dave arrived in Omaha at midnight leaving him very little time to get acquainted with the Rose Wurlitzer. No problem, Dave wowed the 360 in attendance the day of a concert to several standing ovations and encores. The program included a silent skit by the Florentine Players with accompaniment by Wickerham. The skit was titled "Bottoms Up or Love or Bust!" The audience was extremely pleased with this special treat. After the afternoon concert, Dave performed at an after-glow party at the Markworth Residence 3/24 Kimball theatre pipe organ. Again, Dave displayed his outstanding musical abilities by playing audience requests.

Thanks to Frank Sabatka for hosting the July 17 chapter meeting at his home. Frank has recently purchased a Hammond Theatre Model organ and Jeanne Mehuron & Jerry Pawlak were summoned to put it to the test. The program started with Jerry opening with a few show tunes, importing some jazz, Latin and romantic melodies in his program. Jeanne was patriotic this time

ED MARTIN



Dave Wickerham at the console with help!

JERRY PAWLAK



Jeanne and Milo performing.

ED MARTIN

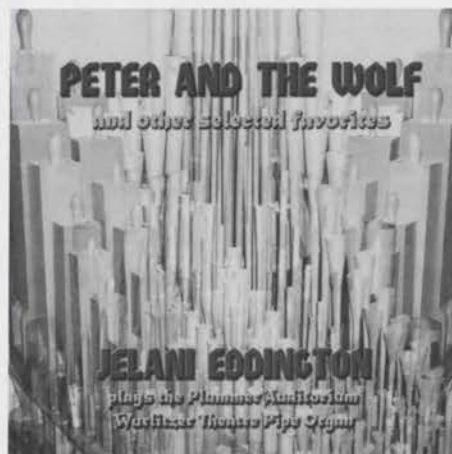


Dave Wickerham at the Rose Theatre.

as well as featuring some of the special features of the instrument. Jerry and Jeanne performed a duet, piano and organ, with some old familiar favorites. As this was the first time for the Jeanne & Jerry Show, the best part was they usually ended together. It

was a fun-time as Milo Karasek joined in with his musical saw and later a button accordion playing lively polkas with Jeanne. Jeanne celebrated her 75th birthday in August. 'Open-console' followed with Jim Boston, Naomi Emmack, Donna Baller, and Shirley Shainholtz.

Approximately 80 members and guests attended the August 21 chapter meeting at the lake home of Jeanne and Steve Mehuron. After a short chapter meeting, Jeanne hosted the organ program by introducing Andrew Cullen, who warmed up the group, as though the heat of the day had not already done so. To a standing room only crowd, Jeanne played a variety of music on her Lowery organ. Frank Sabatka, accompanied by Jeanne, crooned in Frank Sinatra style. Frank has a great voice and has been



Jelani Eddington at Plummer!

- Peter and the Wolf
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- Give Me the Simple Life
- Here's That Rainy Day
- Symphonic Suite from "Porgy and Bess"
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friends with Jeanne since high school. A standing ovation for the two was most worthy. The temperature of the room became a more heated atmosphere as Jeanne then "duoed" with Bob Welch, a new member from Marysville, Kansas, at the second spinet Lowery. Bob is an accomplished musician and this duo was a smash hit as the program continued. After a rousing applause for the organ program 'open-console' followed. Those who participated were Shane Krepp, Sandy Anderson, Bob Welch, George Rice, Jim Boston and Jerry Pawlak. Our two young organists Shane and Andrew, (both are Jeanne's students) got together on the two Lowery organs for the first time and played some duets. As usual, there was more than enough food and drink for the potluck supper. After the music and fun, "Captain Jeanne" provided boat rides on the lake, to cool us down. Thanks Jeanne and Steve for hosting this very successful chapter meeting.

We were excited to present Mark Herman, 2004 ATOS Young Organist Competition winner at the Markworth Residence 3/24 Kimball on Saturday September 17. Our focus for this event was to target young interested musicians in the Omaha area to experience the theatre pipe organ.

Jerry Pawlak

ROCKY MOUNTAIN

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

Denver, Colorado. The latest in the series of our ever popular "Pizza and Pipeless" is still packing them in. The Holiday Hills Ballroom was bustling on July 17 with 190 cheerful pizza and music lovers who were



BILL KWINN

Music lovers at Pizza and Pipeless!



STEVE DILTS

Student trying the Wurlitzer.



