

# Theatre Organ

JANUARY | FEBRUARY 2007



The

## WURLITZER

ORGAN in the New  
PARAMOUNT Theatre

Remarkably significant! The owners of the world's greatest cinema palace, the new Paramount Theatre, New York, regard the Wurlitzer Organ as one of their main features. The Wurlitzer Organ can be individually accommodated to large and small theatres, the use of which is today considered one of the attributes of superior theatre management. Write today for catalog.

## WURLITZER

Executive Offices: Cincinnati, Ohio  
Factories: North Tonawanda, N. Y.

New York	Cincinnati	Chicago	Cleveland
Pittsburgh	Detroit	Philadelphia	Buffalo
San Francisco	Los Angeles	St. Louis	Kansas City

# Jeff Weiler

**Organist,  
Composer &  
Silent Film  
Accompanist**

Artra Artists Management, Inc.  
555 West Madison St., Suite 2110  
Chicago, Illinois 60601  
800-354-1645

SUSAN COLE KEYBOARD PRODUCTIONS  
PRESENTS THE 9TH ANNUAL VILLAGES

## "Pop" Organ Concert Series

—Rob Richards & Ralph Wolf—  
Friday, January 19  
—Choy Lozada—  
Saturday, February 3  
—Paul Roberts—  
Friday, March 30  
—Jelani Eddington—  
Friday, April 20

Church on the Square, The Villages, FL  
(1.5 hours north of Orlando)  
For more information contact Susan Cole.  
352-383-6975 legatolady@aol.com

## A Complete Line of Theatre and Church Organ Parts

For information, use our website:  
**arndtorgansupply.com**  
Or send for our CD-ROM catalog

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

**Restoration • Consultation • Installation**

### Scott Smith Pipe Organs

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

sss55mich@aol.com

**Tuning • Maintenance • Cleaning**

## Audio Arts

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

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

### THE UNIVERSITY OF OKLAHOMA SCHOOL OF MUSIC

is pleased to  
announce the appointment of  
**Dr. John D. Schwandt**  
as Associate Professor of Organ  
and Director for the newly established  
**American Organ Institute**  
at the University of Oklahoma

Dr. John Schwandt, a nationally acclaimed performer and clinician, will teach classical and theatrical organ performance, improvisation, church music, silent film accompaniment, and pipe organ building and maintenance.

BM Church Music and Organ - St. Olaf College, 1994  
MM in Organ - Indiana University, 1996  
DM in Organ - Indiana University, 2001

### The University of Oklahoma School of Music

Dr. Steven C. Curtis, Director  
500 West Boyd Street Norman, OK 73019-2071  
(405) 325-2081 <http://music.ou.edu/>

Complete your collection of dynamite recordings by

### JELANI EDDINGTON

#### BLUE TANGO A LEROY ANDERSON CENTENNIAL CELEBRATION (VOL 1)



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

#### SLEIGH RIDE A LEROY ANDERSON CENTENNIAL CELEBRATION (VOL 2)

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

#### MUSICAL FIREWORKS

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

To see our complete line of recordings, visit us online at  
[www.rjeproductions.com](http://www.rjeproductions.com)

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

RJE Productions USA LLC  
P.O. Box 44092 • Racine, WI • 53404-7002 • USA

# Contents

THEATRE ORGAN JANUARY | FEBRUARY 2007 Volume 49 | Number 1



(ATOS Editor's Files)

## FEATURES

- 24 Rex Koury  
Remembered
- 28 Creative Reharmonization  
Part I
- 30 Fundraising 101  
The Yard Sale
- 34 A Grand Tour  
2007 Annual Convention

## DEPARTMENTS

- 5 Vox Humana
- 7 Headquarters
- 8 Letters
- 10 Directors' Corner
- 12 News & Notes
- 20 From the Archives
- 23 In the Spotlight
- 44 For the Records
- 49 Professional Perspectives
- 50 Chapter News
- 62 Meeting Minutes
- 66 Around the Circuit
- 70 Obituaries

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

*On the cover: New York City was home to some of the world's most famous theatre organs and organists. Wurlitzer was particularly proud of the instruments installed in the Paramount Theatre and its broadcasting studio in Times Square. Jesse Crawford, Helen Crawford, Don Baker, Fred Feibel, Ann Leaf, Dick Leibert, George Wright, and many others held forth in both locations. These two organs (opus 1458: four manuals, 36 ranks, installed in 1926 in the theatre; and opus 1960: four manuals and 21 ranks, installed in 1928 in the studio) set the standard by which all others were measured. 2007 convention goers will be staying at the Marriott Marquis, just steps away from the Paramount building which remains hallowed ground, a monument to days gone by and some incredible music making. (Weiler Collection)*

THE RIALTO SQUARE THEATRE & JATOE PRESENT...

# Rialto Pops Weekend

## Pipe Organ Extravaganza XI



**Saturday, April 28, 7 pm**

Rialto Square Theatre  
102 N. Chicago St., Joliet, IL  
Tickets \$38

Our Guest Artists: Jelani Eddington, Clark Wilson,  
Martin Ellis, Jonas Nordwall and Donna Parker.

Featuring Allen Quantum Digital Organs!  
And, our orchestra!!!  
The DePaul University Wind Ensemble

Our other spectacular weekend musical excursions...

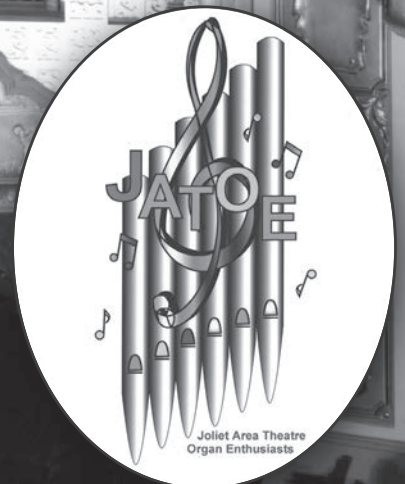
**Friday, April 27, 7 pm**

Jelani Eddington and Clark Wilson at the  
Van Der Molen Wonder Morton  
Tickets \$25

**Sunday, April 29, 1 pm**

The New Trio Con Brio!  
Jonas Nordwall, Donna Parker & Martin Ellis  
at the Sanfilippo 5/80 Wurlitzer!  
Tickets \$50 (includes hosted desert buffet)

For further information call JATOE at 708-562-8538



[www.jatoc.org](http://www.jatoc.org)

# Theatre Organ

Journal of the American Theatre Organ Society

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

JANUARY | FEBRUARY 2007 Volume 49 | Number 1

**THEATRE ORGAN EDITORIAL OFFICE**  
1845 South Michigan Avenue #1905  
Chicago, Illinois 60616  
Voice/Fax 312-842-7475  
j.weiler@atos.org

**PRESIDENT**  
Ken Double  
1201 McDuffie Street #173  
Houston, Texas 77019  
713-520-1911  
k.double@atos.org

**VICE PRESIDENT**  
Michael Fellenzer  
6041 Garver Road  
Indianapolis, Indiana 46208  
317-251-6940  
m.fellenzer@atos.org

**SECRETARY**  
John Riester  
2175 Spruce Avenue  
Des Plaines, Illinois 60018  
Voice/Fax 847-298-3753  
j.riester@atos.org

**TREASURER**  
Paul Van Der Molen  
0 N 468 Willow Road  
Wheaton, Illinois 60187  
630-653-4986  
Fax 630-653-4987  
p.vandermolen@atos.org

**DIRECTORS (current term)**  
Vern Bickel (2008)  
Mike Cierski (2008)  
Jelani Eddington (2007)  
Ed Mullins (2007)  
Don Near (2009)  
Donna Parker (2009)  
Doug Powers (2009)  
Carlton Smith (2008)  
Vacant (2007)

**YOUTH REPRESENTATIVE  
to the BOARD**  
John Riester (see above at Secretary)

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

**ATOS MARKETPLACE**  
John Ledwon  
28933 Wagon Road  
Agoura, California 91301  
Voice/Fax 818-889-8894  
marketplace@atos.org

**MEMBERSHIP/EXECUTIVE SECRETARY**  
Jim Merry  
P.O. Box 5327  
Fullerton, California 92838  
714-773-4354  
Fax 714-773-4829  
membership@atos.org

**JOURNAL STAFF**  
EDITOR Jeff Weiler  
CONTRIBUTING EDITORS  
Vern Bickel, Tom DeLay, Scott Smith  
PUBLISHER Doug Powers  
PUBLICATIONS MANAGER  
Alden Stockebrand  
ADVERTISING Jeff Weiler

**ASSOCIATE EDITORS**  
PROFESSIONAL PERSPECTIVES  
Edward M. Stout III  
WURLITZER RARITIES Ron Mitchell  
MUSIC Steven Ball  
CHAPTER NEWS  
Jane and Warren Tisdale  
AROUND THE CIRCUIT Vern Bickel

**CORPORATE OFFICE**  
American Theatre Organ Society, Inc.  
5 Third Street, Suite 724  
San Francisco, California 94103

**DESIGN & TYPESETTING**  
Frequency ID, Indianapolis, Indiana

**PRINTING & MAILING**  
Sutherland Companies  
Montezuma, Iowa

**ATOS COMMITTEES  
& CHAIRPERSONS**

**ACQUISITIONS AND EXPANSIONS**  
Carlton Smith  
2175 North Irwin Street  
Indianapolis, Indiana 46219  
317-356-1240  
Fax 317-322-9379  
c.smith@atos.org

**ARCHIVE/LIBRARY**  
Jim Patak  
Rialto Square  
5 East Van Buren Street, Suite 210  
Joliet, Illinois 60432  
708-562-8538  
j.patak@atos.org

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

**AWARDS & RECOGNITION**  
Don Near  
9700 Chapman Avenue  
Garden Grove, California 92841  
714-544-1106  
Fax 714-539-5734  
d.near@atos.org

**BYLAWS**  
Jelani Eddington  
1706 West Palamino Drive  
Racine, Wisconsin 53402  
262-639-8788  
Fax 262-639-8242  
rj.eddington@atos.org

**CHAPTER RELATIONS**  
Ed Mullins  
813 Grand Avenue  
Billings, Montana 59102  
406-259-5555  
e.mullins@atos.org

**CONVENTION PLANNING**  
Mike Kinerk  
2655 Pine Tree Drive  
Miami Beach, Florida 33140  
305-532-9000  
Fax 305-376-3679  
m.kinerk@atos.org

**EDUCATION AND ARCHIVAL LIAISON**  
Vern Bickel (see above at  
Around the Circuit)

**ELECTRONIC ORGANS (ETONES)**  
Jack Moelmann  
P.O. Box 25165  
Scott AFB, Illinois 62225  
618-632-8455  
Fax 618-632-8456  
j.moelmann@atos.org

**ELECTRONIC THEATRE ORGAN  
COMPETITION**  
Bob Acker  
216 Glenwick Place  
Allen, Texas 75013  
972-727-5024  
b.acker@atos.org

**ENDOWMENT FUND**  
Michael Fellenzer (see above  
at Vice President)

**HISTORIAN**  
Tom DeLay  
764 Saratoga Way  
Salinas, California 93906  
831-443-5917  
Fax 831-443-5826  
t.delay@atos.org

**INNER-CITY YOUTH/SCHOOLS PROGRAM**  
Ed Mullins (see above at Chapter  
Relations)

**MENTOR PROGRAM**  
Donna Parker  
P.O. Box 6103  
Aloha, Oregon 97007  
503-642-7009  
Fax 503-530-8610  
d.parker@atos.org

**NOMINATIONS - BOARD ELECTION**  
Bill Carr  
11815 North 77th Drive  
Peoria, Arizona 85345  
623-694-1746  
b.carr@atos.org

**ORGANIST SCHOLARSHIPS**  
Carlton Smith (see above at Acquisitions  
and Expansions)

**PUBLIC RELATIONS**  
Donna Parker (see above at Mentor  
Program)

**PUBLICATIONS REVIEW**  
Doug Powers  
3323 Belvoir Boulevard  
Beachwood, Ohio 44122  
216-283-8080  
Fax 440-338-5651  
d.powers@atos.org

