

Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

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The J. Tyson Forker Memorial 4/32 Wurlitzer
Grace Baptist Church • Sarasota, Florida

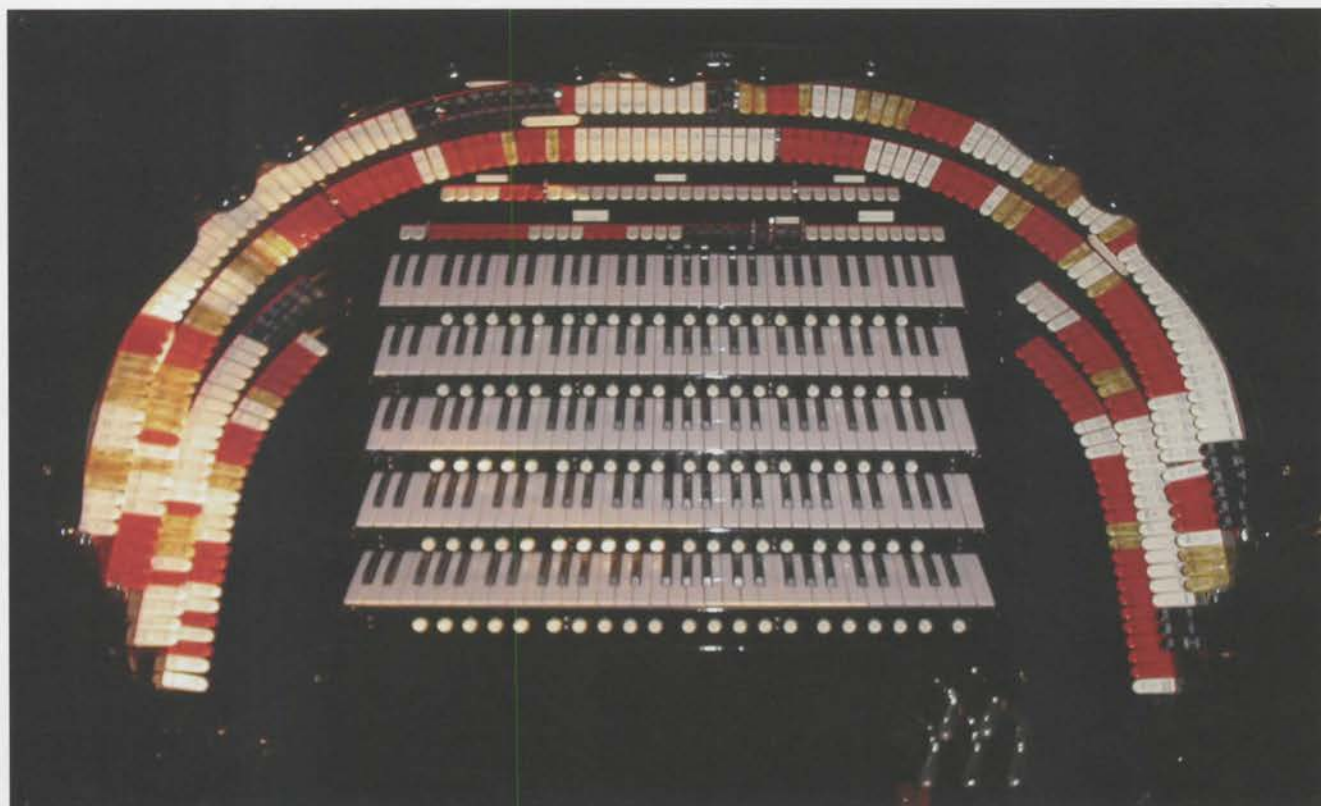


January/February 2006

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January/February 2006 • Volume 48, Number 1

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President's Message



While Dennis Wilhelm and Michael Kinerk were earnestly scouring our Archives for various pictures and other significant documentation for that excellent *ATOS 50th Anniversary Book*, they discovered that several items they reasonably expected to be there were not. Although our volunteer Archivists, Jim and Dolores Patak are doing a fantastic job, they certainly cannot create original items from the past! We need a specific and comprehensive plan for the intentional acquisition of documentation which will preserve not only the corporate history of ATOE/ATOS but also that of the theatre organ and its musical art form generally. And let's be perfectly honest about it. If we are not the custodians of this part of human history, who is? As a Society, we must be certain that this history is preserved. No one else is going to do it. I am pleased to report that plans are being developed and work is being done to acquire appropriate materials even as I write this.

Recently, our Board of Directors authorized a professional study and assessment of our archival collection. It should come as no surprise that one of those recommendations is the development of precisely that intentional acquisition plan mentioned above. However, not everything that is in any way theatre organ related needs to be in our Archives; and we generally do not need duplicates. Does a particular item contribute directly to the institutional memory of ATOS or to the world of the theatre organ in some significant way that an item already there does not? Many ATOS members do have such items, and I obviously hope that they will seriously consider donating them to the Archives.

My first visit to our Archives occurred just about one year ago. I had two major reactions to that experience. The accomplishments of Jim and Dolores Patak and the amount of time and effort they had expended in doing so, and strictly as a labor of love, were truly outstanding. However, the pictures of the space in which our collection was housed, as seen on page 74 of the November/December 2002 issue of the *Journal*, were extremely flattering. What cannot be seen in those pictures are the water leaks, falling plaster, inadequate space for the current collection (not to mention room for future growth, research, and exhibiting), and difficult access to materials, all of which made the space simply unsuitable and truly endangered the collection. That situation has changed, at a significant increase in rental cost. Our archival collection is now located basically across the hall from where it was but in a far safer, more secure, and significantly larger and more attractive space. It's my understanding that Jim and Dolores accomplished the physical move by themselves: yet another star in their crowns! I plan to visit the newly relocated Archives in a few weeks. Additionally, I hope to see a future *Journal* article concerning our archival collection in its new home, including information about ways you may be able to help with this absolutely essential and ongoing project and how you may be able to use the Archives for your own personal objectives.

Please remember that information about all the various annual ATOS programs, including the necessary ancillary documentation, has been sent to your Chapter President and Secretary and should be available to you locally. The one big difference this year is earlier deadlines. Almost all of these had to be moved forward at least one month since our 2006 Annual Convention, co-hosted by the Central Florida and Manasota Chapters located in the Central Florida Gulf Coast region, takes place the last part of May, slightly more than one month earlier than usual. In particular, I ask you to vote in the election of ATOS Directors since voting for the candidates of your choice demonstrates your interest in and support of ATOS and its objectives. Your ballots this year must be postmarked not later than March 15, 2006. Yes, again, that's one month earlier than usual.

Speaking of our 2006 Annual Convention, have you made plans to be there? An outstanding event has been planned, and several wonderful instruments await us when we gather for our first "family reunion" ever to be convened in Florida. I sincerely hope to see you there.

Gus

The J. Tyson Forker Memorial 4/32 Wurlitzer

Grace Baptist Church – Sarasota, Florida



Grace Baptist Church.



Charles Ringling Mansion.



The Aeolian organ speaks through three arched openings into the music room.

During the Summer of 1991 a group of theatre organ enthusiasts led by Vernon Blanch met to discuss the possibility of starting a Sarasota/Manatee County Chapter of the American Theatre Organ Society on Florida's Gulf Coast. As there were no existing chapters in the immediate area, the Manasota Theatre Organ Society was formed in October 1991. Manasota was granted a charter by ATOS in 1992.

Unfortunately, there were no remaining theatre organs in public venues in the Sarasota or Manatee County area. Therefore, the chapter approached the officials of the state-owned and operated Ringling Museum of Art with an offer to rebuild the Aeolian pipe organ at Ca d' Zan. This is the former winter residence of John and Mable Ringling of the Ringling Brothers Circus fame. There was, however, no interest on the part of the museum officials to allow our unknown group to touch its historic pipe organ, even though this organ had not been playable for years and the funds were unavailable to rebuild it professionally.

Shortly after the disappointment of Ca d' Zan, an article appeared in the local newspaper that mentioned a pipe organ in the former mansion of Charles Ringling (John's brother). The mansion is located right next to Ca d' Zan. In 1991 it was

part of the Sarasota campus of the University of South Florida. Manasota chapter members approached college officials regarding the Aeolian organ in the mansion. We began negotiations and ultimately work began on a project of rebuilding the Aeolian organ. This project soon became much larger and far more complicated than any of the chapter members had realized.

The Aeolian console was badly deteriorated. The relay and blower rooms, which were on the third floor nearly 100-feet from the music room, were in need of extensive restoration. However, the hardest and most time consuming work was in the triple pipe chambers that spoke into the music room. The Aeolian was installed in the tightest possible space, making even walking in the chambers extremely difficult. This installation gave new meaning to being, "put in with a shoe horn." Working on the tiny pneumatics involved lying on one's back atop regulators, in a space usually one foot or less in height, and reaching up to make the needed repairs in spaces only large enough for two or three fingers. More than three years later, under the leadership of Norman Arnold, the Aeolian (which had been silent for more than 30 years) played again in a glorious public celebration hosted by the officials of the University of South Florida.

While the work was proceeding on the Ringling Aeolian, Manasota chapter's leadership became aware of J. Tyson Forker when chapter member Harry Lansing mentioned that he had a friend (Mr. Forker) who wanted to put a theatre organ into a Sarasota public venue. Although the membership was excited of the potential prospect of having a theatre organ for the public, there was no guarantee that this would come to pass. After more than a year of discussion, a letter was written to Mr. Forker requesting information regarding his plans and thoughts. Could it be true that were we to be the agents to carry out Mr. Forker's dream? Were we also to see the dreams of many Manasota Theatre Organ Society members come true? Yes it was to be; as Mr. Forker stated that he was indeed serious, and he asked that the chapter start the search for a suitable venue and instrument.

J. Tyson Forker's first job, as a young man, was playing the theatre organ for silent movies at the Strand Theatre on the Boardwalk in Ocean City, New Jersey. One month after he started the job he loved, talking pictures were introduced and Tyson lost his job. He went on to become a very successful publisher of law books in Philadelphia. Mr. Forker never lost his love for the theatre organ. His legacy is the Mighty Wurlitzer pipe organ that is now located in the auditorium of Grace Baptist Church in Sarasota.

Even before beginning the search for a suitable home for a



The Aeolian console's player mechanism added additional challenges to the instrument's restoration process.



The complicated console required an extraordinary amount of time and attention, after reportedly unplayable for 30 years prior to MTOS restoration.



Venerable theatre organist, Rosa Rio played for the "Open House/Rededication" of the Charles Ringling Aeolian.



(L-R) Tyson Forker with Chuck Pierson.



J. Tyson Forker at a console in 1938. His job as a silent movie organist was gone, but his love of theatre pipe organ music endured.

theatre organ it became obvious that we would need a consultant to guide us through the labyrinth that lay before us. We had all read numerous technical articles in THEATRE ORGAN and on the Internet, which were authored by Allen Miller. Chapter officer Chuck Pierson had attended an ATOS Annual Convention where Allen had given an impressive presentation; therefore it was the unanimous decision of the Board of Directors to approach Allen Miller to become our consultant.

Why was Grace Baptist Church chosen as the home of a theatre organ? Originally when searching for a suitable venue, the church was not considered. The Manasota Theatre Organ Society started its search in 1995 by contacting every possible venue in the area. Some locations were not suitable acoustically; others had no space for an organ and chambers. One location once had an organ, however the former chambers were now filled with air conditioning and lighting equipment. We found other venues that had the space, but they were not interested. Over time our members became somewhat discouraged. We were in a most

unusual position, we had the financial support from Mr. Forker, but no venue or instrument!

Organ societies all over the country have great buildings and outstanding pipe organs, but many lack the financial resources to undertake anything but a 'band-aid' approach to creating a truly world-class instrument. Manasota Theatre Organ Society had the promise of financial resources to install a superb pipe organ, but could not find a place. We thought that our break finally came when a group of members went to inspect the auditorium of Sarasota High School. There were two towers, one on each side of the stage, that could serve as pipe chambers, but there was no suitable space to install the blower. Every space appropriate for a blower involved penetrating a firewall. It soon became clear that the county building and fire inspectors would never approve of a blower installation. We also found that the high school was about to undergo a major classroom-building project that would have made the auditorium unavailable to us for over two years. After months of searching it was back at square one!

One day while Chuck Pierson was visiting MTOS members Frank and Yvonne George, they asked Chuck, "What about your church, Grace Baptist?" The church was only a few years old, had excellent acoustics and during construction chambers had been constructed for a future pipe organ. Chuck had served on the building committee and was chairman of the sanctuary subcommittee. Therefore, a proposal was presented to the congregation for consent to have a theatre organ installed in the main auditorium. The Manasota Theatre Organ Society would own and maintain the organ, and the church would have full use of the organ. MTOS agreed to add pipework to make the organ useful for more traditional church music. It was also understood that the console would blend into the church décor. With a venue secured, it was now time to find a suitable organ.

Working with our consultant, Allen Miller, it was determined that an organ with approximately 30-ranks would fit into the two chambers, and would produce a sound



Signing the agreement with Grace Baptist Church. (Seated L-R) Grace Board Trustees Chairman Larry Brown, MTOS officials Vernon Blanch and Chuck Pierson. (Standing L-R) Goldie Sahli, Burt Sahli, Norman Arnold, Yvonne George, Frank George, Ira Freedman, and Shirley Blanch.



Bob & Vivian Andre.



Wrapping and crating parts in preparation for move from Miami.

worthy of the 1,500-seat auditorium. The chapter checked out many leads for organs, and then Allen learned that a Wurlitzer Style-260 owned by Bob and Vivian Andre of Miami, Florida might be for sale. The Andres had suffered three major challenges that would make any future restoration of the Wurlitzer nearly impossible for them. Their house suffered severe fire damage, and in 1992 Hurricane Andrew blew the roof off the building that housed the Wurlitzer and caused extensive water damage to the organ. Finally, Mr. Andre had been diagnosed with Parkinson's Disease. The Andres decided to sell the organ, and MTOS became the proud owner of the Andre Organ! The organ was disassembled and moved from Miami to Sarasota on two hot weekends in August of 1996.

Now the work began, and Norman Arnold was again tapped as crew chief. A workshop was set up in a rented warehouse space ten miles from Grace Baptist Church. The dedicated crew worked at least two days a week for more than 3¹/₂-years to completely restore the Mighty Wurlitzer. While work progressed in the shop, Allen Miller sent scores of "how to" E-mails, answered numerous questions, and flew to Florida at least twice a year. He also scoured the country, with his myriad of leads, to find the parts that were needed, to enlarge the Wurlitzer from a 3/15 to the 4/32 organ now installed in Grace Baptist Church. Allen wrote the specifications for the five ranks of new pipes that were needed so they would be identical to Wurlitzer originals or would blend with the total organ for church use.

Work was also started at the church to get ready to receive the multi-ton pipe organ. Steel beams had to be installed above the back hallway ceiling to support the blower room. Then cement was pumped through large hoses to form a four-inch-thick concrete base for the two blowers needed to supply the wind for the entire organ. The floors for the two pipe chambers needed one-inch-thick plywood so that the components of the organ could be fastened down with wood screws. The walls and ceilings of the pipe chambers also needed a second layer of wallboard, making them one inch thick.

The blower room on the mezzanine level of the church was not the only room that had to be built. The ceiling above the baptistry was removed and a steel grate was placed for a floor, thereby making a percussion room some 30-feet above the floor of the auditorium. Speaker cloth replaced the former wallboard ceiling, so that from the auditorium it is difficult to tell where



Unloading the Marimba in Sarasota warehouse/workspace for rebuild.



Loading the original console in Miami.



1932 marquee of Florida Theatre in Jacksonville, Florida, original home of Wurlitzer Opus 1569 Style-260 Special, core of the Forker Memorial Wurlitzer.



Pouring concrete for the newly created blower room.



The new 4-manual console built by Ken Chrome awaits finishing in Sarasota.



Crew Chief Norman Arnold.



Frank George, one of many volunteers who spent untold hours releathering pneumatics as part of the restoration process.



Chuck Pierson (Left) discussing rebuild progress with benefactor J. Tyson Forker in workshop.



John Hegener reassembles components.



John Hegener, Vince Messing and Lanny Hunter assembling rebuilt regulators.

the percussion chamber is located. To access the percussion room one starts by climbing a ladder to the mezzanine level, then a steep climb up a metal stairs to the area above the auditorium ceiling, then walking across a steel catwalk that leads to the percussion room door. The percussion room houses all the tuned and un-tuned percussions, such as the Marimba Harp, Chrysoglott, Glockenspiel, Xylophone and Sleigh Bells. It also houses the traps and effects, such as the Drums, Cymbals, Whistles and other sound makers used in the silent movie days.

The original 3-manual console was badly damaged, and its white and gold finish would not be suitable for Grace Baptist. Therefore a four-manual exact replica of a Wurlitzer paneled console case was ordered from the Crome Organ Company in Reno, Nevada. Due to a three-year backlog in console orders at Crome Organ, our order was placed on the waiting list. When the console arrived in Sarasota it was a honey beige color to compliment the furnishings in the church. The original Wurlitzer keyboards and pedalboard had been rebuilt and were used in the new console.

The MTOS restoration team carefully removed every gasket, pneumatic, valve, everything made from leather, pneumatic cloth from the chests, regulators, and components of the organ. Each piece was cleaned, refinished and reassembled so that it was impossible to tell that the parts were nearly 70-years old, even the thousands of old, often rusty, screws were polished with a wire wheel. Miles of old cloth-covered electrical wiring was replaced with modern, color-coded telephone type wire. After more than three years of work at the shop and preparing the church, it was finally time to begin final installation.

The largest components, blowers, windchests, and other large parts were lifted into the chambers through the grill-work in the auditorium. The swell shades were then installed, and all remaining organ parts were carried into the chambers piece by piece. We started with items nearest the swell shades and worked backwards to the access doors. The workspace in the chambers was extremely crowded, often making it impossible for more than one person to work. That one person was Norman Arnold, who spent many hours

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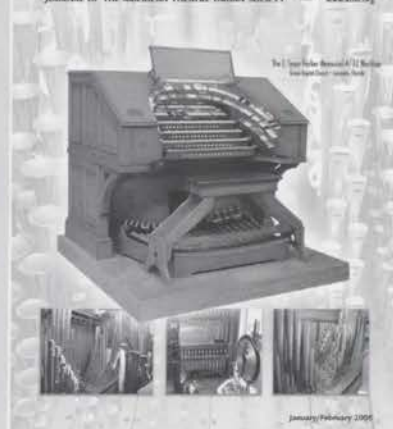
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Notices

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

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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.

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Members' Forum*

Dear Editor:

I would like to express my thanks for the wonderful article by Steve Levin concerning the Waikiki Theatre appearing in the September/October Journal. As a Hon'lulu person (we locals always drop the 2nd "o") it brought back many memories. I happened to be at home (in Hawaii) for a good part of the year, and went by it almost every day. As it happened, I had a brother who worked for Consolidated Amusement Company, and was able to be in the building, under construction, and after completion. I recall that it sat by itself, on a sea of sand, with nothing but palm trees around.

About the organ installation, I think of George's words "putting a six pound bag in a five pound box." The building was hardly large enough to hold the seats! Fortunately, some of the Morton went back to the refurbished Hawaii Theatre and the rest over to Hilo.

Sincerely,
Frank Bindt
Walnut Creek, California



Dear Editor,

I received my copy of the ATOS 50th Anniversary Book last week, (sent by sea-mail), and it has provided a wonderful nostalgic 'voyage of reminiscence'. My membership subscription to the magazine dates back to 1958, after I had been lent copies of the precursor magazine *The Tibia* by a former, now deceased member over here, Patrick Shotton. (I was subsequently able to obtain my own copies of *The Tibia* from the publishers, Radio Magazines, Inc., in Mineola, New York.)

My initial visits across the herring pond were during the earlier 1960s but not at convention times of year. From 1974-1986, however, I was able to attend conventions in Detroit, Chicago, Los Angeles, Seattle and Richmond, Virginia. A number of the photos in the book have therefore reminded me of people I met and places I visited during those trips. People like the (then young) Allen Miller, Ben Hall, dear old Jack Ward (so hospitable to several of us 'Britishers' at Radio City Music Hall in those early ATOE years), the indomitable Laura Thomas of the former Niagara Frontier Chapter, and Dick Loderhose, then in the New York area on Long Island. (I have been saddened to learn several months ago that, apparently, he is now resident in a Florida Nursing Home, having succumbed it seems to Dementia or Alzheimer's, etc.) Remembering also ex-patriate Reg Watson, co-designer with Reginald Foort of the famous former Touring Möller organ, Al and Betty Mason, Lowell and Reba Ayars, John Muri, (who authored those wonderfully erudite articles for THEATRE ORGAN — on subjects out of the more usual rut of organs and organists) and Judd Walton and Tom B'hend in California.

Credit for several of the photos is given to our British ace organist-photographer, John (Doug) Sharp. I have thought of him as the British Bill Lamb, and standing together they were not dissimilarly in stature and appearance. Many members may

not know that John departed this mortal life last July, at age 88 years. (He lost his wife, Mavis, in 1991.) Part of my own interest in the organ world has been photographic, and I took many pictures during my nine visits.

Whilst writing, may I, Mr. Editor, also send appreciation to Jeff Weiler and all concerned in the production of the *Wurlitzer Book*. My copy eventually arrived here in late October, nearly 11-months after I had originally written to Michael Fellenzer to order a copy. So, I called him in Indianapolis to let him know of my eventual receipt of the book. (I gathered there have been some horrendous problems with its mailing, and treatment by the postal authorities!) Although I have only so far dipped rather briefly into the book, it would seem to have been well worth the wait. (And I noted that my own Opus 1199 here is listed therein!)

So, with the Christmas season approaching, my greetings to you and yours, Mr. Editor, for what on your side of the Atlantic you may refer to as "the Holidays!"

Sincerely and organeeringly,
Michael Candy
Hertfordshire, England



Dear Editor,

I received the ATOS 50th Anniversary Book by Michael Kinerk and Dennis Wilhelm. What a beautiful book and keepsake. Getting to Chapter Four — The Places, I found my old stumping ground, Saint Charles, Illinois on page 70. The Arcada Theatre console is at the top of the page. I saw the tag line under the picture and needed oxygen. The line listed it (the organ) as a 3/13 Geneva. I read through the text and on the next page first column, again I went into shock. But before jumping out the window, I went back to the page with the credits. "Instrument rank counts are taken from published sources, but may vary from year to year. Every effort to insure accuracy has been taken." I stop there because I just can't believe what I'm reading. The information listed for Saint Charles, Illinois is incorrect. Twice! I have contacted ATOS every time I saw an error in any publication. And now it's in a beautiful book that people may use for years to come as a reference or whatever.

The Baker Hotel Geneva organ has been, from day of its installation, a 3/10. Even after the Fox River flooded the basement of the hotel, the organ has been a 3/10 and you have it listed as a 3/9. The Arcada Theatre is and has been a 3/16 since 1928 when Geneva modified the installation for the 2nd time. They replaced the console and added the last three ranks in the back of the theatre. It's a Geneva/Marr & Colton. The book is stunning, but accurate, no. Can I believe the every effort was made to insure accuracy, no. I realize that doing something of this nature is a major, major undertaking. Bill Barry and the late Doug Christensen spent many hours in these two venues and to still have them misrepresented, is an injustice to their work and effort.

But the book is out. There is not much you can do to correct the many copies out in the world, gracing many coffee tables and stirring conversation. The deed is done. Again it's a beautiful book, filled with lots of wonderful and rare pictures. Point: So many worked so hard to produce it. Yet, there seems to be an information malfunction.

Best Regards,
Les Hickory
Chesterfield, Virginia



Dear Editor,

I would like to thank everybody involved in the ATOS 2005 Los Angeles Convention. We enjoyed our trip over from England. Pasadena was a wonderful location. This is the nicest place we have ever visited in the USA.

Some things did not go so well though. When we collected our registration packs some tickets were missing, some members had nothing at all. We were told to go the next day and nothing had been done, The Hollywood Bowl tickets were numbered, and some members had to sit apart because of this. The Record Shop was also chaotic since the barcode scanner could not read some of the barcodes, and no backup plan was in place. We waited over an hour to be served.

Some extra buses were brought in for Dan Bellomy's concert at San Gabriel. The white bus we boarded (which had San Diego on the side) had broken seats. When you set off you were upright, then it stopped and you went into recline. At the banquet we arrived just after 8 pm, and nearly all the desserts had gone and no seats were available. I went along to the Allen Room and borrowed four seats. We ate our desserts in the foyer outside the ballroom.

The biggest disappointment for us was the one-hour concerts. Since we have been attending the ATOS conventions since 2000, we have become accustomed to having two-hour concerts. Of course occasionally you do have a one-hour concert, but this is not throughout the whole convention. When you take into account announcements and console talk, some of the concerts only lasted 40-minutes, which frankly is a joke. Could I ask someone on the ATOS Board to make sure this does not ever happen again? Some of the organists were just feeling at home with the organ when they had to finish. Also, a lot of the balconies were closed, which again spoiled things, and at most venues we seemed to be rushed out of the building.

To travel over from England, it costs a lot of money. Flights are expensive at convention times. To make it worthwhile, it has to be good value for money. This time it certainly was not.

Richard Stephenson
Wakefield, England



Hello Sir & People,

With all the talk about Radio City Music Hall, one thing stands out about its theater organ policy, **It Kept Theatre Pipe Organ Music Alive!!!** From the day it opened, through to the revival in 1955 when the late George Wright, the late Don Baker, the late Richard (Dick) Leibert, and others, made theater pipe organ recordings in the 1950s. The late Reginald Foort (as Michael Cheshire) with Cook Laboratory Recordings, and others with aueous names (title names) "Ken Lane"

(Mr. Ashley Miller) and Guy Melendy (George) all helped to bring it back.

There were many theatres that had 'on-off' use of their theatre pipe organs. The Metropolitan "Met" in Boston had an 'on-off' policy from the 1930s through the war years and into 1947 to 1953, with the late Stanley Cahoon at the 4/26 Wurlitzer. Stanley Cahoon was one of the large "tribe" of latter day theatre organists who came from Brockton, Massachusetts, about 25-miles south of Boston. Stan had an absolutely electrifying style, which permanently altered one of our current EMCATOS members, Don Phipps, hair to its present condition.

Lowes State in Providence, Rhode Island (now Providence Performing Arts Center) used its 4/20 Robert-Morton up to 1947. During the Depression and the war years, people **never forgot** how wonderful theatre pipe organ music made them feel better in tough times.

This is **one** of the many reasons why, when the 5/21 Ex Chicago Marbro Wurlitzer was proposed in the 1980s, it **wasn't refused**. New York Paramount used its 4/36 "Mother Wurlitzer" in a similar 'on/off' policy. Tell us about your theatre organs that kept it alive 'til 1955.

PS: Would Agoura Records (Banta?) please find the George Wright King Label Recordings of the New York Paramount 4/36 Wurlitzer and put them into a CD? They were not in stereo, but the recording is so historic that even a simulated stereo CD would certainly be accepted.

I have the *Organ Reveries* album (on breakable non-vinyl) on the King Label along with Georges *Hot Totsie* album with other players (Tony Mattola on Guitar/Banjo).

All's well here in the Boston area.

Bob Legon
Malden, Massachusetts



Dear Editor,

Outstanding!!! Great!!! Superior!!! What a wonderful and pleasant surprise arrived the other day! Of course it was the publication celebrating ATOS' 50th Anniversary.

Michael Kinerk, Dennis Wilhelm and Hiram Henriquez all deserve gold medals for such a masterful work. If ever I received a book that I just couldn't put down until I had read it cover to cover, this was it!

The photos of people, organs, theatres, conventions, concerts, etc. brought back so many happy memories of those years. Thank you, thank you, thank you to all of you who helped create this volume!

Best wishes for ATOS' next 50 years!

Chard Walker
Hesperia, California



Dear Editor,

I was very disappointed after reading the concert reviews of the 2005 ATOS Annual Convention. The issues involved are too numerous to completely address within the bounds of a letter to the editor. But a few things need to be addressed specifically.

One of the main problems was the time and space wasted on rehashing details of the venues and their histories. These facts are adequately covered by the preview articles in issues of

THEATRE ORGAN Journal preceding the event. They add nothing to descriptions of the music and performance, which should be the focus of such reviews. Extended commentaries about various perceived tonal and voicing deficiencies are also out of place when they constitute a great portion of the text on a single concert.

There were many unnecessary and distracting comments on secondary issues. Did we really need four sentences of parenthetical remarks admonishing someone about taking photographs?

I do feel compelled to make some detailed remarks about the review of Barry Baker's concert at Pasadena City College. After reading the text several times, I began to wonder if I had actually attended the same event.

What was referred to as "some songs from *The King and I*" was actually a medley of every major song in the musical, meticulously crafted and running almost 16-minutes. It included a beautiful version of "I Have Dreamed" that I think even Ron Musselman would have given his approval to. "This Nearly Was Mine" was not even in the medley, probably because it is from *South Pacific*.

The piece misidentified as "Jubilee Story" is actually "Jubilee Stomp," written by Duke Ellington, not Dick Hyman. It was a transcription of Hyman's piano arrangement as heard on his album *Dick Hyman Plays Duke Ellington*.

His arrangement of "Fascinatin' Rhythm" merely began in a cha-cha rhythm, but the majority of his arrangement

skillfully showcased a variety of fast changing rhythms (perhaps appropriate considering the title).

"Solfeggietto/Metamorphosis" was composed by Jorge Calandrelli, and written for jazz clarinetist Eddie Daniels. It's not difficult to track down this information since it was nominated for a Grammy in 1986. It was a revolutionary programming decision, since it had never been performed on theatre organ before.

"Caravan" was not presented in a comic mood, notwithstanding the use of a pedal Kinura. The arrangement evoked mystic images of the orient, in line with the original recordings by Ellington. The true comic presentation was heard in the early part of the program with the "1955 Medley," a rapid-fire presentation of themes from ten songs in less than three minutes.

The comments on "Ding Dong The Witch Is Dead" were quite surprising. Firstly, it was not part of a "Wizard of Oz Medley." It was a single selection, and a brief one at that. The phrases from "If I Only Had A Brain" were simply interposed as part of the improvisation. Secondly, the extremely fast pedal line featured in the introduction and first statement of the piece did not use the Diaphone or Ophicleide in the 16' range as the reviewer dwelled upon. It sounded more like the piano at 16' pitch with other ranks added at 8' pitch. It wasn't until a buildup later on that his pedal texture increased in order to be proportionate with his manual registrations. Even then, clearly the spotlight was not on the Diaphone or Ophicleide.

2006 ATOS Electronic Theatre Organ Competition

ATOS is pleased to announce the 2006 ATOS Electronic Theatre Organ Competition for our many members who play electronic theatre organs. The Electronic Theatre Organ Competition consists of up to two Divisions, Youth (13-21) and Adult (22 and up). Up to three winning places are awarded in each Division depending upon the number and quality of entries received each year. The complete 2006 Competition Rules and Official Entry Form have been provided to each Chapter President and Secretary. Additional copies may be obtained electronically from the Competition Chairman at acker@atos.org or from the ATOS website at www.atos.org.

Eligibility: The Competition is open to ATOS members and their dependents that are **amateur** theatre organists as defined in the 2006 Competition rules. In addition, the entrant's ATOS membership must be current as of the official Competition deadline date of March 15, 2006, and be kept current until the conclusion of the 2006 Annual Convention. If your particular situation requires clarification please contact the Committee Chairman.

Recordings: Entries must be recorded in the "theatre organ style" on an electronic organ having a minimum of two 61-note manuals and a 25-note pedalboard. Each entry must include three separate songs, an "up-tempo"

selection, a "ballad", and a third "entrant's choice" entry. The total time limit for all three selections must not exceed ten (10) minutes. Recordings may be submitted on analog cassette tape, mini-disc (MD-80), CD, or DVD medium in accordance with the Competition rules. Entries will not be returned.

Adjudication: Entries will be judged using a point system on the basis of accuracy, phrasing and dynamics, registration, and general musicality. Judging will be by knowledgeable theatre organists, who will provide each entrant with helpful, written comments for the selections submitted. Prior 1st place winners in each Division will not be eligible for the Competition, but may enter in a non-scoring capacity for comments and self-improvement. Winners in each Division receive an official ATOS plaque and will be recognized at the 2006 Annual Convention.

Deadline: The Competition Chairman must receive all entries no later than **March 15, 2006**. Send your entry to:

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Allen, TX 75013-1529
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But, rather, it was an appropriate backup to support the crescendo of the arrangement.

The final piece was Gershwin's "Cuban Overture," not "Cuba Overture." This was also an amazing work of transcription for the organ, and deserved more than a single sentence that didn't even identify it correctly. It is rarely heard, and accolades to the artist for reminding us what an eminent orchestral composer Gershwin was outside of the too-often played *An American in Paris*, and "Rhapsody in Blue."