BILL KWINN

(L-R) Deloy Geoglein, Mike Bryant and Mike Bryant entertaining.

treated to a variety of music on *George* and *Victor* played by three of our members: Mike Bryant, Bob Castle and DeLoy Geoglein. Joe and Barbara Uher, members from Pueblo West, were the only ones to take advantage of available floor space and gave a great Polka exhibition. The rousing finale had all three artists at the keyboards and the crowd leaving happy and full and with their feet still tapping. Our thanks to the artists, Carol Robertson for once again making the food arrangements, and to Priscilla Arthur and her crew of servers for handling the food and drinks distribution.

At the request of the Denver Chapter of the American Guild of Organists (AGO), our club organized a visit to the Paramount Theatre for the 20 teenage pianists and organists who were in Denver for a week of pipe organ exposure sponsored by the AGO. Bob Castle gave the students an opportunity to experience a portion of the silent film *The Phantom of the Opera* with theatre organ accompaniment. Bob also explained the differences between theatre and classical organs and gave a short recital. The students then broke into two groups alternating between a tour of the Paramount, with Lee Shaw directing, and the opportunity to play the Mighty Wurlitzer, with guidance from Bob Castle and some of the AGO adults. Rich Brooks assisted with logistics and stagehand responsibilities. The success of the venture is best described by a portion of the thank you note we received from the AGO: "As the students were leaving the theatre, one of them asked if they could come back to the Paramount on Friday instead of spending the day at WaterWorld."

Several of our members attended the CSU Theatre Organ workshop and/or concerts given by the internationally renowned virtuoso, Jonas Nordwall and others. All reports were enthusiastically glowing.

Priscilla Arthur

SOUTHERN JERSEY

Joseph Rementer, President
856/694-1471

Franklinville, New Jersey. The house lights are still out in the Broadway Theatre, Pitman, New Jersey. The doors have been locked since the venue was plunged into bankruptcy in March 2005. The building is



FRANK OLTMANN

John Breslin



FRANK OLTMANN

Janet Norcross provides "treble coupler" for Ernest Wurth.

to be sold in a sheriff's sale but the date of the sale has been constantly delayed and delayed. Our local county daily newspaper has kept us apprised of people who want to buy the theatre. Of course, as luck would have it, all the "preferred" would-be buyers are having difficulty raising the necessary cash. The preferred buyers are the ones that we feel would be sympathetic to the chapter's involvement with the 3/8 Kimball pipe organ that we have been lovingly maintaining, improving and playing. The next sale date is scheduled in late October. What will happen then? Tune in to the next issue of THEATRE ORGAN and find out as this story is to be continued.

Meanwhile, work on the Cinnaminson High School 3/16 Wurlitzer was brought to a halt by the stifling triple "H" (hazy, hot and humid) weather we have been suffering here in the northeast. The high school auditorium is not air-conditioned. So, while waiting for cooler conditions we plan our next work on the instrument and have a party.

The party was our annual summer BBQ at the Rementers. Joe and his wife, Theresa, were the gracious hosts, the event was held in their well-equipped basement. In addition to air conditioning the basement has a three-manual Allen theatre organ, a 3/20 real breathing pipe organ and a piano all in



FRANK OLTMANN

Harry Bellangy in charge of the "Mighty Grill."



FRANK OLTMANN

Harold Ware shows his stuff.

good condition. All of our Broadway Kimball organists worked off their frustration from having the theatre closed by taking turns at the Allen. The highlight of the musical presentation was a completely unrehearsed duet with Ernie Wurth at the piano and John Breslin at the Allen. They played for about a half an hour and went through two dozen pieces of good old-fashioned sing-along music. The food was really good southern Jersey fare provided by members and Theresa. Harry Bellangy braved the hot outdoors to fire up the grill. We will not do this again until Christmas time and it should be cooler then!

Fred Oltmann

SOONER STATE

Bill Rowland, President, 918/355-1562

Tulsa, Oklahoma. Sooner State Chapter's July meeting was held again at the Broken Arrow Campus of Tulsa Technology Center with featured artist Bill Flynt. Bill is from Dallas and was playing our 3/13 Robert-Morton Theatre Pipe Organ.

We opened with our customary enthusiastic singing of our salute to America, this time with Lynda Ramsey playing the accompaniment on the organ. Then President Bill Rowland introduced Bill Flynt, who stepped to the bench to begin his music. His program was wonderful! He started with music composed by Jerome Kern, from the 1920s to 1940s. He explained that music of those days usually conformed to a pattern, with themes identified as "AABB-C - (usually the bridge) - then back to AB" or whatever. He then proceeded to play a number of selections

BILL ROWLAND



Bill Flynt at the Robert-Morton.

from those early days and told us the pattern each time. Bill's program of music as quite varied from bright and perky to slow and pretty.