**RESTORATION AND PRESERVATION**  
Allen Miller  
167 Carriage Drive  
Glastonbury, Connecticut 06033  
860-633-5710  
Fax 860-633-7230  
a.miller@atos.org

**SIMONTON LITERARY PRIZE**  
Carlton Smith (see above at  
Acquisitions and Expansion)

**STRATEGIC PLANNING**  
Doug Powers (see above at  
Publications Review)

**TECHNICAL**  
Carlton Smith (see above at  
Acquisitions and Expansion)

**TECHNICAL CONSULTATION  
PROGRAM**  
Carlton Smith (see above at  
Acquisitions and Expansion)

**DAVID L. JUNCHEN TECHNICAL  
SCHOLARSHIP**  
Carlton Smith (see above at  
Acquisitions and Expansion)

**THEATRE ORGANIST HOBBYIST  
COMPETITION**  
Don Near (see above at Awards  
and Recognition)

**YOUNG THEATRE ORGANIST COMPETITION**  
Jelani Eddington (see above at Bylaws)

**YOUTH INITIATIVES:**  
GEORGE WRIGHT MEMORIAL  
FELLOWSHIP  
THEATRE ORGAN INSTRUCTOR  
& STUDENT LISTS  
Jelani Eddington (see above  
at Bylaws)

**THEATRE ORGAN STUDENT  
OF THE YEAR**  
John Riester (see above  
at Secretary)

**THEATRE ORGAN WORKSHOPS**  
Mike Cierski  
526 Luella Avenue  
Calumet City, Illinois 60409  
Voice/Fax 708-868-4039  
m.cierski@atos.org

**WEB SITE (www.atos.org)**  
Tom Blackwell  
9717 Dayton Avenue North  
Seattle, Washington 98103  
206-778-2724  
t.blackwell@atos.org

Notice: E-mail addresses for  
ATOS Board, Staff and  
Committee Chairs have  
changed. Please refer to the  
new addresses on this page.  
— Tom Blackwell  
ATOS Webmaster

THEATRE ORGAN (title registered  
U.S. Patent Office) is the official  
publication of the American Theatre  
Organ Society, Inc. (ATOS), a  
non-profit organization. © 2007  
American Theatre Organ Society,  
Inc. All rights reserved.

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

Single copies of current and back  
issues are available for \$6.00 each  
(please add \$3.00 per issue sent  
outside of the U.S.A.). Make check  
or money order payable to ATOS and  
mail with your order to ATOS  
Marketplace, John Ledwon, 28933  
Wagon Road, Agoura, California  
91301.

Opinions expressed in articles  
and advertisements appearing  
in THEATRE ORGAN are not  
necessarily those of the American  
Theatre Organ Society or the  
Editor. ATOS is not responsible  
for omissions or errors that result  
from misrepresentation of infor-  
mation provided. Advertisers and  
their agents assume all liability for  
advertising content. Advertisements  
in THEATRE ORGAN do not  
constitute an endorsement by  
ATOS or the Editor of goods or  
services offered. The Editorial  
Office reserves the right to  
accept, reject, or edit any and all  
submitted articles and advertising.

Article submissions: We are  
pleased to accept manuscripts  
for review. Contact the Editor, Jeff  
Weiler (j.weiler@atos.org, 312-842-  
7475) to discuss length and  
content.

Reproduction: No part of THEATRE  
ORGAN may be reproduced in  
any form by any means without  
prior written consent from ATOS.  
For additional reprint information,  
please contact Jeff Weiler,  
THEATRE ORGAN Editorial Office,  
1845 South Michigan Avenue  
#1905, Chicago, Illinois 60616,  
j.weiler@atos.org.

KEN DOUBLE RECORDING

# Great Ladies of Song

3/18 Barton Organ  
Warren Performing Arts Center  
Indianapolis

Includes:

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



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

# Darel L. Brainard

## Theater Organ Concerts

Over 30 years at the keyboard.

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



# POPS ON PIPES

CENTRAL INDIANA CHAPTER  
2007 CONCERT SERIES  
INDIANAPOLIS

## JELANI EDDINGTON

March 25, 2:30, Hedback Theatre

## RICHARD HILLS

June 3, 2:30, Warren PAC

## KEN DOUBLE

September 9, 2:30, Warren PAC

## DONNA PARKER

October 21, 2:30, Hedback Theatre

For tickets or more information:

www.cicatos.com  
sdchase@purdue.edu  
317-345-8121

THE ORGAN HISTORICAL SOCIETY  
P.O. BOX 26811, RICHMOND, VA 23261

JOIN THE RANKS TODAY AT  
[www.organsociety.org](http://www.organsociety.org) or 804.353.9226

SHOP WITH MEMBERS' DISCOUNT  
IN THE AMAZING OHS CATALOG  
[www.ohscatalog.org](http://www.ohscatalog.org)

Hall of Fame Organist  
**Stan Kann**  
Available for  
Music and Comedy

In the St. Louis metro area contact:  
Stan Kann [314]-353-4261  
elsewhere contact:  
The Henry Hunt Agency  
[626]-791-9193  
[www.stankann.com](http://www.stankann.com)



## Michael's Music Service

Organ music is our specialty

- Decadent
- Romantic
- Hard-to-find
- Transcriptions
- American
- Theatrical
- Atmospheric
- Forgotten

The Complete Organ Music  
of *Rosa Rio*

Available Now

In A Monastery Garden, Albert Ketelbey  
Procession to the Minster, Richard Wagner  
St Louis Blues, Fats Waller  
The Holy Night, Dudley Buck  
Lotus, Billy Strayhorn ... and more!

[michaelsmusicservice.com](http://michaelsmusicservice.com)

4146 Sheridan Drive  
Charlotte NC 28205  
**704-567-1066**



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

NEW WEB SITE, NOW OPEN:  
[WWW.PIPEORGANPERCUSSIONS.COM](http://WWW.PIPEORGANPERCUSSIONS.COM)

ORDER NEW CD-ROM CATALOG \$15  
POSTPAID IN 48 STATES  
MAKE CHECK PAYABLE TO:

**DON SHAW**  
3105 POMONA ST.  
BAKERSFIELD, CA 93305-2146  
TELE: (661) 871-1232

# Vox Humana

Recently a good friend remarked, "If you want to grow, you must go back to your roots." The American Theatre Organ Society has reached sufficient maturity that its successes and failures can be candidly analyzed and thoughtfully discussed.

Our successes have been many—the music of the theatre organ continues to be heard with commendable frequency through the efforts of our members and friends. We have identified, encouraged, trained, and rewarded talent. We have made contributions to the literature. We continue to assemble an archive brimming with historic treasure. We've developed competitions, scholarships, prizes and awards. We've even made money to the point that we have been able to give some of our resources away. Organs have been made playable to varying degrees and, in a few cases, historically restored. In many areas, our Society has made great strides. We're becoming more informed, focused, and serious as we reassess our purpose and goals.

One of the best things about ATOS is the annual opportunity we are given to come together in convention, to enjoy one another's talents, interests, spirit, knowledge, wisdom and experience.

But we've enjoyed as many failures as successes. We could stand improvement on how to effectively educate our members, inspiring them to learn about our history, traditions, quality restoration, and presentation practices. How many of

us would be able to enlighten another as to the significance of Robert Hope-Jones' work? Who among us can name the six stops of a Style D Wurlitzer? And the number of instruments damaged or destroyed by members armed with little more than high hopes, wishful thinking, and good intentions, greatly exceeds the remaining few we can hope to preserve. We have neglected to identify ways to effectively build membership. Where are the new faces?

It's encouraging to have a Board of Directors who lead by example. The ATOS boardroom is populated by a team of musicians, restorers, businessmen, educators and thinkers. Doug Powers, Chair of the Strategic Planning Committee, will be center stage in February as the ATOS Board meets to reflect on the status and mission of ATOS and chart a course forward. I, for one, expect great things.

So what are the new ideas and creative forces that will ensure the survival of this thing that we call the theatre organ? One thing is for certain: we can never allow ourselves the costly luxury of becoming content with past accomplishment, however small or great.

A Happy New Year.  
— Jeff Weiler, Editor



~COURSE IN~  
**THEATRE ORGAN PLAYING**

The addition of a large \$25,000 Wurlitzer Organ gives this school the unexcelled equipment of two three-manual and one two-manual theatre unit Organs for lessons and practice. Special course for pianists changing to organ. Advanced pupils have the advantage of lessons before the screen under the same conditions as prevail in any large theatre. **Graduates are in constant demand, at big salaries.** Part Scholarships available.

WRITE FOR CATALOGUE E

**VERMONT KNAUSS SCHOOL of  
THEATRE ORGAN PLAYING**  
210 NORTH 7TH ST. ALLENTOWN, PA.

*The Vermont Knauss School is long gone. But Bill Irwin returns to the pages of THEATRE ORGAN with a new series entitled "Creative Reharmonization" (page 28), to assist readers who wish to improve in general musicianship and organ playing skills.*

(Weiler Collection)

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



**Mike Madeira**  
 345 Hazel Avenue  
 Garwood, NJ 07027

**Phone: 908-389-1000**  
**Fax: 908-789-0647**  
[www.leathersupplyhouse.com](http://www.leathersupplyhouse.com)

**JELANI EDDINGTON**  
**CONCERTS • SILENT FILMS**  
**WORKSHOPS • RECORDINGS**

P.O. Box 44092  
 Racine, WI 53404-7002  
 262.639.8788 (phone)  
 262.639.8242 (fax)  
[rje@rjeproductions.com](mailto:rje@rjeproductions.com)  
[www.rjeproductions.com](http://www.rjeproductions.com)

**Donna Parker**

for booking information:  
**DONNA PARKER**  
**PRODUCTIONS,**  
**INCORPORATED**

Post Office Box 6103  
 Aloha, Oregon 97007  
[Donna\\_Parker@comcast.net](mailto:Donna_Parker@comcast.net)  
**503/642-7009**

**THE DIAPASON**

An International Monthly  
 Devoted to the Organ, Harpischord,  
 Carillon and Church Music

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

3030 W. Salt Creek Lane, Suite 201  
 Arlington Heights, IL 60005-5025  
 847-391-1045 • Fax 847-390-0408  
[jbutera@sgcmail.com](mailto:jbutera@sgcmail.com)  
 website: [www.thediapason.com](http://www.thediapason.com)

**ATOS**  
**Memberships**  
**Make Great**  
**Gifts!**

Jim Merry, Executive Secretary  
 P.O. Box 5327  
 Fullerton, California 92838  
[membership@atos.org](mailto:membership@atos.org)  
[www.atos.org](http://www.atos.org)

STAFF ORGANIST FOR THE MICHIGAN THEATER, ANN ARBOR

**STEVEN BALL**  
 SILENT FILMS  
 CONCERTS

As Heard On  
 National Public  
 Radio's "Pipedreams"

[WWW.STEVENBALL.COM](http://WWW.STEVENBALL.COM)  
 (734) 846-3627

**zollman**  
 Pipe Organ  
 Services

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

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

**Ed Zollman • 3310 Forest Ridge, Wichita, KS 67205**  
**316-729-6860 • [zollmanpipeorgans@msn.com](mailto:zollmanpipeorgans@msn.com)**  
[www.zollmanpipeorgans.com](http://www.zollmanpipeorgans.com)



# Headquarters

By the time you read this, I hope you all will have enjoyed a wonderful holiday season, and my best wishes to all of you for a healthy, very happy and theatre organ-enriched 2007.

At the risk of sounding repetitious, this is a most exciting time for your American Theatre Organ Society. There are many exciting programs afoot, in addition to changes and upgrades to several ongoing ATOS programs. And Board member Doug Powers is continuing to fine-tune his presentation for the Strategic Planning Initiatives, which might be the most important new program that ATOS has unleashed in many years.

The final product of our Strategic Planning will involve methods by which we all can help grow our membership, help our chapters and concert presenters better market their programs, develop new ideas for concert presentation that will help draw a broader audience, and move ATOS forward into the age of digital media, digital marketing and all of the new forms of communication and entertainment that the “younger” world takes for granted.