Despite the above, the most disturbing part of all was the reviewer's admonishment regarding melody. There was not a single instance in this concert where the melody was not clearly and accurately exposed. In my experience, adherence to the melodic line with clear and appropriate registration and respect for the original intent of the composer is a hallmark of any Barry Baker concert. More than anything, I would like to know what or where "Barryland" is. A potential critic would be well advised to concentrate on getting their facts and basic assumptions correct before venturing poorly informed opinions on complex musical issues.

Sincerely,
John R. Burns
Columbus, Ohio



After reviewing John Burns' criticisms of the event coverage in the *Conventions Post Script*, Contributing Editor Tom DeLay offers this response.

Dear Editor,

The purpose of a review of any sort is directed at people who were not able to listen to a particular performance be it live or on recording. Any review is highly subjective, and is the result of the opinions formed as the reviewer hears matters. That Mr. John R. Burns does not care to hear about history or venues is his problem. Frankly, history of venues and instruments is a major part of where an instrument resides. Mr. Burns does hit on a key word: Perceived. For a review, this is exactly correct . . . just as his opinions are as *perceived*, by him.

As to the obnoxious photographer who kept jumping into the view of the audience, yes, it is a matter of importance, as this person was exceedingly distracting to the rest of the audience. Admonishment of this sort of behavior *should* be done. I cannot assume that Mr. Burns would condone this distraction?

First of all, what is it with Mr. Burns and his "Even Ron Musselman would have given approval to?" Is Mr. Burns insinuating that my dear friend Ron Musselman was hard to please? If this is the case, sir, you are barking up the wrong tree! Ron was as fair and just as any reviewer could be, far more so than I will ever be!

As to "This Nearly Was Mine" . . . mea culpa. I was probably drifting off to the fine concert a night or two before when Dan Bellomy had played at San Gabriel Civic Auditorium and the times he has presented this wonderful offering.

On "Jubilee Stomp," thank you for this correction Mr. Burns. Amazingly, some music is not as familiar as others and I would not have known "Jubilee Story/Stomp/Stuff" if it had bit me in the back. I would have to assume there were others in the audience who were also not aware of this work?

As to the "Wizard of Oz Medley," thank you again Mr. Burns for setting the facts straight. Musical overload was starting to set in.

"Cuba Overture" was misspelled due to a letter-drop typo. Of course it was "Cuban Overture." I strongly suspect that the reason I did not give the presentation of "Cuban Overture" more coverage was simply because of musical overload. Barry has proved, time and again, that he can play with dead-on accuracy at a speed that is astonishing. However, there is a problem with overload . . . where an artist can play with so much technical expertise (which Barry does indeed possess) that it simply overloads the listener.

I have been impressed as he** with Barry's musical expertise since I first heard him several years ago. However, more recently, he seems to have taken on the aura of "if a little is good, more must be better." What I mean here is there is actually too much lickety-split playing . . . too much musical overload. Do not ever confuse this with dumbing-down a program to reduce overload—that is not what I mean. All I ask of the artist in question here is to give the audience a bit of a break. This would not be any different if an artist played for far too long on full organ, or, on the opposite extreme, played nothing but dull, slow, mind-numbing ballads.

As to Mr. Burns, obviously we will agree to disagree, but that is the way it goes. Curiously, Mr. Burns' letter of "disappointment" is the only one that has come my direction. I have received comments from artists as well as the rest of us rank-and-file folks that the review worked for them and was a refreshing choice. Perhaps Mr. Burns would like to review an entire convention sometime?

Tom DeLay
Salinas, California



Dear Editor,

I would like to endorse the comments of William J. Casazza concerning the Fox Atlanta Double DVD set. I asked a long-standing friend in Mesa to obtain this for me, not knowing if the format would actually play on a European DVD player. Sadly it did not, but by placing it in the computer I can enjoy the amazing production via Windows Media Player. My hope is that some day a similar production could be made of Radio City Music Hall. It amazes me that to this day no Documentary Film/TV Company has ever considered this . . . at least not to my knowledge, unless anyone knows different.

The passing of Billy Nalle saddened me because he was so generous to me in my broadcasting days, ensuring that I got advance copies of all his recordings to share with my listeners. Prior to the release of his Live concert release at Wichita Century II Center, I supplied him with a written set of questions, to which he recorded the answers, together with recordings made at that concert. Thus BBC Radio Manchester listeners became the first people in the world to hear extracts featuring him at the Wurlitzer in the company of percussionist J.C. Penny. I had letters after the broadcasts asking me how I'd managed to get the BBC to pay for the trip to Kansas! I know that his style of playing was not to everyone's taste, but I got hooked on it right after I heard the LP at the Paramount with Ray Mosca on drums. Whoever has the 'master' tapes of that recording should do us all a favor and re-issue it in digital format. He certainly lived up to the title of a later release, that of *Big, Bold & Billy*.

Alan Ashton
Cornwall, England



Closing Chord



DONALD B. FITZPATRICK
1925 - 2005

I still can remember when Carolyn and I were introduced to Don and Bob 28-years-ago in Richard's Restaurant. We immediately hit it off, and over the years there were many parties, dinners, cruises and just plain talks on the phone. Don was a brilliant electrical engineer, and as I look around the house I see him in the ceiling fans he hung, the lights throughout most of the house, even the transformer on the pool and the cabinet in the utility room. He loved doing things for his friends. He loved helping people. He was a kind, modest man who never complained, even when the cancer was in the last stages, or with all the chemo he went through. He was a fighter in a small body... a gentleman right to the end.

He had a wicked sense of humor. Perhaps that was the reason I loved to chat with him so much. His dry humor would make me laugh so hard, and he would just sit back and smile as he knew he "got to your funny bone." Carolyn and I traveled many times with Bob and Don on cruises to the Caribbean and Alaska. I remember on the Alaskan cruise he borrowed a video camera from a friend. Well, he wasn't used to the camera and when we watched the video back in Deerfield, Don had forgotten to turn off the camera while we were walking about the deck. His only comment was that some of the shoes on other people should have been left home. His comments were short and funny and to the point. Dinnertime was especially delight-

ful, as he would tell stories and just make humorous comments that happened to pop into his mind.

Christmas at Don and Bob's was wonderful. The house took months to decorate and Don's lighting effects were incredible. One year the tree was so heavy with ornaments that it fell down a week or two before the party. When I arrived, I asked why there was a photo of the tree on the table and what happened? He simply said, "the da**ed thing fell down this year and no way am I putting up another one, so you get to see last year's tree." After a delicious dinner, Don would play Christmas carols on the organ and we would sing. He was an accomplished musician, and made extra money while in college by playing at Radio City Music Hall 1940-1942 under Dick Leibert.

If you knew Don, you know what I am talking about. If you didn't, you missed a wonderful person who touched many lives. I'm glad he touched mine over the years. A friend of mine once said that the only thing you have to leave when you pass is your good name. Don Fitzpatrick's name will be remembered fondly, with love and smiles, by all of the people he touched. Rest well my dear friend. We will miss you, and your good name will live on.

Bunny Rubino

For those wishing to make a donation, Don's charities were: Hospice By The Sea Inc., 1531 W. Palmetto Park Rd., Boca Raton, Florida 33486-3395, and Sunshine Cathedral Music Fund 1480 SW 9th Ave., Ft. Lauderdale, Florida 33315.



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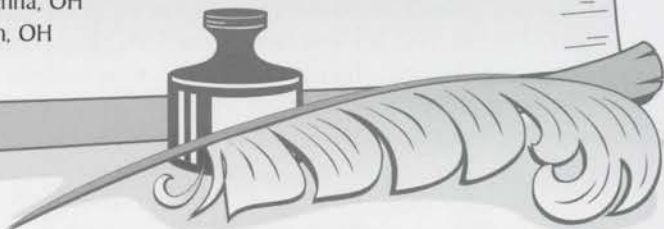
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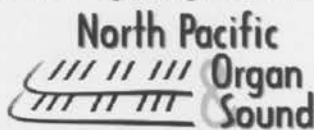


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Pop Organ Workshop

By Bill Irwin



THEATRE ORGAN

STYLES & TECHNIQUES

In this session...

- A moderate level arrangement of the Spanish Tango "Habañera" from the opera *Carmen*.
- Study the popular Spanish & Argentine Tango Rhythms.
- Counting Syncopation, Dotted Quarter Notes and 1/8th and 1/16th notes in combination.
- Questions & Answers: The development and use of Block Chords ("Locked Hands") in melody styling.

Habañera

(From the opera *Carmen*)

Picture this . . . a smiling, dark eyed, dark haired Latin beauty from Havana, with the stem of a red rose in her teeth. She casts a tempting "come hither" look before she whirls away from you to the beat of a dance called the Habanera, with clicking castanets, highlighting the Spanish Tango Rhythm. That's a fair description of the original color cover of the old piano sheet music of Georges Bizet's well-known Tango "Habanera" from the famous opera *Carmen*. There are two basic Tango rhythms most often heard . . . the Spanish Tango, shown, and the Argentine Tango (heard in the song "La Cumparsita"). Both styles of the accompanying rhythms are shown in this Session.

My arrangement, found in the volume titled *50 Famous Classical Themes* (published by Hal Leonard Publishing Corp. and reprinted by permission) was chosen for several reasons. The authentic Spanish Tango Rhythm, the variation of the basic Tango rhythm seen in the accompaniment in the 3rd measure of the Introduction, (Attention Chord Organists: This is your opportunity to acquire new rhythms to add to your Latin arrangements) use of a variation of the Minor Moving Counter Melody Pattern (see the Workshop in the September/October 2005 issue), the counting of syncopation, the slightly more difficult combination of eighth note and two sixteenth notes in one beat (counted "1 and uh" or counting the full beat in quarter beat counts of "1 uh") and the 1/8th notes played on the count "and uh." It's also an opportunity to tell you about the musical part of my visit to South America, including the cities of Rio de Janeiro in Brazil and Buenos Aires in Argentina . . . more about that later.

The Argentine Tango Rhythm Variations

The Argentine Tango, on the organ, simulates the snare drum roll starting on the last half of the 4th beat and lasting into the 1st beat of the following measure.

In both illustrations, A & B, use a Crescendo as you move from the last half of the 4th beat to the 1st of the following measure. Don't be timid. Use a strong attack. Give the 1/8th note pick-up full value and don't rush. Notice how Illus. A uses the same chord for the entire pick-up. While in Illus. B, the simulated "snare drum roll" is created with chromatic movement, either up or down, into the chord on the 1st beat of every measure.

Drama In The Tango

If you have ever listened to a Latin orchestra playing a Tango, or watched the intensity of the dancers as they dance the Tango, you are aware of the great drama in the music and in the presentation.

The music is played dramatically with a strong attack and broad variations in the dynamics used throughout the performance. Notice the two-measure pattern of Crescendo and Diminuendo used twice in the four-measure Introduction. Move the Swell or Expression Pedal smoothly as you "Open" the Pedal (pressing forward and down with the sole of your foot) to increase the volume and as you "Close" the Pedal (pressing backward and down with the heel of your foot) to diminish the volume.

Habannera

Registration 5

(From The Opera, "CARMEN")

Moderate tango

Georges Bizet

The musical score is presented in four systems, each with a piano (p) part on the left and an organ part on the right. The key signature is B-flat major (two flats) and the time signature is 4/4. The piano part features a melodic line with various dynamics: *mp* (mezzo-piano), *mf* (mezzo-forte), and *simile*. The organ part provides harmonic support with chords and textures. Chord markings above the organ part include: N.C. (No Chord), Cm (C minor), Fm (F minor), Ddim (D diminished), Ebdim (E-flat diminished), G7 (G dominant seventh), and Cm (C minor). The score concludes with a double bar line and repeat dots.

2 C N.C. C G7 C G7 C A7

Trem: On

Dm A7 Dm A7 Dm A7 Dm A7 Dm G7

C N.C. G7 C N.C. G7 C G7 C G7 C Ebdim

Lower R.H. to Upper

Dm N.C. A7 Dm N.C. A7 Dm A7 Dm Edim

Lower R.H. to Upper

G7 To Coda C N.C. D.S. al Coda

Trem: Off

CODA C Unison

A

Musical score for section A, measures 1-4. The score is in 4/4 time and B-flat major. The right hand plays a melody with notes G4, A4, Bb4, C5, Bb4, A4, G4. The left hand plays a bass line with notes G2, A2, Bb2, C3, Bb2, A2, G2. Chords are Gmi (measures 1-2), D7 (measure 3), and Gmi (measure 4). There are repeat signs at the beginning and end of the section.

B

Musical score for section B, measures 5-8. The score is in 4/4 time and B-flat major. The right hand plays a melody with notes G4, A4, Bb4, C5, Bb4, A4, G4. The left hand plays a bass line with notes G2, A2, Bb2, C3, Bb2, A2, G2. Chords are (F#mi) Gmi (measures 5-6), (Eb7) (measure 7), D7 (measure 8), (Eb7) (measure 9), (D7) (measure 10), and (F#mi) Gmi (measure 11). There are repeat signs at the beginning and end of the section. The bass line includes syncopated patterns and optional notes marked "opt.".

As you play the two pick-up notes (N.C.=without Accompaniment) before the 1st measure of the Theme, you may wish to be more dynamic by playing "f" (Forte=Loud) rather than the more subdued "mf" (Mezzo-Forte=Moderately Loud). Unless you are under the supervision of a teacher and following the teacher's suggestions as to the presentation of an arrangement, your music should reflect your own musical personality, thereby making *you* the final judge of how you will present any arrangement.

Technique Tips

Once again, I'll suggest (or will you call it "nagging?") that you count out loud as you practice all parts separately . . . the Right Hand melody . . . the Left Hand chords . . . the Bass Pedals . . . so that when you practice the R.H. and L.H. together, followed by practicing the L.H. chords with the Bass Pedals added, and finally practicing all three parts together . . . the subconscious part of your brain will blend all the parts with a minimum of difficulty.

Counting The "Difficult" Parts

It is a coincidence that the three somewhat difficult parts of the melody, are found in the first 3 measures of the Theme. In measure 5, the syncopated pattern shown in the first two beats of the measure, is probably the most often used syncopation in popular music. The Eighth note, followed by a Quarter note, followed by an Eighth note is explained in Illus. 1. In measure 6, the Dotted Quarter note followed by an Eighth note is explained in Illus. 2. In measure 7, the Eighth note followed by two Sixteenth notes, is explained in Illus. 3.

1st & 2nd Endings, Terms and Signs

For newer players, a reminder that the first time you play through the Theme (starting at the Repeat Sign facing to the right), you will play through the 1st Ending (Measure 12) and at the end of the measure, (at the Repeat Sign facing to the left) you will return to the first Repeat Sign, play through the Theme again, skip the 1st Ending and at the end of

1

Illustration 1: Musical notation showing a syncopated pattern in 4/4 time. The notes are G4, A4, Bb4, C5, Bb4, A4, G4. The rhythm is 1+ 2+ 3+ 4+.

2

Illustration 2: Musical notation showing a dotted quarter note followed by an eighth note in 4/4 time. The notes are G4, A4, Bb4, C5, Bb4, A4, G4. The rhythm is 1+ 2+ 3+ 4+.

3

Illustration 3: Musical notation showing an eighth note followed by two sixteenth notes in 4/4 time. The notes are G4, A4, Bb4, C5, Bb4, A4, G4. The rhythm is 1UH + 2UH 3+ 4+.

Measure 13, (first measure, top line, second page) and continue to play up to the end of Measure 29 where you will see the term "D.S. al Coda", which represents the words "Dal Segno" (Dal-Senyo) meaning "Return to the Sign." The "Sign" is the elongated "S" with the slanted line through it and dots on each side of the line, which appears over the first Repeat Sign at the beginning of Measure 5.

The term "al Coda" represents the words "to the Coda." Together, the phrase "D.S. al Coda" tells you that at the end of Measure 29 you will return to the "Sign," play through the entire arrangement as you did the first time, up to the end of Measure 28 where, at the end of the measure, you find the words "To Coda" and the Coda sign (a cross within a Circle) which tells you to skip measure 29 and go directly to the Coda (the Final Ending), shown to the right with the word Coda and the Coda sign, which is Measure 30 in this arrangement.

More Playing Tips

You may wish to change the Upper Manual Registration on the 2nd beat of Measure 12 before repeating the Theme. Both hands are free on the 2nd beat of the measure. Before playing the three pick-up notes of the second theme, change the Upper Registration with the L.H., during the half beat Rest, on the first half of the 2nd beat, before your R.H. plays the three notes. In Measure 21, first measure, third line, second page . . . the melody is played on the Lower Manual. I suggest you play the measure "ff" (Fortissimo=Very Loud). On the 4th beat of the measure, hold both the L.H. and Bass Pedal notes, on the 3rd beat, for full value, moving smoothly, in a Legato manner, to the staccato notes played on the 1st beat of the following measure (Measure 23). Use the same dynamics and touch when playing Measures 25 and 26. In Measure 29, before the R.H. plays the two pick-up notes, change the Registration on the Upper Manual.

To make the Final ending of the arrangement more dramatic, you might wish to slow down the tempo (Ritard) in Measure 28 (First measure, bottom line, second page),

increasing the volume into the 1st beat of the Coda, Measure 30, and then play the final notes Fortissimo, "A Tempo" (at the original speed) on the 2nd, 3rd and 4th beats of the measure, accenting the final Bass Pedal note "C."

South American 'Developing Countries'

In a recent visit to Rio de Janeiro in Brazil and Buenos Aires in Argentina, I had two opportunities to see their national dances and hear the music that has made the two countries world famous. In Rio, the huge "Christ The Redeemer" statue awed me. Situated on the highest mountain in the area, it can be seen from miles away.

If you plan to visit Buenos Aires, I have some suggestions for you . . .

See the Dinner Show at a place called Senor Tango. Although the "two-inch-high steaks didn't impress me" the atmosphere and the show deserve the term "fabulous!" After you have seen the magnificent, intense dancing and listened to the dramatic, sometimes wild music, you will understand the lure and popularity of the Tango.

Both countries have a love affair with meat and in Argentina it is not uncommon, during one meal, to taste various cuts of beef, pork, lamb and chicken.

Watch your valuables. I was robbed by a pickpocket who ran up behind me, in the middle of the day while I was walking within a block of the hotel. He jammed his hand into my right pocket, grabbed all the Pesos (about \$100 U.S.) and, with an accomplice ran off across the tree-lined avenues. Don't display a lot of cash. Avoid hailing cabs on the street. Ask your hotel or restaurant to phone for a cab. Use small bills if you don't use a credit card.

Be very careful crossing streets. The drivers do not respect pedestrians. Don't trust moving cars or depend on traffic lights. You won't believe the danger until you witness it with your own eyes! Brazil's language is Portugese, and it helps to speak Spanish in Argentina. Buena Suerte! (Bway'-na Swear'-tay) Good Luck!



Q The Students ask . . .

"What are Block Chords?"

A Bill:

The original "Block Chords" technique, also called "Locked Hands," was credited to a jazz pianist who used the block or close harmony, a four part chord, with the L.H. doubling the melody note at the bottom of the R.H. chord, that was later featured by the Reed section of the Glenn Miller band and the George Shearing group during the Big Band Era.

The original concept of Block Chords, to the best of my knowledge, was to play the melody in four part harmony, with the Right Hand, and use the Left Hand to double the melody notes under the Right Hand chord. The Left Hand uses Slides to connect the Right Hand chords as the melody moves up and down the manuals/keyboards. The technique is generally used with simpler melodies that do not contain a lot of movement, or with riffs that generally repeat a simple melodic or rhythmic phrase over and over.

Examine the following illustrations which show #4, a single note melody, #5, adding four part chords under the melody, #6,

adding the L.H. single note at the bottom of the four part chords to create the Block Chords, using slides in the L.H. to connect the Block Chords. #7, creating a slight variation to the original Block Chords by using the L.H. single note to play harmony, doubling the second note from the top of the R.H. chord rather than to, conventionally, double the melody note as played in the original Block Chords. Slides are also used to connect the slightly "Open Harmony" variation of Block Chords.

Thank you . . . to my readers who have given feedback, or sent or provided me with questions, or suggestions for subjects to be included in our Workshop Sessions. I do my best to address these in this column, and (without the necessary space constraints) in even more detail in my workshops and mini-

concerts. I'm always glad to hear from you. Please contact me for any of the above reasons at:

E-mail: Irwin@ATOS.org

Phone: 480/380-5250

Fax: 480/219-8974

Thank you for joining me in this workshop. "See you" in our next Session, when I will include a "musical adventure" in Germany, featuring some requested arrangements. Until then, "Auf Weidersehn."

Bye,
Bill



2006 ATOS Young Theatre Organist Competition

This is the 22nd Year that ATOS has featured a Young Organist of the Year Competition/Presentation.

The Competition is open to members of ATOS and their dependents between the ages of 13-21, and should be 'sponsored' by a chapter of ATOS.

The winner from each category will be brought to the 2006 Convention in Tampa, with airfare, accomodation and convention registration paid for by ATOS, and they will compete in a Grand Final 'Play Off' as a feature of the Convention.

Each divisional winner will receive \$300, and the overall winner will receive an additional \$300. The overall winner will also be invited to perform a concert at the 2007 ATOS Convention, as a featured artist.

Categories for entrants (Ages as of 1st July 2006) are:

Junior Division 13 - 15

Intermediate Division 16 - 18

Senior Division 19 - 21

Deadline for receipt of entries is February 21, 2006.

For competition rules and additional information, please contact:

Russell Holmes

Young Organist Competition Chairman

E-mail: holmes@atos.org

Or

Phone: (44) 7989 387617.

Good Luck.

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.

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!



How can you experience
seven pedalboards, thirty keyboards,
three-hundred-thirty beautiful ranks,
seven marvelous venues,
seven fabulous organists, one fantastic pianist,
one elegant banquet and one savory clambake?

By joining the Eastern Massachusetts Chapter
in celebrating our 50th Anniversary at the

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

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

The Organist Entertains

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

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



Jelani Eddington at Plummer!

- Peter and the Wolf
- This Could Be the Start of Something Big
- Give Me the Simple Life
- Here's That Rainy Day
- Symphonic Suite from "Porgy and Bess"
- Promenade (Walking the Dog)
- Hungarian Rhapsody #2

Beldale Records
P.O. Box 5786
Fullerton, CA 92838

Peter and the Wolf - Jelani Eddington and George Woods	\$20
Salute to the Swinging Years - Lyn Larsen and Jack Bethards	\$20
From Ragtime to Swingtime - Lyn Larsen and Jack Bethards	\$20
Live from Plummer - Lyn Larsen and Jonas Nordwall	\$15
Pipe Pourri - Dan Bellomy	\$15

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- Walt Strony & Simon Gledhill —
Saturday, March 11, 7 pm
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Saturday, April 8, 7 pm

Church on the Square, The Villages, FL
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For more information contact Susan Cole.
352-383-6975 legatolady@aol.com

The ATOS Marketplace

28933 WAGON ROAD • AGOURA, CA 91301-2735

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

THE FOLLOWING ITEMS ARE FOR SALE THROUGH THE ATOS MARKETPLACE

BACK ISSUES OF THEATRE ORGAN—\$4.00

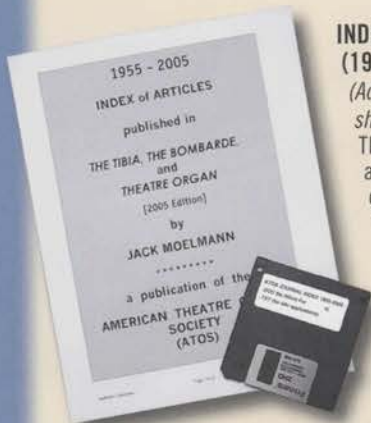
(Add \$2.00 for each issue shipped outside of the U.S.)

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

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

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

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



RED-GOLD LOGO STICK-ON DECAL—\$1.00



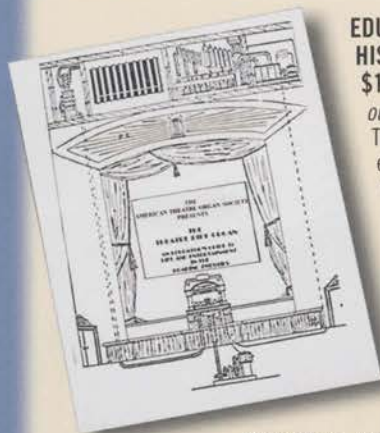
SEE ORDER FORM FOR SPECIAL

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

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

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

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



THEATRE ORGAN BINDER—\$14.00

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

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

to insert the year or years of the Journals inside. The binders hold six to nine issues of *THEATRE ORGAN*.



WURLITZER FACTORY VIDEO—\$24.00

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

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

ATOS LAPEL PIN—\$2.50

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

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



ATOS SHOP NOTES—\$75.00

(Please write for International shipping charges.)

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



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

The J. Tyson Forker Memorial 4/32 Wurlitzer

CONTINUED FROM PAGE 6



Norman Arnold arranges pipes in church hallway for installation in chambers.



Brass Saxophones cleaned and ready for installation.



Large components, chestwork and blowers were moved into chambers before installing swell shades.

every day working in cramped, hot, and uncomfortable conditions. To say the least, Norm's work is an engineering marvel.

Allen Miller Associates installed a Z-tronics Relay System, complete with a performance recorder and multi-level combination action. During the summer of 2005, the Electronic Piano was replaced by a PianoDisc system installed on the church's Steinway & Sons Model D Concert Grand Piano.

During the 3 1/2-years of restoration of the Wurlitzer, Mr. Forker died. We were saddened he never saw the completion of the console, and never heard the wonderful sound of the organ. However, Mr. Forker's daughter, Carole Scutt, who also resides in Sarasota, carried out the project in her father's name. Throughout the entire project there was never a written contract or agreement with Mr. Forker. He was a man of his word, and the entire project was based on his handshake. Even though his death was imminent, Mr. Forker assured the Manasota Theatre Organ Society that the project would be completed. Mrs. Scutt followed his wishes far beyond our expectations.

Mr. Forker asked for and received the best organ that MTOS could give him! The MTOS chapter was in the enviable position of being able to have its consultant specify



Allen Miller installing Z-tronics Relay System components into the new console.



Grace Baptist Church interior.



Z-tronics system racks.



New 4/32 Forker Wurlitzer console.



J. Tyson Forker and his daughter Carole Scutt celebrating his 87th birthday.

components for a well-balanced instrument without the usual financial constraints that result in a mediocre installation. It should also be noted that the Chapter went to great lengths to make sure that it did not spend money foolishly, but to act as though it was spending its members' own hard earned money.

After what seemed to be an eternity of negotiations, planning and restoration, it was time for the J. Tyson Forker Wurlitzer in Grace Baptist Church to entertain the public. The dedication was held in April 2000 with Lew Williams at

the console. The Forker Wurlitzer has been well-received by many well-known artists including Lew Williams, Tom Hazleton, Bill Vlasak, and Jelani Eddington.

MTOS strives to wisely use the Wurlitzer to make sure that this beautiful instrument and its music will be available for future generations. In addition to a ten-month chapter-meeting schedule, the MTOS presents three to five concerts annually, which are open to the community. Strong marketing and top artists have built the attendance, which regularly ranges from five to eight hundred.



The first professional recording of the instrument, *Sarasota Spectacular* featured Jelani Eddington, and was released to international acclaim in 2004. A second recording of the instrument is planned for release in 2006. During the summer of 2005 MTOS was approached by WEDU-TV, Public Broadcasting Service affiliate, in Tampa, Florida, with interest in producing a segment for its weekly half-hour program entitled "A Gulf Coast Journal." Jack Perkins, best known for his years of hosting A&E Television's "Biography," will host the series. The high-definition videography took place in September 2005, including theatre organ notables Rosa Rio, Dwight Thomas and Bill Vlasak as

well as several chapter members. In addition to the public exposure from the broadcasts, MTOS hopes the segment will be a powerful tool in its ongoing efforts to raise awareness of theatre organs in general and in the Sarasota/Manatee Florida-area in particular.

MTOS is excited to have the opportunity to welcome ATOS members from around the world to Sarasota and Grace Baptist Church to hear our J. Tyson Forker Wurlitzer during the first-ever Florida-based ATOS Annual Convention in May 2006. We look forward to having you experience our world-class instrument!



Percussion Chamber



Mirimba Harp and Chinese Gong.



Clarinet, Spitzflute Celeste, Tibia, Tuba Horn & Spitzflute on 5-rank chest.



A 3-rank mixture over a 5-rank chest.



A 5-rank chest.

Main Chamber

Chamber / Rank Analysis

Rank	Chamber	Notes	Origin
English Horn	Solo	61	Allen Miller Associates
Trumpet*	Solo	61	Florida Theatre, Jacksonville
Tuba Mirabilis	Solo	73	Allen Miller Associates
Tuba Horn*	Main	73	Florida Theatre, Jacksonville
Diaphonic Diapason	Solo	97	Organ Grinder, Portland Oregon**
Horn Diapason	Solo	85	Organ Grinder, Portland, Oregon**
Tibia Clausa*	Solo	97	Florida Theatre, Jacksonville
Tibia Clausa	Main	85	Organ Grinder, Portland, Oregon (new 2' extension)
Orchestral Oboe*	Solo	61	Florida Theatre, Jacksonville
Kinura*	Solo	61	Florida Theatre, Jacksonville
Clarinet*	Main	61	Florida Theatre, Jacksonville
Saxophone*	Solo	61	Florida Theatre, Jacksonville
Gamba	Solo	97	Unknown
Gamba Celeste	Solo	61	Unknown
Solo String*	Solo	73	Florida Theatre, Jacksonville
Viol d'Orchestre*	Main	85	Florida Theatre, Jacksonville
Viol d'Orchestre Celeste*	Main	73	Florida Theatre, Jacksonville
Violin	Main	85	Unknown
Violin Celeste	Main	73	Unknown
Oboe Horn*	Solo	61	Florida Theatre, Jacksonville
Quintadena*	Solo	61	Florida Theatre, Jacksonville
Harmonic Flute (Robert-Morton 15")	Solo	61	Organ Grinder, Portland, Oregon**
Lieblich Flute	Main	73	Organ Grinder, Portland, Oregon**
Concert Flute*	Main	97	Florida Theatre, Jacksonville
Flute Celeste	Main	61	St. Theresa Church, Watertown , Massachusetts
Spitzflute (Möller)	Main	85	Organ Grinder, Portland, Oregon**
Spitzflute Celeste	Main	61	Allen Miller Associates, A.R. Schopp & Sons
Vox Humana (Robert-Morton)	Solo	61	Unknown
Vox Humana*	Main	61	Florida Theatre, Jacksonville
Mixture (15-19-22)	Main	61	A.R. Schopp & Sons
Xylophone*	Percussion	37	Florida Theatre, Jacksonville
Glockenspiel*	Percussion	37	Florida Theatre, Jacksonville
Chrysoglott*	Percussion	49	Florida Theatre, Jacksonville
Marimba Harp*	Percussion	49	Florida Theatre, Jacksonville
Chimes*	Percussion	25	Florida Theatre, Jacksonville
Various Traps Percussions, and Effects	Percussion		Florida Theatre, Jacksonville
Piano	Auditorium		Steinway & Sons Model D Concert Grand with PianoDisc system

*Original rank from Opus 1569, Style-260 Special

**Actual origin unknown

Contributors to the text and photography for this article...

*Norman Arnold, John Fischer, George Milburn, Charles Pierson, Tim Rickman,
Carole Scutt, Carl Walker, Jim Weisenborne and the Florida Theatre, Jacksonville.*



Solo Chamber



In The Wings

*Ideas & Assistance
for Chapters & Organ Groups*

The Secret of Our Success

by Robert E. Dilworth

I was asked to write an article for THEATRE ORGAN that explained the "Secret of the Success of the Dickinson Theatre Organ Society." For many years artists have told us that DTOS consistently draws one of the largest audiences in the world for theatre organ. Stories from other travelers seem to substantiate this.

I hate to tell you, but there is no 10-second answer to our success, and there is no "secret." It takes a goal, hard work, a consistent philosophy through the years, and some luck. I don't have all the answers. I can only tell you what has worked here at DTOS.

Shortly after I learned that John Dickinson High School was the proud possessor of a theatre organ, I had the opportunity to read Ben Hall's book, *The Best Remaining Seats*. I read about Roxy, the legendary showman, and his basic philosophy became clear to me. The theatre is a magical place where the cares and trials of the audience members could be forgotten for a portion of time. If the audience were treated as royalty, they would fill the theatre. He accomplished this by having the staff of the theatre provide all needed services so that the audience only needed to enjoy the magic of the performance. Part of that philosophy is illustrated in this

quote from Hall's book, which was taken from the playbill of the Capitol Theatre in New York (1921).

"When you enter these portals you stray magically from the dull world of confusion and cares into a fairy palace whose presiding genius entertains you royally."