Then it was time for the sing-along! For this Bill had help, Bill Rowland led the singing and Dick Deaver ran the slide projector with Mr. Flynt's accompaniment! We had a great time with lots of singing with much enthusiasm and feet tapping with the rhythm!

Following intermission, Bill began his accompaniment to the silent film *Safety Last*, starring Harold Lloyd and what a delight it was! Our excursion began with the usual signs shown at a silent film and

then the feature. The story was about a department store that needed some publicity to pick up its business, and Harold Lloyd (*The Boy*) provided it by climbing the entire wall of the building. Of course with no ladder or assistance! And once he had accomplished his task, he was met on the roof by his lady friend (*The Girl*), and well you can guess the rest of the story! Bill composed all the music and it was outstanding. Again it is always hard to remember to listen to the music while watching the movie, and Bill's music followed the action perfectly. Bill was truly fabulous!

Our August meeting featured two silent films featuring Jeanette Maxfield at our 3/13 Robert-Morton in the Tulsa Technology Broken Arrow Campus. The first film was from 1916 starring Charlie Chaplin, *Easy Street*. The truly delightful comedy had all the great artistry that Chaplin and his co-stars were known for, and Jeanette's accompaniment was of her own improvisation and quite enjoyable. Jeanette included a sing-along, which we all enjoyed, and after a brief intermission, we started our second film.

The featured artist for the second film *Two Tars* was Bill Rowland. This was another hilarious comedy starring Laurel and Hardy, with the stars running into all kinds of trouble, including helping two ladies with a gum machine that would not work. As a result of their help gum starting pouring out of the machine and to hide the evidence, they stuffed it down their shirts! Their escapades continued down the road and all the usual crashes, policemen trying to do their jobs and trains meeting cars in a tunnel! It was great fun to watch! With Jeanette and Bill's expertise on the theatre organ, we all had a great day listening to their music, what a wonderful time!

Dorothy Smith

TOLEDO AREA

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

Toledo, Ohio. Our July meeting was held at the home of member Evan Chase. In his "Palace Theatre" is a 2/7 Kimball-hybrid theatre organ. The console is well known to West Coast artist Rob Richards... it was the first theatre organ he saw as a boy at the Capitol Theatre, Aberdeen, South Dakota. From that theatre, the organ traveled halfway across the country, first to Wisconsin in 1972, then Toledo, Ohio in 1973, where it was installed on the third floor of a Victorian-era mansion. Although it never played in that location, it was preserved. Longtime organ technician Evan Chase purchased and installed it in his home theatre in 2003. Originally a 2/5, it now has 7-ranks of theatre pipework, all tuned percussions, and with the help of Larry Evritt of Defiance, Ohio, a highly successful roll player.

The afternoon's program featured some

EVAN CHASE



The Chase Kimball.

EVAN CHASE



Steven Ball at the Detroit Fox.

great Toledo theatre organists: House organist Dick Lee, Darel Brainard and Paul Jaczyk. Darel also accompanied a silent railroad serial film from 1918 starring the amazing Helen Holmes.

August was a real treat... the Detroit Fox Theatre. Thanks to Greg Bellamy of the Fox and Toledo member and theatre historian Bill Frisk, who conducted a tour. We had this 5,000-seat movie palace all to ourselves on a Sunday afternoon. Ann Arbor organist and national artist Stephen Ball played both the 3/12 Lobby Möller and the 4/36 Wurlitzer. After Stephen's mini-concert, our Toledo organists, in attendance, got a chance to play this mightiest of Wurlitzers. What an experience! Comments later were: Wow! - What a Beautiful Theatre! - Breathtaking! - Can't believe there is such a place!

Meanwhile, at our headquarters, the Ohio Theatre, plans are moving ahead by the theatre board to restore the facade, install a new marquee and improve the auditorium. We will have more news later on our October 9 concert with Detroit favorite Lance Luce, as well as perfecting our Marr & Colton theatre organ.

Evan Chase

WESTERN RESERVE

Doug Powers, President
216/283-8080
dmp50@ameritech.net

Cleveland, Ohio. On June 26, ATOS Western Reserve Chapter held its annual business meeting and cookout at the home of Harold Wright in Brecksville. Over 50 members attended the meeting, which was followed by a wonderful (and bountiful!)