Can you imagine that e-mail technology is now “old hat”? How many of us are downloading theatre organ music onto our iPods? How many of our chapter members are getting their newsletters via e-mail instead of snail mail? These are just a few simple questions about new technologies that can help ATOS reach out to more people. And this is just a small part of the Strategic Planning presentation being developed for our mid-year meeting in February in Chicago.

In addition to that, Board member Mike Cierski has developed a spectacular program for the 2007 ATOS Summer Camp in Chicago, which will provide the young attendees a great opportunity to experience some great music, some one-on-one attention in terms of lessons and training, and a little good old-fashioned fun in the Windy City, too!

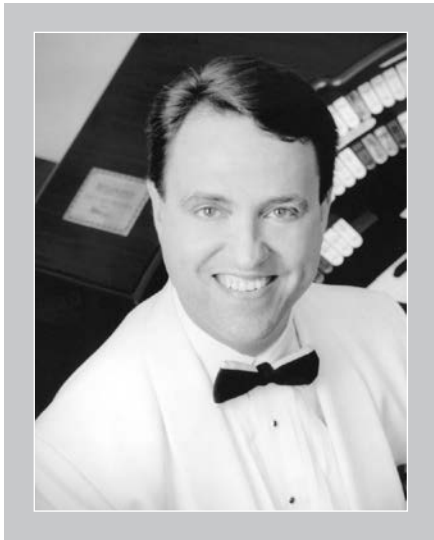
Finally, all of us in ATOS owe a huge debt of gratitude to Board member Carlton Smith. What might have been a monumental loss to the organization has been avoided by a little luck in terms of timing, and a lot of hard work on Carlton’s part. The ATOS Archive consists of a

treasure trove of historical documents, photos, recordings and other memorabilia that is the heart and soul of the history of our organization, and thus part of our legacy for those who follow to study and enjoy.

A significant part of this legacy was in the possession of the previous editor of THEATRE ORGAN. Historic one-of-a-kind photographs, a complete set of THEATRE ORGAN (including the original issues of *The Tibia*) and issues of *The Console* magazine, and much more material was in storage. Several attempts over many months to retrieve this material were unsuccessful until Carlton Smith played a combination of Sherlock Holmes and Hercule Poirot. Not only did Carlton have to play detective to find the storage facility, he got there to find out much of what was in storage had been sold at auction or given away due to a default on rents due. Fortunately, many files, cabinets and other boxes of our materials were still there and made available to Carlton. ATOS has retrieved almost all of what had been in storage. The loss would have been monumental. And it might have gone to the dump or to salvage. Thank you, Carlton!

As you read through this issue, note the first information on the Grand Tour convention to be headquartered in New York City. I do hope you are marking your calendars for a Fourth of July celebration of theatre organ along the East Coast this summer. We’ll hope it is just one of many wonderful theatre organ experiences for you in the New Year.

— Ken Double  
ATOS President



“How many of us are downloading theatre organ music onto our iPods? How many of our chapter members are getting their newsletters via e-mail instead of snail mail?”

# Letters

## Pipe Versus Electronic

I would like to take issue with a statement made by Lloyd G. Del Castillo in his organ stop primer ["Del Castillo's Alphabetical Primer of Organ Stops" reprinted in July/August 2006 THEATRE ORGAN]. He said: "The electronic organ buyer gets a whale of a lot for his money, and don't let any died-in-the-wool pipe organ devotee tell you different." That's not right, in my opinion. To me, the average electronic organ represents a tremendous waste of time and money—money that would be better spent on fixing the house, another car, or a good acoustic musical instrument such as a piano or even a good reed organ.

I have two fine reed organs in my living room: an 1899 Mason & Hamlin 522 "Liszt" pump organ and a 1947 Estey of 11 stops and electric blower upon which I practice most every day. I dare say I get more pleasure and satisfaction from playing these instruments than I would from any \$40,000 to \$50,000 electronic! Most everyone knows, I think, that the average electronic instrument decreases in value with age and becomes obsolete practically overnight, whereas pipe and reed organs hold their value, and increase in value, as well as having a deeper, fuller, richer sound! 'Tis probably true, electronics require less maintenance, but they do not necessarily last longer.

Now, for another question I have: Why are theatre organists such as Eddie Dunstedter and Buddy Cole mostly ignored? These two organists, I feel, are deserving of much more attention and study than they have been receiving. Must they forever remain in the shadows of Jesse Crawford and George Wright? In my opinion, Dunstedter was an organist of uncommon ability who really knew how to get the most out of the numerous Robert-Morton, Kimball, or Wurlitzer organs he played. He really could make 'em talk! And Buddy Cole also had a unique and enjoyable style. I have a number of recordings of Cole playing his 3/26 Wurlitzer/Robert-Morton and really admire his style of orchestral interpretations of contemporary music on the theatre pipe

organ. Neither of these men were "stuck" in the 1920s or 1930s, as so many of today's organists seem to be! What we need today are more organists and other musicians willing to "break new ground," to use the theatre organ in new and different ways and to play more different types of music. I feel that this is necessary if more people are to be attracted to and continue to enjoy the theatre pipe organ.

I myself have a special recording project in mind; one of these days I'm going to make another trip out to Yelm, Washington, to visit Father Terrence Wager at St. Columban R.C. Church and play and record (again) the fine 3/13 Robert-Morton installed in his parish hall. I plan to title this recording *Animal Passions* and will feature original music depicting the behavior of various species of animals—bears, tigers, and humans included—and may feature a picture of snarling tiger on the cover! The first theatre organ I ever heard live was a Robert-Morton (the 3/10 in the Wilma Theatre in Missoula, Montana) and was most impressed with its ability to express a wide range of moods with its tibia biting string and high pressure tuba. So I will attempt this project at Yelm when I get the time and money, and when Father Terrence will be there.

— Scott Grazier  
Deer Lodge, Montana

## Silent Movie Era Memories

Being 94 years old, I still have good memories of the silent movie era.

In Titusville, Florida, [in] 1928–29, I was 16 and had watched all [the] organists after sitting thru the first show, so in the fall of 1928 I was offered the job [of] organist at the Van Croix Theatre at a 2/7 Wurlitzer for about a year and a half, until Vitaphone came in.

I met a Jimmy Knight in Daytona Beach, who was playing a 2/6 Wurlitzer in a dance hall on the pier and also at the Florida Theatre in [Jacksonville], Florida. He was very good indeed. During this time frame, Stanley Malotte was at the Olympia in Miami.

Needless to say, all of this experience



gave me a good use of improvising and making my own arrangements, which came in handy all during my professional days.

Readers of ATOS [THEATRE ORGAN] will be interested also to know that at the time of my activities as organist, about once a month I would get a complimentary copy of the latest pop song, arranged by Jesse Crawford, such as "I'll Get By," or "The Stein Song," plus cue sheets for upcoming films.

My picture is of that time frame; sorry there are no pictures of the organ or theatre.

My wife and I have been residing in this retirement community for 12½ years now.

— Walter D. Kimble  
Winter Park, Florida

## Sarasota Organ Clarifications

This is mainly in response to the letter from Paul Sahlin that appeared in the March/April 2006 issue of THEATRE ORGAN, but it also responds to a few errors that crept in the article printed in the January/February 2006 issue. This was the first article about any of my major instruments where I was not given the

opportunity to review or edit the content of the material.

I must applaud Paul Sahlin for his astute observations. In fact, several omissions and errors have crept into writings about the Grace Church, Sarasota organ.

Paul asks about the original 260 "Special" installed in the Florida Theatre, Jacksonville. What Paul may not know is that more Style 260s were *Specials* than not. Enthusiasts used to wonder about the *Specials*. How many ranks were added? There were cases where the *Special* had no brass, but Dulciana and Aeoline instead of the beloved Trumpet and Saxophone. These were truly vanilla organs. Indeed there were ranks added to the 260 (Byrd Theatre and Mosque immediately come to mind) as well as an extra manual at the Byrd.

*Special* meant any deviation from the stock configuration. Often something as simple as a change in chest configuration received the designation. The 260 appeared either with one seven-rank chest in the Main, two four-rank chests in the Solo, or vice versa. As a result, the Solo String may have appeared either in the Main or the Solo.

In most cases, *Special* seems to have meant that something was left out. Usually the specification was minus the 32' Diaphone. Sometimes it was minus Piano. If you list out the opus numbers for the Style 260, then go through the list of wiring schedules, you find that many wiring changes were made. One might presume that in many cases, certain changes became standard in later versions of the same model, further confusing the term special. In some cases, such special organs were noted as "special three-manual" or "special four-manual," when they were variations on the Style 260.

The Florida Theatre 260 had no 32' Diaphone, thus making it a *Special*.

When I got into the tonal finishing, something else was quite different. The theatre was large, and the organ must have been buried. Wurlitzer made this 260 LOUD! The Trumpet had been voiced as a Post Horn. Tongues, weighting (almost none) everything totally unlike any other Brass Trumpet I have ever encountered. Every other rank was equally loud. The

Saxophone was nearly a Brass Trumpet, the Orchestral Oboe was loud, and most of the flue pipes were opened as far as the toes would go. This curiously threw the balances off with ranks that were normal, such as the Kinura and Concert Flute.

I remember the Viole d' Orchestre as the loudest I have ever encountered. It was louder than a normal Solo String (mostly missing in this organ). The toe openings were flared outward (not that this made any difference) and the upper lips had been pulled out drastically, a voicing technique I have never seen elsewhere. It was a major challenge to bring this *Special* Wurlitzer pipework into what would be considered normal balances.

Missing from the article is any mention of the weeks of pipe adjustment, revoicing, and tonal finishing that went into this organ. In addition to the work I did, Norm Arnold is responsible for a great deal of preliminary adjustment and regulation of the pipes in the Main chamber, as well as continuing honing of minor problems we could not tackle prior to the rush of the dedication. Norm's dedication to this organ and his expertise are unprecedented. To have left out this important facet of the installation does ATOS a disservice, because the article otherwise implies that the consultant's (my) choice of ranks made the organ sound as it does. NO WAY!

Every pipe was adjusted for correct speech, AND THEN regulated. Way too often the important step of adjusting mouths and languids is ignored except for bringing badly damaged pipes to speech. If the speech isn't correct and uniform, regulation will never produce optimum and uniform results.

Paul notices a mysterious error that seems to have started with Jelani Eddington's *Sarasota Spectacular* CD liner notes. The Diaphonic Diapason is indeed in the Main chamber. What is not evident is that this rank was carefully selected for this organ. It is not the usual 15" hooter. Because this organ had to be viable as a church organ, I replaced the 15" Diaphonic with a 10" Diaphonic (Open). However, the 16' octave is what has become known as a Tuba-Diaphone. Rather than the usual wood Diaphone 18 notes, this is a two-chest metal

Diaphone. The vibrators are the same as a 10" pressure Diaphone, but the resonators are Tuba (Ophicleide) scale. This bass is on 12" wind in Sarasota.

The Mixture was intended to cap off the Open Diapason chorus, as there were already mutations available to fill out the Horn Diapason chorus, and my previous experience with the Karl Saunders' Wurlitzer convinced me that this was the best solution. We sent Cs from the Open as match pipes, and Schopp's did a wonderful job of matching the Mixture. Indeed, a smoothly terraced build-up can be registered right up through the Mixture, at which point addition of the Trumpet (and going beyond that to the Post Horn) is more seamless than can be registered on many large straight church organs. Believe me, I have designed both straight and orchestral organs, and placing the Mixture not with its chorus would never occur to me.

That's what I was thinking!

Did Paul wonder why the Spitzflute is 85 notes? In reality, the Möller rank is a Flute Conique and is Erzähler scale. The middle of it is really the Celeste, the large (Wurlitzer) scale Spitzflute is the unison. What is not apparent is that this rank extends to 16' and is indeed a very lovely soft 16' stop. This was not my intent as tonal designer; sometimes you have to work with the pipes you have or can find. This turned into a delightful compromise when the Flute Conique suddenly became available.