Here at DTOS we try to do that by providing all the necessary services to make the audience feel they are part of our family. Creating the atmosphere where this can take place is not done by accident. It is a group of staff members working together for a common goal.

One of the ways we promote a feeling of family is our 8-page newsletter, *The Vox Humana*. The newsletter is sent out to the 1,300 names on our mailing list three weeks before each concert. This list is culled every year. If we have not heard from a person in two years, (purchase of tickets, contribution, or CD purchase by mail or check) we send them a letter requesting them to do one of the above actions or we will drop their name from the list.

The newsletter is not simply a concert announcement. It also contains a review of the previous concert,

*Photos by
William Clark
Charlie Gibb
Robert Wilhelm*

The DTOS "Family."



CHARLIE GIBB

WILLIAM CLARK



Security personnel assist and supervise unloading at curb.

ROBERT WILHELM



"Your seat is one aisle over."

information about other DTOS events, an occasional "Spotlight" interview of one of the DTOS workers, and information about the organ and organ crew activities, information about our publications and CDs, and the requisite ticket information. We try to make it informative and chatty, not formal.

The first contact with the audience is at the curb. When a car arrives at the school, we have a DTOS member (plus a member of the security company we hire) assist in unloading passengers at the entrance to the lobby. It is a small service, but greatly appreciated especially by some of the elderly and handicapped members of the audience. It also speeds the inflow of people since the driver does not have to exit the vehicle to assist his passengers.

When the patrons are inside the lobby, there are signs to direct newcomers to the ticket table. Our season ticket holders (nearly 700) are looking at other attractions in the lobby. There is an information table where questions can be asked and answered, a snack stand, a music shop with displays of theatre organ CDs, DVDs, books and booklets. And just before the main entrance there are several tables holding Marion Flint's ever-changing display of theatre organ venues around the world.

Once inside the auditorium, the patron is handed a



Marion Flint Display.

playbill and an usher offers to show them to their reserved seats. Many of our audience know where their seats are located and don't need assistance since all seats are numbered, but newcomers need minimal directions.

The playbill gives the biography of the artist, organ facts, information about DTOS, lists of contributors and a few advertisements. This gives a first-timer something to do while waiting for the program to begin. Their seat neighbors may introduce themselves and engage them in conversation.

Here at DTOS we strive to start each show on time. When showtime arrives, the houselights lower to one-half for about 30-seconds for the stragglers in the aisles to get to their seats before the lights go out. By one minute past starting time, the spotlight shows me in my tux to introduce the show. I chat with the audience to welcome them, urge them to sign up for the newsletter and give them information about nearby organ events. I remind them of our next concert, urge them to visit the music shop, and then introduce the artist.

When I introduce the artist, I do not give any biographical information; that is in the playbill. Instead, I relate some personal experience with the artist during the time since he arrived to begin practicing. Often it is nothing more than a comment about his forgetting a bow tie and how we got one for him — or as I told the audience in one concert, "Tonight's artist told me he is not superstitious, but he doesn't shave for three days before a concert. Here is..." This approach to the introduction helps makes the audience feel they are sharing in the overall experience — like family.

Nothing can spoil the audience's pleasure faster than some things the artist has no control over — such as problems with the operation of the lights and sound equipment or staging effects. (I remember how distracted I was at another venue where the houselights didn't go off until the fourth number.) We strive for professional quality in our staging to enhance the concert.

Ever since we installed our overhead camera several years ago, the audience has enjoyed viewing the artist's



Our projection of the keyboards, with artist Robert Wolfe.

hands on the keyboards on the large (16-foot) screen. Not only is this a different view, but also it is educational and often exciting. Without the screen, the view of the artist at the console is limited except for a few seats in the auditorium. Frank Pratt is very correct in his article in the September/October issue of *THEATRE ORGAN*, the audience does enjoy this addition very much. At one concert we didn't use the overhead camera because of a staging situation and many asked about the picture. An informal survey ran 50 to 1 in favor of the projection.

At the beginning of the second half, when I reintroduce the artist, I invite all the members of the audience to our on-stage reception immediately following the concert. The reception is a chance to meet the artist, socialize with friends, meet new friends, and just look around. We serve homemade cookies and punch. This is a very important part of trying to create a feeling of belonging.

While creating a feeling of belonging is part of our "secret" for keeping the audience happy, we cannot ignore the importance of the organ and the artist.

The organ must be in the best condition possible. Not only must it be in tune, but also everything has to work properly. The theatre pipe organ is known as a melody organ in that one hand is playing a melody while the other hand is providing the accompaniment. Even one note that does not play can wreak havoc in a concert. That missing note can cause the audience to wonder whether the problem is with the organ or with the artist. Also, it may force the artist to change his playing style to overcome this missing note.

When an artist prepares for a program, he selects the sounds he feels best fit the music to create the effect he desires. As our early concert seasons progressed, we listened to the comments of each artist as to what was good and what was still needed with respect to the organ. Often these comments led toward the expansion of the organ. Under the leadership of Brant Duddy, careful



Clark Wilson and Brant Duddy work on a voicing project.

additions were made to the organ to increase the sounds available on the tonal palette for the artist. No additions were made just to enlarge the organ. They each had a specific tonal color that was desired. We finally stopped at 66-ranks, making it the fourth largest Theatre Pipe Organ in the world and the largest in a public building.

We have an organ crew of 6 to 10 dedicated people. The crew checks the organ about two weeks before each concert to find any dead notes (or other problems) and works to make the necessary repairs. Because of the changes in temperature and humidity in the auditorium, the organ is tuned immediately before each concert. Thus, we have gained the reputation among artists that "everything works," which gives them the confidence to do their best in concert.

The Artist Selection Committee chooses the artists for a season using a variety of criteria. We want the season to be exciting to the audience so they will purchase season tickets. In order to do this, we try to mix the playing styles of the artists so that we don't have a complete season of one style, no matter how good that style might be. Second, we try to have at least one new (to DTOS) artist in each season. We do not repeat artists who played in the current season. We try to book artists far enough in advance that we can finish all the preliminary work (contract, biography, photo) before May of the preceding season. This is so we can prepare our concert brochure and announce the upcoming season in the newsletter for our June concert, which is the start of season ticket sales.

We feel that an artist can perform his best when he is comfortable about the job. We provide a comprehensive contract so that the artist is aware of what we expect and what he can expect from DTOS. When the artist arrives in our area we meet him and provide his transportation to the motel and between the motel and the auditorium for his practice times. We have someone at the auditorium while he is there to take care of any problems. We usually accompany him to lunch or dinner so he is not

CHARLIE GIBB



The author, Artist Liaison Rich Lewis, and Artist Robert Wolfe chat before concert.

alone. However, we try not to smother him; we leave him alone at the console to do what he needs to do. Another part of the DTOS artist hospitality is dinner at an upscale restaurant of his choice the evening before the day of the concert.

We have an Artist Liaison who sees to the needs of the artist. He brings the artist to the auditorium. Before the concert, he shields the artist from friends and well-wishers if requested. He supplies requests for water or soft drinks. He runs errands and sometimes just chats to pass the time. At the end of the first half, the Liaison assists the artist to the dressing room until his eyes become accustomed to the darkness. His beverage choice is waiting for him. If there is a problem with the organ, we try to take care of it during the intermission. Following the final encore, there is an on-stage reception so that the audience can meet the artist. We provide him with a podium so that he can autograph CDs or playbills.

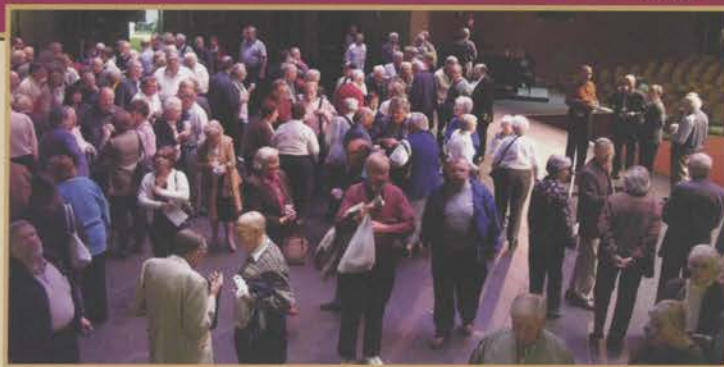
Following the on-stage reception, we take the artist to a local restaurant for a meal, since many artists do not eat before the concert and they are ready for food. Many of the DTOS workers choose to join us for this social time. This is a gradual letdown from the emotional high of the concert. The artist can relax because he is not being grilled, but everyone is socializing with each other. Naturally, most of the conversations have to do with organ topics.

A third "secret" (additional to the audience-family and the excellence of the artists and organ) is that we

CHARLIE GIBB



Receiving Line with Lyn Larsen.



CHARLIE GIBB

Post Concert Reception.

WILLIAM CLARK



have always treated the project as a **business** rather than a hobby. Our business is to provide good entertainment for the general public. Not only is everyone welcome, but also we must try to provide an experience that will cause patrons to want to come back again . . . and again.

DTOS has had to be self-sufficient. The school district does not provide any money for the organ or our concert series other than free space and electricity (including heat and cooling). Each season has to generate enough money to pay for the concerts as well as the maintenance of the organ.

In the early days, to assist in the presentation of the

ROBERT WILHELM



Terry Nace tuning before concert.

concerts, committees were formed to provide the necessary work — ticket, ushers, stage crew, music shop, snack stand, etc. The heads of these committees met following each concert to discuss the results of that concert and plan for the next. This arrangement was later formalized into the Board of DTOS, Inc., a not for profit Corporation of the State of Delaware, with a current annual budget of \$75,000. In making decisions we strive for a consensus rather than risk the divisiveness of voting.

One of our greatest challenges has been how to let people know about us. After almost 40 years we are not as well known, as we would like. We have learned from surveys of our “family” that the most effective publicity is “word-of-mouth.” Audience members talk to their friends and co-workers, and talk about the fun times they have. Many in the audience bring guests to a concert. Another way we encourage new people to come is to provide each season ticket holder with a guest ticket for a concert. Nearly half of the first-timers come back after their first concert and about half of these eventually become season ticket holders.

We offer other organ experiences. Our two annual Open Houses offer a taste of theatre organ without the cost of a ticket. Each year we also provide a theatre organ experience for the 5th graders in the Red Clay District. We give a one-half hour presentation in their classrooms to introduce them to the organ by a Power-Point presentation. Then they are bused to the auditorium for a one-hour concert (with silent film). The kids react to

the program with great enthusiasm and occasionally will use the free concert ticket, which we offer. We also provide a **daytime concert** for people who do not drive at night. For \$1.00 we present a one-hour theatre organ concert, which often includes a sing-along and a silent film. Attendance is generally around 500.

Is our audience gray? Sure, but there are many younger people as well. As the older audience members drop out, younger ones are being added to our audience. By younger people I mean in the 35 to 50-age bracket. (I doubt many groups would be able to fill a theatre, concert after concert, with teens.) By the time a person has reached the age of 35 to 50 he begins to look for musical forms other than rock, hip-hop or rap. Many gravitate to Country, a few to Classical, and some to Classic Rock or Big Band—which is where our new audience members come from. The big question is how to reach out to them.

Our first concert brought 1,500 people to our 1,200 seat auditorium (chairs in the orchestra pit and on stage) as a result of the newspaper featuring the story of an unusual group of students who moved the organ. The novelty wore off and the audiences diminished. We have found that advertising in the daily newspaper, radio, and TV is not effective because of the expense of the ad. However, we do request public service announcements from them. We occasionally purchase advertisements in several weekly newspapers since their rates are considerably lower. They are also more likely to do feature articles on DTOS.

In the beginning, none of us had any idea where this

WILLIAM CLARK



At the Music Shop.

WILLIAM CLARK



“A drink and a hotdog please.”

CHARLIE GIBB



Lobby during intermission.



Author wiring a key contact strip.



Crewmember Bob Simpson lacing a wiring harness.

project would take us. We have been lucky; many things worked out for us without any effort on our part.

The acoustics of the auditorium are excellent for the organ. There was plenty of space behind the walls and backstage for chambers. There was unused space on either side of the projection and lighting booth at the rear of the auditorium for an organ workshop and the DTOS office.

Originally, the school district loaned us \$10,000 to get the organ moved from the Boyd Theatre in Philadelphia and installed in the auditorium of the John Dickinson High School in Wilmington, Delaware. After we paid back \$5,000, the rest of the loan was forgiven. From that point on, we have been financially on our own.

When DTOS incorporated, we had a written agreement with the school district as to what were our rights and responsibilities. We work well with the Red Clay School District (Dr. Robert Andrejewski, Supt.). The Superintendent is a supporter of our efforts. In return, we have given equipment and scholarships to the school. Because of our close relationship with the school we have been able to develop a consistent schedule for our concert series, making possible our season ticket program.

A large part of our "secret" is the people who have made the DTOS concert series such a success. We must thank the members of our audience, which averages almost 900 per concert. Without them, our efforts would have no purpose.

Each of our concerts involves about 75 volunteers working in some capacity either before, during, or following the concert. We did not start off this way. We had to develop this cadre over the years. In the beginning, we had a group of students and adults who had caught the vision. The students were a great help with posting flyers in local store windows as well as providing the various work crews. However, after this group of students graduated, the tasks fell to adults. Each of the committees found adults who volunteered their efforts to "make this thing work." As the size of the audience grew, so did our group of volunteers. Like most volunteer organizations, we are constantly looking for more workers. We have been fortunate so far; people catch our

vision and want to use their skills to make DTOS work. It is the feeling of being part of the family that encourages them to volunteer.

So, how can your group adapt our "secrets" to make your "success?" If I were asked to suggest where to start, I'd say, "Look at your group's basic goals and philosophy. Are you willing to make the operation into a 'business of entertainment' or do you want it to be strictly a hobby for a few? Are you willing to give up much of your time to make this work? Look at the organization carefully to see how it meets the needs of your stated goals and philosophy."

Look at all the other aspects of a presentation. It is not good enough to say, "We'll give a concert," and the audience magically appears. As theatre organ 'nuts' we tend to make the organ our first priority, **but** without the support of an audience, how can a series of concerts continue?

The "Secret of DTOS's Success" is the continuing vision of an organization which provides a well maintained organ, excellent artists and a welcoming presence for our audience-family.



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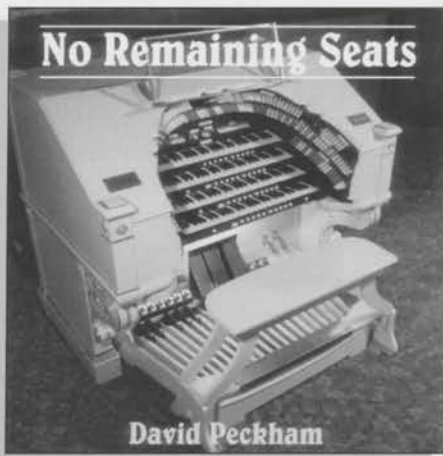
For the Records

Ralph Beaudry, Associate Editor

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

NO REMAINING SEATS

David Peckham



Before explaining this CD's rather unusual title and, since this is only David's third recording, we'll introduce this fine artist with quotes from the reviews of his previous discs. In the January 1995 Journal review of his first album, *Electro-Pneumatic Action* (recorded on the original installation 4/33 Marr & Colton in what is now the Clemens Center in Elmira, New York) we wrote: "... everything about this disc (including the excellent liner notes) is first-class and it's highly recommended." We summed up his *Live At Berkeley* CD (recorded on the 4/33 Wurlitzer in

the Berkeley Community Theatre and reviewed in the September 1997 Journal) by saying: "Peckham's live concerts and recordings display a refreshing approach to theatre organ with their broad range of varied selections, sparkling clarity in registration and keyboard technique, and imagination in the arrangements... this album well deserves a 'You Must Have It' rating!"

Here David is playing the former Rochester, New York RKO Palace Wurlitzer Opus 1951. It originally was a 4/21 when organist Tom Grierson rode the console up at the theatre's opening on Christmas Day, 1928. Grierson was Rochester's "Mr. Theatre Organ" for his solo spots at the Palace and his radio broadcasts that lasted until the middle 1940s when the organ was silenced. Fortunately, before the theatre was torn down in 1968 the Rochester Theatre Organ Society was formed to rehabilitate the organ and then move it to the nearby Auditorium Theatre. Just before its removal Grierson returned to the console to make the only recording of the organ in its original home. (When that LP was reissued as a CD it was reviewed in the March 2004 Journal.)

Since its rebirth in the 3,000 seat Auditorium Theatre RTOS has presented a yearly series of organ concerts on

the now 4/23 instrument and it's been recorded a number of times by various artists. But it's never been heard before as it is on this 72-minute disc! Here's the reason for this album's unusual title. When the theatre came under the new ownership of the Rochester Broadway Theatre League the restoration of the house began with a removal of all the seats and carpeting. Thus we have a sound you have to hear to believe! David was invited by RTOS to make this once-in-a-lifetime recording in one weekend in August 2003. As the liner notes explain "A pair of directional low noise AKG 451B condenser microphones were placed 22-feet in the air over the auditorium floor and about 12 to 15 feet in front of the proscenium grillwork. This provided a good balance between clearly capturing the organ's original speech while at the same time not allowing the extremely long and high-level reverberation times that resulted from having only the concrete floor of the auditorium to cloud the organ's clarity... (and) the absence of seating transformed the room into a cathedral-like acoustic—the sound just bloomed!"

The console rises with the rousing "RKO March" and, as we've already indicated, the room comes alive with a really glorious big, big theatre sound

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although each of the organ's voices is clear and clean. Dave tells us his second piece comes from an ancient piano roll. It's Basil Adlam's "The House Is Haunted" which has the surprisingly jazzy feel of a Bach toccata. It's the cheeriest haunted house we've ever encountered! A different kind of haunting is heard on the lush ballad "Hey, There" from 1953's hit musical *Pajama Game!* That was the stage (and 1957 film) story about the workers of the Sleep Tite Pajama Factory in Cedar Rapids, Iowa and their struggle to get a 7 1/2-cent raise. John Raitt sang this song in a duet with his own voice on a dictation machine! Radio City Music Hall's longtime chief organist was Dick Leibert. Dave presents two of Leibert's own compositions. First is his dainty "English Lavender" and then we hear the sunny "Just A Bungalow" which is a tricky-finger, jumpy novelty with lots of fun frills. Turning to a Hollywood musical Dave plays a hauntingly lyrical Jerome Kern melody, "The Way You Look Tonight . . ." from *Swing Time*. Note the organ's many delicate light voices that David uses on this selection.

Although Nathan Lane and Matthew Broderick are no longer heading the New York cast (they are currently starring in Neil Simon's hilarious *The Odd Couple* and in the recently released film version of this wonderful Mel Brooks musical) *The Producers* is continuing its

sold-out run on Broadway. It's a sparkling old-fashioned musical and so David next plays a 10-minute medley of five of that show's top songs. They are the spirited "We Can Do It," the tender ballad "That Face," the witty waltz "Keep It Gay," a rousing "Haben Sie Gehurt Das Deutsche Band?" and, of course, "Springtime For Hitler." Lots of variety in voices and tempos. Although that show hasn't as yet set any long-run record, David next plays two lovely melodies from a musical that ran for over 40 years. The songs are "Soon It's Gonna Rain" and "Try To Remember" from *The Fantasticks*. For a nice change of pace we next hear Leroy Anderson's first hit song from way back in 1939; it's the cute, bright and bouncy "Jazz Pizzicato."

Toccatas work as well on a good theatre organ like the Rochester Wurlitzer as they do on most classical organs. David has chosen a modern one that is refreshingly different but just as fiendishly challenging as the usual "standards." It's the "Toccatina In Seven" by John Rutter (born in 1945.) A bit more familiar is his next selection (although it's rarely heard in theatre organ concerts), which is the final movement of Stravinsky's "Firebird Suite." Classical commentator Jim Svejda describes it perfectly "(O)nly in its closing bars with its majestic apotheosis in 7/4 time does this early ballet give a clue to the rhythmic experimentation that

eventually change the course of 20th Century music . . . full of fire and electricity . . . which would stand a lizard's hair on end." Wow! In 1946 Ethel Merman introduced one of Irving Berlin's finest ballads, "They Say It's Wonderful," in the hit musical *Annie Get Your Gun*. Four years later Judy Garland was planned to play Annie Oakley in the film version; but she was indisposed so Betty Hutton had her greatest success in that film. Irving Berlin once told Alan Jay Lerner; "If you ever write lyrics for Ethel . . . they had better be good because everybody is going to hear them." And everybody heard Ethel Merman, again, when she played Annie in the revival 20 years later!

A *Gershwin Extravaganza* is David's second 10-minute medley, which features some of the most familiar Gershwin tunes, along with a few we rarely hear. But all are wrapped up in Peckham's exciting, enjoyable arrangements. The medley opens with a Ray Shelley type arrangement of "I Got Rhythm" (from 1930s *Girl Crazy*) followed by "Looking For A Boy" (1925's *Tip Toes*), "Nice Work If You Can Get It" (from the 1937 *Swing Time*), "Someone To Watch Over Me" (from Broadway's 1926 hit *Oh, Kay!*) It closes with an all stops out tumultuous version of "Clap Yo' Hands" (also from *Oh, Kay!*) Each one is a musical gem with lots of variety in registrations tempos and rhythms. Ever since David played a five tune medley from *Tip Toes* at his San Gabriel concert during the 1996 ATOS Convention (and included it on his *Live From Berkeley* CD) we've been intrigued by that not-so-well-known Gershwin show. The plot concerns a vaudeville trio stranded in Florida. They were billed as The Three Kays (a brother and sister and their uncle.) A former member of the Metropolitan Opera ballet, Queenie Smith starred as the appropriately named Tip Toes Kaye. (Queenie starred in a number of 1920s musicals, and appeared in several films during the 1930s but we're sorry we don't know how or why she was named Queenie!)

"Swing Low Sweet Chariot" is heard in a quiet, seductive, yet ravishing Edwin Lemare arrangement. The name Jule Styne (1905-1994) usually reminds people of his hit Broadway shows like *Gentlemen Prefer Blondes*, *Peter Pan*, *Bells*

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Are Ringing, and of course, *Gypsy*. In all he wrote songs for 43 films between 1940 and 1968 and the complete scores for 18 Broadway shows between 1947 and 1978. But Jule's career began in the middle 1920s when he started playing piano in nightclubs and with some of the best-known Big Bands. One of his lesser-known compositions came out in 1927; David gives a great voo-dee-oh-do treatment to his tune, "Sunday."

Next to closing is a near perfect recreation of the late Billy Nalle's fantastic 5-minute arrangement of "When Johnny Comes Marching Home." Billy recorded that on the Long Island University Wurlitzer for his LP *Big, Bold and Billy* way back in 1971 and it's a real joy to hear it again; you'll want to get up and march! David's finale is also a "war song" but a quite different kind for it's Jay Ungar's "Ashoken Farewell" which was the haunting theme music Ken Burns used throughout his landmark TV series about the Civil War. There it is. It's probably the most interesting and thoroughly enjoyable theatre organ programs you could find to start off the New Year right. Yes, it well deserves a "Must Have" rating. Compact disc only for \$20.00 (postpaid in the U.S.) from David Peckham, 838 Veteran Hill Road, Horseheads, New York 14845.

MOVIES AT THE ATLANTA FOX THEATRE

Dennis James



Although it's been far too many years since his name last appeared in this column, Dennis has continuously toured the U.S. and overseas playing silent films for appreciative audiences everywhere! Dennis has been a featured artist at eight ATOS Annual Conventions and was named Organist of the Year in 1985. In the February 1972 Journal Stu Green reviewed his first LP (recorded on the Rochester Auditorium's 4/22 Wurlitzer) saying, "This one is recommended as a real happy combination of a fine artist

and a particularly responsive instrument." In reviewing his album *Putting On The Ritz* (on the Ohio Theatre's 4/20 Robert-Morton in the June 1974 Journal) he wrote, "... In Dennis' hands the organ becomes the 'Unit Orchestra' envisioned by Hope-Jones." Walter Beaupre reviewed his first *Movie LP* (also at the Ohio in the January 1977 issue) and said it was "inspired playing." In the August 1977 issue Stu reviewed his *In The U.K.* disc (recorded on Len Rawle's 4/20 Wurlitzer) by saying "... this album adds up to an enjoyable blend of technical artistry and light hearted fun."

His *Movies #2 LP* was reviewed by Stu in the February 1979 issue with the comment that "... his feeling for the music comes through in his phrasing, registration and whole interpretation ... It's a goodie." Dennis next released a most unusual disc; on one side was "pop" music on the Ohio Theatre's Robert-Morton and the other side was all classical selections recorded on the 4/24 Morton in the Binghamton New York's Forum Theatre. Tom DeLay's review in the January 1985 Journal summed it up by writing "... he need never take a musical back seat to any organist—at either the drawknobs or stopkeys." And all those quotations also apply to the consummate artistry heard



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on this engaging 76-minute CD recorded on the truly majestic 4/42 Möller original installation in Atlanta's Fabulous Fox Theatre. Since we've recently reviewed the outstanding videos of the Fox Theatre, we'll go right to the music.

Dennis brings the massive Möller console up into the spotlight with (what else?) a sparkling version of film's national anthem... "Hooray For Hollywood." You'll immediately be aware you have the best seat in the house to enjoy this really glorious organ and the theatre's big room sound, which compliments the organ perfectly. It's sometimes said that, unlike classical organs the theatre organ has no literature of its own, that it must rely on pop music and orchestral transcriptions. Nothing could be further from the truth as this album amply demonstrates starting with organist Lee Erwin's "Overture" for the 1927 silent film *The Eagle*. The excellent detailed liner notes explain how much Dennis' career was intertwined with Erwin's musical guidance. It should be noted that Lee wrote original scores for many of the classic silent films and he recorded excerpts from those magnificent scores for a number of recordings put out on the Angel label in the 1960s and '70s.

As a child Sir Charles Spencer Chaplin (yes, he was knighted by the Queen) performed in the 1904 (first) production of *Peter Pan* in London. But we surely all remember the *Little Tramp* as one of the most popular and creative comics of the silent silver screen. But he was much more than an actor, producer, director, and script writer for once sound was introduced he composed musical scores for his otherwise silent films *City Lights* (1931) and *Modern Times* (1936) and all his later talking films. Film historian

Lawrence MacDonald says that although Chaplin "... was certainly not an accomplished musician he nevertheless had remarkable musical instincts... his modus operandi was to hum or whistle tunes to professional musicians who wrote down the tunes and arranged them into scores under Charlie's personal supervision." Dennis' "Charley Chaplin Medley" is a light-hearted six-minute romp through some of the tunes Chaplin and others have written to accompany the sometimes funny, sometimes somber Chaplin films. From the memorable "Godfather Trilogy" Dennis has prepared an 8-minute medley of the main themes for those films that were written by Carmine Coppola and Nino Rota. Included are the "Godfather Waltz," "Mazurka," and "Tarantella" along with the gorgeous "Speak Softly Love." The Möller and Dennis musically recreate those memorable films in your mind's eye.

The liner notes tell us Charlie Chaplin also wrote the next selection back in 1916. It's a stirring march titled "The Peace Patrol" and, of course, features all the Möller Brass and Percussions. **Wow!** When Abel Gance made his landmark film *Napoleon* back in 1926 it introduced a number of then new film techniques including an early CinemaScope-type final reel. When the film was restored in 1981 it received a score by Carmine Coppola that called for a full symphony orchestra and organ. James was the organist for the film as it toured around the country for several years! Dennis next plays a 10-minute "Napoleon Suite" featuring many of the martial and lyrical themes from that film. It's a fantastic performance, which certainly shows off the Möller at its best. **Bravo!** He next plays a selection written for the

theatre organ by one of its most notable artists of the Golden Age. It's Belgian-born C.A.J. Parmentier who was inducted into the ATOS Hall of Fame in 1973. Cass Parmentier is the only organist who presided at the opening of New York City's two biggest theatres. He was one of the three who brought up the triple Kimball consoles at the Roxy Theatre in 1927 and later joined Dick Leibert at the two consoles of the Radio City Music Hall's Wurlitzer in 1932. His "Sunset In Damascus" is Near East Oriental at its very best and a welcome change from the usual exotic tunes "In A Persian Market" and "Caravan."

In the long history of musical theatre productions very few shows were so well written, so beautifully staged, had such memorable melodies and such striking innovations that they were an immediate success around the world and also changed the course of the musical theatre for decades to come. Most recently it was Rodgers and Hammerstein's *Oklahoma*. Before that it was Jerome Kern and (again!) Oscar Hammerstein's *Showboat*. During his long career Franz Lehar (1870-1948) wrote 40 operettas between 1900 and 1946, but none ever quite achieved the success of *The Merry Widow*, which opened in Vienna in 1905 and, in both London and New York in 1907. In London it ran for over 700 performances and in the US a half dozen traveling shows were launched immediately to bring this effervescent confection to all parts of America. Believe it or not, it was so popular that in 1912 it was filmed as a two-reel silent!

You might remember that Prince Danilo was the hero; but what was the widow's name? Sonia Saoya in the original production although the story line,

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translation of the lyrics and her name have frequently changed over the years. In the original version the wealthy widow arrives in Paris and falls in love with Prince Danilo who will not marry her because he did not want to be accused of marrying for her money. He finally proposes to her when he finds out that if she remarries the money will go to someone else! But all ends happily because all her wealth goes to her new husband! A full-length film starring John Gilbert and Mae Murray was made in 1925. When talkies arrived in 1929 Irving Thalberg started negotiations with Lehar to use his score! It took five years to get permission to use the original score so, in 1934; Jeanette MacDonald and Maurice Chevalier played the lead roles in this saucy, bubbly film. It was finally filmed in Technicolor in 1952 starring Fernando Lamas and Lana Turner. (Lana Turner? Well, her singing was dubbed by Trudy Erwin.)

The musical highlight of this disc is a 33-minute medley of themes from *The Merry Widow*. The excellent, detailed liner notes tell us this medley has "... (E)xcerpts taken directly from Dennis' complete two-hour recorded score commissioned for Turner Classic Movies broadcast edition of the MGM silent film ... Due to copyright restrictions, the original film score in the 1920s did not include anything from the beloved Franz Lehar operetta. With copyright problems now lifted James added the Lehar themes ... (and) mixes in a variety of *belle epoch* selections and silent film generic compositions to create a historically authentic pastiche." It's a complete delight and, with its various themes, rhythms and tempos, the Möller is simply superb. Could anything follow that? Well, fortunately, they

talked Dennis into doing a 'Bonus Track' that is one of the wildest, everything-but-the-kitchen-sink numbers we have ever heard. It's called "At The Jazz Band Ball" which we believe was first recorded (in England in 1919) by the Original Dixieland Jazz Band. We give this delightful disc our highest recommendation for its unusual, but enjoyable tune list, the rarely heard artistry of Dennis James, and the breathtaking beauty of the Möller. This CD is available for \$15.00 (plus \$2.50 postage in the U.S.) from The Atlanta Fox Theatre, 660 Peachtree Street NW, Atlanta, Georgia 30308. Mark your envelope to the Attention of the Events Manager. And major credit cards are accepted.

ADDENDUM

On the new John Seng CD (reviewed in the September 2005 Journal) is a tune titled "Big Bells and Little Bells." Thanks to the U.K.'s noted record reviewer Alan Ashton here is some additional information about that obscure novelty number. First is the fact the correct title is "Little Bells and Big Bells" and it was written by German composer Helmut Zacharias as "Glocke und Glockchen" with a copyright date of 1955. According to Alan and some of his musical cohorts Percy Faith and his Orchestra recorded this tune on the first of their 80 LPs of easy-listening music. That LP was titled *Passport To Romance* and since its release in 1956, this melody has been used as the theme music for several British broadcasts!