DONNIE RANKIN



Harold Wade with his 31-note 100-pipe Raffin Grinder Organ.

DONNIE RANKIN III



George Cooper at the Wright Wurlitzer.

DONNIE RANKIN III



Kevin Scott at the Kimball.

DONNIE RANKIN III



Donnie Rankin at the McKissick Wurlitzer.

DONNIE RANKIN III



(L-R) Donnie Rankin, Doug Powers, Scott Smith & Dick Niskala.

picnic, dinner music from two members' late model Raffin grinder organs (from Uberlingen, Germany; monkeys not included), and plenty of 'open-console' time at Harold's beautiful 3/15 Wurlitzer. Thankfully, even the weather cooperated, making the day all the more enjoyable.

On July 24, members of the Western Reserve traveled to a beautiful lakeside neighborhood in Mercer, Pennsylvania, to meet at the home of Paul and Sally McKissick. Their functional yet beautifully finished garage is also home to pianos, electronic organs, harmonicas (... or should we call them mouth organs?), musical toys and memorabilia, theatre seating and a truly fabulous 3/17 Wurlitzer installation. Doug Powers kicked the day off by playing a brief concert, and then Paul demonstrated the organ's computer MIDI capabilities by playing a selection of previously recorded performances. Thereafter, many enjoyed lunch and desserts as the console was opened to the membership. As the social wound down, Donnie Rankin and Johnny Sharp enjoyed treating fellow members to a fun little jam session, playing a few songs together on the Wurlitzer and it's incorporated upright piano (which is also a beautifully restored Wurlitzer.) Unfortunately many members' arrival was significantly delayed by unexpected highway construction, lane closure bottlenecks and traffic jams, and several missed Doug's concert entirely, but aside from those disappointments everyone enjoyed the remainder of the day and it's beautiful music.

Through August, the Western Reserve chapter once again helped to fill Cleveland's Palace Theatre with great theatre organ music. Throughout the month, the Playhouse Square Association hosted its annual "Cinema At The Square" summertime classic film festival, in which a brief organ concert is featured prior to every movie's screening. This year, the talented

Western Reserve organists at the stately console of the Palace's 3/15 Kimball were Maggie Falcone, Charlie Merhar, Dick Niskala, Jim Cutler, Doug Powers and Johnny Sharp.

The French Renaissance styled 3,680-seat [Keith-Albee/RKO] Palace was designed by Rapp & Rapp. Along with the Allen, the Ohio, and the State, it was one of four adjoining theatres on Euclid Avenue across from the smaller Hanna Theatre, and the area of these five theatres became collectively known as Playhouse Square. When the Palace first opened on November 6, 1922, it housed a Wurlitzer organ: Opus 1341; a Style-260 Special which was later sold and now forms the basis of the Shanklin Conference Center organ in Groton, Massachusetts. The Palace closed on July 20, 1969, and it was mere minutes from the wrecking ball when the then recently formed Playhouse Square Association secured the theatre's future and saved the building. The Palace partially reopened in 1973 as a performing arts center, by the late 1980s it had been restored and reopened, and by the late 1990s all of Playhouse Square had been restored and reopened. The Palace now houses the aforementioned 3/15 Kimball organ, installed as a replacement for the original Wurlitzer, which was sold long ago.

The Palace is one super-sized order of theatre, but the Kimball fills it like it's granny's teacup. The beautiful voices reach well into every corner of the house, and while there are some particularly sweet spots for listening, there are no bad spots. Of course seeing is another matter, for if you wind up in the nosebleed seats at the top of the balcony; you'll wish you'd brought binoculars (and perhaps worn a jet pilot's pressure suit!) Seriously, the Palace boasts the largest non-Imax screen in Ohio, but

from the dizzying top rows of the balcony, that big screen looks kind of like your own average TV set – as seen from your neighbor's house! Never mind trying to see the organist with the naked eye – it is practically futile. No matter, there is enough pristine, ornate decor to keep the neck and eyes fully involved.

On Sunday August 21, our August social was held at the Palace following one of Doug Powers' festival concerts and the subsequent matinee screening of the 1951 film *An American In Paris*. After the movie audience exited, Lansing, Michigan's Scott Smith opened our social for us, warming up the Kimball with a rich, beautiful concert. Afterward, Western Reserve organists were privileged with nearly two hours of 'open-console' time to share and enjoy their music in one of the best venues they could wish for.