With swell shades on two sides of the very small chambers, the organ almost jumps into the room when the shades are opened. This organ, its tonal design and finishing, speaks for itself. I hope Paul Sahlin was able to enjoy it in person at the convention. If not, Jelani Eddington's two CDs, *Sarasota Spectacular* and *Something Wonderful*, demonstrate the organ extremely well, and the Main and Solo Diapasons can be clearly heard and audibly located.

— Allen Miller  
Glastonbury, Connecticut

# Directors' Corner



## Jelani Eddington

It is a pleasure to participate in the Director's Corner for this issue of THEATRE ORGAN. I have had the honor of serving for nearly three years on the ATOS Board of Directors, with primary responsibility for our youth-related programs.

As directors, we frequently field questions from members asking us to specify what ATOS does to benefit local chapters and the membership at large. One of the most important ways we have been working to benefit the chapters and the membership is through our firm commitment to increasing participation by young people in the art of the theatre organ.

I am very pleased to be able to announce the 22nd year of the Young Theatre Organist Competition. This is one of the flagship programs that ATOS sponsors, and it has proven to be very successful in bringing young organists into ATOS and helping them launch their careers as organists. Indeed, the list of competition winners reads as a veritable "Who's Who" among many of the professional theatre organists today. As a past competition winner myself, this program is very near to my heart, and it is very exciting to announce many changes to this year's competition which are designed to bring even more young organists into this program. A summary of those changes is included in this issue as well.

Another way we have been working to increase youth involvement is through two other very important programs: The George Wright Memorial Fellowship and the

"I look very much forward to continuing to serve the membership and continuing to promote this art form that we all love!"

position of Youth Representative to the Board. For the George Wright Memorial Fellowship, ATOS pays for a young person to attend his or her first ATOS convention. Bringing more young people to our conventions obviously gives them the opportunity to meet other theatre organ enthusiasts, hear wonderful instruments, meet other young people interested in the theatre organ, and get to know our ATOS family. Since the program's inception in 2002, ATOS has brought five young people to their first convention: Zach Frame (2002), Jonathan Fox (2003), Jesse Kohl (2004), Sam Moffat (2005), and Daniel McCollum (2006). We look forward to welcoming our George Wright Fellow for 2007!

The Youth Representative to the Board program stands as a shining example of ATOS' success in bringing young people into positions of leadership within our organization. The ATOS Youth Representative is selected every two years and serves on the Board of Directors to promote a two-way avenue for dialogue and the expression of youth-related ideas. The program has been a tremendous success, and two of the Youth Representatives have gone on to assume seats as directors on the Board. Mike Cierski, who served as Youth Representative from 2002–2005, was elected as a director in 2005 and has served on the Board with distinction. John Riester, the current Youth Representative (through 2007), was appointed ATOS Secretary in September, 2006 and has been doing a spectacular job in his new role (and he still continues his responsibilities as Youth Representative). These enthusiastic,

dedicated young men—both under 25—have become proven leaders within our organization and will no doubt continue to lead ATOS for years to come. We will be eagerly awaiting great things from our next Youth Representative!

Finally, in order to increase participation in our various youth-related programs, ATOS has been compiling a contact list of young people interested in theatre organs—either playing them, maintaining them, or simply enjoying them. This ever-growing list allows us to keep in direct touch with young people around the world who may be interested in or could benefit from our competitions, scholarships, and other programs. I would like to appeal personally to every ATOS member to keep me up to date about young enthusiasts within your chapters so that we can ensure that they are aware of the resources that are available to them.

In closing, I would like to thank the membership for its support in electing me to the Board of Directors. I look very much forward to continuing to serve the membership and continuing to promote this art form that we all love!

— Jelani Eddington  
rj.eddington@atos.org  
ATOS Bylaws, Young Theatre Organist  
Competition, George Wright  
Memorial Fellowship, and Theatre Organ  
Instructor & Student Lists



## Doug Powers

While at the 2005 convention in Los Angeles, I made a public pronouncement at the membership meeting that ATOS was in dire need of a strategy to be more inclusive of the chapters and employ open discussion and forward thinking about our collective future. I have been involved with theatre organs for over 44 years, and I am currently a chapter president, experiencing many of the same concerns and frustrations as you. At that convention, I was encouraged to continue my enthusiasm for the theatre organ and its future by running for the ATOS Board and doing what I could to help lead the way to change. So, as I offer my thanks to many of you for your support, I am here to mention a little bit about my first impressions of the ATOS leadership and our joint desire to make a difference.

If a mantra could be attached to this group of professionals, it would be: "Improve Relations with the Chapters!" Let us all remember a key point made by Donna Parker in the Director's Corner in the September/October issue of THEATRE ORGAN: ATOS is not a group of elitists who meet twice a year as some secret club. This Society is nearly 5,000 individuals who have some level of experience and enthusiasm for this truly wonderful American art form known as the theatre organ. We are dedicated to making our Society more open, dynamic, and to improving the likelihood of its continued success.

If you have not visited our website lately, please fire up your internet connection and type this URL in your web browser: [www.atos.org/Pages/letter-20060901.html](http://www.atos.org/Pages/letter-20060901.html). Here, you will see an open letter from all of us on the Board to all of you. While I'm on

that subject, let me also share with you that we are putting together a website task force in order to outline several improvements to [www.atos.org](http://www.atos.org). This work will culminate sometime in 2007 as a professional overhaul of this site, and we anticipate a more interactive, educational, exciting, and fun resource for everyone on the World Wide Web!

As ATOS Publisher, I am thrilled with the revised format of this journal, and I hope you are, too. There are plans to include more articles like you have already seen, and we plan on using our publication to ramp up a national forum for sharing chapter success stories, strategies for managing local events, and discussion on membership and fundraising.

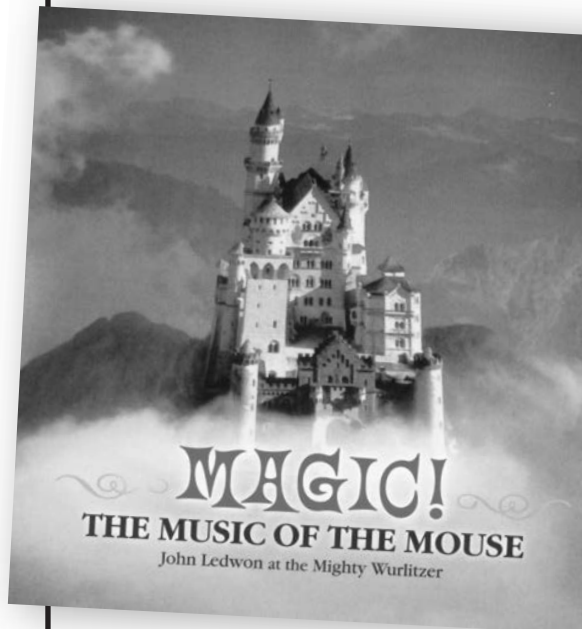
One of many updated or new programs on tap is the newly created Strategic Planning Committee. My Letter to the Editor in the November/December issue of THEATRE ORGAN announced the formal launch of this initiative. You will find that this assembly of directors and officers is very eager to transform our Society into one that is more transparent and communicative. While the ATOS leadership can provide structure and support for national programs, we have no illusions about the fact that much of the effort and risk occurs at the grassroots level. Working with and helping to strengthen the chapters is a vital objective. A new leaf is being turned and this process will take time, but we cannot mold a plan without your input. Again, as Donna said, there is no "them" and "us."

Keep watching the website and this journal for periodic updates on our planning process. And, please contact me with your questions, concerns or suggestions so we may begin this most critical planning process together. Lastly, please find the chapter liaison list elsewhere in this journal. Your chapter liaison is interested in keeping the lines of communication open, and you can expect periodic communications from him or her throughout the year!

— Doug Powers  
*d.powers@atos.org*  
 ATOS Strategic Planning Chair  
 and Publisher

## New Theatre Organ CD by **John Ledwon**

Recorded on the four-manual,  
 52-rank Organhouse Wurlitzer



### 32 Disney Songs

- When You Wish Upon a Star
- Friend Like Me • A Whole New World
- Once Upon A Dream • One Song
- Hi Ho, Hi Ho
- Someday My Prince Will Come
- Whistle While You Work • Pocahontas
- Bibbidi Bobbidi Boo • Lavender Blue
- Zip-A-Dee-Doo-Dah • Circle of Life
- Yo Ho, a Pirate's Life for Me
- Under the Sea • A Whale of a Tale
- Beauty and the Beast
- It's a Small World
- Supercalifragilisticexpialidocious
- Chim Chim Cheree
- Woody's Round-Up • Beyond the Sea
- When She Loves Me
- If I Didn't Have You
- When She Loves Me • Cruella De Vil
- This is Halloween • Sally's Song
- What's This
- Main Street Electrical Parade
- Mickey Mouse March
- One Jump Ahead

\$20 each including postage and handling  
 JBL Productions  
 28933 Wagon Road, Agoura, CA 91301  
[www.organhouse.com/jbl\\_productions.htm](http://www.organhouse.com/jbl_productions.htm)

# News & Notes

## OPENING OF NOMINATIONS FOR THE 2007 ELECTION OF DIRECTORS

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

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

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

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

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

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

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

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

4. If you have questions, please contact the Nominating Committee Chairperson, Bill Carr, 623-694-1746, or [b.carr@atos.org](mailto:b.carr@atos.org).

Counting words:

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

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

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

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

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

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

## ATOS ENDOWMENT FUND GRANT MONEY IS AVAILABLE

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

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

Please request your grant application form from the Chair of the Endowment Fund Board of Trustees, ATOS vice president Michael Fellenzer, 6041 Garver Road, Indianapolis, Indiana 46208-1516, 317-251-6962, [m.fellenzer@atos.org](mailto:m.fellenzer@atos.org).

## THEATRE ORGAN STUDENT OF THE YEAR 2007

The Theatre Organ Student of the Year is awarded to a young theatre organ student who has demonstrated exceptional commitment to and improvement in his/her theatre organ studies. Amateur organ students age 27 or younger are invited to submit applications, which are due by **March 15, 2007**. For further information and an application form, please e-mail or phone John Riester, Youth Representative to the Board, at [j.riester@atos.org](mailto:j.riester@atos.org), 847-636-0906.

## ANNOUNCING THE THIRTEENTH ANNUAL DAVID L. JUNCHEN TECHNICAL SCHOLARSHIP

The American Theatre Organ Society is pleased to again offer an important scholarship to its members. The David L. Junchen Technical Scholarship, created in 1994, annually offers reimbursement 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 and 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 2007 AIO convention will be held October 14–17, 2007 in Philadelphia, Pennsylvania.

The highest standards of professional organbuilding must be applied to any work done to pipe organs in our care. All too often, well intentioned but casual attempts at tuning, maintenance, and restoration have compromised or destroyed valuable, historic instruments. The David L. Junchen Technical Scholarship is one means by which we can help assure the safe future of the theatre pipe organ, by providing access to information and to respected professional authorities.

To qualify, applicants must simply be an ATOS member in good standing, be between the ages of 18 and 60, and have demonstrated an aptitude for pipe organ work, as well as a commitment to excellence. Deadline for applications is **April 15, 2007**.

For complete information and an application, write to Vern Bickel, Chairman, ATOS Education Committee, Post Office Box 3885, Clearlake, California 95422-3885, v.bickel@atos.org.

## ATOS ANNOUNCES THE 2007 YOUNG THEATRE ORGANIST COMPETITION

ATOS is pleased to announce the 22nd annual Young Theatre Organist Competition. In an effort to make this year's event a more enjoyable experience for everyone, ATOS has made several important changes to the rules. Some of those changes include:

**Increased Prize Money**—ATOS is pleased to offer up to USD \$1,500.00 in prize money for this year's competition winners. Each of the finalists will receive an award of \$500.00. The Overall Winner will receive an additional award of \$1000.00. The 2007 Overall Winner will be invited to perform a live concert as part of the 2008 annual convention.

**Expanded Age Eligibility**—This year's competition will be open to competitors between the ages of 13 and 24 as of July 1, 2007. ATOS has expanded the upper age limit from 21 to 24.

**Three Finalists Brought to the Convention**—The competition judges will select up to three finalists from all of the entrants. Those finalists will be brought to the annual convention in the New York City area, where they will perform live during the convention. An Overall Winner will be selected from among the finalists based on that performance. Entrants will no longer be classified in divisions according to their ages.