We found an error in the review of Richard Hills CD *Graduation* in the last journal, stating that Eric Coates wrote "Pomp and Circumstance." However, it was written by Edward Elgar. ♪

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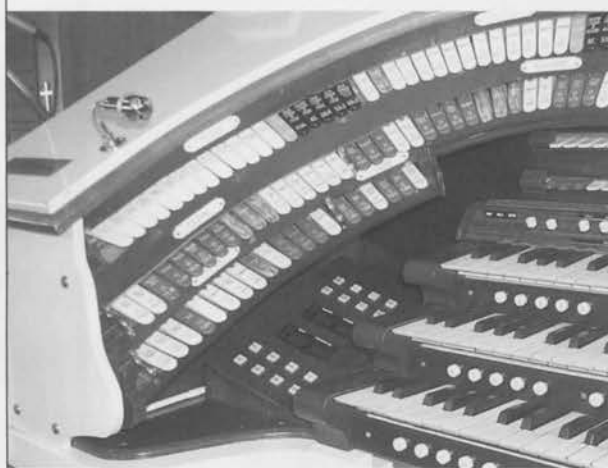
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MARK YOUR CALENDAR

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, Leeds, UK, August 25 to August 28. Simon Gledhill, Richard Hills, Lyn Larsen, Nicholas Martin, Nigel Ogden, Robert Sudall, Ian Wells

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

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

International ATOS NEWS

THE NEWSLETTER OF THE
AMERICAN THEATRE
ORGAN SOCIETY

VOLUME 9, NUMBER 1

<http://www.ATOS.org>

January, 2006

ATOS CALENDAR

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)465-5689, (2/8K); Organ concerts Fri at 12:00 noon; <<http://www.pstos.org/instruments/ak/juneau/state-bldg.htm>>

■ ALABAMA

Alabama Theatre, 1817 3rd Ave North, Birmingham, AL (205)252-2262, (4/28W); Sun, Jan 29, 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.silent Sundays.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

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

Berkeley Community Theatre, 1930 Alston Way, Berkeley, CA, (510)632-9177, (4/33W); Sun, Feb 12, 2:30pm, Dave Peckham; Sun, Mar 12, 2:30pm, Ron Reseigh; Sun, May 14, 2:30pm, Lew Williams; <<http://www.theatreorgans.com/norcal>>

Bob Hope Theatre, 242 E Main St, Stockton, CA, (209)369-4184, (4/21RM); Sun, Apr 9, 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, 8:00pm, Dennis James, *Mensch en 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 E Harney Ln, Lodi, CA, (209)369-4184, (3/15 RM); Tasting Room open Fri, Sat, Sun 11:00am-5:00pm or by appointment; Bob Hartzell live and recorded performances; <www.harmonywynelands.com>

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

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

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

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

Towe Auto Museum, 2200 Front St, Sacramento, CA, (916)442-6802, (3/16W); Sun concerts, 2:00pm free with museum admission; <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 on Sat 11:00am; <<http://members.cox.net/sbtos/>>

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

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

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

Nethercutt Collection, 15200 Bledsoe St, Sylmar, CA 91342, (818)367-2251, (4/74W); Guided tours twice a day, Tue-Sat at 10:00am and 1:30pm. Free admission by reservation; Organ is played at the end of each tour; Organ Concerts: Reservations required in advance.; Fri, Jan 13, 8:00pm, Tony Fenelon; Sat, Jan 14, 2:00pm & 8:00pm, Tony Fenelon

Old Town Music Hall, 140 Richmond St, El Segundo, CA, (310)322-2592, (4/26W); Bill Field at the Wurlitzer; Sun, Jan 15, 7:00pm, Ron Rhode; <<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.laorpheus.com>>

Plummer Auditorium, 201 E Chapman, Fullerton, CA, (714)671-1300, (4/36W); Sun, Jan 15, 2:30pm, Jonas Nordwall; Sun, Jun 18, 2:30pm, Chris Elliott, *Peter Pan*; <<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); <<http://theatreorgans.com/ca/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, 2:00pm, Thomas Alexander; Mon, Feb 13, Thomas Alexander; <RMCATOS.org>

Paramount Theatre, Glenarm & 16th St Mall, Denver, CO, (303)446-3330, (4/20W); Sun, Mar 13, 2:00pm, Bob Castle, pending theatre availability; Sat, Apr 22, 10:00am-4:00pm, Doors Open Denver; Sun, Apr 23, 10:00am-4:00pm, Doors Open Denver; <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, Ron Reeseigh; Mar 11, Rob Richards; Apr 29, Jonas Nordwall; Jun 10, Neil Jensen; Jul 15, Ken Double; <http://www.geocities.com/dtoskimball>

■ FLORIDA

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

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

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

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

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

■ GEORGIA

Rylander Theatre, 310 W. Lamar St, Americus, GA, (912)931-0001, (3/11M); Sun, Apr 9, 2:00pm, John McCall

■ HAWAII

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

■ ILLINOIS

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

Beggar's Pizza, 3524 Ridge Rd, Lansing, IL, (708)418-3500, (3/14B); Tue eve 6:00pm-9:00pm,

Glenn Tallar; <http://local.yahoo.com/details?id=17277828&stx=&csz=Lynwood+IL>

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

Gateway Theatre, 5216 W Lawrence Ave, Chicago, IL, (773)205-SFSC(7372), (3/17WH); Silent film showings on 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, 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, 7:00pm, Jim Riggs; Sat, May 6, 7:00pm, Brett Valliant. Carrie & Patrick Greene; <http://www.nyparamountwurlitzer.org>

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

■ MAINE

Merrill Auditorium, 389 Congress St, Portland, ME, (207)883-9525, (5/107A); All concerts Tue, 7:30pm unless otherwise noted; Tue, Feb 7, 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

Knigh Auditorium Babson College, Wellesley Ave, Wellesley, MA, (508)674-0276, (4/18W); Sat, Jan 14, Rich Lewis; Sat, April 29, 7:30pm, Ron Rhode; <www.emcatos.com>

The Shanklin Music Hall, 130 Sandy Pond Rd, Groton, MA, (508)674-0276, (4/34W); Sun, Jan 15, 2:30pm, Rich Lewis; Sun, Apr 30, 2:30pm, Ron Rhode; <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 thru Sun intermissions (times vary); Henry Aldridge, Director; Steven Ball, Staff Organist, & Newton Bates, Wade Bray, John Lauter, Stephen Warner

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

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

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

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

■ MINNESOTA

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

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

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

■ MISSOURI

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

■ NEW JERSEY

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

Galaxy Theatre, 7000 Blvd E, Guttenberg, NJ (201)854-6540, (3/12K); Fri, Sat 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 @ Wilson, Trenton, NJ (732)741-4045, (3/16M); <<http://www.gstos.org>>

Union County Arts Center, 1601 Irving St, Rahway, NJ, (732)499-8226, (2/7W); Sat, Jan 28, 8:00pm, Bernie Anderson, *METROPOLIS*; Sat, Feb 18, 3:00pm, Bernie Anderson, *Girl Sby*; Sun, Apr 2, 3:00pm, Bernie Anderson, *Gold Rush*; <www.ucac.org>

■ NEW YORK

Auditorium Center, 875 E Main, Rochester, NY, (585)544-6595, (4/23W); Sun Feb 12, 2:30 Jelani Eddington; March and April concerts are in the Eisenhart Auditorium. Due to limited seating, these concerts are for members only; <<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 at 7:00pm); <<http://www.theatreorgans.com/ny/rome/>>

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

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

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

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

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

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

■ NORTH CAROLINA

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

■ NORTH DAKOTA

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

■ OHIO

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

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

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

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

■ OKLAHOMA

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

■ OREGON

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

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

■ PENNSYLVANIA

Grand Court of Lord & Taylor, 13th & Market, Philadelphia, PA, (6/469 H); Forty five minute organ concerts daily except Sun, 12:00noon, Mon, Tue, Thu, Fri & Sat, 5:00pm, Wed, 7:00pm; <<http://www.wanamakerorgan.com/>>

Keswick Theatre, Easton Rd & Keswick Ave, Glenside, PA, (215)572-7650, (3/19M); Musical Overtures Before 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 on Sat at 7:30pm; <<http://www.aol.com/wurlil2/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, Feb 12, 2:00pm, Don Kinnier & Judy Townsend; Sat, Apr 1, 7:30pm & Sun, Apr 2, 2:00pm, Bob Ralston; Sun, May 21, 2:00pm, Don Kinnier & Joseph Echart; Sun, Jun 11, 2:00pm, Organists & Spring Garden Marching Band; <<http://www.strandcapitol.org/>>

■ RHODE ISLAND

Stadium PAC, 28 Monument Square, Woonsocket RI, (401)762-4545, (2/10W); Wed, Feb 1, 10:00am, Jack Cook, "Coffee Concert"; Sun, Mar 12, 3:00pm, Jack Cook, Irish variety show; Wed, May 24, 10:00am, Jack Cook, "Coffee Concert"; <www.STADIUMTHEATRE.COM>

■ TENNESSEE

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

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

■ TEXAS

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

■ UTAH

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

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

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

■ VIRGINIA

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

■ WASHINGTON

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

Kenyon Hall, 7904 35th Ave SW, Seattle, WA, (206)937-3613, (2/10W); Sat 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 22, 7:00pm, Dennis James, *THE CHEAT*; Mon, Feb 6, 7:00pm, Dennis James, *THE SCAR OF SHAME*; Mon, Aug 7, 7:00pm, Dennis James, *DON JUAN*; Mon, Aug 14, 7:00pm, Dennis James, *THE PRISONER OF ZENDA*; Mon, Aug 21, 7:00pm, Dennis James, *SPARROWS*; Mon, Aug 28, 7:00pm, Dennis James, *THE IRON MASK*;
<<http://www.theparamount.com/>>

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

■ WISCONSIN

Capitol Theatre, 211 State, Madison, WI, (608) 266-6550, (3/14B); Sat, Mar 4, 7:00pm, Jelani Eddington, *Safety Last*; Sat, Apr 22, 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); <[packer landtos.tripod.com](http://packer.landtos.tripod.com)>

Organ Piper Music Palace, 4353 S 108th St, Greenfield (Milwaukee), WI, (414)529-1177, (3/27 W/K); Organ hours, Tue, 5:30-9:00pm, Wed 5:30-10:00pm with live band, Thu 5:30-9:00pm, Fri 5:00-9:45pm, Sat 12:30-9:45pm, Sun 12:30-8:45pm; Ron Reiseigh, 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, 2:00pm, Walt Strony; Sat, May 13, 8:00pm, Dennis James; Sat, Jun 17, 8:00pm, Charlie Balogh;
<www.ThePhipps.org>

ATOS NEWS

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

HARRY HETH, EDITOR

Please address all news correspondence to:
1247 Peden, Houston, TX 77006-1130
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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

■ AUSTRALIA

Capri Theatre, 141 Goodwood Rd, Goodwood, SA, (08) 8272 1177, (4/29W+H); Sun, Mar 12, 7:00pm, Dennis James; Organ used Tue, Fri & Sat eve

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

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

Karrinyup Center, Perth, WA, 61-9447-9837, (3/21W); All concerts Sun at 2:00pm; Sun, Mar 19—Dennis James; Apr 30—Chris McPhee / Ryan Heggie—Organ & Piano duets; Jun 11—Mark Herman; Jul 16—John Pound & John Fuhrmann; Aug, 13—Ray Clements & choir; Sep 17—Rob Richards; Oct 22—Simon Gledhill—25th Anniversary

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

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

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

■ CANADA

CASA LOMA, 1 Austin Terrace, Toronto, ON, (416)421-0918, (4/19W); All concerts, Mon @ 8:00pm; Apr 3, Peter Hansen; May 1, 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; Thu, May 4, Lew Williams;
<kingstonkimball@cogeco.ca>

Uptown Theatre, 612 - 8th Ave SW, Calgary, AB, (403)265-0120, (elect); Mon, Jan 16, 7:00pm, Dennis James; Mon, Jan 23, 7:00pm, Dennis James; Mon, Jan 30, 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, Stadserf 1, Schiedam, Holland, 010 246 25, (3/11Standaard); <<http://www.xs4all.nl/~janhuls/Pagina-EN/NOF-intro-E.htm>>

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

■ UNITED KINGDOM

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

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

Civic Hall, 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 Lane, Pinchbeck, Spalding, Lincs, +44 (0)1775 766081, (3/12C), (2/8W); Sun, Feb 26, 2:30pm, Phil Kelsall; Sat, Mar 25, 7:30pm, Robert Wolfe; Sat, Apr 22, 7:30pm, John Mann; Sun May 21, 2:30pm, Andrew Nix; Sat, Jun 17, 7:30pm, Byron Jones; Sun, Jul 16, 2:30pm, Jean Martyn; Sat, Aug 19, 7:30pm, Adam Evans & Christian Cartwright; Sun, Sep 17, 2:30pm, Nigel Ogden; Sun, Oct 14, 7:30pm, Nicholas Martin; Sun, Nov 12, 2:30pm, Robert Wolfe;
<<http://www.burteyfen.co.uk>>

Fentham Hall, Marsh Lane, Hampton-in-Arden, Solihull, +44 (0)1564 794778, (3/11C); All Concerts Sun at 3:00pm; Feb 5, Damon Willetts; Mar 5, Keith Beckingham; Apr 2, Richard Hills; May 7, Dr Arnold Loxam; Jun 4, Matthew Bason; Jul 2, Kevin Morgan; Aug 6, Chrisl Powell; Sep 3, Paul Roberts; Oct 1, Jean Martyn; Nov 5, Eddie Ruhier; Dec 3, Michael Wooldridge;
<<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 Street, Howden-le-Wear, Crook, Co Durham; (0)1388 762 467, (3/12W); Concerts are on Sat at 7:00pm and Sun at 2:30pm;
<<http://www.theatreorgans.com/uk/netoa>>

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

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

The Ritz Ballroom, 73 Bradford Rd, Brighouse, W Yorkshire, 44 (0)1274 589939, (3/10W); All concerts, Sun, 2:30pm; Feb 12, Russell Holmes; Mar 12, Christian Cartwright & Adam Evans; Apr 9, Joe Marsh; May 14, Donald Mackenzie; Jun 11, Trevor Bolshaw; Jul 9, David Ivory; Sep 10, Robert Sudall; Oct 8, John Mann; Nov 12, Dan Bellomy; Dec 10, Richard Hills; All Dances on Saturday at 7:45pm; Feb 4, Phil Kelsall; Mar 4, Phil Kelsall; Apr 1, Phil Kelsall;
<www.cosnorth.co.uk>

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

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

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

Thomas Peacocke Community College, The Grove, Rye, East Sussex, 01424 444058, (2/6W); All concerts Sun, 2:30pm; Feb 12, Iain Flitcroft; Mar 5, Kevin Grunill; Apr 9, Andrew Nix; May 7, Phil Kelsall; Sep 24, Matthew Bason; Oct 22, John Mann; Nov 19, Robert Wolfe; Dec 3, Byron Jones;
<geocities.com/ryewurlitzer>

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

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



A Wurlitzer Calendar for 2006!



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29	30	31				

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Our plans for your further enjoyment include visits to the first and only Organ Heritage Centre & Hope Jones Museum in the world, for a tour and "An Audience with Lyn Larsen" at the Wurlitzer. This is to be followed by a tour of and a recital on the Willis organ at Liverpool Anglican Cathedral, and a "Silent Film Night Presentation" in conjunction with the Stockport Plaza Trust, at the Art Deco style 'Plaza Super Cinema' and their Compton organ, with Nigel Ogden.

A visit to Howden-Le-Wear for a concert by Richard Hills on the newly enlarged Wurlitzer is an event not to be missed. The drive home through the Yorkshire Dales includes afternoon tea and is followed by an evening at the Ritz Ballroom. This will give you your first opportunity to hear our very own Wurlitzer and to 'trip the light fantastic' in the superb ballroom. The music will be provided by Nicholas Martin.

An opportunity to visit the Saltaire World Heritage Centre, which houses the Hockney Galleries and the Reed Organ Museum will be followed by our grand finale, a concert performed by Lyn Larsen on the Cinema Organ Society's Wurlitzer at the Ritz Ballroom.

The Convention Registration Fee of £199 per person includes:-
Transport by coach between the convention hotel and all venues, entry to all events, warm meals and buffets as appropriate from Friday evening to Monday lunchtime.

A **£20 deposit per person** will guarantee your place. - Balance payable by 31st July 2006

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The convention registrar can be contacted by:

Telephone: (44) (0)1282 870376 Fax: (44) (0)1282 871560

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Reservations may be made at our partner hotel by contacting them direct by telephone on (44) (0)113 2426 446 by fax on (44) (0)113 242 6445 or by email to h3270@accor-hotels.com

As the hotel and some venues have a limited capacity, early booking is advised.

Bookings after 30th June 2006 cannot be guaranteed.
Programme and schedule subject to change.

For further details see our website
www.cosnorth.co.uk/2006

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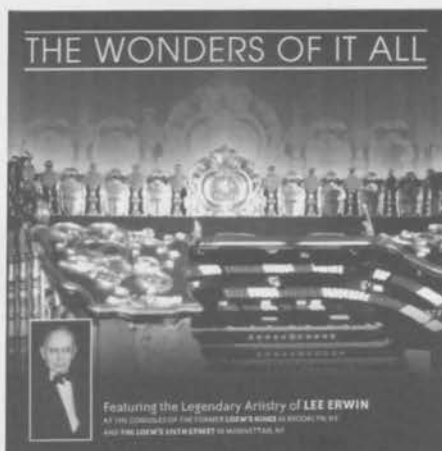
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Chapter News

ATTENTION ALL CHAPTER CORRESPONDENTS: The deadline for receiving Chapter News items for the May/June issue is March 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.

ATLANTA

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

Atlanta, Georgia. Our May program was held at the A.E. Schlueter Pipe Organ Company and Chapel Music in Lithonia, Georgia. This is the largest pipe organ company in the Southeast and responsible for many church installations in this area. They are also the authorized dealer for the Rodgers Organ Company. A.E. Schlueter not only provided a very entertaining program for chapter members but also included an outstanding open house of their very large facilities. Ray Silvers who is organist at Epiphany Lutheran Church in Suwanee was our mystery artist. Ray

presented his program on a 3-manual Rodgers Classical Electronic Organ with the tremis 'tweaked' to be able to give a theatre organ sound. Ray is new to Georgia and joined our chapter! Of particular interest was the playing by 12-year-old Thomas Williford as he entertained everyone on the 48-rank pipe organ setup in the factory erecting room. What a sound and a future talent! We appreciate so much Art Schlueter, Jr. and his son Art Schlueter, III hosting this program and for their continuing support of ATOS.

June brought us to a first and a very special treat by the Organist in Residence of the Fabulous Fox Theatre, Larry Douglas Embury. Mr. Embury performed at the Bucky Reddish Residence RTO Walker

Digital Organ. To say that Larry is an entertainer is a real understatement. He had the over 50 listeners in attendance in the palm of his hands. Larry has been the organist at the Fox Theatre for several years and has developed quite a following. Not only is he a first-class artist and musician but a genuinely nice guy. He is very approachable and supportive of the Atlanta Chapter. Larry also plays piano at the Georgian Terrace and delights patrons on a regular basis with his technical mastery of the instrument. We are indeed fortunate to have someone of Larry Embury's caliber and stature in the Atlanta area!

In August we had a special treat sponsored by Bob Walker of the Walker Organ Company. Mark Herman was brought to Atlanta for a chapter program. As chapter member John McCall so eloquently wrote in his review of Mark's program on the Bucky Reddish Walker RTO "the future of the theatre organ lies in the capable hands of artists



Schlueter Organ Factory.



Ray Silvers.



Larry Embury.



Mark Herman.



(L-R) Fred Boska and John Clark McCall.



James Thrower.

such as Mark ... to hear registrations, interpretations, and arrangements that glow with sophistication and great crafting is always a quick way to ascertain who is really at 'the top' of the theatre organ playing world. To hear this music come from an artist who isn't even 21, is remarkable." Mark wowed his audience.

Our next program was an organ crawl in late August to Americus, Georgia and the Rylander Theatre. Our chapter in cooperation with the Americus Cultural Authority and Rylander Executive Director Brooks Nettum co-sponsored a Theatre Organ Weekend. It all began on Saturday afternoon with a dual artist program by



Former Imperial Theatre Wurlitzer loaded and ready to move!



Ron Carter.

house organist Fred Boska and former Chapter President John McCall. These two artists performed solos on the Rylander Möller and then a special treat of piano and organ duets with Fred on the Rosalyn Carter Steinway Grand and John on the Frank Sheffield Memorial Möller Organ. What a treat to hear these two artists together in a spectacular setting with first class instruments! That evening chapter member James Thrower treated us to a solo organ cameo performance. It was a "name that tune" concert with the audience in preparation for the silent film *Ben Hur* accompanied by yours truly, Ron Carter. All of our concerts were free to the public. With over 30 people from Atlanta attending and many local patrons attending it was a wonderful afternoon and evening of theatre organ music. All area church organists and members were invited for the screening of the 1925 silent film and invited back Sunday morning in between services for 'open-console'. To complicate this weekend many of our very dedicated chapter members were also involved in removing and loading the Imperial Theatre Wurlitzer pipe organ from a residence in Cobb County. The Atlanta Chapter has now saved this instrument and arrangements are being made to return this pristine instrument back to its original theatre in Augusta, Georgia. Folks this is what it is all about!

In October we were treated to another world-class artist when Ron Reeseigh was featured at the Reddish Walker RTO. As chapter member Fred Boska stated in his review "This young artist came to town and wowed the Atlanta crowd with a hot, hard driving style of organ playing no doubt inherited from his organist father



Ron Reeseigh.

and honed by several hours a day at the console in the pizza parlor ... Brave is the organist who throws open the floor to audience request but that is exactly what took place in the second half when the room is full of theatre organist who will cheerfully load you up with knuckle busters." What a wonderful summer and fall of theatre organ music we have had.

But, on a sad note the Atlanta Chapter lost two wonderful southern ladies this fall. Lucille "Tillie" Sandow the loving wife of our Page Organ Crew Chief Jack Sandow passed away on September 16 and then just a few weeks later our Chapter Secretary Elizabeth "Liz" Fields and wife to Elbert Fields our wonderful newsletter editor went to be with her heavenly father. These two ladies will be sorely missed with their shoes very hard to fill.

We will complete our Spectacular 2005 year of theatre organ programs with local artist Rick McGee playing the John Tanner Wurlitzer for our November program and international artist Lyn Larsen will present our Christmas program on Ron and Donna Carter's GW4 Allen Theatre Organ! I just don't know how we are going to top 2005 but with the great leadership and support of over 100 chapter members I know we will!

Ron Carter

CENTRAL INDIANA

Jason Young, President, 765/396-3777
 JYoung1208@insightbb.com

Indianapolis, Indiana. September 11 found over 600 people gathered in the auditorium of the Warren Performing Arts Center to enjoy a concert on the Dessa & Virginia Byrd Memorial Barton Organ by Ken Double. Ken remains our most popular theatre organ concert artist, as evidenced by the large attendance he draws every time. He knows the former Indiana Theatre 3/18 Barton organ very well, and it shows! Being the show-business man that he is, Ken never hesitates to include his own special brand of humor as part of his performance; he did not leave us disappointed!

Much to our dismay, the Embassy Theatre in Fort Wayne found it necessary to change the date of their Donna Parker concert to the same afternoon, which prevented the majority of our members from traveling to Fort Wayne as we often do to support the theatre organ concerts at the Embassy. We hope that such schedule conflicts will not happen again in the future, as Donna certainly deserved to have an audience full of her friends from the Indianapolis area. I suppose it is a happy problem to have several active theatre organ venues in the same area!

Our October meeting was rather unorthodox, again because of a happy problem. This time the happy problem was that of a theatre that is busy! In this case

the venue is a brand-new one for us, the Indiana Theatre in Terre Haute. This theatre is undergoing restoration (not a mere renovation!) and will soon house the 3/11 Wurlitzer formerly of the Fox Theatre in Salinas, California, which was donated to the Central Indiana Chapter by the Nor-Cal Chapter this summer. Our CIC chapter meeting was at the unusual time of 10:30 am on a Sunday October 9, because the theatre was in use for film presentations the rest of the weekend. Because no organ is yet available, the focus of the meeting was a full tour of the theatre, from main seating to backstage. We are grateful to Roger and Kathy Aleshire for allowing us to visit on a Sunday morning prior to the opening of the house for the day's business. They are most excited about the future addition of the 3/11 Wurlitzer to their theatre, especially because it is nearly identical to the one originally installed in the Indiana Theatre. What a thrill it will be to hear that glorious sound in a preserved restored historic theatre!

In honor of Halloween, the gorgeous Paramount Theatre in Anderson hosted Clark Wilson on Thursday October 13, as he accompanied the well-known silent film *Phantom of the Opera*, starring Lon Chaney, Mary Philbin and Norman Kerry. The house was packed and everyone present was delighted by Clark's superb accompaniment of this historic film. The fact that the event took place within the jewel of downtown Anderson only made the evening all the more enjoyable, especially for first-time patrons. Hopefully a whole new generation of theatre organ supporters will result from that performance. Bravo, Clark!

Our own Mark Herman, winner of the ATOS Young Artist Competition in 2004, presented the final concert of our 2005

"Pops on Pipes" concert series. Mark is a native of Fort Wayne, Indiana and is a high school senior. His concert on October 23 at the Hedback Community Theatre was his first "full-feature" professional concert . . . and what a fantastic one it was! Mark continues to prove himself as a young musician of great talent and merit, under the guidance of noted theatre organ teacher John Ferguson. Despite the fact that his concert had to be on a smaller organ (the Hedback organ is a 2/11), Mark really showed what those 11-ranks plus percussions are capable of. Those in attendance obviously enjoyed his performance and we all look forward to the next time we get to hear him. CIC-ATOS wishes Mark the best as he continues his musical formation while also continuing his education when he begins college next fall.

Tom Nichols

CONNECTICUT VALLEY

Juan Cardona, Jr., President
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Thomaston, Connecticut. Connecticut Valley welcomed Mark Herman in his premiere performance at the Thomaston Opera House on Sunday October 30. Asked to give the concert on very short notice, Mark proved to be an entertaining and professional performer.

It was Mark's first trip East and his first experience with Thomaston's wonderful Marr & Colton. His program included a pleasing variety of songs from well-known composers and several of his own compositions. His technique showed excellent training and he quickly won the hearts of the audience. We hope that he will return



Mark Herman.

to Thomaston in the future and feel certain that he is headed for a successful career as a musician and composer.

It should be noted that the Marr & Colton has recently been upgraded with a brand new Z-tronics relay and combination action system. The organ has also been equipped with full MIDI capabilities. Connecticut Valley's hard-working organ crew is in the process of upgrading the Shelton organ as well. We are grateful for the many individuals who have given generously of their time and skills to keep these magnificent instruments in top form.

Mary Jane Bates

DAIRYLAND

Gary Hanson, President, 414/529-1177
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Racine/Milwaukee, Wisconsin. August 21 was picnic time for Dairyland as we had our annual outing at Jack Moelmann's summer home on beautiful Lake Geneva. The afternoon was spent admiring the 'million dollar view' of the lake, going for boat rides, enjoying 'open-console' on the



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

Hammond, the wonderful potluck meal and our special treat, listening to the New South Rampart Street Dixieland Band. What a great day!

Our September 18 social was spent at Organ Piper Pizza, which is owned by our president Gary Hanson. The 3-manual Wurlitzer console is now complete and in use by the staff organists. This console was previously at the Avalon Theatre. Many of our members participated in 'open-console', while the rest enjoyed the music and food! Those who entertained us were Ralph Kohn, Bill Gans, Fred Hermes, Gary Bieck, Tom McNeely, Gary Hanson, Dean Rosko and Perry Petta. The background and musical experience of those who played is as varied as the music and style we heard from each. It was a wonderful experience and we appreciated all the hospitality by our host, and letting us invade to hear wonderful theatre organ music!

Fred and Veryl Hermes of Racine once again hosted our annual Halloween program. This year we viewed the 1925 silent film *Phantom of the Opera* starring Lon Chaney and Mary Philbin. At the magnificent 5-manual Wurlitzer for this movie was Dennis Scott. As for any Halloween party, attendees were encouraged to 'dress for the occasion' and this only added to the 'spooky' fun!

It was with great sadness DTOS said farewell to DTOS member Jelani Eddington. Jelani lived in Wisconsin for three years and during that time he served on the DTOS Board, was a guest artist at socials, provided private lessons for some members and was a friend to all! Jelani moved to Reno, Nevada and will be missed by everyone. However, Jelani did leave us a very generous donation before departing for Reno, we have a great number of cassette tapes that are available for purchase at our concerts and socials, or by contacting DTOS. All the proceeds will go to DTOS for our continued work on our theatre organs! Thank you Jelani, best wishes on your new adventures and we will miss you!

Sandy Knuth

DELAWARE VALLEY

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

Media, Pennsylvania. On Friday September 30 we departed from our pursuit of the theatre organ and toured the Schulmerich Carillon Company factory in Sellersville, Pennsylvania, near Philadelphia. They manufacture bronze handbells, electronic carillons, and cast bell carillons, among other bell related products, including bell towers and animated figures. It is only one of two companies in the United States and two companies in England that manufacture these products.

Phyllis Hence gave us a guided tour through the plant, and we began in the showroom. Here we saw their newer



Schulmerich Carillon Company.

electronic products, including a 3-manual carillon, which controls eight different sets of bells and electronic handbells and chimes. From there we went to the handbell section of the manufacturing operation.

These bells are forged rough by an independent contractor nearby and sent to Schulmerich for final finishing, tuning, and delivery. These operations like anything else involve computers, but the final tuning is done by ear on the part of a "very valuable" employee. He trims the inside of each bell to be sure its pitch is correct per a computer. It is a very exacting operation.

It was an extremely interesting tour, because there are so few firms in this field. If you are in the area, take time to make a visit. Many thanks go to the Schulmerich Carillon Company and to Phyllis Hence for a very interesting afternoon.

On Saturday, October 22 we were entertained at the home of Bob and Barbara Molesworth in New Britain, Pennsylvania, near Philadelphia. Their home is a wonderland of collectibles ranging from pipe organs and pianos to dolls and everything in between. One could write a book about the place. Bob indicated he has been collecting since



Bob and Barbara Molesworth.



Handbells waiting for final finishing.

childhood. What a collection!

Among the musical items is a 2/11 Hybrid Bob installed in the basement, which has theatre-type seats. We had a wonderful time hearing and playing this instrument. It sounded great. Bob played it

and then it was available for 'open-console'. Next door to the basement but on a higher level Bob has put together a band organ patterned after the mechanical Wurlitzer band organs used in merry-go-rounds and midways. Next to it was a Seeburg Orchestration and large disc music box and upstairs in the living room is a Duo-Art piano, all these instruments play and were played!

Barbara showed us her very large collection of antique dolls for which one room in the house was set aside. Very impressive, as every square inch of the room was covered by dolls! Throughout the house are antique radios and phonographs; some hiding disguised as books and other household items, and large floor consoles. Bob also has many collectibles of an electrical nature, such as light bulbs and fans. We want to thank Bob and Barbara for their hospitality and for sharing with us their marvelous collection.

Dick Auchincloss



Tom Rotunno at the 2/11 Hybrid.

EASTERN MASSACHUSETTS

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

Wellesley, Massachusetts. EMCATOS long-time chapter correspondent, Stanley Garniss has retired from "active duty." Stanley has served our chapter with distinction for almost 50 years as chapter scribe and member of our board of directors. Stan is a charter member of EMCATOS and has watched the club grow and flourish over the years. Stan and his wife, Persis, still plan to remain active in our organization. Thank you, Stan, for your many years of service.

Len Beyersdorfer, our Vice President, wrote the following synopsis of our first social at Babson College.

EMCATOS kicked off its 2005/2006 season in grand style on September 11. First, our Board of Directors met to review our upcoming concert and silent film events that include:

- 1) Richard Hills at the Shanklin Music Hall on October 22 and at Babson on October 23;
- 2) Family Night at the Silents at Babson with Juan Cardona, Jr. on November 19;
- 3) Rich Lewis in concert on our Mighty Wurlitzer at Babson College on Saturday, January 14;
- 4) A feature-length silent film at Babson on March 25;
- 5) Ron Rhode double-header at Babson and the Shanklin Music Hall on April 29 and 30.

As you can see EMCATOS is busy, busy, busy!

Next, the Board discussed our various member activities planned for the year including our annual Holiday Bash (dinner party) on December 4, this year it was held at the Shanklin Music Hall (thanks to Sarah and Garrett Shanklin) featuring

Jelani Eddington at the Mighty Shanklin Wurlitzer. Wow!

Following our Board meeting, our Regional Convention Committee met to review our progress related to planning the "Going for the Gold" ATOS Regional Convention to be held in early November 2006 in New England. A lot of work has been done, and a lot of work remains, but everyone is enthusiastic about this great event including the artists and venues, and celebrating the 50th Anniversary of EMCATOS!

When all of the business was concluded, other members and friends joined us and the fun began. We were treated, really treated, in the true sense of the word, to the wonderful music and good humor of our friends Eric Larson playing the Mighty EMCATOS Wurlitzer, and his wife, Elizabeth, singing some great selections. The audience could be seen toe-tapping and smiling as Eric and Elizabeth performed their numbers and shtick! What a great show!

If our activities on this season opener are any indication, we have a great year ahead of us!

On October 2 members Jim and Linda Duncan brought "The Duncan Traveling Road Show" to Babson College. Jim and Linda alternated performing at the piano and Wurlitzer and were joined by the Westborough Community Chorus for several numbers. The whole concert was absolutely delightful and the performers really seemed to be enjoying themselves. The audience rewarded the performer's efforts with a generous round of applause. EMCATOS was proud to present the director of the chorus, Deb Lukey, with a contribution to their scholarship fund.