It's clear that recently active Western Reserve members aren't likely to miss a chance to extend their thanks and congratulations to themselves, to the officers of the Western Reserve Chapter, and most of all to Harold Wright, Paul & Sally McKissick and the Cleveland Palace Theatre! Bravo!

Donnie & Don Rankin



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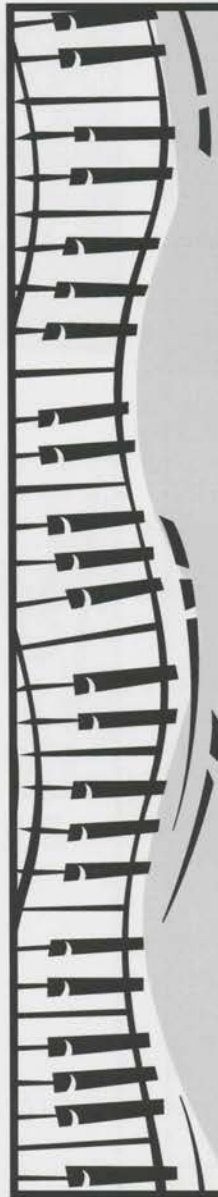
A program to bring a young person to
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The George Wright Memorial Fellowship has been established to enable interested young persons between the ages of 15 and 24 to attend his or her first ATOS Annual Convention. ATOS will pay the convention registration 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, 870 Singingwood Drive, Reno, Nevada 89509 (ph. 775/829-0264), or by downloading the forms online at <http://www.atos.org/Pages/PDF.html>. If you know of a young person who might be interested, please have him or her send for an application today. Be sure to include your mailing address.

Because the 2006 ATOS Annual Convention will be held in late spring rather than in the summer, all applications must be completed and postmarked not later than JANUARY 17, 2006. Applications must be returned by Certified Return Receipt Mail.

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



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Youth Corner

By John Riester, riester@atos.org

Hello and welcome to the Youth Corner, a periodic forum for youth-related issues. I am excited to have recently begun a two-year tenure as the Youth Representative to the ATOS Board of Directors. The Youth Representative's task is to listen to members' issues concerning involvement and education of younger members and communicate these to the Board—acting as a voice of the youth of ATOS.

I had the pleasure of attending the recent ATOS Convention in Los Angeles. It was a great experience. I met many people, all who had wonderful stories. There was one concern that was brought up time and again, "We need to get more youth and younger people involved." How can we interest more young people in ATOS? It will be a daunting task, but one that is very possible.

The ATOS board supports younger performers through numerous programs, including the George Wright Memorial Fellowship, the Young Theatre Organist Competition, the ATOS Scholarship program, and the Student of the Year. Information about any of these programs is available from me, or the Youth Initiatives Chairperson, Jelani Eddington. This year, there were six applicants for the Youth Representative position, showing that there are youth who have a vested interest in the ATOS.

A recent issue of *The American Organist* included statistics on classical organ studies at universities. After many years of decline, the numbers have been recently on the rise. Why is this important to bringing youth to the theatre organ? Despite their differ-

ences, classical organ and theatre organ are quite similar. I am classically trained, however my college professor planted in me an interest in theatre organ through performances, lectures, tours, and even some repairs on theatre organs. This interest led to beginning theatre organ lessons after graduation.

Thanks to a teacher and technician mentor, my interest in theatre organ grew. There are many wonderful programs which local and international ATOS has organized; sometimes, a personal invitation is what it takes to interest a youth or a friend. Do you know a young person who would enjoy a concert or even a tour of a theatre organ? How about a young musician who might be interested in theatre organ lessons? I should note that even though it was almost 20-years after hearing the theatre organ for the first time that I started taking theatre organ lessons, it was partly because of that early exposure that I had such a great appreciation for the instrument.

I have heard stories of music teachers bringing groups of students to a theatre for a mini-concert. Many of these students have heard Disney themes or other familiar music played in a way they have never imagined. I am interested in hearing about your local programs that have involved or enticed youth. Please send me your stories of local events your chapter has hosted for youth. I hope to incorporate those stories into a future Youth Corner. Even if we only expose the youth to the theatre organ, the first hurdle has been crossed.



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stephen.ashley@phrco.com

Cinema Organ Society

www.cinema-organs.org.uk

BANDA

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

Midnight Productions, Inc.