**Competition Open to ATOS Members and Non-Members**—The competition will be open to ATOS members and non-members alike. Entrants who are members of ATOS chapters may still be sponsored by their home chapter. Entrants who are ATOS members, but not affiliated with a chapter, or who are not members of ATOS, may compete as entrants "at large."

**Incentive to Chapters that Sponsor Competition Winners**—As a special "thank you" to our chapters, any ATOS chapter that sponsors an entrant who is selected as a finalist will receive an honorarium of \$250.00. Any chapter that

sponsors the finalist who is selected the overall winner will receive an additional \$250.00 honorarium.

**Amateur Status Clarified**—The "amateur" requirement for the competition has been clarified to allow for participation by entrants who are amateurs, but nonetheless play for church services or occasionally play in other venues.

**Digital Media Submission Encouraged**—Entrants may submit their recordings on CD, DVD, or mini-disc. Submission on analog cassette tape is still permitted, but digital media is preferred.

A complete set of the rules and application forms are available for download from the ATOS website, [www.atos.org](http://www.atos.org). Those forms, or any additional information, may also be obtained by contacting the Competition Chairperson, R. Jelani Eddington at 1706 West Palamino Drive, Racine, Wisconsin 53402, 262-639-8788, [rj.eddington@atos.org](mailto:rj.eddington@atos.org). All competition materials must be received by the Chairperson at the address above no later than **April 1, 2007**.

Have fun and good luck!

# News & Notes

## 2007 ATOS AMATEUR THEATRE ORGANIST COMPETITION

The American Theatre Organ Society is pleased to announce a new competition which reflects a merging of the former Electronic and Hobbyist Organ competitive events. The ATOS Amateur Theatre Organist Competition provides for prizes and recognition, but more importantly, it is an opportunity to receive constructive feedback from highly qualified judges and to have FUN through participation in a theatre organ event with other theatre organ enthusiasts.

The complete competition rules are available on the ATOS website at [www.atos.org](http://www.atos.org) or from the contest chairperson at [b.acker@atos.org](mailto:b.acker@atos.org). The following is a summation of the competition requirements—all entrants should review the complete competition rules prior to preparing and submitting an entry.

**Eligibility**—The Amateur Theatre Organ Competition is open to amateur theatre organists at least 13 years of age as of July 1, 2007. Age divisions for entries will be a Youth Division aged 13–21 and an Adult Division aged 22 and over. This is a competition for amateur theatre organists. For the purposes of this rule, an entrant will be considered as an amateur unless he/she has:

- Appeared as a featured organist at any convention or concert(s) sponsored by ATOS, other than in connection with a competition sponsored by ATOS;
- Received compensation in the aggregate for any organ performance(s) in a total amount greater than One Thousand Dollars (\$1,000.00) during any one calendar year, excluding any prize money received

from organ competitions and/or scholarships. Playing the organ in a liturgical setting does not constitute organ performance under these rules;

- Sold or offered for sale to the general public theatre organ recordings for his or her financial benefit; OR

- Performed or performs regularly on the theatre organ for pay before the general public in any restaurant, pizza parlor, theatre, or other public entertainment venue.

Entrants who are ATOS members and affiliated with an ATOS chapter may be sponsored by their local chapter. Entrants who are not members of ATOS, or who are ATOS members but unaffiliated with an ATOS chapter, may enter the competition as entrants “at large” with his/her entry certified by a non-related ATOS member over the age of 18. If your particular situation requires clarification, please contact the Competition Chairperson. As this is a new competition, prior winners in the Electronic or Hobbyist Competitions may re-enter.

**Instrument Requirement**—Entries must be recorded on an organ having a minimum of two 61-note manuals and a 25-note pedal board. Adult division entries may be submitted on either a theatre pipe organ or an electronic theatre organ. Youth entries for this competition must be submitted on an electronic organ, but individuals are also encouraged to enter the ATOS Young Theatre Organist Competition, the ATOS premier contest for youth featuring theatre pipe organs. There is no prohibition against entries submitted on

“virtual” organs that otherwise meet the requirements of these rules.

**Recordings**—Each entry must include three separate songs: an “up-tempo” selection, a “ballad,” and a medley consisting of three to five songs. The total time limit for all three selections must not exceed twenty (20) 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/clarity, registrations, phrasing/dynamics, use of theatre organ styling/resources, and overall musicality. Judging will be by knowledgeable organists who will provide each entrant with helpful, written comments for the selections submitted.

**Awards**—Up to three winning places may be awarded in each Division, depending upon the number and quality of entries received each year. The top winners will receive official ATOS plaques, and the first-place finisher in each Division will also receive either a one-year membership or a one-year membership extension to ATOS.

**Deadline**—All entries must be received by the Competition Chairperson no later than **April 1, 2007**. Send your entry to: 2007 ATOS Amateur Theatre Organist Competition, 216 Glenwick Place, Allen, Texas 75013-1529. For additional information, contact the Competition Chairperson at [b.acker@atos.org](mailto:b.acker@atos.org) or 972-727-5024.

## Introducing the ATOS Summer Camp

**JULY 20–23, 2007  
CHICAGO, ILLINOIS AREA**

In this inaugural project sponsored by ATOS and co-hosted by our Chicago area chapters, ATOS will provide a unique opportunity for young enthusiasts to learn and study the art of the theatre organ. Distinguished guest lecturers and experienced faculty will cover both the technical and performance aspects of this wonderful instrument.

Detailed information will follow in subsequent issues of THEATRE ORGAN.

The camp is open to anyone ages 13–30.

Please contact Michael Cierski at: [m.cierski@atos.org](mailto:m.cierski@atos.org) (with “TOSC2007” in the subject line), or call 708-785-4985.



## ATOS DIRECTORS' CHAPTER LIAISON ASSIGNMENTS (2006-2007)

Each ATOS chapter has a liaison who is available for any questions, concerns, or suggestions you might have about our society. Each liaison is dedicated to provide you with a swift and accurate response to any inquiry. You will receive proactive comments from your liaison periodically, but please keep in mind that your calls or emails are both welcome and encouraged!

Vern Bickel  
Voice/Fax: 707-994-4436  
v.bickel@atos.org  
Central Florida  
Gulf Coast  
Magnolia  
Manasota  
Metrolina  
North Florida  
Orlando  
Piedmont  
South Florida

Mike Cierski  
708-868-4039  
m.cierski@atos.org

Alabama  
Alamo  
Joliet  
Nevada Desert Lights  
North Texas  
South Mississippi  
Gold Coast  
Southeast Texas  
Sooner State  
Valley of the Sun

Jelani Eddington  
262-639-8788  
Fax 262-639-8242  
rj.eddington@atos.org  
Central Minnesota  
Otter Tail  
Dairyland  
Kingston  
Kiwi  
La Crosse Scenic Bluffs  
Land O'Lakes  
Northern Michigan  
Packerland  
Red River

Ed Mullins  
406-259-5555  
e.mullins@atos.org  
Aloha  
Australia Felix  
Golden State  
Great Salt Lake  
Hilo  
Jesse Crawford  
London and South  
of England  
Mt. Shasta  
Northern California  
San Diego  
Sequoia  
Sierra

Don Near  
714-544-1106  
Fax 714-539-5734  
d.near@atos.org  
Cedar Rapids  
Chicago Area  
Chicagoland  
Kansas City  
Los Angeles  
Orange County  
Pikes Peak  
River City  
Rocky Mountain  
Wichita Great Planes

Donna Parker  
503-642-7009  
Fax 503-530-8610  
d.parker@atos.org  
Binghamton New York  
Connecticut Valley  
Delaware Valley  
Eastern Massachusetts  
Oregon  
Pine Tree  
Potomac Valley  
Puget Sound  
Santa Barbara

Doug Powers  
216-401-9671  
d.powers@atos.org  
Atlanta  
Buffalo  
Central Ohio  
Cumberland Valley  
Motor City  
New York  
Susquehanna Valley  
Toledo Area  
Western Reserve

Carlton Smith  
317-356-1240  
Fax 317-322-9379  
c.smith@atos.org  
Central Illinois  
Central Indiana  
Garden State  
Great Lakes  
Hudson Mohawk  
Ohio Valley  
Rome, New York  
St. Louis  
Southern Jersey

## THE ETONES

The Electronic Theatre Organ Owner/Enthusiast group, also known as the ETONES, is alive and well. This ATOS subgroup began in 1990, and we currently have a little over 500 subscribers, around 35 of whom live outside the United States. Its main purpose is to exchange information concerning electronic organs of any type. To date, 62 newsletters have been sent. Publication frequency is based on available information or submitted items which can be in the form of technical hints, ideas, questions and answers, and other items of interest.

The latest newsletter was sent in early November. If you are a subscriber and didn't receive yours, it probably means that your ATOS membership expired or that you moved without sending a change of address. Our newsletters go out by bulk mail and are not forwarded by the post office.

Only members of ATOS may belong to the group as ATOS carries publication expenses. Newsletters are sent at no additional charge. If you would like to renew your ETONE subscription, have your name added to our mailing list, or change an address, please provide us with your name, mailing address, e-mail address (if applicable), phone number, and type of organ(s), if any, that you own. Information should be sent to Jack Moelmann, chair of the group.

We encourage you to join this exciting group. If you have an item that would be of interest for the newsletter, please feel free to send that in also.

— Jack Moelmann  
P.O. Box 25165  
Scott Air Force Base, Illinois 62225  
618-632-8455  
j.moelmann@atos.org

# News & Notes



## ELECTRONIC THEATRE ORGAN COMPETITION ENTRANTS PERSPECTIVE

I had lamented for several years that I couldn't enter the ATOS hobbyist competition. The logistics of arranging to practice and record on a theatre pipe organ were just too complicated. So I was delighted when, for 2004, ATOS created the competition for those of us who play mostly electronic instruments.

That first year, I arranged three pieces to correspond with the requirements: an up-tempo console raiser, a ballad, and a third of the entrant's choice. I drove my wife crazy rehearsing, trying to get them note-for-note perfect, then I made a lot of false starts before getting a recording I thought was good enough.

The three judges did a great job of pointing out things that could be improved. These included my less-than-outstanding choice of a console raiser, details of the arrangements, my lack of emotion in playing (after all, I spent my working life as an engineer), and shortcomings in my accuracy in many playing details. I received the second place award that year.

I worked at improving the areas the judges had pointed out, and I submitted another entry in 2005. Second place again, but the judges gave me several more details on which to work.

The third time was the charm for me. Working on the judges' excellent suggestions, combined with receiving coaching in both arrangement and playing technique from Dr. Marvin Faulwell, I achieved my goal this year. My wife is delighted that she won't, again, have to listen to my struggling for playing competence from Thanksgiving until the end of February.

Now, it's embarrassing to listen to the recordings I made for the first competition. Having a specific goal, plus receiving excellent feedback from the judges, has enabled me to become a better organist, and this greatly increases the pleasure I get from playing. I encourage all ATOS members who play the organ to start working on three pieces and to submit an entry for the 2007 competition. Arrangements may be those of the member or published arrangements. The judges have been consistently outstanding in their thoroughness and in the politeness of their comments and advice. If nothing else, this is a great way to get instruction from some theatre organ pros.

— Bill Beningfield

## A CALL FOR DOCUMENTS

### Theatre Organ Installation Document Research Project

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

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

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

Contact Carlton Smith, Chairman, ATOS Technical Committee, for further information, assistance and coordination, at [c.smith@atos.org](mailto:c.smith@atos.org) or 317-697-0318.

## TECHNICAL ASSISTANCE PROGRAM

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

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

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

The president of any ATOS chapter interested in using this service is invited to contact the chairman of the ATOS Technical Assistance Program, Carlton Smith, to obtain a copy of the program application and list of guidelines.

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

## THE SIMONTON LITERARY PRIZE

### A Call for Papers

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

### Competition Rules and Regulations

1. The Simonton Literary Prize competition is open to anyone except present officers or staff of the American Theatre Organ Society or their families.