Saturday October 22 found us at the fabulous Shanklin Music Hall for Richard Hills long anticipated concert. Many of us have been looking forward to Richard's appearance. He did not disappoint. From the first note to the last this young man showed his control of the Shanklin Music Hall Mighty Wurlitzer Theatre Pipe Organ. From British novelty tune, to Broadway score, the sheer talent of this gifted organist shone. To these ears the

instrument sounded glorious. Richard finished his encore to thunderous applause.

The following day, Sunday October 23, Mr. Hills was featured at the EMCATOS Wurlitzer at Babson College. Richard made the organ sing! The audience, some of whom had come to hear him again, had nothing but praise for the inspired performance. Several long time audience members were heard to say that they had never heard the organ sound better. Fitting tribute to an incredibly gifted musician.

Richard will be featured at the Kotschmar Organ located in Merrill Auditorium in Portland, Maine as part of our Regional Convention Afterglow. We can hardly wait to hear the combination of Richard Hills and the very romantic Austin. This should be worth the trip, alone.

Our own Ed Wawrzynowicz and three of his musical friends entertained at our social on November 6. Ed has an infectious sense of humor and this shows in his playing.

The EMCATOS "Going for the Gold" Regional Convention Committee is busy preparing what we think will be a memorable Convention for you. Please mark your calendars for November 3, 4, 5, and 6, 2006. We look forward to seeing all of you then.

Robert Evans

HUDSON-MOHAWK

Frank Hackert, Chairman
518/355-4523

Schenectady, New York. Due to the ongoing renovation at Proctors Theatre, Schenectady the Hudson-Mohawk Chapter has been holding our monthly meetings at various locations in the Capital District area. Proctors, home of *Goldie* the fabulous 3/18 Wurlitzer, has been undergoing significant renovation since last March and, as such, our usual meeting grounds have been unavailable as the stage is enlarged and the organ console in storage for the duration.

BOB EVANS



Stanley Garniss.

LEN BYERSDORFER



(L-R) Garrett Shanklin, Richard Hills, and Sarah Shanklin.

LEN BYERSDORFER



Richard Hills at Babson Wurlitzer.



Our talented organists: (L-R) Al Moser, John Wiesner, Bob Fredrick, John VanLaak, David Lester, and Harold Russell.



(L-R) Dick Calderwood and John VanLaak.

While *Goldie* is resting, we are continuing our efforts to effect repairs caused by water damage. We are in the process of receiving rebuilt organ parts from our organ builder, Bob Lent, which are being reinstalled in one main windchest. New parts for blower upgrade are also in the works.

Our annual season kick-off banquet was held on September 26 at a local restaurant instead of our usual locale (the stage of the theatre). Following the feast, the program included the installation of officers for the 2005-06 season. They are: Chairman: Frank Hackert, Vice-Chairman: Norene Grose, Secretary: Maude Dunlap and Treasurer: Marion Hackert. The agenda also included an update for members on theatre renovation and water damage repair to *Goldie*.

The October meeting had Halloween flair. It was held at the home of member John VanLaak on October 24. John's house boasts a build in pipe organ, a piano and a harpsichord. The sounds of all 3 instruments could be heard playing together thanks to our talented chapter organists. Our host was joined in concretizing by David Lester, John Wiesner, Al Moser, Bob Frederick and Carl Hackert. Members Edna VanDuzee and Lois Allin contributed their fine voices to the harmonizing. John VanLaak and Dick Calderwood hosted the evening's festivities.

Even though Proctors is not available for 'organ-izing', chapter members have kept busy with other musical endeavors. Avery Tunningley, is much in demand

regionally as a silent movie accompanist, began his well-received silent movie series in September at the Union Presbyterian Church in Schenectady. It runs on the first Friday of each month through the spring. He also performed as accompanist for three short silents at St. Boniface Church in Guilderland. Carl Hackert performed a recital at Northville United Methodist Church on November 13 and led a combined choir program to benefit hurricane victims on November 20.

Chapter historian Donna Tallman advises that she has begun the process of scanning club historical photos and memorabilia with an end to creating a booklet documenting the chapter's history.

Norene Grose

JATOE

Jim Patak, President
708/562-8538

Joliet, Illinois. On Sunday July 10, JATOErs assembled at the Rialto Theatre in Joliet for their monthly social. The artist for the afternoon was local organist and CATOE Board Member David Rhoads. He demonstrated his keyboard prowess by playing a wide variety of popular as well as semi-classical masterpieces. David is organist and choirmaster at Good Shepherd Lutheran Church in Des Plaines, Illinois. He also included some liturgical selections in his program. Refreshments and 'open-console' immediately followed David's exciting program.

On Sunday afternoon August 14, JATOE members welcomed back by popular demand, 2004 Young Theatre Organist Competition winner Mark Herman. He delighted his audience with his unique playing abilities as well as his dry sense of humor. Vice President Don Walker introduced a special guest to the membership-at-large: JATOE's newest member, Richard Sklenar. Before introducing Mark to the anxious crowd, Richard shared with his audience snippets from his own theatre organ experiences at the Rialto. Hearing the Golden-voiced Barton with local organist Kay McAbee at the console a mere 40 years ago, it was here that the

theatre organ bug bit him. A love bug that remains with him today where there's an insatiable itch!

Today, Richard serves as President of Windy City Organ Club and is Executive Director and Curator for Theater Historical Society. He claims these only to be a labor of love.

Once again, refreshments and 'open-console' immediately followed Mark's concert. However, we found it necessary to adjourn to the rotunda to enjoy our snacks. The Rialto is a popular venue for weddings and such had occurred the previous evening, thus tables etc remained set up in the beautiful rotunda.

On Friday evening September 9, JATOE was welcomed to their second clubhouse. Back by popular demand was former Chicagoan Ken Double. Our host, Lee Maloney, once again dusted the proverbial welcome mat. As always, Ken is a crowd pleaser and his jokes are refreshing interludes. Following Ken's delightful program refreshments were served and 'open-console' was made available to our members who wanted to "test drive" the many organs on display.

On Sunday afternoon October 9, JATOErs returned to the Rialto Theatre to hear one of JATOE's youngest members, Glenn Tellar. Glenn is 18-year-old and a senior at Lockport High School in Lockport, Illinois. He is self taught and the majority of his music he performed was reminiscent of various roller skating rhythms. This being very evident when he "let loose" with several foxtrots. Glenn can be heard at Beggar's Pizza in Lansing, Illinois on Tuesday nights.

Currently, the Rialto is undergoing some major housecleaning and improvements. The dressing rooms are getting a fresh coat of paint, and sinks and vanities are being replaced in these areas. Behind stage new lighting boards are being installed.

Jim Koller

KINGSTON

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

Kingston, Ontario. KTOS opened its Celebrity Artist Concert Series in October, with a scintillating performance by Jelani Eddington featuring the Canadian debut of the new Walker RTO 3/35 digital theatre organ. With the help of many KTOS volunteers, Bob and Sandy Walker expertly placed nearly 40 speakers on the walkboards of our pipe chambers, and sprung the massive Kimball shades open. What a sound!

Jelani, the Ken Crome console and our hearts rose with the lift for a "yoo-hoo" opening. We remained enraptured throughout the show, concluding with an authentic overture transcription and

FRANK PRATT



Richard Hills.

a bouncy polka, dedicated to a young person in the audience. During the show, in keeping with KTOS programme policy John Dezamba (violinist in the Kingston Symphony Orchestra) played a toe-tapping fiddle cameo performance with Jelani's accompaniment. Lots of fun!

Everybody loves Jelani! And we all loved the surreal digital sound of the Walker. Sampled from outstanding ranks of world-famous theatre organs, we felt right at home with familiar sounds of our Kimball. Jelani and the RTO 3/35 magnificent acoustics absolutely charmed our ears. We could have listened all-night and wanted more.

Originally W.W. Kimball installed our theatre organ in the State Theatre at Youngstown, Ohio, during the Roaring Twenties. Inspired by those magnificent Kimballs we heard in the 1976 ATOS Annual Convention, KPO #2007 soon found its way to Kingston, Ontario. Over

its 25-year sojourn here, the Kimball grew to 28-ranks. Signs of aging made it obvious that the tired console deserved a summer holiday at the Organ Supply Industries factory in Erie, Pennsylvania.

Since June, the console has been "around the block," traveling first to Erie then to Markham, Ontario (near Toronto) and finally back home to Kingston. Bob Rusczyk and his happy OSI shop workers worked wonders in rejuvenating and expanding the console's resources. Thanks to Benjamin Moore's Heritage Restoration Grant, the original cabinet now gleams like a white Cadillac with gold trim. Everything else is "brand new," looking like a

FRANK PRATT



Pipe Major Scott Bell.

million dollars and working like a charm. Dennis Unks at OSI coordinated a new stoplist for contemporary theatre organ performance, with consultation volunteered by Lew Williams, Jelani Eddington and David Wickerham (all performing in this year's concert series).

The console was then shipped to Classic Organ Works where Arthur Critchley and Henry Wemekamp designed computer controls for 284 stop-taps, an extensive combination action of 15 Generals and 15 Divisionals per manual, and uncounted accessories. These include organ sustain/sostenuto, 25 sound effects, "trick" couplers, a built-in sequencer plus expanded MIDI and organ controls in two drawers. It's

thoroughly modern. Finally the finished console was hastily dispatched to Kingston, just in time for the Richard Hills concert. There's nothing like a deadline to motivate action. Organ company executives, from both Erie and Toronto, as well as everyone in the Classic Organ Works shop, were excited to attend the concert and see their work come to life.

Generous funding for the renewal of the Kingston Kimball console was made possible through The Ontario Trillium Foundation, The Benjamin Moore Heritage Restoration Project and the "Save Our Console!" appeal to our concertgoers. We are grateful for the ATOS Endowment

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Fund covering costs in replicating an octave of capped Wurlitzer trebles for our Main Tibia Clausa rank, which was premiered at the Richard Hills console re-opening concert.

Don't we love a parade? Down the aisle on "opening night" marched kilted Pipe Major Scott Bell, leading dignitaries (political, funding and organ company executives) toward an ominously veiled console. Kingston Cultural Services' Robin Etherington welcomed the Kimball console back to our city's vibrant musical life. When the shroud was lifted, everyone beheld a spectacular sight. After an audible gasp of wonder, the audience immediately broke into enthusiastic impromptu applause. TV and flickering flash cameras captured the magic of the moment. It's so nice to have the console back where it belongs! While the dignitaries were piped back up the aisle, the console rose on the lift, with Richard Hills playing a dramatic fanfare. What a thrilling spectacle! The idea for this innovative ceremony came from KTOS member, Rene Peron of Ottawa. (Remember members are a bank of creative thinking, listen to them!)

Richard Hills is exuberance personified. His energetic good cheer shines through every word he says and every selection he performs. Richard has an abiding vivacious enthusiasm for theatre organ and its unique music form. Our responsive audience could not constrain itself and was fanned into flaming admiration for this 25-year-old daring performer with an inescapable British accent. He charmed the blues right out of the horn! Included in the performance was his moving accompaniment of Scott Bell (Pipe Major of the Rob Roys) playing stirring Scottish tunes everyone knew. The skirl of the pipes supported by the majestic Kimball melted every heart in the audience.

The entire concert from opening to encore was charged with excitement and expectation, building energy momentum with every selection, leaving the shoulder-to-shoulder packed house raucously shouting for more. After an entertaining salute to Vaudeville, the crowd immediately jumped to their feet and applauded thun-

derously, wanting this moment to never end. Richard romped and boogied through an exhausting encore with boundless energy—an encore to end all encores. The Kingston Kimball radiated glorious music from its pipe chambers. The audience was left absolutely spellbound, walking on air, resolving to return next show.

Sidney Torch may have put down the future of theatre organ for a conductor's baton, but with performers like Richard Hills and theatre organs like our Kimball, who needs a baton? Theatre organ is indeed alive and well and living in Kingston. Richard, "Will ye no cum back agin?"

John Robson

LAND O' LAKES

Terry Kleven, President
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nlttak@comcast.net

Minneapolis-St. Paul, Minnesota/Hudson, Wisconsin. Rob Richards, house organist of Hollywood's El Capitan Theatre, was featured in concert on September 18 to open the Phipps Center for the Arts' 2005-2006 Organ Series. His concert consisted of classic and contemporary Disney themes plus a silent film and two rare cartoons from the 1920s. On three selections, Rob reintroduced his "Fusion" concept, utilizing MIDI orchestration, which he scored and played along with his playing at the 3/17 Wurlitzer. His performance was well received, and we look forward to a return engagement from him in the future. British organist Richard Hills played his Phipps debut concert on October 14 to a most appreciative crowd. His concert consisted of a wonderful selection of British 'light music' from composers such as Jimmy Leach and Eric Coates accompanied a fine cadre of American composers featuring Jerome Kern and a superb Richard Rodgers medley from

Words and Music. We hope that Richard will be able to be featured again soon at the Phipps.

On September 25, the Heights Theatre presented the "Viva Vitaphone!" Festival celebrating the theatre's 75-years of "talkies" since Vitaphone's introduction in 1930. Hosted by film historian Bob DeFlores, 14 short subject films starring some of vaudeville's beloved stars and a rare screening of the 1930 feature *Follow Thru* were the featured films shown. Harvey Gustafson played live organ music on the WCCO Wurlitzer organ between showings. All ticket proceeds benefited the restoration of Vitaphone Shorts currently being undertaken by the UCLA Film and Television Archive.

On October 23, LOLTOS members met at the home of Roland and Marilyn Matson in Spring Valley, Minnesota. They are the proud owners of a 2/8 Wurlitzer (Opus 1136, Style-EX Special), originally installed in the Garrick (renamed Century) Theatre in Minneapolis in 1925. Dave Kearns and Karl Eilers played a brief concert, which was followed by 'open-console' and refreshments. Our thanks to the Matsons for a great afternoon of music and fellowship!

KIM CRISLER



Roland Maston at his 2/8 Wurlitzer.

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On November 6 a special screening of *Singin' In The Rain* was held at the Heights Theatre. Walt Strony was our featured artist on January 14 at the Phipps Center for the Arts and we will have more information on these programs next time!

More information can be found on our website at: www.lotos.org

Kim Crisler and Dave Kearn

LATOS

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

Los Angeles, California. Sunday October 2 was the fourth annual LATOS Oktoberfest at the San Gabriel Civic Auditorium. Ninety people enjoyed a catered German buffet on the Auditorium patio followed by a concert featuring Walt Strony at the 3/17 Wurlitzer. The Bavarian Wunderband, a five-member 'Oom-Pah Band' entertained on the patio during dinner and joined Walt on stage for several numbers during the first half of the concert. Additional people joined us for the concert, however the overall turnout was disappointing possibly due to lack of sufficient advance notice. A direct mail postcard was sent in early September to all members followed by an E-mail reminder to those with E-mail addresses. A last minute telephone blitz revealed that many had already made plans for that weekend. This points up the necessity of early and repeated notification to members.

Due to the successful "Golden Greats" the ATOS Annual Convention and some additional memorial gifts from South Pasadena High School alumni and other

large donations from members, the LATOS Board has authorized additional funds for electronic work to complete the South Pasadena High School installation. If all goes well the 3/11 Wurlitzer plus electronics will be ready sometime next year and a formal presentation to the school and its close-knit alumni association will be scheduled.

Tentative plans are being made to invite our friends from ATOS back to Los Angeles, possibly in 2010 and the LATOS Board has authorized the preparation and submission of a formal request to the ATOS board. Meanwhile, LATOS would be glad to hear from the 2005 Convention attendees about what they liked as well as anything that was wrong and/or should be improved. We want to be sure we do it right next time and not repeat any mistakes we might have made (we already know there were some that attendees may or may not have noticed).

Wayne Flottman

LONDON & SOUTH ENGLAND

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

London, England
Woking Leisure Centre
Saturday September 10
Organist Jean Martyn

Jean started playing pipe organs at a very early age. Indeed she was appointed as a church organist at the tender age of eleven. By the time she was 15 she was



Jean Martyn.

accompanying her local choir. She went on to study music and gained many prestigious qualifications and awards. Consequently she went on to compose, arrange and teach music. She is also a brilliant pianist and has backed many of television's personalities in her time. She is well known as a performer on both electronic and pipe organs and is very popular on the organ scene both at home and abroad. Indeed, she had just returned from playing in Switzerland. Over the years she has made many fine recordings on some of the best-known theatre organs in the land.

Although it was a very wet evening outside with torrential rain, such is Jean's popularity that we had a very good audience for her concert. In the first half we had a lively march of course, some music from the shows, and a wonderful old time selection, which the audience really appreciated. Also included was that well-known piece from Comfrey and some lovely

JEFF WEILER

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haunting music from the pen of Hoagy Carmichael, finishing off with a comprehensive selection of Latin American numbers.

Jean spent the interval chatting to members of the audience and signing her CDs, and then we were off once again with a very lively set of 'Rock and Roll' numbers. She is well known for this, and I always enjoy it myself, so I have to plead guilty to asking her to include it. As you can imagine this is always popular with the audience and it gained great applause. The second half continued with a wide-ranging programme of music, which included a quickstep selection, music from George Gershwin, a selection of Strauss waltzes, a ragtime number and to end, a well-known classical church organ piece. It took some time to quiet the audience and of course we had to have the demanded encore. Like her personality, Jean gave us a bright and breezy concert played with great mastery on our 3/19 Wurlitzer. This was just what we all needed to dispel the memory of the terrible rain outside.

Woking Leisure Centre and Harrow Gold's Gym Sunday September 25 Organist Nigel Ogden

This was the second concert for this year in our "Double Touch" series which features the same organist on two Wurlitzers on the same day, the first on this occasion at the Woking Leisure Centre in the afternoon, and then in the evening at Gold's Gym Harrow in North West London. This venue was formally the Harrow Granada Cinema.

As you can imagine this is a bit of a marathon for any organist. They need to have two completely different programmes ready for this event, which is three hours worth of material, and be able to perform on the Harrow Wurlitzer virtually unseen . . . practice not being possible at this venue. Fortunately the gym closes early especially for us, 30-minutes before the audience comes in. Nigel is of course a very talented and experienced musician who has been prominent on the organ scene for some time. He is very well known in Britain as the presenter of the weekly BBC radio show *The Organist Entertains* which he has been presiding over now for many years. In 2001 his talent and commitment to the theatre organ was recognised when the parent body of the American Theatre Organ Society awarded him a place in the "ATOS Hall of Fame."

He is not only a well-known voice however, but a very popular performer on the organ, and is much in demand for concerts far and wide. He is equally at home on a Mighty Wurlitzer or a large cathedral organ and consequently he is a very busy man, so we were very fortunate to have



Nigel Ogden.

him for our last "double touch" concerts for this year.

Nigel started off with a rousing march giving us the flavour of the sea, and continued with a selection from *The Wizard of Oz*. He also included music from the ballroom, songs from 1955, a Rodgers and Hammerstein selection and finishing the first half with a wonderful classical piece. After the interval we were treated to another lovely programme. Music this time, from Jerome Kern, a selection from Leroy Anderson's *Fantasia*, a classical selection and to close a set of favourite songs of the decade.

It really was a fantastic performance by Nigel and well appreciated by the audience. However we were only half done, so after a quick tidy up at Woking, our car convoy set off north up the M25 in the direction for Harrow.

At Harrow Gold's Gym we were able to fix up some lighting and a sound system while we waited for the venue to close to its clients at around 7:15 pm. At this point we were able to place the chairs around the console and give Nigel a brief chance to check out the organ. At 7:50 pm it was time to let in the audience who had previously assembled in the foyer. So without delay we all settled in for a wonderful evening of theatre organ music.

He started off with what he called "A Couple of Show Stoppers," two really lively pieces, and then we were into a comprehensive selection from the musical *Guys and Dolls*. Nigel had of course not played the Harrow Wurlitzer since the building had been altered from a cinema, which had lots of sound absorbing seats and furnishings. So to demonstrate the new, very lively acoustics of the gymnasium, he played a beautiful church organ piece, which started quietly and gently, and rose to full organ at the end. The effect was quite electric, and was well received by the audience. He continued the first half with a selection of songs from the 60's all made famous by girl performers, two well-

known September songs and a Jack Elliot arrangement of a ballet piece.

After we had all had some refreshment in the beautifully restored foyer, Nigel was back in his stride with a lovely selection from the musical *Kismet*. The second half of his programme included a lively polka from Luxembourg and a selection of well-known light classics.

At the end it was quite difficult to quiet the applause, so Nigel satisfied the audience with an encore. He gave us a fabulous day of theatre organ music played with great mastery on two quite different instruments, and with practically no practice. With everything being played from memory, coupled with his innate musicianship, he was able to bring out all the best qualities of both organs. It was a very long and tiring day not only for our committee and volunteers but also of course for Nigel, to whom we extend our thanks for the whole day, and for such a wonderful theatre organ experience.

Woking Leisure Centre Sunday October 16

This should have been our 28th Young Theatre Organist of the Year Competition, but sadly for the first time ever, we only had two youngsters enter. These were Ryan Jones from Norfolk and Hannah Jade Murphy from Woking. This being the case the committee decided we would not hold the competition with only two entrants, but since the Wurlitzer Hall was already booked, we would put on a "Fun Afternoon Around the Wurlitzer" and invite them to play, as well as last year's winner Elaine Dawes. Unfortunately Hannah Jade hurt her back during the week before and could not take part. Two of our judges Len Rawle and Catherine Drummond were also invited to join in.

So Len, who was to have been Chairman of the Judges, got things off to a flying start with a couple of numbers on the Wurlitzer, then invited Elaine Dawes, last year's winner to present her 30-minute mini-concert which she had prepared to play as part of this year's competition event. She gave us a beautifully balanced programme of music with lots of light and shade, played with great accuracy a skill. It was obvious that she had not been resting on her laurels since winning last year, and her contribution brought great acclaim from the audience. Next it was the turn of Ryan Jones to entertain us. Ryan is a very lively young man who has entered our competition before, and has had the opportunity to play many different theatre organs, some in America as well as Britain. He gave us a very bright and confident 20-minute contribution again played with great flare. He soon had all our toes tapping and again the audience, were very appreciative of his performance. Elaine and Ryan gave us two wonderful mini-

IAN RIDLEY



(L-R) David Redfern, Elaine Dawes, Catherine Drummond, Ryan Jones and seated, Len Rawle.

concerts of different styles, which is after all what the theatre organ is capable of, and is one of the major elements in it's appeal. Both of these young people we hope will be entering the International ATOS Competition for 2006 and we wish them all possible success. This brought us nicely up to the tea interval when the pair became much engaged in chatting to the enthusiastic audience.

David Redfern who has been a great friend of our chapter over the years and is also a past winner of our competition is Elaine's teacher, and he had travelled to Woking in support of Elaine. He did not take any persuading to contribute to our programme as well. So he started off our second half with a rousing march and followed on with a lovely mixed bag, which included some strict tempo dance

numbers. All types of music were included which went down very well with the audience.

Catherine Drummond then followed David to the Wurlitzer for the first part of her contribution. Catherine, who is now a member of our committee, was the overall winner and gained the title of 'International Young Theatre Organist of the Year' in Indianapolis in 2001. She is now a well-known organist and is invited to play many concerts both here and in Europe. Sadly for us, she is taking a year out from playing concerts, now that she has left university and is starting to make her way in the world of finance... we wish her well. She gave us a great 20-minute concert on the Wurlitzer

in her usual wonderful style, which was well received by the audience. She then introduced Len Rawle to the console announcing that they were to play a couple of duets with Len on Wurlitzer and Catherine on Saxophone. They finished their pair of duets with a very well known 'blues' number and you can imagine the ecstatic reaction from the audience. Len then closed the afternoon with a couple of tunes on the Wurlitzer. Everyone there said how much they enjoyed this unusual and entertaining afternoon. This sort of impromptu event might be an idea we could use to attract audiences in the future... who knows?

Windsor Memorial Hall October 29 Annual Windsor Supper Dance Organist Len Rawle

This long-standing annual event was again a big success. Over 50 people had a very enjoyable evening dancing to the fine Compton Organ installation, which is looked after and maintained by our very good friends 'The Windsor Theatre Organ Trust'. The instrument, which was in fine voice, was once again in the safe hands of our chapter's musical director Len Rawle who provided us with a wonderful evening of music for dancing. Once again we have to thank June and Bernard Baldwin for the decoration of the hall and tables, this time

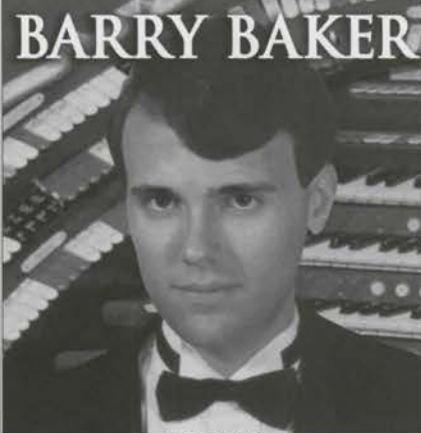
CONTINUED ON PAGE 67

IAN STEWART



Len Rawle.

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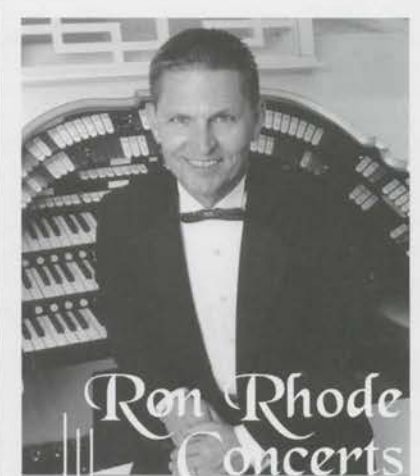
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4/26 Robert Morton



DICK SCHWARZE



Henry Aldridge.

Winner of the 2005 ATOS Simonton Library Award, Dr. Henry B. Aldridge is a Professor in the Electronic Media and Film Studies Program at Eastern Michigan University. He is an amateur theatre organist and plays regularly at the Michigan Theatre in Ann Arbor.

Mr. Leibert Plays Tonight at 5:37, 6:20, and 8:43 pm

By Henry B. Aldridge¹

Back in the 1960s, it was possible for a savvy theatre organ enthusiast to telephone the stage manager at the Radio City Music Hall in order to find out the precise times when Dick Leibert, Chief Organist since 1932, would put the mightiest of all Wurlitzers through its paces.

In those days, you could buy a ticket at any time and enter the magnificent art deco auditorium even while the movie was in progress. A few minutes before the film ended, an alert theatre organ fan could just barely discern the hiss of air rushing into waiting reservoirs and pipe chests. In the dark, the only light flickering from the screen, a figure would silently appear from behind the grand drape at the left of the stage and slip quickly into the curtained alcove at the base of the first great arch. A few seconds later those curtains would part to reveal one of the twin ebony consoles of the Music Hall's 4/58 pipe organ, its dim lights causing

of a lilting improvised modulation as Dick Leibert launched into his first big number just as the huge black console came to a stop at the edge of the stage. His catchy rhythms, big rolling chords, multiple voice lines and inventive harmonies would create musical magic. And in a few minutes, it would be over. With a sweep of his right hand over the double row of the Great Manual's stoptabs, Leibert would hit a big chord, whirl around on the patented Howard seat (always to the right), take a snappy bow to enthusiastic applause as the spotlight bumped from pink to white, hop back onto the seat, hit the roll-in button and disappear into the alcove as the orchestra came into view on its elevator playing an A major tuning chord.

From 1932 until 1972, Dick Leibert did this thousands of times and, even though he had many fine colleagues such as Raymond F. Bohr, Ashley Miller, and Jack Ward, Leibert's way with the Wurlitzer was very special. His playing was strong, direct, rhythmic, relaxed, and even joyful. It was free of surface affectation but had a complex inner fabric woven from multiple voice lines, ever changing rhythmic patterns, and original harmonic progressions. Leibert's performances were fresh, exciting, and often electrifying.

In addition to his role as chief organist at the Music Hall, Dick Leibert performed radio broadcasts on the 3/14 Wurlitzer located in the Music Hall's studio, provided background music for radio soap operas, played at the Rainbow Room atop Rockefeller Center, recorded many commercial albums and transcription discs, and conducted a busy schedule

COURTESY OF RON & EMMA BISHOP



1940s/1950s – Dick Leibert at RCMH 4/58 auditorium Wurlitzer.

the colorful arcs of gleaming stoptabs and four ivory manuals to glow warmly in the dark, the shadowy figure on the seat intently watching the screen.

Leibert would wait patiently. The film's music built to a conclusion and, in accordance with Music Hall policy, he would begin to play in under the end title music and hit the roll-out button as the contour curtain descended, the spotlight stabbed through the dark and the house lights came up. In a moment, the huge theatre would fill with the glorious sounds

COURTESY OF GEOFFREY PATERSON



1930s – Dick Leibert publicity photo autographed to Harmonica virtuoso Johnnie Puelo.

of concert engagements in cities across America. He also found time to compose over 100 songs, go sailing in Long Island Sound and enjoy a rich and fulfilling family life.

Dick Leibert was a working musician in a way that is seldom found today, and he had the skills that made such a career possible. He had an incredible repertoire of popular and classical music and, even though he could read music quite well, he could play just about any of it by ear in any key to fit the time available. Leibert was outgoing and energetic — a gracious and thoughtful man who possessed a wry and sometimes “wicked” sense of humor. This essay highlights his extraordinary career.

The Years in Bethlehem

Richard William Leibert was born an only child to Joseph Mathias (J.M.) Leibert and Adele Schwab Leibert on April 29, 1903 in Bethlehem, Pennsylvania. (Throughout his life, Richard was often called “Dick.” Both names appear in published materials.) His parents were members of the choir at Central Moravian Church. Richard’s father played the trombone and was a member of the Moravian Band that played on festival days from the belfry of the church and on other occasions around the community. He also played the piano by ear and especially loved “Yankee Doodle Dandy” and “The Stars and Stripes Forever.” Richard’s mother Adele was a talented homemaker and a strict but adoring parent.²

The Leibert family home was located at 55 West Market Street in the heart of what is now the historic district of Bethlehem. Around the corner is Central Moravian Church, the headquarters for the Moravian settlement in Pennsylvania. Next door to it are the buildings that in Leibert’s time housed both the Moravian Seminary for Girls and the Parochial School for both boys and girls. Today, the schools are combined as the Moravian Academy.

The “Old Bethlehem” community into which Dick Leibert was born was ideal for a young man with his gifts. Music was a central element in Moravian worship where hymns, organ music, anthems sung by proficient choirs, and supplemented by brass ensembles were the norm. Music education was a staple at the Moravian school where there were numerous opportunities for hymn singing, piano recitals, and orchestral concerts.

Young Dick Leibert’s musical talent was recognized early on. Like many gifted musicians, he had perfect pitch and was left-handed.³ He recalled being able to pick out tunes on the family piano and said, “I couldn’t understand why they were surprised. It all seemed so natural to me.”⁴ Fortunately, Dick’s talent was nurtured by lessons from his cousin, Dr. Frederick Wolle, the son of a former headmaster of the Moravian Seminary for Girls. Frederick had served as a music teacher at that school and was also the organist at Central Moravian Church.¹⁰

It was Wolle who founded the famous Bethlehem Bach Choir in 1902. He was a powerful figure in the musical life of Bethlehem well into the 1920s. It is probable that he gave Dick piano lessons and introduced him to the pipe organ at Central Moravian Church. Later in his life, Leibert recalled that his mother strictly enforced an hour of piano practice every day before he could go outside to play with his friends.⁶ He also mentioned taking piano lessons for a brief period from the German musician Hans Roemer.

Dick’s father had an office at 66 W. Broad Street just around the corner from the family home. J.M. Leibert was treasurer of a real estate, insurance, and loan business owned by his own father, Richard W. Leibert. A few doors down at 60 W. Broad Street was the Lorenz Theatre which had a 2/12 Estey instrument, installed in 1915.⁷ It is possible that young Dick could have heard and even played this organ before his family moved to Washington, D.C.⁸

Leibert was a day student at the Moravian Parochial School, which extended from kindergarten through grade 12. It had recently begun college preparatory classes and a “special” track was reserved for students planning to attend Lehigh University. Dick Leibert was one of these.⁹

Francis Wolle, son of Dick’s music teacher, and also a student at Moravian Parochial described life at the school this way:

Boys and girls were taught in separate classes in separate halves of the building. We marched into the school auditorium for “Chapel” every morning, the boys sitting on one side, the girls on the other. The 15 to 20 minute exercise consisted of a short prayer, the singing of a hymn, a scripture reading and school announcements, such as athletic games, sociables and the Church services we would be expected to attend.¹⁰

Laura Benet, sister of the famous poet Stephen Vincent Benet, gave this description of the musical life of the school and the community:

Christmas was the most exciting feast of the year. I can still see Christmas Eve: snow is falling, its gentle white matching the white of the grand, spacious church, close by the Seminary and Parochial School. Boys and girls fill the church tonight, and ropes of evergreen twine the reading desk, pews, and chancel.