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

T-V Recording

408/248-6927, tvrdc@aol.com

JAV Recordings

888/572-2242, www.greatorganacds.com

MSS Studios

www.organ.co.uk

Roxy Productions

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

Musical Contrasts

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

Organ Stop Pizza

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

Wichita Theatre Organ

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

Canterbury Records

626/792-7184

Walter Strony

www.waltstrony.com

Rob Richards

Dept. J, www.robrichards.com

Pipe Organ Presentations Inc.

Dept. J, 760/203-2407
info@pipeorganpresentations.com

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Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

Deadline for Placing Ads is
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Cancellations must adhere to the same deadline.

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

Scanned images should be saved as EPS or TIF (CMYK only, no RGB) with 300 dpi resolution for 150 lpi output.

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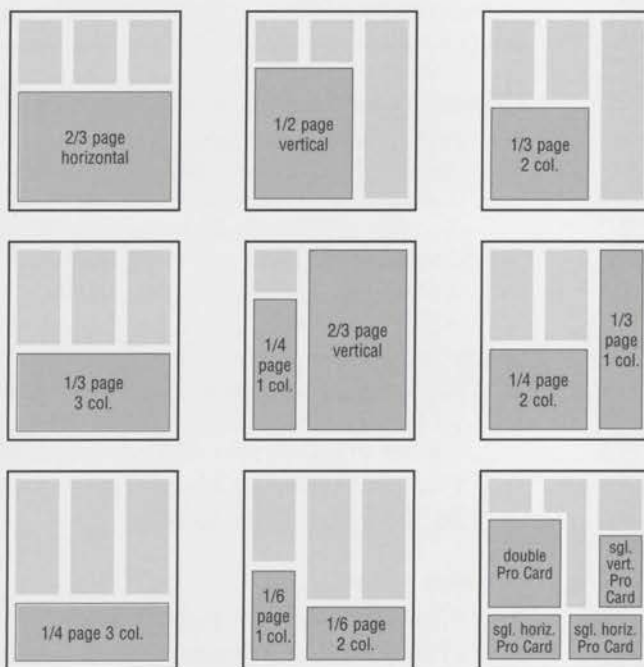
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1/2 page vertical	4 3/4"	7 1/2"
1/2 page horizontal	7 1/4"	5"
1/3 page (1 column)	2 1/4"	9 7/8"
1/3 page (2 columns)	4 3/4"	4 7/8"
1/3 page (3 columns)	7 1/4"	3 1/4"
1/4 page (1 column)	2 1/4"	7 1/4"
1/4 page (2 columns)	4 3/4"	3 3/4"
1/4 page (3 columns)	7 1/4"	2 1/2"
1/6 page (1 column)	2 1/4"	4 7/8"
1/6 page (2 columns)	4 3/4"	1 7/8"
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Single Pro Card horizontal	3 1/2"	2"
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CONTACT MICHAEL FELLENER AT:
6041 Garver Road, Indianapolis, Indiana 46208-1516
317/251-6962 • Fax 317/251-6940 • fellenzer@atos.org

OPENING OF NOMINATIONS FOR THE 2006 ELECTION OF ATOS DIRECTORS

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

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

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

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

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

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

Counting words:

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

Saint Louis Theatre Organ Society Proudly Announces "Meet Me In Saint Louis 2006"

Planning is in motion and our target date is the weekend of April 22nd, 2006. Returning by popular demand: Kay McAbee, Saint Louis' own Stan Kann and special appearance by international concert organist Carlo Curley.

Our convention hotel will be the "Our Lady of the Snows" in Belleville, Illinois, convenient to all venues.

For event information: www.slotos.org or 314.416.0146



Stan Kann
at the Fox Theatre



Kay McAbee
at the Lincoln Theatre



Carlo Curley
International Concert Organist
Playing The Allen Renaissance



Wicks Factory Tour
4 Home Installations
Two Additional Programs at the
Lincoln Theatre
The Scottish Rite's Concert Kimball
The Cathedral Basilica 4/118
Two Banquets
Lunch at the Fox Theatre
Allen Organs Provided by
Midwest Music of Saint Louis

ATOS MENTOR PROGRAM

The ATOS Mentor Program gives the selected qualifying member of ATOS the opportunity to experience a personal and private coaching session with an internationally known theatre organ concert artist/educator !!

To qualify for the opportunity to be selected for this very special coaching session you must be a member in good standing of ATOS. You will submit a letter/e-mail to the Mentor Program as described below, and you must be planning to attend the 2006 Annual ATOS Convention if selected to receive your coaching session.