2. Papers should represent an original, comprehensive effort in research, documentation, or philosophy relevant to the theatre pipe organ.

3. Entries may not have been previously published, nor may they be submitted more than once. An author may not submit more than one entry per year.

4. Entries are to be submitted in triplicate, typed or printed, double-spaced and on white 8½ by 11 inch or A4 paper. The submissions shall be between 5,000 and 7,500 words in length. Use of the ATOS Archives, photos and other illustrations are encouraged.

5. Entries must be clearly marked "Submitted for Simonton Literary Prize competition." Furthermore, the author must include a signed statement that he or she "agrees to abide by the rules of the competition and grants initial and subsequent publication rights to the American Theatre Organ Society in any manner or form without further compensation." Receipt of all submissions shall be promptly acknowledged in writing.

6. Except as provided above, copyright ownership otherwise remains with the author.

7. Entries are to be postmarked by **April 15, 2007** and submitted to:

Vern Bickel, Chair  
ATOS Education Committee  
P.O. Box 3885

Clearlake, California 95422-3885

Entries shall not be returned.

8. Winners shall be notified on or about May 15, 2007. Award certificates shall be presented during the ATOS convention when possible. Monetary prizes shall be distributed upon selection. Winners are encouraged to attend the annual convention of the American Theatre Organ Society to personally accept their award.

9. One award shall be offered each year, comprised of a certificate and a \$1,000 monetary award.

10. Submissions shall be reviewed by a panel consisting of the THEATRE ORGAN Editor, Education Committee Chair, and a third member to be selected jointly by the first two. The American Theatre Organ Society reserves the right not to grant any award in a particular year. The decision of the panel is final.

11. Awards may be distributed prior to the paper's publication in THEATRE ORGAN.

# News & Notes

## WELCOME TO NEW ATOS MEMBERS

(SEPTEMBER 16, THROUGH  
NOVEMBER 27, 2006)

Benjamin W. Albert, Laguna Beach,  
California

Albert Applegate, Franklin, Tennessee

Joseph Barron, Berrien Springs,  
Michigan

Bud Blubaugh, Stone Mountain, Georgia

Gene Bowers, Boston, Massachusetts

J. W. Buttram, Marietta, Georgia

Bud Coffey, San Bernardino, California

Richard C. Crane, Millville, New Jersey

Kris Alan Dinnsen, Phoenix, Arizona

Ritchie Falk, Racine, Wisconsin

Michael Hal Gordon, Elkins Park,  
Pennsylvania

Larry Halford, El Segundo, California

Terry T. Hay, Lincoln, California

Lois Gale Henderson, Saint Petersburg,  
Florida

Margene Howard, Cedar Rapids, Iowa

William S. Hurst, Marshfield,  
Massachusetts

Jack Jenkins, Granite City, Illinois

Duane Johnston, Grand Rapids,  
Michigan

David Kendall, New Milford,  
Connecticut

Therald and Janet King, Pataskala, Ohio

Mike Knight, Duluth, Georgia

Pat Lenhart, Woodland Hills, California

Robert H. Lent, Indianapolis, Indiana

Dr. Philip Marino, Palm Harbor, Florida

Neal Marple, Cedar Rapids, Iowa

Robert F. Mertz, Lafayette, Indiana

George H. Michon, Coventry, Rhode  
Island

Brett Milan, Plainfield, Indiana

Nancy Milinic, Arlington, Virginia

Robert Mill, Westfield, New Jersey

Byron Naegel, Forestville, California

Alex J. Nisivaco, Chicago, Illinois

David Peredia, Washington, District of  
Columbia

Randolph Petren, West Windsor,  
Vermont

F. T. Poole, Cambridge, Cambridgeshire,  
United Kingdom

Audrey Robinson, Kingston, Ontario,  
Canada

Kent Sanctuary, Orangevale, California

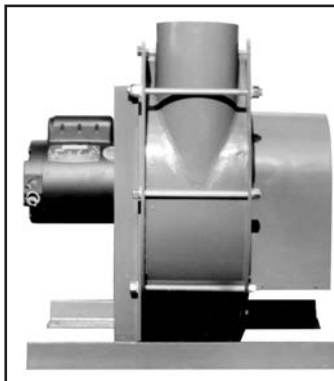
Bill Sanders, Menlo Park, California

Glenn Schieke, Van Nuys, California

Glenn Sels, Capistrano Beach, California

Carole A. Walton, Dearborn, Michigan

Lawrence Whittemore, Gary, Indiana



### White Blower Mfg., Inc.

*Est. 1972*

2540 Webster Road • Lansing, MI 48917

American Made  
Factory Direct Pricing

*Call today for a FREE Catalog*

**1-800-433-4614**

[www.pipeorganblowersnew.com](http://www.pipeorganblowersnew.com)

### Fr. Andrew Rogers

**Concerts  
Silent Films**

(810) 875-0061

[rogersconcerts@yahoo.com](mailto:rogersconcerts@yahoo.com)

# THE STORY OF THE MIGHTY WURLITZER IS ALMOST HISTORY.



Jesse Crawford at the Paramount Theatre, New York, NY. Opus 1458 (page 666).



Organist Frank Lanterman showing off the largest and smallest pipes of Opus 1987 (page 690).



Publicity photo used for the "Nocturne" radio program from the Paramount Studio (page 189).

## *The Wurlitzer Pipe Organ: An Illustrated History* by David L. Junchen (reconstructed and edited by Jeff Weiler)

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

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

\$125 US + shipping and handling.



### WURLITZER CONSOLE ART PRINTS

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

\$15 US + s&h

Available from the American Theatre Organ Society  
The ATOS Marketplace, 28933 Wagon Road, Agoura, California 91301-2735  
818-889-8894, email: [marketplace@atos.org](mailto:marketplace@atos.org)  
or order online at [www.atos.org](http://www.atos.org)

# From the Archives

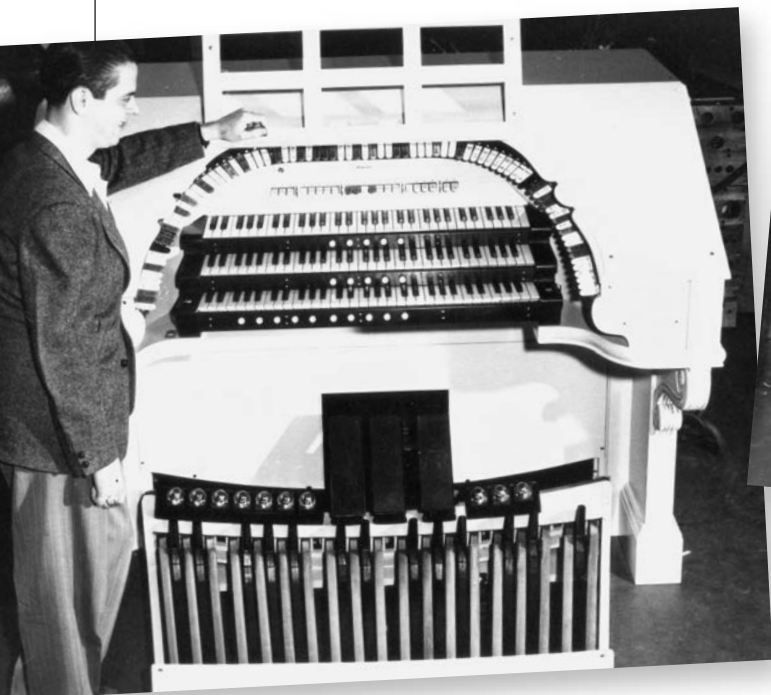


(ATOS Archive Collection)

(The Wurlitzer Pipe Organ:  
An Illustrated History)



Bernie Armstrong, the day the new Wurlitzer arrived at  
KDKA Radio in 1940 (ATOS Archive Collection)



Bob Carter, Mary Martha Briney,  
Bernie Armstrong, and Paul Shannon at KDKA Radio,  
circa 1940-1950 (ATOS Archive Collection)

## Mystery Solved

Two eagle-eyed members, Tom DeLay and Terry Kleven, wrote in to inform us that the mystery photos in the November/December issue of THEATRE ORGAN are of the three-manual, nine-rank Wurlitzer (Opus 2231) installed in the radio studios of KDKA, Pittsburgh in 1939. This was one of the last instruments to leave the North Tonawanda, New York factory. Ron Reseigh, through some impressive and keen deduction, reached the same conclusion. He telephoned to announce his findings.

### From Tom DeLay

I believe the instrument awaiting assembly on page 19 of the November/December issue of THEATRE ORGAN is Opus 2231, the three-manual, nine-rank Wurlitzer for KDKA in Pittsburgh, Pennsylvania.

This instrument was unique in that the only 16' Pedal stops were the Diaphonic Horn and Clarinet. This may seem a same

strange choice, but listen to old 78 rpm recordings: the limited frequency response caused many organists to use the 16' Tuba, Diaphone, String and other stops with harmonics. The 16' Tibias and Bourdons were beyond the recording ability of the day. The fidelity of the radio broadcast was surely little different. Rather than stock this organ with large pipes that would not be heard on the limited radio frequency response, these two basses did the job and avoided the cost of the big lumber.

The partial photo of the console clearly shows the first two Pedal stop tabs to be ivory followed by a red stopkey. This would make sense for the 16' Diaphone followed by the 16' Clarinet. A nifty Wurlitzer Vibraphone can also be seen to the left and rear of the console. The Diaphone chest can be seen in the foreground.

A comparison of this photo with that of the KDKA console on page 432 of *The Wurlitzer Pipe Organ: An Illustrated History* certainly shows the similarity.

— Tom DeLay  
Salinas, California

From Terry Kleven

This is definitely the KDKA Wurlitzer! I had a chance to revue some of my old pictures of it, and it IS that organ! Just looking at the style of clothing and how the instrument was packed (or un-packed), it's my observation that this is when it was unloaded into the basement of Baldwin United Methodist Church of Baldwin, Pennsylvania, where I purchased it in the late 1970s. The clincher was the 16' clarinet offset chest in your picture. It has a divided rack board made in two pieces (lengthwise). The KDKA organ was made of mostly old stuff. The regulators had been recovered, but they left all of the wooden spring lugs (hangers), not metal ones of the time period. It had short box tremulants



instead of the late (tall box) ones. It also has a late style console with the wide horseshoe as some of the late Balabans had. It also has the pedal pistons to the left of the accompaniment pistons. I do remember it having the wrong music rack for the time period, too. This was, without a doubt, one of the ugliest sounding organs ever produced by the Master Firm! In an effort to make it quieter (much quieter) the pipework had ALL been messed with. The 8' on up clarinet had no curve on the reed tongues, but the curve was on the face of the shallots. Every note stopped playing after I filed the shallot faces flat. It didn't take long to figure that out, since this was the equivalent to concrete tires and rubber roads!

— Terry Kleven  
Roseville, Minnesota

(ATOS Editor's Files)

## Mystery Organist

Our next mystery takes us to Nashville and its long-lost Paramount Theatre. Can anyone tell us the identity of the woman seated at the console of the Balaban 3 Wurlitzer (Opus 2132, 1930)?

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

# Journal of American Organbuilding

Quarterly Publication of the American Institute of Organbuilders

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

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

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

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

Enclosed is a check for:

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

Name \_\_\_\_\_

Firm or Institution \_\_\_\_\_

Mailing Address \_\_\_\_\_

City/State/Zip \_\_\_\_\_

Check here if mailing address is for HOME delivery.