Bethlehem’s children learn and love music almost from the cradle, and all of us have been practicing for weeks. The boys, (whose voices have not yet broken) on one side of the church, the girls on the other, we sing the old hymns of rejoicing, in antiphons that soar up to the final triumphant “Hosanna in the Highest.” As the last note dies away, the great church doors are flung open to the chill December air and we small ones shiver. But outside stands a group of the faithful Moravian Sisters in their ruffled white caps tied with pink ribbons—they hold big trays of lighted, sweet-smelling beeswax tapers, and as we march out each child receives one.¹¹

In addition to music, Moravian Parochial offered a thorough and rigorous program of academic courses, as well as sports (Dick loved basketball and liked nothing better than to run the full length of the court to sink a shot!)¹² and many social activities including picnics, dances and sledding parties in the winter. There were many opportunities for humor, and even for a few good pranks: boys were sometimes expelled for playing hooky at a Broad Street pool hall, while others loved to make their presence known by leaving rubber boots to smolder on the furnace.

Young Dick’s practical jokes had a musical bent. His abilities were recognized by the school, and he was allowed to play the chapel pipe organ for services. One day, he performed a rather unorthodox rendering of “Onward, Christian Soldiers”

and was promptly sent home for three days for “jazzing up” the hymn. This early incident points to Leibert’s often bold and original approach to music—and to his irrepressible sense of humor.¹³

This almost idyllic world of Bethlehem and Moravian Parochial would end in 1919 when Dick was 16-years-old. At what would have been the end of his tenth grade year, the family moved to Washington D.C. Even though Dick never graduated from Moravian Parochial, the school granted him an honorary diploma and in 1962 gave him its first annual alumni award.¹⁴

No one knows quite why the Leiberts moved when they did, but family members cite possible financial problems with J.M.’s real estate, insurance, and loan business. The choice of Washington as a new destination could have been influenced by the fact that J.M. was a Mason and had connections in Washington. Adele Leibert was a member of Eastern Star and had friends in Washington as well.¹⁵ The family located a home on 14th Street, and J.M. Leibert found employment with Potomac Power.

The Years in Washington

Even though Dick Leibert was only 16-years-old when his family moved from Bethlehem, by the time he was 21 he had become the subject of one of the *The Washington Post’s* regular columns entitled *Who’s Who in Washington Music*. Its assessment of Leibert’s abilities was glowing:

Among the young musicians of Washington, there is probably none more promising than Richard Leibert, pianist and organist. His musical education recalls that famous orchestra conductor and composer who purchased instruments and blew into them to compare the sounds and learn instrumentation. Starting with the mere rudiments of music, he has developed his art to a point where the effects he produces on the pipe organ have become the subject of widespread comment in music circles.

In addition to possessing a remarkable talent at the pipe organ, the young man has recently shown an unusual conception of the extent and requirements of orchestral technique. Having organized a small orchestra of eight musicians, he has gained almost instant recognition. The purpose of the orchestra is primarily for dance music, but the unusual method of handling some of the better popular songs has caused many requests for concerts. Leibert is recognized as a radical musician, if such a term could be applied to that profession. The instrumentation of the selections rendered by his small orchestra has yet to be equaled.¹⁶

It is difficult to say whether or not Leibert received additional musical training after moving to Washington, D.C. According to some sources, he won a scholarship to Peabody Conservatory in Baltimore because of his performance at an open competitive recital with more than 50 entrants. Family members believe that if Dick attended Peabody, it was only briefly. The distance to Baltimore was considerable, and he was making good money with his orchestra. It is possible that Dick’s mother persuaded him that he had an obligation to

contribute to family finances and that he had no need for further musical education. It is also possible that Leibert might have taken a few classes at George Washington University during this time. Unfortunately, neither Peabody nor GWU have any records that show his enrollment at either institution.¹⁷

There is a famous story that appears in several published sources that Leibert got a job selling advertising for a Washington newspaper (which one we do not know) and would slip into Loew’s Palace Theatre at 1306 F St. N.W. to relax in the darkened comfort. The story goes on to say that he became acquainted with the organist, would relieve him when he went to dinner and, when that organist became ill, was given the opportunity to take his place temporarily. At least one version of the story has Leibert permanently taking the organist’s place after his sudden death. It is likely that the organist who befriended Leibert was Harry Campbell, and it is believed that Campbell helped to shape young Leibert’s distinctive style of playing theatre organ. Campbell, however, was still very much alive when he joined Leibert as his deputy at the Music Hall from October 1942 until he really died in 1950.¹⁸

In addition to getting acquainted with the theatre organ, Leibert was establishing a local reputation as a pianist and bandleader. On July 21, 1922 he appeared at 7:45 pm on local station WEAS and was billed as “Mr. Dick Leibert, pianist.” He performed a number entitled “Dead Old Pal of Mine,” which must have been a parody of “Dear Old Pal of Mine.” Later that evening he answered popular request numbers that the public was invited to telephone in.¹⁹

Soon Leibert was the musician of choice for social events around Washington. Henry Webb, Jr. writes:

Richard Leibert . . . was possibly the most sought-after guest at parties thrown by Washington’s high school set of the early 1920s. How that boy could pound the piano!²⁰

At one of these events during 1922, Dick Leibert met a young lady who was to become his first wife. She was Mary Vance McClintic, daughter of Oklahoma Congressman James Vernon McClintic (D 1915-1935). Dick was 19 at the time, and Mary was 15. According to Leibert’s youngest daughter Linda:

(Dad) thought she was the most beautiful girl he had ever seen. They met, dated, and eloped. Since she was under 18, her father had the marriage annulled. Dad then swore he would wait for her to come of age. She did, and they got married again.²¹

In 1924, Leibert and his friend Walter Emory Daugherty formed the Sangamo Band. It was named after Daugherty’s Central High School fraternity. The band was an ensemble of eight musicians and played for a time at Harvey’s Restaurant on Pennsylvania Avenue at 11th Street. The group played for dancing every evening from 10:00 pm to 1:00 am. It must have been quite popular because the Harvey’s newspaper advertisement suggests that customers call for reservations. The band also played at the roof restaurant of the Arlington Hotel. Leibert and Daugherty later formed the Lido Orchestra that played at a club of the same name located in the Hamilton Hotel.²²

In the summer of 1926, Loew’s Palace Theatre became the

first motion picture theatre in the District of Columbia to become air-conditioned, and in October of that year the Palace Theatre launched a new presentation policy of stage shows in addition to movies.²³ The theatre also replaced its 3/17 Möller pipe organ with a larger 3/32 instrument. Dick Leibert was hired to do "organogue" solos while Harry Campbell played film accompaniments and some "organogues" as well.

Perhaps because the new job now provided the financial security they needed, Dick Leibert and Mary Vance McClintick eloped for a second time in early December, 1926. Their friend Walter Emery Daugherty and his wife drove the couple to Baltimore that afternoon, and they went to the courthouse where they obtained a marriage license. Leibert gave his age as 23. Mary was now 19 but still a junior at George Washington University. Dick and Mary were married in the rectory of Old St. Paul's Episcopal Church in downtown Baltimore.²⁴

Unfortunately, they did not succeed in keeping their elopement a secret. Norman W. Pyle, publicity director at Loew's Palace, had found out about their plans, and the couple was besieged by reporters and photographers. The first that Mary's parents heard of this second elopement was when a reporter telephoned Mrs. McClintic that night. Obviously surprised, she said:

"I am not prepared to make a statement until I have my daughter's word that it is true. I desire her happiness more than anything else, but I had hoped that she would finish college before taking such a step."

Congressman McClintic was in Hot Springs, Arkansas at the time and was not available for comment.²⁵

On December 19, twelve days later, Dick Leibert was back at the console of the Möller at Loew's Palace Theatre after a honeymoon trip to New York. *The Washington Post* reported, "Mr. Leibert's organogues have become an intensely popular feature of the deluxe presentation programs that are regularly presented at Loew's Palace."²⁶

Even though Leibert became an increasingly popular attraction at the Palace, he did not give up his other musical activities but continued to appear with his Lido Orchestra at important Washington social events and to perform with the ensemble on the radio. In April 1927, Leibert appeared on the stage of the Palace Theatre with his Lido Orchestra as part of the stage show, giving over his customary organogues to Harry Campbell. *The Washington Post* reported:

The current week also marks the presentation debut of Dick Leibert and his Lido Orchestra, the Palace's own exponents of symphonic syncopation, conducted by Dick Leibert in person.²⁷

His stay at Loew's Palace Theatre ended in August of 1927 when he and Mary moved to Pittsburgh, Pennsylvania where he took up a position as organist at the newly opened Loew's Penn Theatre (now the Heinz Hall for the Performing Arts) on a 4/20 Robert-Morton instrument.

During his three years in Pittsburgh, Leibert also traveled for Loew's and played for the openings of several other theatres in the chain. Within a few months, Nelson Bell of *The Washington Post* wrote that Norman W. Pyle, publicity manager for Loew's Theatres in Washington D.C., had submitted a



Circa 1928 Dick Leibert "solo-organist" from sheet music cover. The console may be that of the Loew's Penn Theatre's Robert-Morton.

report concerning "Dick Leibert, formerly pipe organist at the Palace. Dick, it seems, is scoring like nobody's business at the Loew house in Pittsburgh repeating with magnified and popular acclaim the success of his local organogues."²⁸ His popularity was so great in 1928 that his own songs, such as "A Bungalow, A Radio and You" (written with Fred Dempsey) and "Come Along to Where the Sun Shines All Day Long" (words by Allen Thrasher), began to get published. He was also pictured on the covers of numerous hits of the day like "Me and My Shadow" and "A Love-Tale of Alsace-Lorraine" as "Premier Organist, Loew's Penn, Pittsburgh, Pennsylvania."²⁹

When his stay in Pittsburgh ended in the spring of 1930, Leibert and Mary returned to Washington where their first child Maryette was born on August 27. Dick resumed his popular organogues at Loew's Palace and remained there as a guest artist for the entire summer. The engagement was a rousing success and columnist Nelson Bell could hardly contain his enthusiasm. In his column *Behind the Screens* of August 10, 1930, he said:

As long as we already are at the corner of Thirteenth and F (the location of Loew's Palace), it might be as appropriate a time as any to pay further heed to the showmanship, as well as musicianship of Dick Leibert, guest organist, whose engagement has happily been so many times extended.

Never during a great many years of snooping around the Washington theatres, both legitimate and motion picture, have I encountered any one with so strong a hold upon his public as Dick—no, not even Wesley Eddy [a popular Master of Ceremonies] at the zenith of his 75 weeks!

Saturday, upon his entrance from the stage to take his place at the console, he was greeted by no less than an ovation and upon the conclusion of his tricky organogue, during which the customers sang as if they were

being paid for it, I instinctively raised my hands to protect myself from injury when the applause should bring the building down about my head.³⁰

Dick Leibert's successful summer at Loew's Palace came just as theatre musicians, including organists, began to lose their jobs in theatres across the country. They were casualties of the industry's shift to recorded sound, which had begun in 1926 with the premiere of Warner Bros. *Don Juan* and continued unabated after that.

The Great Depression didn't help things, either. While Leibert was at Loew's Palace, negotiations were beginning that would bring to an end the era of live music in Washington theatres.

Matters came to a head during contract talks between the theatre owners and the musician's union in the summer of 1930. The big five downtown theatres—Fox, Palace, Earle, Keith's and Columbia—decided to replace their orchestras with "canned" music, and announced that no contracts with the musicians would be renewed when they ran out on August 31. Several theatres were also getting rid of their stage shows.³¹

Compromises on both sides allowed skeleton crews of musicians to stay on for at least one more year. At Loew's Theatres, orchestras and organists still played at least one number for each show, but for all practical purposes, employment opportunities in motion picture theatres for musicians were gone.³²

At the end of his summer engagement at Loew's Palace, Dick Leibert moved his family to the New York area where the larger theatres still employed organists. During the next two years, he played at the State Theatre in Jersey City, New Jersey, and then on the fine 4/26 Wurlitzer at the Brooklyn Paramount. (Some published accounts state that Leibert played at Loew's Jersey Theatre in Jersey City. However, Ron Bishop remembers a trip that he and Leibert took to Jersey City one afternoon. Leibert pointed to the Jersey Theatre and said, "I didn't play at that theatre but the one around the corner" (meaning the State Theatre). It is also important to note that by the time he arrived the Brooklyn Paramount was being run by Loew's Theatres. This explains how Leibert, always Loew's organist, ended up at a Paramount Theatre.)

The Radio City Music Hall

Leibert was still the organist at the Brooklyn Paramount Theatre in the fall of 1932 when the announcement was made that auditions would be held for the position of Chief Organist at the new Music Hall, then in the final stages of construction at the magnificent Rockefeller Center complex at Sixth Avenue and 50th Street in Manhattan. In deference to its principal tenant, the National Broadcasting Company, the entire facility came to be called "Radio City."

In addition to the 65-story RCA Building that was the centerpiece of the cluster of art deco structures, there were two



1940s or 1950s – Dick Leibert at RCMH Broadcast 3/14 Wurlitzer.

theatres, both with pipe organs. (In addition to the Music Hall's instrument, the RKO Roxy (Center) Theatre had a 4/34 Wurlitzer with only one console. There was also a 3/14 Wurlitzer located in the broadcast studio on the 8th floor of the Music Hall and, in 1934, a 3/10 Wurlitzer with two consoles and a separate player cabinet was installed in the Rainbow Room complex atop the RCA Building.)

The larger of the two theatres was to be devoted entirely to live vaudeville productions (thus the name "Music Hall") while the smaller RKO Roxy Theatre was to run a "presentation" policy consisting of a feature film and stage show. Both theatres were outfitted with the latest theatrical equipment and were stunningly beautiful departures from traditional movie palace design. Samuel Lionel "Roxy" Rothafel, the movie palace genius who developed the concept of elaborate live productions in combination with feature films, was brought over from his own Roxy Theatre to manage both of the Rockefeller Center theatres. Of course, Rothafel brought with him Russell Markert and his Roxyettes (later to become the world famous Radio City Music Hall Rockettes), along with a number of other important production and staff personnel.

The Radio City Music Hall auditorium had 5,960 seats, an orchestra pit with a lift and traveling band car, a stage with three elevators and turntable, a motorized contour curtain that could be raised to virtually any shape, and enough lighting and projection equipment to create almost any effect needed for a stage show. The theatre's design, directed by architect Wallace K. Harrison, was supervised by architect Edward Durell Stone with Donald Deskey in charge of the interior design, and many public rooms from elevators to lounges contained magnificent art deco murals, statues, furniture, wallpaper, carpets and ornamental designs.³³ The auditorium itself was a sunburst of concentric arches that enveloped a huge main floor and three shallow balconies. There were no obstructing columns. Clearly, to be selected Chief Organist of the Radio City Theatres,

dubbed the "Showplace of the Nation," was the opportunity of a lifetime.

By November 1932, just two months before the Music Hall's opening was scheduled, Wurlitzer technicians were still installing the pipe organ. The consoles were originally to be placed on elevators at both ends of the orchestra pit, but they were moved to the alcoves on either side of the proscenium, allowing for an uninterrupted expanse of stage when the orchestra lift was functioning as an apron. The consoles were concealed behind curtains that the organist could open with the press of a button. They could then roll out to the lip of the stage on moveable platforms.

The Paramount Theatre's principal organist, Jesse Crawford, was a distinguished visitor around this time. According to his biographer John W. Landon,

... a summons went out to the "Poet of the Organ," to come to the Music Hall and try out the new Wurlitzer organ. He (Crawford) did so and suggested some tonal changes to the Wurlitzer representatives. It was his impression that the acoustics in the Music Hall were not good, particularly for the organ, and he felt some extensive changes should be made in order to improve sound distribution throughout the theatre.

It is believed that Crawford was actually asked to become organist of the Music Hall. He was perhaps the most famous, most talented theatre organist in the world, but Crawford and Roxy nursed a lifelong dislike of each other after the Los Angeles 'California' Theatre debacle in the early days. It is doubtful that they would ever have been willing to try to work together. This fact, plus the problem of acoustics in the theatre, resulted in Crawford's refusal to accept the position.³⁴

COURTESY OF RON & EMMA BISHOP

The "MIGHTY WURLITZER" Organ



**RADIO CITY MUSIC HALL
New York City**

1932 - Factory photo of new 4/58 console (one of two) for RCMH auditorium.

The auditions for chief organist were held in early November before the consoles were put into their alcoves. One was positioned center stage for the event.³⁵

In the life story of Dick Leibert there are several legends, the most persistent one being the tale of how he won the audition at Radio City Music Hall on that November day in 1932. According to some sources, he was the last of thirteen applicants who answered the call to play for Roxy and other judges. When his turn came, Leibert supposedly played a medley of all the pieces performed by the previous organists, or of just the last five, depending on the version. So the story goes, Roxy then exclaimed "Now, that's showmanship," and gave Leibert the job. Many people heard Leibert tell this story, and there is no doubt that with his considerable improvisational skills he could easily have created a magnificent medley.

Here is columnist Nelson Bell's account of the audition as it appeared in *The Washington Post* on November 18, 1932:

One becomes apprised in the course of a telephone conversation with his father that Dick Leibert, one of the first of Washington's featured pipe organists, now presiding at the console of the Brooklyn (New York) Paramount Theatre, has been personally selected by our old friend, Sam Rothafel, now known as Mr. Samuel Lionel Rothafel-Roxy to you, fresh guy—as solo organist for the new Radio City development rapidly nearing completion in New York City.

Dick will be solo organist at the first of the completed units of Rockefeller Center, to be dedicated, I believe, late in December. This, I seem to recall, was to have been known as the International Music Hall, although it comes to mind hazily that the internationalism of the name has since undergone some modification.

Roxy evidently possesses a bit of a penchant for Washington organists. At his Roxy Theatre, it will be recalled; he installed Lew White as first organist, Lew having served a brief novitiate some years before at Crandall's Metropolitan Theatre in this city.

Dick Leibert's proficiency at the multiple-manual keyboard, of course, is still fresh in the public mind from a comparatively recent season as guest organist at the Palace Theatre here, where, in the early days, he was one of the most popular of the theatre's permanent attractions. Dick has never sacrificed musicianship to mere spectacular claptrap, although his work always has possessed the charm of novelty and a versatile command of his complex instrument.

Dick, of course, is to be congratulated upon his new assignment, but no more so than Mr. Rothafel for having exercised the sound judgment of appointing him to the new and distinguished post from among a group of eight of the country's foremost theatre organists, who aspired to the position.³⁶

Noticeably absent from the article is any mention of Leibert's medley, and the number of applicants is listed as eight, not thirteen. (Ron Bishop believes that the other contestants were probably Roxy organists Deszo Von D'Antalfy, Lew White, and Dr. C.A.J. Parmentier, as well as Betty Gould, George Blake, Alexander Richardson, Sigmund Krumgold, Don Baker, Fred Feibel, and Arthur Gutow. Gould

and Blake later played at the RKO Roxy (Center) Theatre, while Richardson and Parmentier joined the Music Hall staff. Von D'Antalfy became an arranger for the Music Hall and also served as an organist.)³⁷

It is impossible to state with absolute certainty what happened that day, but whatever he did, Dick Leibert sufficiently impressed the judges that he secured the most prestigious theatre organ position in the world at a time when such opportunities were almost nonexistent. Regardless of how it happened, this was a remarkable accomplishment for a young man of twenty-nine.

Radio City Music Hall opened on December 27, 1932 with an all-live variety show that had 17 acts, including Roxy's favorite finale: a depiction of the night that Francis Scott Key was inspired to write the "Star Spangled Banner." The Inaugural Program for that evening lists Dick Leibert, C.A.J. Parmentier and Betty Gould as staff organists for the Radio City Theatres, but a separate organ solo is not among one of the 17 acts.³⁸

Leibert and Parmentier were the organists on opening night, playing for about half an hour before the evening's program began.³⁹ Reviewers reported that they also provided musical settings for two prologues that were not on the bill, "Symphony of Curtains" and "Dedication;"⁴⁰ it is quite likely that they also played along with the orchestra during some of the more spectacular acts and provided exit music. Leibert's famous "Radio City March" was written for the occasion. Just shy of four hours long and with no apparent theme or focus, the lumbering spectacle was roundly condemned by critics.

The live two-a-day variety format lasted only one week while Music Hall executives pondered what to do next. (Roxy had been hospitalized in the meantime and would not come back to work until May, 1933) It was decided to switch the Music Hall to a "presentation" policy that would consist of a feature film and stage show performed on a continuous basis throughout the day. In early January, 1933 this new policy was put into effect with the opening of the film *The Bitter Tea of*

General Yen, a Frank Capra picture about an interracial romance starring Barbara Stanwyck.

The short (87-minute) running time of the film allowed for a stage show of almost two hours in length. In addition to the feature film, the show consisted of an organ solo, a newsreel, a filmed short subject, and an elaborate stage show that contained much use of the travelling band car, singers, a juggling act, a Roxyette number reminiscent of "The Parade of the Wooden Soldiers," a ballet production, and a Grand Finale called "Geisha Land" (obviously suggested by the film's oriental location). There was even an appearance by the Tuskegee Choir that was still in town from the previous opening week's show.⁴¹

In this new format, use of the Wurlitzer established a pattern that would remain until the "presentation" policy of the Music Hall ended in 1979. The main purpose assigned to the organist was to provide music during the two "spill periods" when most of the audiences would come and go. These occurred immediately before and after the screening of the feature film, the longer of the two breaks being at the conclusion of the film. (Listed in the program as the "Music Hall Grand Organ," the solo spot was the last item on the bill for over a year, moving to first position in June of 1934, where it remained until the end.) Depending on the crowds, this break could last from five to twenty minutes or more. It began with the organist playing in under the end title music of the film (or at least picking up the theme immediately afterwards), rolling the console out from the alcove and playing for the allotted period. (Leibert would determine the key of the end title music and pass it on to the other organists. By the 1960s this task was carried out by Ron Bishop and Ray Bohr.)

Organists received a two-minute warning during breaks of six minutes or more, and always got a one-minute and a fifteen-second cue from the stage manager, consisting of a buzzer and a flashing light on the console. At the end of the break, the organist concluded a final number and then rolled the console back into the alcove as the orchestra traveled up on the band car. Leibert usually managed to work in a bow, but this was by no means typical of the other organists.⁴²

The second break came immediately after the stage show and was much shorter in duration, anywhere from one to three minutes, just long enough for the picture sheet to be brought down and the crew to clear the stage. The organist often did not roll the console out but merely opened the curtains and stayed in the alcove; for the one-minute breaks, he wouldn't even open the curtains!⁴³ The contour curtain would go back up revealing the traveler curtain that would part as the newsreel began. The organist waited at the console through the newsreel and then played under the "coming attractions" trailer—a text crawl advertising the next stage show and film.

According to Ron Bishop, some of Leibert's performances on these occasions were breathtaking. One of them in particular made quite an impression:

I have known few organists who could play better after cocktail time. Dick was one of those few, but only two drinks and he knew it. Once in a while, he took me to Toots Shor for dinner, and this particular night had his two, and we went back across the street. He went to his dressing room to put on his tux, and I turned on the

COURTESY OF GEOFFREY PATERSON



1930s – Dick Leibert publicity photo.



1950s Dick Leibert at RCMH Broadcast 3/14 Wurlitzer.

organ. (Dick never did that for his pre-show performance—organ maintenance did.) The new trailer came first for some reason that night and as the crawl started for the coming movie and Easter stage show, he began the most wonderful improvisation I really ever heard him do. As the Easter Pageant information crawled by, he went from his previous Easter Parade stuff into Handel's Messiah, starting with "For Unto Us a Child Is Born" and ending with the "Hallelujah Chorus" with key changes not to be believed. The next night he did it again (no drinks) and was once again superb—slight variation in the musical content but still just wonderful. Obviously, in his case, the drinks did not make any difference one way or the other.⁴⁴

Leibert's duties embraced more than just playing. He was responsible for overseeing the maintenance of all four of the pipe organs in Rockefeller Center and for hiring organists to assist him in playing them. Leibert was to retain this responsibility until the 1950s, when the organists were placed under music director Raymond Paige and the technical staff of the theatre took over maintenance of the instruments.⁴⁵ Nevertheless, with the exception of a two-and-a-half-year sabbatical from the summer of 1954 until the beginning of 1957, Leibert served as chief organist at the Music Hall until his official retirement in late 1973, a remarkable 41-year tenure.

There were many occasions when the organ was used as part of the stage show or overture. It had a prominent part in the Easter pageant each year as it played along with the orchestra for the conclusion of Anton Rubenstein's "Kamennoi-Ostrow." Both consoles were always used to balance the scene, the organist at one and a Rockette posing on the other, both in costume. It was also used with the orchestra for portions of the Christmas show.

In August 1935, the program lists the overture as "The Music Hall Symphony Orchestra . . . 'Gems from Gounod' . . . Featuring Richard Leibert at the Organ." And much later, in October 1964: "Overture —'The Lost Chord' . . . Organ Soloists—Richard Leibert, Raymond Bohr, Jack Ward, Ashley Miller, John Detroy." Many of the Music Hall's advertisements that

appeared in *The New York Times* told of the organ being used. In 1953, the instrument was featured with the orchestra in a performance of Gilbert and Sullivan favorites for the stage show that followed the film *Shane*, using two organists playing from both consoles. Again in 1961, it had a prominent spot in a medley of Richard Rodgers favorites that were featured as part of the stage show with the film *Fanny*.⁴⁶

One time the organ was unexpectedly featured occurred with the "big blackout of 1965." When the lights went out just before the dinner show on November 9, the Music Hall's emergency power plant kicked in with enough juice to run emergency lighting and the Grand Organ. The Music Hall opened its doors to one and all as a refuge while Leibert and other organists took turns, all night according to some reports, playing to keep the restless crowds entertained.

In September of 1967 the Rockettes and Corps de Ballet went on strike, and an all-music stage show had to be hastily put together. Geoffrey Paterson remembers being there for the first performance:

I had just moved from Ottawa to New York to start my freshman year at Pratt Institute and my mother, a former New York girl herself, took me to the Music Hall on that Thursday morning. The dancers were picketing outside, and we had to wait in the Grand Foyer until the rehearsal finished. The highlight of the show for me was the second act, when the orchestra lift rose up with five organists playing five Baldwin organs and Dick Leibert playing the Wurlitzer, doing a lengthy medley of Richard Rodgers tunes. Then, when the show finished, Leibert was at the Wurlitzer again, playing the break for another ten minutes or so—a glorious medley of "September Song," "Try to Remember" and, of all things, "Playera." I was already a Leibert fan through his recordings, but it was the first time I had ever heard a theatre organ or the man himself in person. What a rush for this innocent 18-year-old! I went back several times for the run of the show, and it was the only time in my four years of visits

COURTESY OF RON & EMMA BISHOP



1960s – Dick Leibert in action at RCMH 4/58 auditorium Wurlitzer. The two RCA 77DX microphones are there for an act that was part of the stage show.

that I ever saw a picture of Leibert at the console featured in the showcases on the street.⁴⁷

Leibert's sense of the absurd was mightily challenged during the 1971 Easter show, when the organ was used in duet with a professional whistler, of all things. One reviewer put it this way:

As the Great Stage clears, [the whistler] saunters over to the organ console, which rolls out into the spotlight, big as life. "Oooh! It's Ray Bohr!" comes the Cockney coo, and Ray sits there grinning like a Cheshire cat caught with its pants down, wondering how the hell to get out of there with at least part of his reputation intact. When Ray is handed a big plastic rose, one knows he has seen almost everything, unless he is lucky enough to catch Dick Leibert being handed the same rose at the next show. For the next five minutes there takes place the most awesome and bizarre duet imaginable as organ, teeth and fingers join in a fiery rendition of "The Anniversary Song," followed by an even wilder ["Swedish Rhapsody"]. Watching organist and whistler trying to drown each other out while still maintaining a semblance of amicability is the greatest entertainment I've had in years.⁴⁸

Perhaps the most notable spot for Dick Leibert, organist and composer, occurred in January and February of 1957 during the run of *The Seven Hills of Rome*, a wide screen travelogue/romance that starred Mario Lanza. One of the songs Lanza

sings in the film is Leibert's "Come Dance With Me," lyrics by George Blake. According to Ron Bishop:

When Dick wrote "Come Dance With Me" and it got into the movie and it was scheduled to open at RCMH, a featured organ spot was put into the schedule. As soon as the contour came down on the film, the Stage Manager would announce live that "You will now hear Dick Leibert play his song 'Come Dance With Me' which you have just heard Mario Lanza sing in *The Seven Hills of Rome*." House lights would go to blue (with red in the grills) and Dick would roll out into the pink arc spot. Upon completion with appropriate white bump in said spot, a short movie presentation would come on, and then Ray Bohr or Joe Surace would play the break on the other console. That was pure theatre and a very good use of the two-console layout. First you saw him on the left and then there was another guy playing on the right. Lou (Ferrara) was on vacation part of that run and I heard "Come Dance With Me" many times. Never got tired of it either.⁴⁹

During the 41 years that Dick Leibert served as Chief Organist at the Music Hall, he had many distinguished colleagues. The best known are Ashley Miller and Ray Bohr, who had very active recording and concert careers themselves. Aside from Leibert, Ray Bohr served the longest tenure, from 1948 until 1979. In addition to Miller and Bohr, other organists under contract between 1932 and 1979 included Deszo Von D'Antalfy, Alexander Richardson, Cass Parmentier, Leo Weber, Harry Campbell, Jack Ward, John Detroy, and James Paulin. There were also a number of other organists such as Eddie Baker, Mildred Alexander, Joseph Surace and Cecil Bentz who were brought in for short periods of time or special occasions.⁵⁰

From 1958 to 1973 the three organists were Leibert, Bohr, and Jack Ward. Five days a week, Ray Bohr opened the house with a 20-minute recital and then played the first and second shows. Leibert played the third and fourth shows five, and later four, days a week. Jack Ward filled in with two half-days for Bohr and two, later three, for Leibert. In addition, Jack Ward often played closings for Leibert, taking over them all in the late sixties.⁵¹

This arrangement led to one of Leibert's most daring practical jokes. According to Ron Bishop, Leibert asked Jack Ward to come in early one evening to play the final organ break after the stage show. Dick also asked that the organ be turned on well before Jack took his place at the console. Ward was accustomed to climbing through a little door at the treble side of the console, crawling across the pedals and then on to the Howard seat. On this particular occasion, Leibert had put down all of the stops! The unsuspecting Jack Ward set off quite a racket as he climbed on to the seat. Fortunately, the stage show ended with a recreation of a thunderstorm, so it is unlikely that anyone noticed the extra noise from the organ.⁵²

What goes around comes around. At one show in the early 1970s, Leibert began playing with the curtains closed, as he sometimes did, to effect a more dramatic rollout. He would then reach down, hit the curtain open and rollout buttons in rapid succession (they are mounted side-by-side and out of sight under the stop jamb), and burst from the alcove into the



1950s – Dick Leibert (left) and Raymond F. Bohr (right) at RCMH 4/58 auditorium organ.

spotlight with a building crescendo of sound. On one occasion, however, he missed the curtain button and just hit the rollout, causing the curtains to be pulled up onto the top of the console and the organist as they moved out, tearing off the music rack in the process. Leibert's reaction was not recorded.⁵³

The format of Leibert's performances varied according to the amount of time that was available to him. In the early years he would play one piece during his featured spot after the film. In 1933 and '34, titles like "Play, Fiddle, Play" and "Turn Back the Clock" were even mentioned in the programs. By the late 1960s, he usually played two songs. These comprised a classic or standard and then a contemporary ballad. According to Geoffrey Paterson:

Leibert's improvisational abilities allowed him to create his arrangements as he played so that each performance was new and different from the last, even though he played the same two songs for the run of a show. His modulations between choruses and the ways he wove one selection into the other were sometimes breathtaking in their complexity. For the shorter breaks after the stage show he would often play 'off the cuff', as he put it, making up a new melody and variations on the spot. When there was an obvious fan or two sitting under the console, his performances would be especially inspired, and the fan would get a separate little nod as Leibert took his bow."⁵⁴

If the crowd was quite large, as it was at Christmas and Easter, Leibert would perform a longer program of several pieces. The author heard him one Friday evening during the Christmas show of 1963 when he played Christmas music and tunes from his latest RCA album "Hits to Keep Forever." It was a spectacular performance that lasted at least 20-minutes and attracted a small band of devotees near the console.