The submitted letter or e-mail should include a few things about yourself and your present abilities at the organ. It is preferred that you are presently taking organ instruction in some form or have done so within the past few years. Tell us why you would like to be selected for this coaching session and what you would expect to gain from it. Please include your age, type of instrument you normally play, the number of years you have studied and the number of years you have been playing the organ. Basically, let us know about your

musical activities and any other information about yourself that you would like to have considered.

If you are selected for this opportunity, you will be paired with an internationally known theatre organ artist/educator for the coaching session to be held during the 2006 ATOS Annual Convention.

To be considered for 2006, please send your application letter/e-mail so that it is received no later than **March 15, 2006**. If you are selected, you will be notified no later than **April 15, 2006**. The preferred method for transmittal is E-mail. If this is not available, regular mail is acceptable.

E-Mail: bellomy@atos.org

Regular Mail: Dan Bellomy
ATOS Mentor Program
P.O. Box 1326
Burlington, MA 01803 USA

If you have any additional questions, feel free to
E-mail: bellomy@atos.org

We look forward to your participation!

2005 CONVENTION

TUESDAY, JULY 5

organist, Helen Dell who played this on one of her recordings.

Lyn closed 'Act I' with Leroy Anderson's "Blue Tango."

Lyn roared into 'Act II' with "Swanee" for Bill Brown. Again, were ATOS offering such awards, Bill would have to be cited with an award for dedication. Bill had been ill prior to the Theatre Historical Society Conclave in Los Angeles and also missed the first day or two of the ATOS Convention a week later. But, leave it to Bill as soon as he felt good, he was on that plane headed for LA. ATOS legend Bill Brown was in great shape and it was great to see him at the Convention, as always.

Lyn continued with another dedication to Bill Brown, "All The Things You Are."

Lyn introduced a group of people who were attending his concert from the South Pasadena City Redevelopment Committee who are considering the purchase and restoration of the Rialto as a community performing arts facility. These folks need to be encouraged to proceed with the preservation of the faded theatre. Not only does the Rialto have great memories for many ATOS folks; it would serve the local community well as live events location.

Lyn played Charles Gunoud's "O Divine Redeemer."

There was a special lady in the Rialto auditorium, Helena Simonton. Lyn introduced her and gave Helena and her late husband Richard thanks for all they had done through the years for the theatre organ and ATOS.

As a closer, Lyn played a few Crawford selections that included "High Hat," Crawford's radio theme and original composition "Forgotten Melody" and "Mary, What Are You Waiting For?"

Lyn's encore was a red-hot arrangement of "Tiger Rag."

Lyn and Dwight: many thanks for a trip back to a more-gentle period of the 1960s, George Wright at the Rialto Theatre. There never will be another George. George was a one-and-only. However, with some effort and funding, the Rialto can continue to live on as a performing arts facility away from the fickle fates of first run films.

Who knows? Maybe someday another good instrument can be placed in the Rialto to thrill a new generation to the music of the theatre organ.

Large Australian group attending Convention.



DESSERT RECEPTION & AWARDS CEREMONY



AWARD RECIPIENTS



*Award: Recogniton of outgoing Officer
Recipient: Jim Merry
Presented by: Fr. Gus Franklin*



*Award: Recogniton of outgoing Board Member
Recipient: John Apple
Presented by: Fr. Gus Franklin*



*Award: Recogniton of outgoing Board Member
Recipient: Harry Heth
Presented by: Fr. Gus Franklin*



*Award: Recogniton of outgoing Youth Rep. To Board
Recipient: Mike Cierski
Presented by: Fr. Gus Franklin*



*Award: New Chapter Charter – Binghamton, New York
Recipient: Paul Stapel
Presented by: Ed Mullins*



*ATOS Board of Directors.
(L-R) Dan Bellomy, Fr. Gus Franklin, Carlton Smith, Jeff Weiler, Ed Mullins, Jelani Eddington, Jack Moelmann, Bob Davidson, Paul Van Der Molen, Russell Holmes, Nelson Page, Mike Cierski.*



*Award: Young Theatre Organist Scholarships
Recipients: (L-R) Mike Cierski, Ian House, Mark Herman.
Presented by: Carlton Smith*



*Award: Volunteer Technician Award
Recipient: Don A. Wick – Pikes Peak Chapter
Presented by: Carlton Smith*



*Award: Electronic TO Competition – Adult Division 3rd Place Winner
Recipient: Patrick Lane
Presented by: Bob Acker*



*Award: Ron Musselman Member of the Year Award
Recipient: Dennis Wilhelm
Presented by: Dan Bellomy*