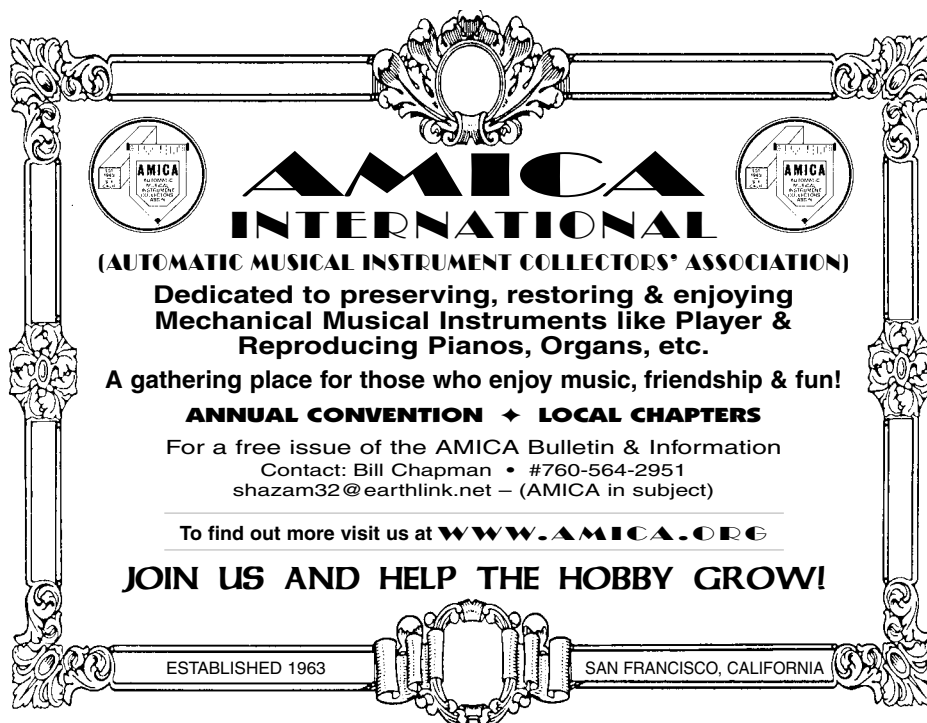
*Make checks payable to:*

**American Institute of Organbuilders**

*Mail this form and payment to:*

**AMERICAN INSTITUTE OF ORGANBUILDERS**

P.O. Box 130982 / Houston, Texas 77219



**AMICA INTERNATIONAL**  
 (AUTOMATIC MUSICAL INSTRUMENT COLLECTORS' ASSOCIATION)  
 Dedicated to preserving, restoring & enjoying Mechanical Musical Instruments like Player & Reproducing Pianos, Organs, etc.  
 A gathering place for those who enjoy music, friendship & fun!  
 ANNUAL CONVENTION ♦ LOCAL CHAPTERS  
 For a free issue of the AMICA Bulletin & Information  
 Contact: Bill Chapman • #760-564-2951  
 shazam32@earthlink.net – (AMICA in subject)  
 To find out more visit us at [WWW.AMICA.ORG](http://WWW.AMICA.ORG)  
**JOIN US AND HELP THE HOBBY GROW!**  
 ESTABLISHED 1963 SAN FRANCISCO, CALIFORNIA

## The League of Historic American Theatres 31st Annual Conference and Theatre Tour

Boston Park Plaza ♦ Boston, Massachusetts  
 July 25-28, 2007

LHAT brings it's members:

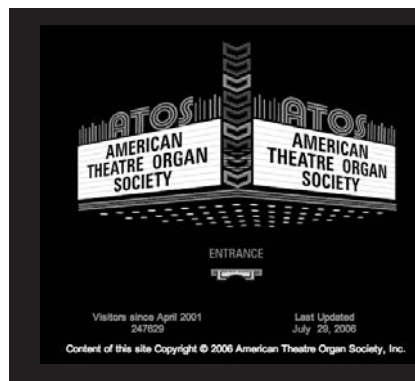
- Professional Development/Education
- Newsletters and Other Publications
- Online Members' Forum
- Advertising Opportunities
- Peer Network Opportunities
- Insurance Affinity Program
- PAR—Peer Advisory Reviews
- Advocacy

And much more.

Interested? Contact LHAT at:

The League of Historic American Theatres

334 N. Charles Street ♦ 2nd Floor ♦ Baltimore, MD 21201  
 T:(877) 627-0833 F:(410) 837-9664 email: info@lhat.org  
[www.lhat.org](http://www.lhat.org)

**ATOS AMERICAN THEATRE ORGAN SOCIETY**  
 ENTRANCE  
 Visitors since April 2001: 247829  
 Last Updated: July 26, 2008  
 Content of this site Copyright © 2006 American Theatre Organ Society, Inc.

[www.atos.org](http://www.atos.org)

Articles and Features Added Regularly

Calendar of Events and Submissions

Theatre Organ Locator



# In the Spotlight

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

## Marr & Colton Installation

In the summer of 2005, **Pete Haskell** began the process of acquiring an organ to install in his South Freeport, Maine home. The organ was built in 1928 by the Marr & Colton Company, Warsaw, New York, and was installed in the Thompson Square Theatre, in Charlestown, Massachusetts. The theatre was described as a neighborhood theatre, with 900 seats, including those in the balcony. The theatre was acquired by theatre magnate E. M. Loew in the 1930s; the organ was removed and installed in his mother's house, where it remained until 1966. From there, it passed through several owners and storage locations until it was restored and installed in a private home in the 1970s, remaining there until 1996. During that time some extra ranks were added, plus an accordion and a roll-playing mechanism. Pete is fortunate to have audio and video recordings of the organ at that location to use for inspiration.

The organ is now back to close to its original specification, with the additions removed, changes reversed, and keeping it that way is Pete's plan. Along with the five ranks, there is a toy counter, xylophone, glockenspiel, cymbal, and drums. The Spencer blower is original. He had to compromise somewhat by adding an electronic control system to replace the missing electro-pneumatic relay, and the string rank is not the original one, but he has no intention of "improving" it by adding extra ranks, electronic voices, etc.



(Haskell Collection)

Regarding the "urban myth" that says "Marr & Coltons were only built to last ten years," Pete prefers to let its 78 years of age and good condition speak for itself. He thinks of his efforts as being more of preservation rather than restoration. While his home installation will not be optimal by any means, he feels that at least one small organ is being saved for future listeners to enjoy!

For more details, specifications, and some photos, you are invited to visit Pete Haskell's web site: [www.suscom-maine.net/~phaskell](http://www.suscom-maine.net/~phaskell).

**OrganMP3.com**  
a division of RJE Productions  
**The Internet's source for high-quality organ MP3 files!**

OrganMP3.com is the world's first Internet site dedicated to downloading organ music. Visit us today to browse, listen, and download your favorite music by your favorite artists, all in high-quality MP3 format!

**www.OrganMP3.com**

*The Musical Box Society International*

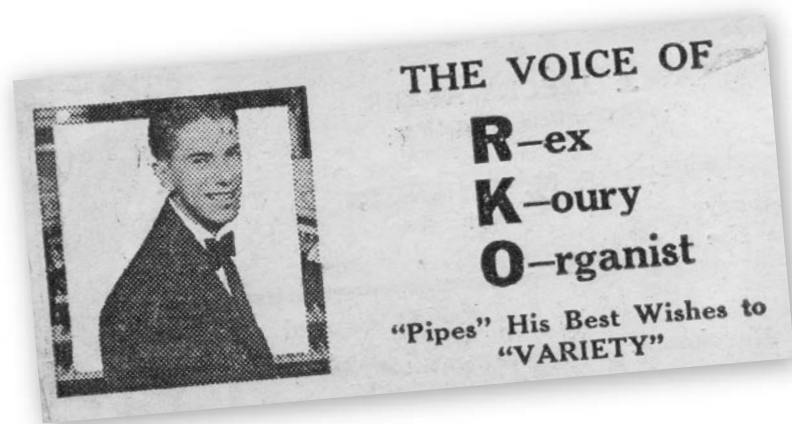
**Devoted to All Automatic Musical Instruments**

If you have an interest in automatic mechanical music, Join US!

**MBSI**  
PO Box 10196/ATOS  
Springfield, MO 65808  
417-886-8839 • [admin@mbsi.org](mailto:admin@mbsi.org)

We have an interest in and collect:  
Musical Boxes  
Automata  
Musical Clocks  
Orchestrions  
Band Organs  
Dance Organs  
Reproducing Pianos

Visit our website: [www.mbsi.org](http://www.mbsi.org)



# Rex Koury

BY JEFF WEILER

# Remembered

“I guess I’ve now run the whole cycle. I started my playing career on the organ, and here I am back at it once more.”

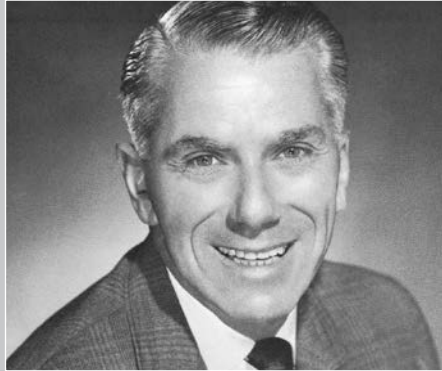
— Rex Koury



*Rex Koury at the Rahway Theatre in Rahway, New Jersey*



The famous Coconut Grove of the Ambassador Hotel in Los Angeles



Publicity photo



At the Rahway Theatre



At the Coconut Grove

Composer

Arranger

Conductor

Organist

Teacher

Businessman

ATOS President

Rex Koury was all of these things.

Rex Koury died May 29, 2006 at Casper, Wyoming of natural causes. He was 95 years old.

Born March 18, 1911 in London, England, Rex and his parents soon immigrated to the United States, taking up residence in Elizabeth, New Jersey. It was here that he began piano lessons in 1919, later taking up serious organ study at age 13. Billed as the youngest professional organist, Rex Koury played for several Radio, Keith, Orpheum circuit (RKO) theatres as Rex Koury, Organist. (See page 22.)

Moving to California in 1933, Koury began the next important phase of his career as pianist with several touring dance bands, including those led by Teddy Mack

and George Hamilton. In 1938, he began work as a broadcast studio musician playing for such programs as *Ellery Queen*, *The Amazing Mr. Malone*, and *Fibber McGee and Molly*. Mr. Koury's music could be heard over both the Red and Blue networks of the National Broadcasting Company. He was known by his given name on the Red network, but on the Blue network he performed under the alias Roy St. George. Rex played with the Glenn Miller Band for a short time before enlisting in the Army in 1942. He resumed his successful broadcasting career in Hollywood with NBC and ABC upon discharge. By the early 50s, he had become the Western Division music director for ABC. It was at this time that he composed the familiar theme music for the



Rochester Theatre Organ Society's Wurlitzer



At San Sylmar



Re-inaugural of the Worth Theatre Wurlitzer



With his orchestra at the Coconut Grove

popular show, *Gunsmoke*, starring William Conrad as Matt Dillon. Koury won an award from *Downbeat* magazine for best scoring of a radio series in 1956 while music director of this program. He somehow found the time to organize a dance band that appeared at the famous Coconut Grove at the Ambassador Hotel, receiving the first "Golden Coconut" award for his 14-week engagement. Moving into the television field, Koury became music director for such game shows as *I'll Bet* and *You Don't Say*, broadcast over NBC affiliates, and appeared with Monty Hall on *Let's Make a Deal*.

After moving to Reno, Nevada in 1971, Rex returned to the theatre organ, playing dozens of concerts throughout the United States for many ATOS chapters. His

programs were quite appealing and well played. His genial demeanor and good humor made him a hit with audiences. Typically his program included and often ended with his playing the title music of *Gunsmoke*. Koury continued to compose: His *Concerto for Theatre Organ and Orchestra*, commissioned by the Sussex Theatre Organ Trust, Worthing, England, was premiered in 1987 with a 65-piece orchestra and Rex at the console.

Rex was elected to the ATOS Board of Directors in 1977 and served as president from 1983–1985. For a brief time he was Chairman of the Board for the short-lived Koury Organ Company, which had hoped to build electronic organs for church and concert use.

Koury retired in 2002 at the age of 91.

Elected to the American Society of Composers, Authors and Publishers (ASCAP), Rex Koury was a Life Member of Local 47 of the American Federation of Musicians. He is survived by seven children and nine grandchildren.

Late in his career, having spent so many years in the studios, Mr. Koury remarked, "It's nice to be out among people again. I guess I've now run the whole cycle. I started my playing career on the organ, and here I am back at it once more."