Fortunately, a few private recordings of Leibert's live performances do exist. They attest to his extraordinary improvisational talents, and his uniquely personal style. Perhaps the best surviving example of Leibert's intermission playing is from a 1958 RCA Album called "Christmas Holidays at Radio City Music Hall." It is a recording of the 1957 Christmas stage show, including a magnificent ten-minute medley of Christmas carols and a Leibert tune. (This was not a "live" recording but a recreation done in the summer of 1958). Ron Bishop recalls that he never heard Leibert play better than on this occasion and that his entire set was done "off the top of his head." In fact, when the RCA recording engineers complained that the set was too long and asked Leibert to redo some segments for an edited version, he could not play it exactly the same way. Too long or not, the original version fortunately remained on the recording!⁵⁵

What impresses the listener immediately is the power and presence of Leibert's playing on his Radio City recordings. Under his fingers, the big Wurlitzer sounds grand and dramatic. The performances are lilting, rhythmic, relaxed and outgoing. Often, the music seems fresh and original as though it were newly composed.

Dick Leibert's musical gifts were subtle. He did not wow the listener with obvious gimmicks. In fact, his playing sometimes sounds oddly conventional, until you listen closely to the harmonies, the different voice lines, the left hand, and the pedal. (An excellent example is his recorded performance of



1960s – Dick Leibert at RCMH 4/58 auditorium Wurlitzer. Notice that there are no stops down. The tree in the background is part of a set for the Christmas show.

"The Days of Wine and Roses.") He dresses up familiar tunes with original progressions (sometimes over long pedal points), smooth chromatic movements and daring counter-melodies. His arrangements are virtually impossible to imitate! The minute Dick Leibert started to play, Music Hall audiences knew they were in the presence of a very special and talented musician.

After 40 years, Dick Leibert's tenure at Radio City Music Hall came to a quiet end in May, 1972 when he took a leave of absence and moved to Florida to see how he liked living there. In 1973, Leibert informed the Music Hall management that he was not coming back. Ray Bohr assumed his duties as Chief Organist and James (Jimmy) Paulin Jr. was hired as the assistant. Paulin stayed until 1975 when he was replaced by John Detroy. Both Ray Bohr and Detroy remained at the Music Hall until the "presentation policy" ended with the Easter show in 1979.⁵⁶

Leibert's position at Radio City Music Hall provided him with a number of other opportunities over the years and these included extensive radio work, concerts, special events, performances at the Rainbow Room, and recordings.

Radio Broadcasts

Dick Leibert's career in radio began in Washington, D.C. when he made a few appearances on local radio stations, but it began in earnest when he became Chief Organist at Radio City Music Hall. Beginning in early 1933, Leibert started a regular series of live broadcasts using the Music Hall's studio Wurlitzer. Nelson Bell of *The Washington Post* reported that:

Never in the annals of broadcasting has any artist been on the air as frequently as Dick. His timetable runs something like this: Every day he officiates at the manuals, stops and pedals of the Music Hall's grand organ. On Sundays, at 12:15 pm he is at the console during Roxy's famous weekly broadcast from the Music Hall over WJZ and the NBC Network. Six days a week, from 8 to

8:30 am, he broadcasts over WEA. On Saturdays from 6:30 to 7 in the evening he is heard on the *Week-Enders* program, and on Mondays, Tuesdays and Wednesdays he plays for WJZ on the *Poet-Prince Program*.⁵⁷

Both WEA and WJZ were NBC affiliated stations in New York. WEA, originally owned by AT&T and the flagship of a 22-station network, was taken over by RCA in 1926. The station and network became the new NBC Red service. The RCA-owned WJZ became the flagship station for the NBC Blue service.

One listener, Dave Schutt, remembered that on the broadcasts:

There was lots of repartee between Dick Leibert and the announcer. I vividly recall a discussion about Dick Leibert's last name. He said "by rights, with this spelling, it should be pronounced lye-ber't" but (for some reason that is not so vivid) he pronounces it "lee-ber't."

The announcer and Leibert always talked about what was currently playing at the Music Hall.⁵⁸

On some occasions Leibert was joined on these broadcasts by guitarist Andy Sanella, and harpist, Caspar Reardon.

Like many of his colleagues, Dick Leibert also found broadcasting opportunities on the many daytime dramas that originated in New York. For several years in the 1940s and 1950s Leibert served as the organist on *Stella Dallas* (1937-55), *When a Girl Marries* (1939-59) and *Big Sister* (1936-52), playing a studio Hammond organ.⁵⁹

Mary Jane Higby, the longtime star of *When A Girl Marries*, remembered her friendship with Dick Leibert and his great sense of humor. In her autobiography "Tune in Tomorrow," Ms. Higby relates an incident involving her

inability to speak the famous "Rinso—white" lines at the pitch required by the advertising department. She says:

Dick Leibert took to analyzing my errors. According to him I was finding tonal shadings unknown even to the Chinese. "Look," he would say, "She didn't hit this (pointing to the key of F on his keyboard), or this (pointing to E), she was somewhere in here (pointing to the crack between the keys)."

He was particularly evil over the affair of the fan mail. Once an unusually large stack arrived and the star was delighted. She opened the top letter and paled.

"That's not for me," she said.

Dick shuffled through the letters. He brought them over to the corner where I was chirping. He gave me the nasty little smile he had developed lately.

"It's for you," he said.

I glanced at it: [the letter said] "If that's a record, break it. If it's a parrot, wring its neck. If it's a woman, cut her throat."⁶⁰

The Rainbow Room

The last portion of Rockefeller Center to open was the Rainbow Room. Situated on the top floor of the RCA building, it was a splendid venue for dinner and dancing with stunning views of downtown Manhattan and the Hudson River. *The New York Times* offered this description:

The Rainbow Room is two stories high, with huge windows reaching from floor to ceiling and commanding a sweeping view of North, East, and South Manhattan. Plum-colored satin drapes the panels between the windows, and linen of the same hue covers the ceiling. Tables for dining are placed on three levels carpeted in emerald green above a large revolving dance floor. Each level is enclosed by a railing supported by crystal columns lighted indirectly from within. The furniture is upholstered in emerald green leather.

An enormous crystal chandelier of classic design is suspended over the dance floor from a white dome in the ceiling that conceals a battery of lights operated by a color organ. By means of this device, ever-changing combinations of colors throw shifting hues, harmonizing with the diversified music. The raised orchestra platform at the west end of the room is placed before a large screen, on each side of which are stairways leading up behind transparent glass panels to the entertainers balcony.⁶¹

The Rainbow Room Wurlitzer was used to provide music during the dance orchestra's breaks. Leibert and other Music Hall organists played there for several years, with player rolls being used when they were not available. When the pipe organ was removed in the 1950s, a Hammond was installed, and Leibert played it occasionally.⁶²

For the assembled high society guests on opening night, Leibert played a group of original compositions for organ and then accompanied Arthur Anderson, bass-baritone of the Metropolitan Opera, in a group of songs.⁶³

In October of 1935, Dick Leibert and his wife Mary hosted a breakfast at the Rainbow Room following the wedding of

COURTESY OF RON & EMMA BISHOP



1940s – Dick Leibert at RCMH Broadcast Studio 3/14 Wurlitzer.

CONTINUED ON PAGE 84

CHAPTER NEWS

CONTINUED FROM PAGE 54

on a Halloween theme, as usual these were an absolute delight.

The ladies of our chapter again did us proud by providing our usual sumptuous supper. This is one of our major social events of the year, and everyone had a really good time. Events such as this where chapter members can 'let the hair down' so to speak, without being involved in running a concert, I feel, is a very important part of our yearly calendar. Roll on next year!

Ian Ridley

NEW YORK

Bernard Anderson, Chairman
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roxymusic@comcast.net

New York, New York. On Sunday, October 23, the New York Chapter presented organist Michael Xavier Lundy in concert at the Chaminade High School Mighty 3/15 Austin-Morton in Mineola, New York. This was Michael's first concert performance for the New York Chapter, and it was enthusiastically received by the appreciative audience. Michael put this mighty theatre organ through its paces with a very enjoyable program that included a wide range of music spanning the years from the 1920's to the present, including several popular contemporary movie themes and Broadway show tunes. A selection of traditional marches and a spirited gospel arrangement rounded out the program. Michael was joined for several selections by a talented young drummer, Keith Walpole, a student at Chaminade High School. The finale, a medley of patriotic marches accompanied by Keith on the drums, brought the audience to its feet and demonstrated both Michael's excellent musicianship and his showmanship. Thanks to the administration of Chaminade High School for hosting our chapter, and a special thank

you to organ crew members Brother Bob Lahey and Bob Atkins for having the organ in top tune and concert ready.

On Friday October 28 Organist Ralph Ringstad, Jr. was at the Middletown Paramount Theatre in Middletown, New York, where he gave an outstanding performance for our annual Halloween show, accompanying the 1920 silent horror classic, *Dr. Jekyll and Mr. Hyde*, on the chapter's 3/12 Mighty Wurlitzer. The New York Chapter together with the Middletown Paramount Theatre presented two shows, one in the morning attended by more than 200 high school and middle school students as well as an evening performance. In addition to the feature film, both shows included a brief pictorial lecture on the history and technology of the theatre organ as Ralph demonstrated the organ's many resources, as well as a mini-concert featuring popular musical selections from the movies. Ralph's excellent film accompaniment along with



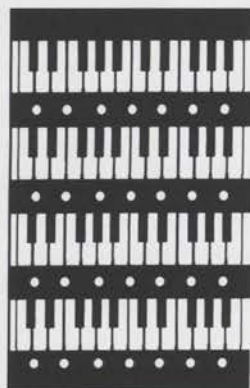
(L-R) Keith Walpole and Michael Xavier Lundy.



Ralph Ringstad, Jr.

John Barrymore's classic acting on screen held the audience, both young and old, in rapt attention throughout the shows. Following the morning performance, many of the students gathered around the console to speak with Ralph, asking questions about the instrument and about his musical score for the film. A few took advantage of the invitation to get on the bench to try out some of the sounds of the Mighty Wurlitzer. Thanks to the efforts of crew members Tom Stehle, Lowell Sanders, Bob Welch and Jack Stone, the organ was in top form, and thanks also to Paramount Director Maria Bruni and Technical Director Darryl Hey for their production support.

Tom Stehle



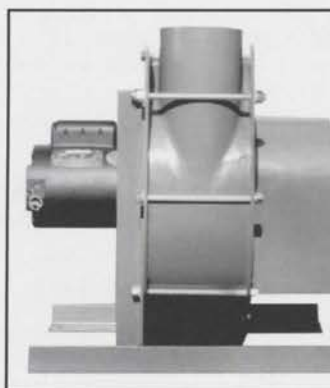
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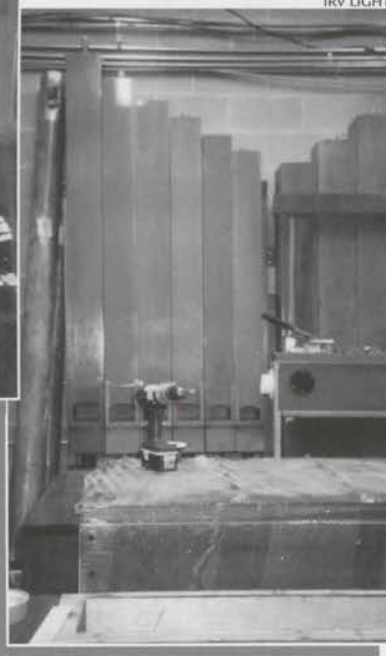
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Professor Jeebs and his Tuba.

NORTH TEXAS

Richard Stewart, President
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Conn652jr@aol.com

Dallas/Fort Worth, Texas. The October 2005 meeting was held in the home of Al and Debbie Cavitt and featured organist Glenn Swope on the Cavitt's 3-manual Conn 653 theatre organ. It was noted that it has been a year since we have enjoyed Glenn's talents as the featured artist and Glenn's programs are always a delight. For this program Glenn chose to feature songs with either 'you or me' in the title and he did a great job of finding suitable songs that fit this format. Glenn did a masterful job of using all of the beautiful tonalities of the Conn 653 in his entertaining arrangements. It was a most enjoyable afternoon of fine theatre organ entertainment.

Work continues on the McKinney Performing Arts Center (MPAC) organ in the Dallas Organ Works shop and only minor elements remain on the beautiful 3-manual console before it is ready to be hooked up to the pipe ranks and other elements in the two chambers that have been constructed in the workshop to exactly match the two in the MPAC auditorium. The Marimba is about ready for placement in the solo chamber as the first step to moving in the balance of the chests, winding and pipework in both chambers. The complete organ should be hooked up and playing for a preview at the NTC ATOS December meeting during the Holiday Season. It will then be dis-assembled and moved to the McKinney Performing Arts Center for placement there.

A large contingent of North Texas Chapter members drove North October 22-23 to attend the beginning of the 34th

season for the Wichita, Kansas Theatre organ concerts on the former New York Paramount organ now permanently housed in the Century II Convention Center there. Saturday night featured Rob Richards with Ralph Wolfe at the piano. Rick Mathews who was there reports that "It was quite evident that Rob and Ralph enjoy tremendous mutual respect for each others musical talent and when they are combined, the mix is magic!"

Rick also reports that Sunday afternoon was fireworks as Jonas Nordwall performed at the Little River Studio 4/19 Wurlitzer in the home of Mike Coup.

Jonas was joined for a performance of a special selection dedicated by its composer, Danny Ray playing the piano score. Danny composed, arranged and dedicated this piece to Mike Coup. Danny is a most talented member of North Texas ATOS.

All attendees report that it was a fabulous weekend with great talent, great organs . . . beautifully maintained and a large appreciative audience. And with special thanks to Mike Coup for being a most gracious host.

Irving Light

PUGET SOUND

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Seattle, Washington. Ninety Puget Sound Chapter members and friends gathered recently at Seattle's Haller Lake Commu-

nity Club to celebrate Oktoberfest. Members spent several days preparing the food . . . all the German delicacies you see at any Oktoberfest!

Professor Hokum W. Jeebs, whose old-fashioned vaudeville performances are much in demand, was the featured entertainer. He delivered a riotous routine with a beat-up ancient Tuba, explaining to the audience he majored in Tuba at college. His miniature piano of only a couple octaves was featured in another comedy routine. And he excels at playing the saw! He also does a fine theatre organ performance, with which he finished the day's entertainment, along with a friend with whom he played some organ-piano duos.

Rob Wilson, member of AMICA (Automatic Musical Instrument Collectors Association) added to the day's entertain-

ment as he strolled around the room playing his hand-built portable "monkey organ."

Puget Sound Chapter has an active scholarship program, awarding over \$10,000 in scholarships over the past six years. The current recipient of funding is Daniel Goltz, an outstanding 18-year-old classical organist. Daniel recently was an invited guest performer in a series of organ recitals at Seattle's St. Mark's Cathedral. His performance was absolutely stunning! PSTOS is proud to have been a factor in the development of this promising young organist, who will continue organ studies along with Biophysics, Biochemistry, and Molecular Biology major in 2006!

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

Jo Ann Evans

RIVER CITY

Bob Markworth, President
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Omaha, Nebraska. September 17 afforded the Omaha-Lincoln area two major entertainment events the same afternoon; The Big Red football game at the University of Nebraska in Lincoln (which was also televised) and the Mark Herman concert at the Markworth Residence as a part of the regular monthly RCTOS meeting/potluck. RCTOS normally schedules monthly meetings on the third Sunday of each month, but made special allowances to present Mark Herman on Saturday due to Mark's school schedule.

Although the event competition was fierce, 90 members and guests were privileged to witness young Mark Herman at his musical best. The talented artist not only presented the Markworth Kimball

3/24 to a standing ovation, but showcased his piano artistry on the newly acquired Yamaha Grand in the Markworth's music room. Mark had little time to practice, arriving in Omaha about 10:30 pm Friday night. But with his musical expertise and registration combinations, presented the Kimball as if he had entertained on it many times before.

Mark has stage presence . . . a seasoned professional at age 18. The group especially enjoyed Mark's *Oklahoma Suite* and his own composition about perils at school. If one didn't know better, you would think George was at the console as Mark concluded his program to a standing ovation with an exciting number.

RCTOS promoted this event to young organ/piano students and many attended the program. Our own up and coming young organists, Andrew Cullen and Shane Krepp, enjoyed Mark's program as well as talking 'shop' with the young artist during the potluck supper.

RCTOS October meeting was held at the beautifully renovated Rose Theater in Omaha, the home of the Wurlitzer 3/21 Theatre Pipe Organ. RCTOS is honored to hold two monthly meetings a year at this grand theater.

After a short business meeting, we enjoyed an organ program presented by Secretary Jerry Pawlak and Past-President Greg Johnson. Both musicians presented an outstanding program of favorites and show tunes. The Wurlitzer sounded and performed beautifully. The Wurlitzer was recently upgraded, tuned by Ed Zollman, and maintained by the RCTOS organ crew for the Dave Wickerham concert last July.

Thanks to all who participated in this project.

A new concept was introduced at this meeting. Rather than moving the console from the back of the theatre to the front stage, both artists and key-



(L-R) Andrew Cullen, Mark Herman and Shane Krepp.

boards were projected by video camera on a screen at the front of the seating area. This concept seemed to please the 115 members and guests present at this meeting.

To our surprise and pleasure, Bob Ahmanson attended the meeting and program. It was a pleasure for many members to meet and reminisce with Bob, a great theatre organ enthusiast who funded and supports the theatre pipe organ installation at The Rose.

'Open-console' followed the organ program with many members and guests participating. As usual some members and guests extended the afternoon by having dinner at one of Omaha's fine restaurants.

The next RCTOS meeting December 4 was held at the Markworth Residence. This was the annual Chili Feed/Pot Luck Dinner. The guest artist for event was Tom Hoehn.

Jerry Pawlak

ROCKY MOUNTAIN

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

Denver, Colorado. "Cool, Calm & Colossal." The weather was cool but it was almost impossible to remain calm while collecting the wonderful (and sometimes amusing) sounds produced by Jim Calm at his "Cool, Calm and Collectible" program on September 18 at the Holiday Hills Ballroom.

Varied music from current to ragtime piano to dueling Tubas to TV themes to sacred songs to classical entertained 110 folks! Jim, *George* (George Wright Allen Organ), *Victor* (Grand Piano) and *Teddy* (the Tuba) outdid themselves producing a wonderfully enjoyable afternoon of great variety. Thanks, Jim. Hope you'll treat us again.

At the 2005 Annual ATOS Convention in Los Angeles, our very own Don



Mark Herman.



Bob Ahmanson.



BILL KWINN

(L-R) Bob Ralston and Thomas Alexander and the twin consoles.



Jim Calm.

Wick received the ATOS Volunteer Technician Award. This annual award gives recognition to a non-professional volunteer who has made significant contributions to the installation, restoration, preservation or ongoing maintenance to theatre organs owned by, maintained by or in some other way related to an ATOS Chapter.

Don, who lives in Colorado Springs, excels in all the listed categories by restoring and maintaining instruments for both the Pikes Peak Chapter that nominated him and for RMCTOS. The Rocky Mountain Chapter takes responsibility for the Denver Paramount's Mighty Wurlitzer. Congratulations Don! It is a well-deserved award.

The time had come for Bob Ralston, of Lawrence Welk fame, to appear in concert with two afternoon performances on

October 23 and 24. Bob played the Denver Paramount's Mighty Wurlitzer theatre pipe organ and the grand piano. Bob is a superb showman and he certainly didn't disappoint a large crowd of fans both days. In addition to his own inimitable repertoire of a wide variety of very special arrangements of some old favorites as well as some very "new" material, he introduced us to a remarkable and talented young pianist that had recently performed a concert with him in Sioux City, Iowa. This human dynamo, with the face of an angel, is Thomas Alexander. This young man destined for great things. His masterful command of the 12-foot Steinway and with Bob at the Wurlitzer, left no doubt that here was a perfect meld of two very talented people. The audience left with smiles and appreciative comments on the afternoon of great music they had just enjoyed.

Priscilla Arthur

SIERRA

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

Sacramento, California. On August 7 we enjoyed our traditional "Hot August Pipes and Ice Cream Social." We were at the Fair Oaks Clubhouse where the Chapter's George Seaver Memorial 3/15 Wurlitzer is installed. Two artists entertained us: Chapter member Bert Kuntz and

guest artist Chris Nordwall. Yup, Jonas Nordwall's son also plays the theatre organ; and he plays it very well. Between the two of them we enjoyed a nice variety of musical selections. 'Open-console' with a vast array of desserts and conversation followed the program.

Chris Elliott returned from the Bay Area in September to the Dale Mendenhall 3/16 Memorial Wurlitzer at the Towe Auto Museum. He has entertained us several times in the past. This visit, Chris opened with a great march and then scored *Peter Pan* from 1924 featuring Betty Bronson in her first starring role. Chris had obtained the original cue-sheet for the film; so we heard the film as it was originally presented. He gave us a fine performance, and we look forward to his return in the future.

Another film and the return of another long-term chapter friend and artist provided our October event. Again, we were at the Towe Auto Museum. Paul Quarino from Portland, Oregon, has been our pre-Halloween artist for the last 13 years. Before the film Paul played music from *Carmen*, and one of his famous "smoker" medleys. This year Paul accompanied *The Bells*, which featured Lionel Barrymore also included Boris Karloff. Paul received a very deserved rousing round of applause. Thanks, Paul, let's make it number 14 next year.

Pete McChuer

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Left chamber at Cinnaminson High.

SOUTHERN JERSEY

Joseph Rementer, President
856/694-1471

Franklinville, New Jersey. The bankruptcy of the Broadway Theatre (in Pitman, New Jersey) is taking on the drama of a good old-fashioned soap opera. Every time a hero appears to buy and rescue the theatre, the deal soon falls through when the would-be buyer either is unable to secure financing or just plain backs out. Then we live in suspense again until our hopes are raised when another interested party makes an entrance only to be shot



Joe Rementer.

down by lack of money or cold feet, or both. Meanwhile, the love of our lives, the beautiful 3/8 Kimball, is being held prisoner behind padlocked doors. For many years the chapter has been improving, maintaining and playing the organ to the delight of the audiences that love that Kimball sound. How will the drama end? To be continued . . . stay tuned.

Work on the Cinnaminson High School 3/16 Wurlitzer resumed as the sweltering summer heat yielded to the cool autumn weather and working conditions in the auditorium became comfortable again. The work at hand is the replacement of windlines to improve airflow to the Percussions and Toy Counter. Only three or four people can work in the pipe chambers at a time due to cramped clearances. This slows progress but the quality is high.

The Cinnaminson Wurlitzer started its career in the Royal Theatre, Bloomfield, New Jersey. It was installed in 1926 as a 3/11 instrument. The onslaught of talkies, of course, caused the organ to fall into disuse. In 1963 it was rescued by James O.



(L-R) Harold Ware and Alex Fell hard at work.

Carter, an organ lover, and restored for installation in his Cinnaminson home. An ell addition was added to the Carter home specifically for the pipe chambers. At this time the Wurlitzer was enlarged to 16-ranks. Included in this expansion was a Post Horn that used Oboe pipes with the Reed shallots altered to produce the commanding Post Horn sound. Upon Carter's death the organ was bequeathed to Larry Ferrari, a popular organist and music director of Philadelphia's ABC-TV outlet, Channel 6. Mr. Ferrari, in turn, gave it to the school. The Cinnaminson Arts Council financed modifications to the high school's auditorium and installation of the organ. The Southern Jersey Chapter is, now, doing extensive upgrades and repairs to the installation during which we are attempting to keep the instrument playable for the school's convenience.

Fred Oltmann

Donna Parker



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(L-R) Front: Carolyn Craft, Jeanette Maxfield, David Dillon and Bruce Wilkin; Back: Bill Rowland and Dick Deaver.

DICK DEAVER



Bill Rowland and Tom Hazleton.

SOONER STATE

Bill Rowland, President
918/355-1562

Tulsa, Oklahoma. Sooner State held their September meeting at the Broken Arrow Campus of Tulsa Technology Center and our artist of the day was Tom Hazleton. As usual we opened with our salute to America, accompanied by a MIDI recording done earlier by Tom. President Bill Rowland stepped up and introduced Tom, who proceeded to dazzle us with his music, even though the Robert-Morton apparently needs some work done. The selection of well-known patriotic and popular standards were intermixed with classical and a medley from *Phantom of the Opera*. Tom dedicated a selection to the people of New Orleans and other southern

cities that had been ravaged by Hurricane Katrina.

After intermission, Tom continued with a Cole Porter medley, music from *Cats*, and a salute to the 'full moon in the night sky', and finished his fantastic program with a marvelous patriotic medley. A well-deserved ovation was given Tom, who honored us with a wonderful encore!

Tom presented a workshop the next day at Southern Hills Baptist Church in Tulsa. The subject of his workshop was 'playing church music'. Tom demonstrated how to play hymns 'rhythmically' and used the new Allen Renaissance organ to show us how it should be done! He also indicated that organists should listen to the acoustics of the church and he gave instructions on how to use various stops. What a great workshop, thank you Tom.

On Sunday Tom was the featured organist for the dedicatory recital of the Allen Renaissance in the Southern Hills Baptist Church. Once again, his concert was outstanding. We were thrilled to hear his interpretation of hymns and his improvisation on selected hymns. On Monday, Tom entertained several members and guests on the Dorothy-and-Lee Smith Mostly/Wurlitzer! What a great weekend, we will be sure to have Tom back again!

Our October meeting was again held at the Broken Arrow Campus of Tulsa Technology Center and featured organists

from the Tulsa Chapter of the American Guild of Organists. The theme for the meeting was "An Evening of Popular Music." President Bill Rowland introduced AGO member Bruce Wilken who served as Master of Ceremonies for the evening. Bruce introduced the AGO Dean, Ken Sole. Mr. Sole then introduced our first organist Ernest Neal. Mr. Neal is from Christ The King Catholic Church and presented a song made popular by Jesse Crawford. Sooner State member Dick Deaver played a few numbers, all very pretty.

A Sooner State and AGO member Jeanette Maxfield was our next artist. Jeanette plays at St. Luke's Episcopal Church and her first selection was an English number, written to feature the Trumpet. This selection was composed around the dead notes of the Trumpet! In keeping with her topic, Jeanette then played several movie themes and used lots of Reeds! Carolyn Craft was next, and played popular music and dedicated songs to the Hurricane Katrina victims. Carolyn has played for Tulsa's Evangelistic Temple for 40 years! For her last selection she played a melody featuring the Chrysoglott.

AGO member David Dillon, who plays for the First Presbyterian Church in Claremore played several numbers featuring lots of Bells. President Bill Rowland stepped to the console and entertained us with some really "hot ragtime!" To close our great evening, Bruce Wilkin featured selections from bright and perky to solemn and majestic. Bruce plays regularly at Tulsa's First Baptist Church. One of his numbers was a Sousa March and it was truly magnificent, the perfect Piccolo part played with his right hand and melody with his left as his feet were dancing all over the pedals!

A great evening of wonderful music was closed with 'open-console' and everyone leaving with their feet tapping and a smile on their face! Thank you to all those who participated in this great event!

Dorothy Smith



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SVTOS President Sam Groh presents the Chapter Award to members of the Board of the Strand-Capitol Performing Arts Center.

DUSTY MILLER



Ken Double.

SUSQUEHANNA VALLEY

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

York, Pennsylvania. Each time members of our chapter hear the newly refurbished 3/20 Wurlitzer at the Capitol Theatre in York they are more and more excited by the brilliant new sounds Chief Tech Terry Nace is able to coax out of this magnificent instrument. And who better to demonstrate them than nationally known Ken Double and our own Don Kinnier.

In September, Ken was joined by 16 of the best instrumental musicians in the area for a swinging Big Band spectacular we called *String of Pearls*. Following a few selections by the organ alone, Ken introduced the Bob Clay Orchestra under the direction of Michael Carl. From their extensive library they selected well-known tunes made famous by Glenn Miller and Harry James. Following tunes by the orchestra alone, Ken joined in on the Mighty Wurlitzer.

Just before intermission, the SVTOS presented a chapter award to the Strand-Capitol Performing Arts Center for "Preservation and Presentation of a Theatre Pipe Organ." (The instrument does not qualify for the national preservation award.) The award was presented by the President of SVTOS, Sam Groh. "When the theatres were closed for renovation, we were concerned about what would happen to the organ," said Groh. "The folks at the (Strand-Capitol

Performing Arts) Center made an extraordinary effort to preserve this wonderful instrument."

Accepting the award was Mr. Tighe King, Chairman of the Board of the Strand-Capitol performing Arts Center along with Past Chairman Dr. Ben Hoover and his wife Anne. "It took the hard work of many people to keep the organ here at the Capitol," said King. "I accept this award on behalf of all of them . . . and of all the people who will enjoy hearing the organ in the future."

In October, our own Don Kinnier headlined a Halloween show called *Spooky Tunes*. Highlight of the event was showing of the original classic silent Dracula film, *Nosferatu the Vampire*. Don's newly composed score complimented the action on the silver screen magnificently. His special touch included the use of some of the wonderfully mysterious solo sounds from the Mighty Wurlitzer.

Join us on February 12 for a Valentine Vaudeville Show and sing-along featuring Don Kinnier at the Mighty Wurlitzer with vocalist Judy Townsend and again on April 2, for a Champagne Brunch with organ virtuoso Bob Ralston. See you at the Capitol.

Dusty Miller

DUSTY MILLER



Don Kinnier.

TOLEDO AREA

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

Toledo, Ohio. Our September meeting was a cookout at the home of theatre organist and TATOS Board Member Darel Brainard. What a beautiful day we had as Darel and his wife Darry graciously invited TATOS for a social afternoon with food and organ music. We had great food — the hosts provided the main entree and the members brought an abundance of other dishes to complete the meal. It is amazing that no one brings the same thing to a potluck.

After lunch and when visiting was over we went to the front yard and Darel opened his garage door and behold there were two organs . . . a Rodgers and a Lowery. He entertained us on both of them and then turned the afternoon over to members for 'open-console'. Dr. Bob Gosling did a fantastic job on the Rodgers. Paul Jaczyk played the Rodgers and the Lowery. We had a terrific afternoon and even the weather cooperated. A Great Day! Thanks Darel!

Our October 9 concert at the Historic Ohio Theatre featured Detroit's Lance Luce. The local NPR radio affiliate co-produced and advertised on the air for weeks prior to the show, and it made the difference . . . over 250

in attendance. Lance has been a theatre and church organist for 30 years and he played a great program of both pop and devotional music! An electronic relay mishap in the first half of the program made several lower consecutive notes play at once, and Lance played through without hesitation until the fault was cleared by our tireless organ crew. Along with Lance Luce, the Black Swamp Chapter, Barbershop Harmony performed a nostalgic songfest of their distinctive male harmonies. Lance returned to play an exciting second half—without organ problems—much to the delight of the audience.

Our Marr & Colton has come a long way in the 20 years since it first played again in public. Our current assistant crew chief and Master Technician, Dave Vincent from Motor City Theatre Organ Society, has rebuilt many of the chests and restored the organ to mostly Marr & Colton chest work and design. He also commutes 55 miles each way to the theatre! Our other major work contributors: Larry Evritt from Defiance, Ohio, Bill Frisk, Mike Hornyak and Paul Wasserman from Toledo and other volunteers have contributed much in their time and work.

Evan J. Chase 🎵

EVAN CHASE



Lance Luce.

An Acre of Seats in a Palace of Splendor

By Steve Levin, Associate Editor

Loew's Kings

Brooklyn, New York

Opened: September 7, 1929 • Architect: C.W. & George L. Rapp • Capacity: 3,676

Organ: Robert Morton 4/23

LOEW'S COLLECTION, THS



If there really is a fairy godmother of preservation and were she to grant me but a single wish, I would have to use it on Loew's Kings, one of the loveliest movie palaces ever built. Shuttered for a generation, water damaged, vandalized and looted, the Kings still stands, but with no real prospects in sight.

The Kings was one of the five "Wonder Theatres" opened by Loew's in 1929 and 1930. The project was actually started by Paramount-Publix, but Loew's regarded this as an invasion of its home turf and threatened to start building in Chicago, the Publix heartland, should it be carried out. Publix wisely backed down and Loew's took over the plans.

Built on what looks to have been a combination of lots, the auditorium of the Kings is deployed on the diagonal of the largest parcel, with a huge outer lobby extending to Flatbush Avenue and a wood-panelled inner lobby at the back of the house. The auditorium follows a plan used occasionally by Rapp & Rapp; a huge main floor, shallow loge and no balcony. With a balcony proportionate to its main floor the Kings would have been able to seat well over 5,000 patrons.