*Award: ATOS Mentor Program
Recipient: Sam Moffatt
Presented by: Dan Bellomy*



*Award: ATOS Hall of Fame
Recipient: J. B. Nethercutt (accepted by Gordon Belt)
Presented by: Dan Bellomy*



*Award: ATOS Organist of the Year
Recipient: Rob Richards
Presented by: Dan Bellomy*



*Award: George Wright Memorial Fellowship
Recipient: Sam Moffatt
Presented by: Jelani Eddington*



*Award: Special Recognition – ATOS Publication – The Wurlitzer Pipe Organ: An Illustrated History
Recipient: Jeff Weiler
Presented by: Fr. Gus Franklin*

TUESDAY, JULY 5

FOUNDING MEMBERS



Frank Bindt and Marie Kibbee.



Fr. Gus, Marie Kibbee and Helena Simonton.



ENCORE!

LEN RAWLE AT LEDWON ORGANHOUSE



YTOC



Intermediate Div. Winner Ian House and Harry Heth.



Overall Winner – David Gray and Harry Heth.



Len Rawle

It has been many years since we have had the privilege of hearing Len Rawle play a theatre organ.

We recall with great impression, a 1976 concert he played on the 3c/8 Wurlitzer in the Granada Cinema Harrow, U.K. Len has been a theatre organ fixture not only in the U.K., but also around Europe with his work with Yamaha Music Studios.

Len approached the Ledwon Wurlitzer as if he has been playing the organ all his life. Indeed, for more than 40 years, Len has owned the 4-manual Wurlitzer from the Empire Cinema Leicester Square. Crawford once recorded this organ in the early 1930s.

As a result, Len is not unfamiliar with a large theatre organ. The Organhouse Wurlitzer can get very loud, however, Len always kept the instrument under tasteful control.

Len is a superb organist who needs to be heard more in the country. The guy is good!

All three of his programs at the Ledwon Wurlitzer were different with perhaps fewer than six selections that were played during the other two concerts that day.

It does not make a great deal of sense to "review" each selection – there were too many of them! Each selection was superbly played and registered. Len seemed to be having great fun and it showed.

Len well-explored the tonal facets of this large instrument finding the Viola 'D' Amour 3-rank chorus and all the way out to the Lee Haggart-voiced English Post Horn and the unenclosed horizontal Trompette En Chamade.

We would consider it a welcome event to soon hear another program by Len Rawle. Chapters and concert venues that have not heard Len are in for a great, positive surprise.

NETHERCUTT COLLECTION



NETHERCUTT COLLECTION



WEDNESDAY, JULY 6

WEDNESDAY, JULY 6

Lyn Larsen at San Sylmar



EXHIBIT ROOMS



Jim Henry and David Gray.



Jeff Barker



Bob Walker



John McCall



Bill Irwin



Dwight Beacham



Bob Salisbury



Jelani Eddington



(L-R) Cletus Goens and Russell Holmes accompany a vocal by Steve Worthington in hotel hallway.



WE HAD FUN!



ATOS has come along way in 50 years. In commemoration of our golden anniversary . . . what a fitting convention! With both new and historic venues, and magnificent music provided by great artists in these beautiful surroundings, it was a great opportunity for theatre organ enthusiasts to celebrate.

Thank you LATOS! We are grateful that your members persevered, overcoming many obstacles and challenges to provide a tremendous musical experience. You gave us a great convention!

To our founders . . . we say thank you for the foresight to launch this organization, beginning our mission of preservation of theatre organ. ATOS continues with that mission, the future looks bright, and these wonderful instruments and music bring us together each year.

This "family reunion" was Golden and Great!



The image shows the interior of the El Capitan Theatre. The stage is the central focus, featuring a large, ornate Wurlitzer organ. Behind the organ is a colorful, stylized backdrop with a sun and a figure. The stage is framed by green and gold curtains. The ceiling is highly decorative with intricate gold patterns. The audience seating is visible in the foreground, showing rows of seats.

The El Capitan Theatre Congratulates The American Theatre Organ Society On Your 50th Anniversary

With every note played we celebrate the many fine organists who
have performed on our Mighty Wurlitzer for 76 years.

The El Capitan Theatre features
House Organist Rob Richards and also Staff Organists John Ledwon and Ed Vodicka before films, shows and special events.

1-800-DISNEY6
www.elcapitantickets.com

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

Quantum™ TO-5Q

55 RANK / FIVE-MANUAL

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