The Kings opened with the usual stage-and-screen policy, but stage shows were dropped within a couple of years. As a film house, it survived until 1977. Like most Loew's theatres, it was well preserved and well maintained: only the marquee had been seriously

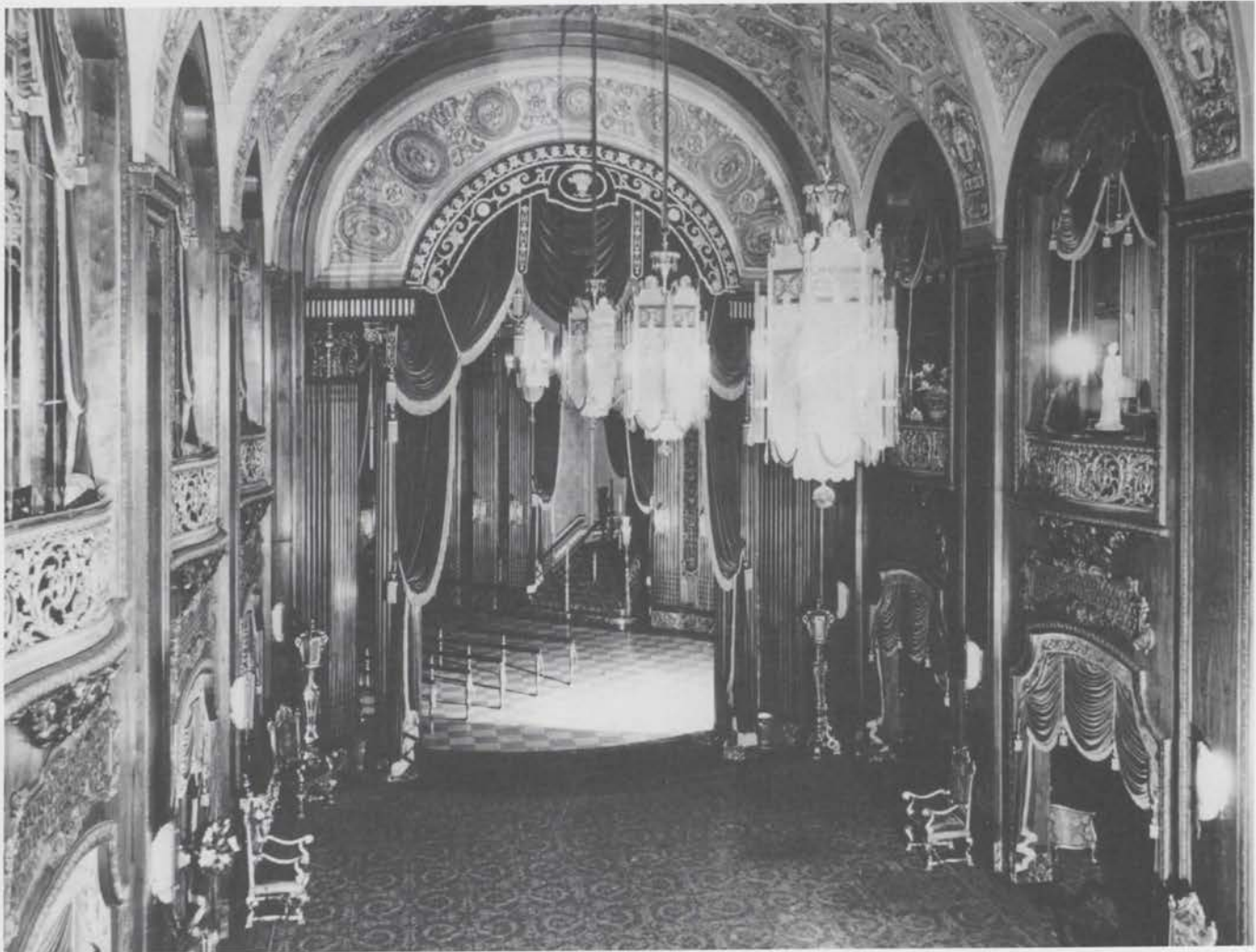
Opposite: In place of the arched window so often used by Rapp & Rapp the facade of the Kings featured a composition of polychrome terra cotta.

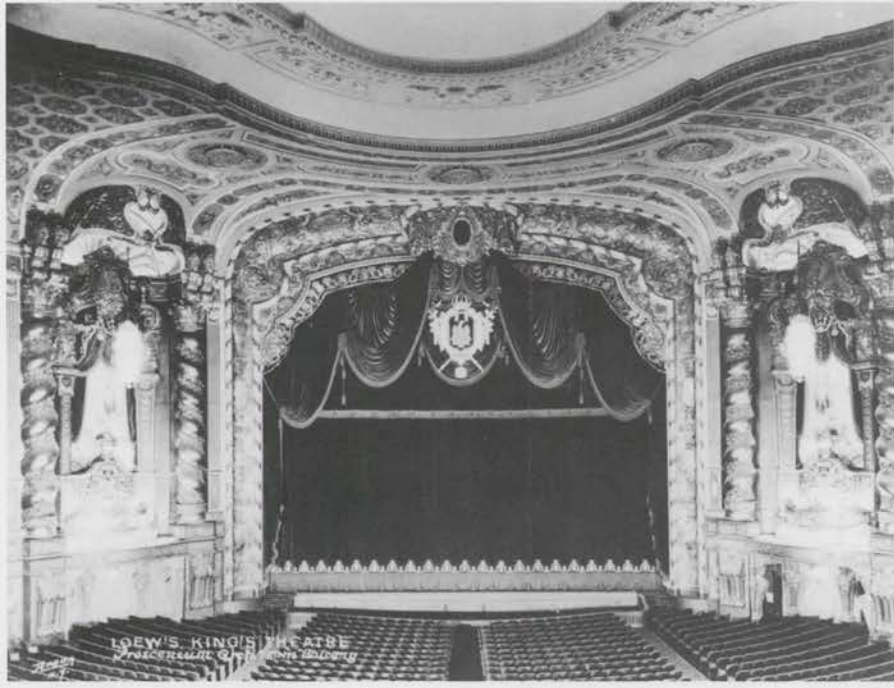
Right: This 1970 shot of the inner lobby shows how well Loew's had kept the house. The Kings was one of the highlights of the very first THS Conclave.

Below: A small portion of the outer lobby is visible in the center of this superb 1929 view. The outer lobby was considerably larger than the inner.



LOEW'S COLLECTION, THS



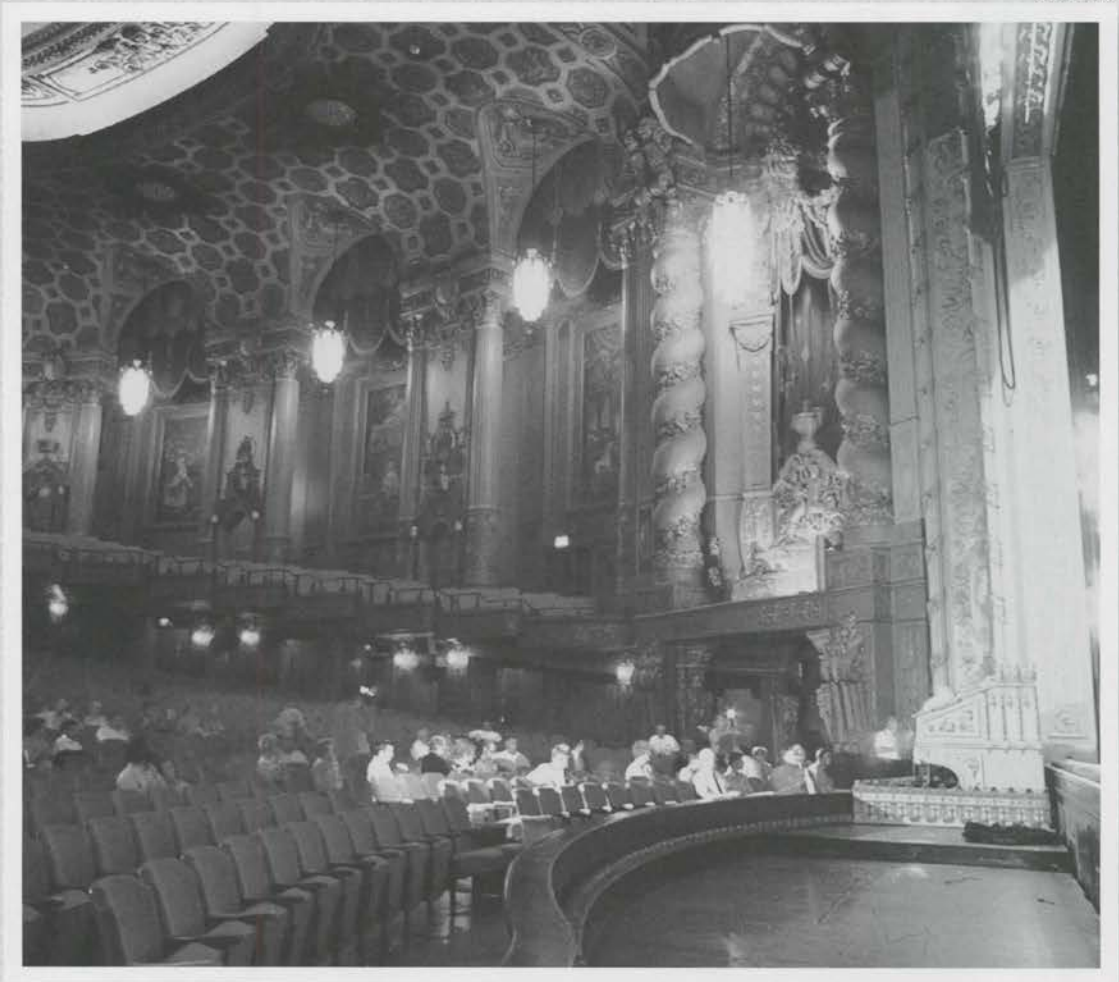


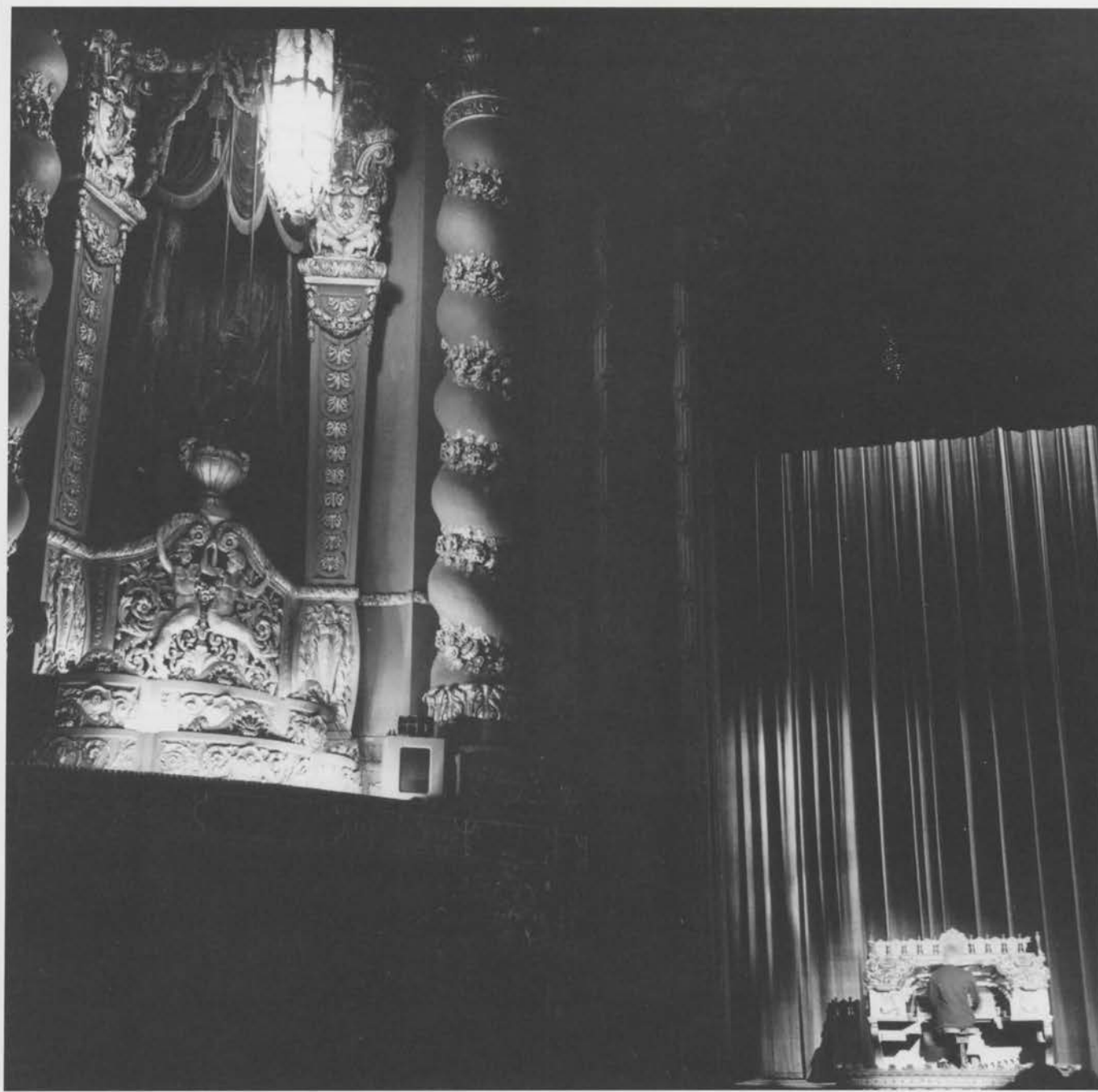
altered, but portions of the original survive under the frosted-glass surround installed in the 1950s.

Biff Buttler once referred to the Kings organ as “the New York Paramount of Robert-Mortons;” having been lucky enough to have heard it once, I agree. Like a number of late Mortons it was based on large scales and hefty wind pressures. With nothing in its way but a thin scrim, it could fill the vast auditorium twice over. When it was removed in 1974, there was talk of installing it in Manhattan’s Town Hall, but nothing came of this plan. Of the five so-called “Wonder Mortons,” it is the only one to have been broken up. The console now plays Paul Van Der Molen’s Morton assemblage in suburban Chicago.



STEVE LEVIN





Opposite, above: Imagine twenty-three ranks of high-octane Robert-Morton in this setting! Even Judd Walton, a Wurlitzer man to his very core, was impressed.

Opposite, below: Another view from 1979 shows how the loge stepped down the sidewall. The rich decorations came from the Rambusch Studios.

Above: While not quite as dramatic as his celebrated shot of Billy Nalle at the New York Paramount, this Ben Hall photograph still manages to capture the essence of a theatre organ in its original home perfectly well.

For membership, publication back issues,
photo availability, research and
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ANNOUNCING THE TWELFTH ANNUAL

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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.

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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.
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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.
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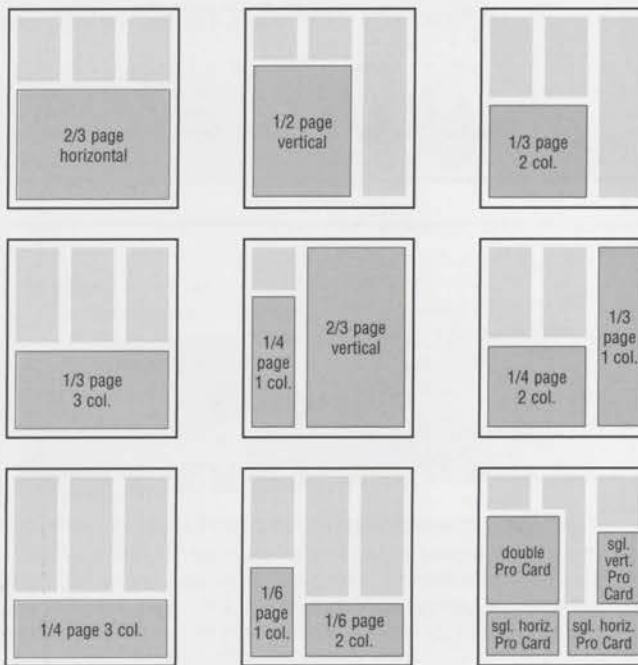
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Mr. Leibert Plays Tonight

CONTINUED FROM PAGE 66

Mary's sister Olive McClintic to Thomas Mulherin of the United States Department of Justice.⁶⁴

Along with the Toots Shor Restaurant on 51st Street, the Rainbow Room was a favorite hangout for Dick Leibert where he could take a break from the demands of the Music Hall and radio broadcasts. A Music Hall program from January 10, 1935 offers this interesting description of Dick Leibert's visits to the Rainbow Room:

Wherever Dick Leibert, the blonde, smiling organist of the Radio City Music Hall, goes, it's "Hello, there!" and "How are you!" He goes a lot of places, so his days—and nights—are crammed with handshakes and cordial greetings.

Dick radiates friendliness. The other day, going to luncheon in the sunny Rainbow Room, Dick spoke to the doorman, the elevator starter, the elevator operator, two hat check girls, the headwaiter, the cigarette girl, the boy with the corn meal muffins, the waiter, and several people lunching at the terraced tables. As soon as he sat down, a pageboy came over and said, "Hello, Mr. Leibert. Mr. So-and-so, sitting over at that table wants to know if you will play a number for him later on."⁶⁵

Special Events

On several occasions during his tenure as chief organist at the Music Hall, Dick Leibert was called upon to perform special duties. During the Christmas season of 1934, for example, Leibert played the Music Hall's studio Wurlitzer as part of a musical celebration held in the plaza outside. *The New York Times* said:

As the colored lights of the 70-foot Norway spruce Christmas tree, erected before the Prometheus Fountain in the sunken plaza of Rockefeller Center, were illuminated last night the first of a series of musical programs began. Several hundred persons were gathered to the plaza to hear it.

The Gloria Trumpeters opened the program with the "Hallelujah Fanfare" from Handel's *Messiah*. Richard Leibert at the console of the Radio City Music Hall organ filled the plaza with the strains of old Christmas carols. The organ music was carried from the pipes through two grilles between the eleventh and twelfth floors of the RCA Building.⁶⁶

As part of the traditional Easter parade along Fifth Avenue in 1935, Leibert again provided piped in music to the Rockefeller Plaza. *The New York Times* gave this description:

For strollers on Fifth Avenue during the afternoon there will be a series of organ concerts in Rockefeller Plaza. The music will be played by Richard Leibert, organist of the Radio City Music Hall, and carried to the plaza by amplifiers. There will be five 15-minute concerts, at 2, 2:45, 3:15, 3:40 and 4:30 pm.

Mr. Leibert's selections will include: "Kamennoi-Ostrow" by Rubenstein, "Agnus Dei" by Bizet, "Divine Redeemer" by Gounod and "Ave Maria" by Schubert. Six Easter hymns will also be played as follows: "The Day

of Resurrection," "Christ the Lord is Risen Today," "Come Ye Faithful Raise the Strain," "Look Ye Saints the Sight is Glorious," "Crusader's Hymn" and "All Hail the Power of Jesus' Name."⁶⁷

For many years, WJZ in New York carried a program called "Radio City Music Hall on the Air." It was transmitted every Sunday afternoon from 12:30 to 1:30 pm and was fed to the entire NBC Blue Network. In 1942, Leibert was organist for the first broadcast performance of Gustav Mahler's Symphony No. 8, the "Symphony of a Thousand." The concert took place at the Center Theatre and featured the Music Hall orchestra with a chorus of 300 plus seven soloists. The work had not been played in New York since 1916.⁶⁸

While Leibert the organist was playing and broadcasting, Leibert the bandleader was still busy, too. In late 1935, for example, he was featured at the Village Barn Restaurant in Greenwich Village, which billed itself as "New York's Only Country Nite Club." The program/menu listed him this way:

To-nite's Doin's
6:30 to 7:30 pm
Dance Music by Dick Leibert
Famous Radio City Organist
And His "Organ Swing" Orchestra
(Members of Musician's Local 802, N.Y.C.
Affiliated with the American Federation of Labor)
7:30 to 8:30 pm
Village Barn Variety Show
8:30 to 9:00 pm
Dance to the Swing Music of Dick Leibert and
His Orchestra

COURTESY OF RON & EMMA BISHOP



1950s – Dick Leibert (right) and Louis Ferrara, Organ Curator (left) check the score of Mendelssohn's "The Wings of Song."

Compositions and Concerts

Dick Leibert was an active composer throughout his career, publishing well over 100 compositions and arrangements. These include the previously noted fox-trot songs from 1928, a number of piano solos including "Valse Rhythmique" and a suite titled "Sailing," and the well-known "Radio City March," "Come Dance With Me" and "Under the Christmas Mistletoe." (Hastily re-titled for the Christmas medley recording

mentioned earlier, the last was originally an Irish Jig, which he called "Brickbats and Shillelaghs.") He also composed songs for three Broadway musicals including *Bright Lights*, a planned musical entitled *Roundhouse* and *Crosstown*. Leibert also composed music for several radio and television soap operas.⁶⁹

Leibert's compositions were used from time to time in the stage shows at the Music Hall, though not as organ solos. In June of 1933, the fifth spot on the bill is given to "Patricia Bowman, Premiere Danseuse, Dancing to 'Valse Rhythmique' by Dick Leibert, Chief Organist of the RCMH." At one point during the Christmas show in 1952, soloists and chorus sang "Home for the Holidays," music by Richard Leibert, lyrics by George Blake" and two months later the finale of the show was "Grand Illusion' (Song, 'You Look Like Someone'—music by Richard Leibert, lyrics by George Blake...)." ⁷⁰

In the 1950s, Leibert was one of a number of well-known theatre organists whose arrangements of popular tunes and old standards were being sold in single sheets and folios to the organ-buying public to play in their own homes. His versions of such '50s hits as "April Love," "Love is a Many Splendored Thing" and "Volare" were three-page distillations of his unique style, replete with the key changes, multiple voice lines and rhythmic variety that marked his live performances. Collectors still prize the delightful folio of his own compositions, published in 1966 as the "Radio City Music Hall Concert Organ Album."

Sometime around 1970, Leibert appeared on the David Frost television show playing a Baldwin. Geoffrey Paterson recalls: "He was last up, in the spot they can cancel if they're running long, and it had the smell of a Baldwin Organ plug disguised as an interview. Leibert was very jolly, telling his 'Under the Christmas Mistletoe' story and playing a couple of his own pieces but, frankly, to see the master of the Music Hall Wurlitzer reduced to hawking a reedy electronic organ on TV was a little hard to bear."

Leibert began concertizing in the 1950s after the radio networks replaced the organists hired by advertising agencies for individual programs with staff organists. His management agency Giesen & Boomer, Inc. usually scheduled him for two annual tours. For these occasions, instruments were provided first by Hammond and later by Baldwin. According to his daughter Joan, Leibert enjoyed traveling across America and meeting audiences with such a high interest in organ music.⁷¹

Leibert also performed occasionally on theatre pipe organs, including appearances at the Wiltern Theatre in Los Angeles

and the Senate Theatre in Detroit. Both his electronic and pipe organ concerts usually consisted of a fixed program during the first half and medley/request segment for the second half. At his November, 1966 concert in Carrolton, Georgia, on a Baldwin with a noisy tone cabinet, Leibert enchanted the audience by playing whatever Christmas selections they asked for including his own "Under the Christmas Mistletoe."⁷²

Perhaps, Dick Leibert's most famous public appearance was the midnight concert "From Bach to Bacharach" at Radio City Music Hall on Friday, July 17, 1970 for the 15th Annual Convention of the American Theatre Organ Society. Here is his program for that evening:

SELECTIONS

Toccata and Fugue in D-Minor	Johann Sebastian Bach
Kamennoi-Ostrow	Anton Rubenstein
March from the Ruins of Athens	Ludwig van Beethoven
Bolero	Maurice Ravel
Pilgrim's Chorus from Tannhauser	Richard Wagner

INTERMISSION

The Radio City March	Richard Leibert
Echoes of the Operas	
Melodies	Jerome Kern
	Richard Rodgers
	Henry Mancini
	Burt Bacharach ⁷³

COURTESY OF DAVID ADAMS



Late 1960s – Dick Leibert takes a bow at RCMH.

It reflects Dick Leibert's vast repertoire that covered both classical and popular organ music. This range was made possible by a brilliant technical proficiency that was the result of regular practice. Geoffrey Paterson recalls one jaw-dropping Leibert performance at the Music Hall where a rather lengthy modulation through several keys ended in a fingered chromatic run of four octaves, from which he jumped

right into an electrifying final chorus where he kept five voice lines going for the last 16-bars. Try *that* at home! Dave Adams remembers:

Even my classical organ professor (who studied with Fred Swann—that's credibility) agreed that no one could do rapid finger substitutions like Dick—watching his fingers move chromatically up and down the keyboard for a tibia slide was just unbelievable . . . what technique he had. Even in the last years he practiced constantly in his dressing room on an old upright piano.⁷⁴

Leibert also had to have been an astute businessman in order to have maintained as varied and lengthy a career as he did. He would doubtless be gratified to know that the very survival of the Music Hall into the 21st Century as an entertainment venue has been due to a change of course he was talking about back in 1971. Interviewed by *Newsweek* for an article titled "Trouble in Paradise," one of the first published discussions of the Hall's economic woes and the possibility of

COURTESY OF DAVID ADAMS



Late 1960s – Dick Leibert in concert at Ocean Grove, New Jersey.

its closure, the author writes, "Few people would agree with organist Leibert, who wants the Music Hall to revert to its initial function as a showcase for live talent . . ."⁷⁵

Of course, Dick Leibert's amazing musical talent and his professional successes make up only part of the story. In writing this essay, I corresponded with many people who knew him well. All of them remember him as an immensely warm and kind individual who loved life, enjoyed a good joke, and had a wonderful time just being Dick Leibert. Dave Adams says:

I knew him for several years before he retired, a gracious and gentlemanly fellow, with a wicked dry sense of humor. I took many a date with me to the Music Hall. Dick would let us in at the 51st Street stage door and let us watch the show from the wings of the stage . . . always impressed the girls, let me tell you.⁷⁶

Leibert and his first wife Mary had two children, Maryette and Joan. In the 1930s, they lived on West 90th Street in New York City, later moving to Westport, Connecticut, and then back to Manhattan during WW II. He had a sailboat and took the family on outings on Long Island Sound. According to his daughter Joan, her father was in the Coast Guard Auxiliary during World War II. He patrolled the coastline of the Sound to deter German submarines.⁷⁷ After the war ended, they moved to Wilton, Connecticut, but Dick and Mary divorced shortly thereafter. In 1948, Leibert married Rosemarie Bruns, whom he met at the Music Hall where she was a Rockette. They had three children, Rick, David, and Linda.

Dick Leibert liked living in Florida and especially enjoyed fishing and boating on the Caloosahatchee River. In November 1972, he became a father again with the birth of his daughter Linda. Shortly after his arrival in Cape Coral, Leibert was approached by the minister of the First Baptist Church there and was asked to become their organist. He picked out a new Baldwin organ for the church and soon began to attract a large following of people who came just to hear him play. Leibert served as the church's organist until his death in October 1976.⁷⁸

ENDNOTES

1. The author thanks Ron Bishop, Curator Emeritus of the Radio City Music Hall pipe organs, Rosemarie Leibert, Linda Leibert Domke, Joan Leibert Adams for sharing their recollections of Dick Leibert. He also gratefully acknowledges the proofreading and many factual additions by Geoffrey Paterson.
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1950s – Dick and Rosemarie Leibert on a concert tour in Pittsburgh, Pennsylvania.

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47. Personal recollections of Geoffrey Paterson, June 2005.
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68. From Program Insert, Radio City Music Hall, 1942. Courtesy of Geoffrey Paterson.
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MY FIRST ATOS CONVENTION

BY SAM MOFFATT, TORONTO, CANADA

I would like to thank the American Theatre Organ Society for awarding me the George Wright Fellowship, which gave me the opportunity to come to the 2005 ATOS Annual Convention in Los Angeles. My name is Sam Moffatt and I live in Toronto, Canada. I am 15 years of age and have been studying the organ for about 4 years. I started on a small Hammond Spinnet model which was given to me by a family friend and then moved up to a Hammond Elegante. Then I was very fortunate to get the loan of a 3-manual Conn 651 to use in my home. My music teacher, Bruce McEwan, whom I am very fortunate to have, was able to arrange for me to practice occasionally on the 4/19 Wurlitzer pipe organ at Casa Loma, Toronto.

I have also joined the Kingston Organ Society in Kingston, Ontario, where I can use their 3/26 Kimball pipe organ. As far as I know, these are now the only two theatre pipe organs in Canada at the moment. I first got enthusiastic about the theatre organ after I met the British organist Robert Wolfe, when he visited Toronto. I was amazed at the wonderful sounds that one person could make on a big organ. By going to organ concerts at Casa Loma and other places in New York State I met other organists and learned a lot from listening to them. Clark Wilson, Peter Hansen and others also helped me with advice.

It is a great experience to hear other styles that each organist uses to make their music more interesting. But the Los Angeles Convention was by far the best of all! It was awesome to see and hear so many organs in one city. It's something I'm not used to in Canada. Each one was unique in its own way from the organ at the Roosevelt Memorial Park to the modern organ in the Walt Disney Hall. The opening concert of the Convention with two 5-manual organs playing together is something that I will never forget. Jelani Eddington and Rob Richards started the convention off on a very high note. I had never heard music like this before. I was especially

interested in the Young Organist Competition and I plan to enter this again in the future. I look forward to hearing David Gray give a full concert.

The workshops were interesting and informative and it gave me some more hints on how to improve my own playing. Another highlight for me was the visit to John Ledwon's home during the encore and to hear Len Rawle play this beautiful organ in such a unique home. What a collection of organ memorabilia! That was another thing that I had never seen before. It was great to be able to meet other organists that I had only read about, and to talk to them face to face about music and their experiences. I have made up my mind to continue my studies so that maybe one day I can play a concert on one of those beautiful organs in Los Angeles, or maybe even at one of these conventions. There was also plenty of time to talk to other organ enthusiasts from all over the world and to exchange ideas. Most of my friends in Canada have never had the opportunity to listen to a theatre pipe organ and they have no idea what it is like, so the convention was an opportunity to talk about organs with other people who are enthusiastic about theatre organ music.

I would also like to thank all the people I met who have given me the encouragement to continue, especially Jelani Eddington, Russell Holmes, the members of the ATOS Board and the other convention organists.

I feel that the George Wright Memorial Fellowship is a great way to encourage young organists like myself to keep up their studies when it is so easy to stop and turn to other things. There are just so many opportunities out there and I think that everyone who is a part of an ATOS chapter should encourage a young person to try the organ so that the word can get out that yes; organ playing is cool and fun. I am very grateful to the ATOS who gave me the opportunity to improve my knowledge of these wonderful instruments. I hope to come to many more conventions in the future and to keep up the friendships that I made in Los Angeles this year.



2006 Annual ATOS Convention

Florida

All convention events, schedules and artists are subject to change or cancellation without notice.

	MORNING	AFTERNOON	EVENING
Wednesday, May 24 <i>Overture</i>	PRE-GLOW** Orlando – Lake Brantly “Don Baker Wurlitzer” Tom Hoehn	PRE-GLOW** Orlando Walt Disney Epcot Center or MGM	ATOS Convention Registration (Hotel)
Thursday, May 25 <i>Convention Opening</i>	ATOS Convention Registration (Hotel)	Dr. John Landon Lecture: “Jesse Crawford, Poet of the Organ” (hotel) Opening Night Reception	Tampa Theatre Opening Concert 3/14 Wurlitzer Walt Strony
Friday, May 26	Grace Baptist Sarasota, Florida 4/32 Wurlitzer Jelani Eddington	Grace Baptist Sarasota, Florida David Gray ATOS Young Artist Competiton	Grace Baptist Sarasota, Florida 4/32 Wurlitzer Richard Hills
Saturday, May 27	Membership Forum 9:00-10:00 am (Hotel)	Roaring 20s Restaurant* Ellenton, Florida 4/38 Wurlitzer Bill Vlasak - Dwight Thomas Pizza lunch**	Polk Theatre Lakeland, Florida 3/12 Morton Clark Wilson Silent Movie
Sunday, May 28	Tampa Theatre ATOS Annual Meeting Concert 3/14 Wurlitzer Russell Holmes	Tampa Theatre 3/14 Wurlitzer Rosa Rio Silent Movie	Tampa Theatre 3/14 Wurlitzer Ron Rhode (Followed by late-night Jam Session**)
Monday, May 29 <i>Convention Closing</i>	Falk Theatre Tampa, Florida Allen Digital Artist TBA	Kirk of Dunedin* Dunedin, Florida 4/187 Hybrid Electronic & Pipes Rob Richards	Fletcher Lounge in Plant Hall* University of Tampa Awards & Banquet** Karl Cole
Tuesday, May 30 <i>Encore!</i>	EAST COAST DAY Buses leave hotel for Boca Raton, Florida	Milhous Museum Boca Raton, Florida Wurlitzer & Walker organs Dave Wickerham Buses to Miami	Olympia (Gusman Center) 3/15 Wurlitzer Tom Hazleton Bus to Tampa

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