# Creative Reharmonization: Part 1

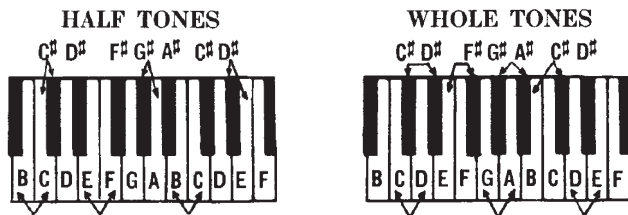
Welcome to a new series of articles about the use of reharmonization in constructing organ arrangements from lead lines consisting of single note melodies and chord symbols (which are not always correct!). I am going to concentrate on teaching how to use modern harmonies to enhance and personalize your arrangements.

## A Review of the Basics of Modern Harmony

In this introductory article, using illustrations from the volume, "Chord Construction Magic," from my *Magic Study Series*, originally published by Hal Leonard Corporation, I offer you a review of some of the basics that create the foundation on which to build your knowledge of scales, chord construction, chord positions and inversions that will lead to using advanced chords to reharmonize the original chords, or chord symbols, after you have determined that the original chord symbols in the music are correct. This approach will help you determine whether the chord symbols shown are correct, even before you play the tune for the first time. (Are the melody notes a part of the indicated chord symbol?)

## Whole and Half-Tones—Building Blocks to Construct Scales

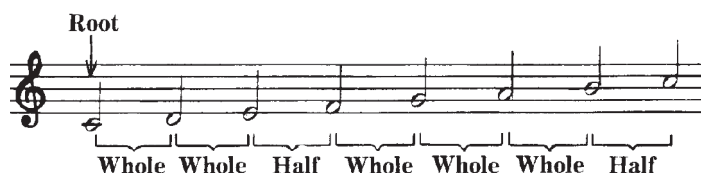
There two kinds of tones (sometimes called steps): A half-tone is the distance between two adjoining notes or keys with no note or key between. A whole-tone consists of the distance of two half-tones, or two adjoining notes or keys with a note or key between. See the following illustrations.



## The Pattern Of Whole And Half-Tones To Construct The C Major Scale

Use the second or "pointing" finger of your right hand to pick out all eight steps of the C major scale, saying the pattern of "whole-tone, whole-tone, half-tone, whole-tone, whole-tone, whole-tone, half-tone."

When the pattern of whole and half-tones to form all Major scales is practiced and understood, use the same pattern to pick out all the steps of each of the remaining Major Scales around the Circle of Chords. The condensed pattern is: "two whole-tones, half-tone, three whole-tones, half-tone."



## Scales the Basic Foundation for all Modern Keyboard Harmony

First assignment: Using the 2nd finger of each hand, separately, pick out all 12 of the Major scales, based on the Roots shown around the Circle of Chords. The correct fingering for Major Scales is included in "Chord Construction Magic."

## The Five Basic Types of Chord

Major, Minor, Augmented, Seventh, Diminished Seventh (In an easy-to-remember order)

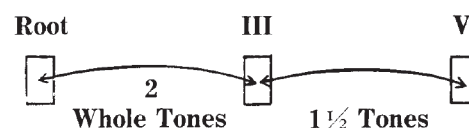
Remembering the five basic types of chords is easy if you look at the back of your right hand, spread your fingers and, starting with your thumb moving towards your little (5th) finger, say the "liturgy": "Major, Minor, Augmented, Seventh and Diminished Seventh."

1. Major...Play I, III, V of the Major Scale.
2. Minor...Play I, bIII, V.
3. Augmented...Play I, III, #V.
4. Seventh...Play I, III, V, bVII.
5. Diminished Seventh...Play I, bIII, bV, bVII.

You'll find it easier to remember the Five Basic Chords in that manner.

Routine: Use the five fingers of the right hand to play C Major, left to right, in a full octave—C, E, G, C, the I, III, V and VIII steps of the C Major scale. Starting with the C, say, "The Major chord built on the 1st step or the Root." Move your eyes to the right and say, "Flat the III step to make the chord C Minor." Move back to the original Major chord, move your eyes to the right and say, "Raise or sharp the V step to play the C Augmented." Return to the Major chord. Move your eyes to the right and say, "Lower the VIII step ONE WHOLE-TONE, to the note Bb, to play C Seventh." Finally, say, "Lower or flat every step of the Seventh Chord a Half Tone, except the Root, to play C Diminished Seventh." See the following illustrations.

ATTENTION: If you're in a hurry, use your knowledge of whole and half-tones to form a Major Triad. It's actually using a Major Third interval (two whole tones) followed by a Minor Third interval (one whole and a half-tone), as shown:



Once you have picked out the C Major Triad (three note chord), you can see all the major triads by playing the Major Triads up the Manual chromatically (movement in half steps). Example: C, Db, D, Eb, E, F, Gb, G, Ab, A, Bb, B, C.



# Using Altered, Extended and Substituted Chords in Modern Organ Arrangements

BY BILL IRWIN

## Minor, Augmented, Seventh and Diminished Seventh Chords

Minor Chord = Play the I, III, V steps of the scale and flat the III step. I, bIII, V steps. (Ex: #1)

Augmented Chord = Play I, III, V steps and sharp the V step. I, III, #V steps. (Ex: #2)

Seventh Chord = Play I, III, V, VIII steps and lower the VIII step one whole tone I, III, V, bVIII. (Ex: #3)

Diminished Seventh Chord = Play the Seventh Chord, I, III, V, bVII and lower all steps a half tone, except the Root. I, bIII, bV, bVII steps. (Ex: #4)

1. C to Cm, F to Fm
2. C to C aug, F to F aug
3. C to C7, F to F7
4. C7 to Cdim, F7 to F dim.

## Summary

You now have the basis for the forthcoming series of articles entitled "Creative Reharmonization," using altered, extended and substituted chords to enhance the original harmonies in a popular song. I have my own thoughts on how to proceed with the new series, but if you are willing to take the time to contact me, please do. Tell me any of your harmony problems, such as using progressions to enhance introductions and endings, modulations, "turnarounds" at the end of themes or choruses, advice on how to handle non-chordal tones (melody notes that are not the accompanying chord shown in the chord symbol), or just anything to do with modern keyboard harmony in a popular tune.

The sooner you send in your questions and suggestions, the greater the chance I'll have time, before deadlines, to respond to you in this new series. "Don't sit there and wonder, with a blank stare and sighs; let's meet in each issue and reharmonize!"

Contact me at: [billirwinatos@cox.net](mailto:billirwinatos@cox.net); 480-380-5250; fax 480-219-8974; 7864 East Natal Avenue, Mesa, Arizona 85209-6161.

## Chord Positions and Inversions

It is necessary to be able to see and use chords in all their Positions and Inversions, in both hands.

Rule: A chord has as many Positions as there are notes in the chord and one Inversion less than there are Positions. (See illustrations using the three most popular keys of C, F and G.)

# Fundraising 101:

BY SCOTT SMITH



(Smith Collection)

“If you plan to do this sort of thing, my advice is to do it all the way, and keep doing it. You won’t regret it.”

It was the summer of 1994. Less than six months from the Grand Ledge organ playing for the first time, and we were flat broke. Money had been committed to various phases of the project and spent accordingly, but resources had seemingly all dried up. All of us had devoted a great deal of time to the project, and it was frustrating, even maddening to be this close, but still so far away. What to do?

Finally, it was my mother who suggested the concept of a big yard sale (which is chiefly how she became our Fundraising Director). She pointed out that we all were collectors of various types, be it junk or something of actual value. Logically, that meant that all of us probably had enough surplus goods to donate “lead items” to a sale without sacrificing much of anything. From there, all we had to do was to put out the call to friends, family and our local database to seek donations of goods from those who had already donated cash. Furthermore (and this was the heart of the matter), it gave us an opportunity to do two important things. First, we drew people on the periphery to become more closely involved, potentially increasing the number of supporters, thereby increasing interest and excitement, thereby increasing revenue. Secondly, everyone who donated items could feel good that they had contributed something tangible toward the ultimate goal of a playing organ; something that didn’t cost them anything, at least not directly.

As it turned out, the sale was so successful it has become an annual event, both for our group and for the neighborhood. It is now the anchor for an annual street sale. A big concept made bigger by virtue of its size and longevity, generating more interest, drawing more people. Even the local TV news teams rarely miss our event. That doesn’t hurt.

Over the past several years, through my business ties, I’ve come to know many people who are key to the arts in my community. Some of them snickered at the concept of this sale when we first began. One of our own people even verbalized his belief that a yard sale could potentially hurt

us with a “low-class” image. However, as soon as he learned that the first sale generated close to \$2,500, he stopped scoffing. Now those groups all hold their own sales, with similar results. I guess it’s not so low-class after all.

While the amount generated may not be the moon, it is something. Is it worth all of the time devoted? Absolutely. It has multiple additional benefits. It engages the public, gives you an opportunity to do a soft sell of your efforts in an informal setting, and increases your visibility as a viable, active organization. Plus, it has the added benefit of getting your group together for a finite amount of time, with a can’t-miss goal at the end. In business terms...low risk, high return.

If you plan to do this sort of thing, my advice is to do it all the way, and keep doing it. You won’t regret it. Through the years, we’ve experimented with the way we do things, and we think we have it down to a science. Obviously, there’s always room for improvement, and every situation is different. You may find another way that works better, but the basic concepts are universal.

## The Basics of Successful Yard Saleology:

**Where**—The real estate maxim works just as much for this type of sale as it does for a great house in an appealing area: location, location, location. Ideally, you want some place with high visibility, where you can maintain the sale year after year. An attractive home or business location in a good, middle-of-the-road area is ideal. Convenient free parking is essential. Moderate traffic at medium or low speed encourages potential buyers to slow down and stop. Put everything on tables out in the open where it can be easily seen from the road. Encourage your people to mill around the tables and park nearby; people always want to be where others are doing something fun. Resist the temptation to run the sale out of the inside of a garage.



# Yard Sale

Oftentimes, sales are lost for the simple reason that many people simply do not want to get out of their cars and enter the “Black Hole of Calcutta.”

**When**—In spite of an intuitive notion to run a sale on weekend days only, we’ve found that running it on a Friday and Saturday (with option to open on Sunday) works the best. Friday is traditionally our heaviest traffic day. Run it either in the late spring or early fall, and hold it from 9:00am to 5:00pm each day, like a business. In our case, one of the major determining factors for our annual September sale is that we generally receive a generous contribution of goods from an area gift store just prior to the event, right after their annual sidewalk sale. Other types of retailers and service providers should be tapped as well for their surplus and obsolete goods. Even my dentist has contributed interesting stuff that was just cluttering up his storage space. Just be convincing that you’re doing them a favor by hauling it off.

**Sale Director**—Perhaps the biggest reason for failure of any enterprise or event is the lack of direction. Like anything else, even something as simple and straightforward as a yard sale will go much more smoothly if you are organized and have one person directing it. This person needs to be generally respected, have a cool head, and have an overall vision for the event. It need not necessarily be your chairman or even an officer, but without it, your sale will be much less than it can be. To that person, I offer the three most important words that potentially spell success: delegate, delegate, delegate!

**Storage**—Before the sale, you’ll want a place where you can store everything. It should be some place where it could be stored for up to months at a time. Whole estates, the remains of other sales, and the results of spring cleaning have come our way over the years, and they didn’t all arrive at convenient times of the year, either. In a perfect world, when the sale is over everything would magically disappear, but you will have plenty of stuff to deal with. For whatever reason, if you choose to save it to run at next year’s sale, you’ll want a central

place to store it. This same storage depot should also work as a place where you can mark prices on items as they arrive. That way, it doesn’t become a madhouse in the week just before the sale.

**Marking**—The pre-printed, self-adhesive stickers are a Godsend. Pick up several packages of these at the office supply or grocery store. We have found that it is particularly helpful to have a group marking items. A small box of hanging tags comes in handy, too. Ask yourself (and each other): how much is the maximum I would pay for this? Keep in mind that the primary object of the sale is to make money, not get rid of the stuff. Of course, that philosophy reverses itself as soon as the sale is over, but you get the point.

**Pricing Policy**—The estate sale professionals usually hold to a rule of full-price the first day, half-price the second day (except for jewelry and certain antique items), and we modify it by going to “a buck a bag” after lunchtime the second day, depending on how much stuff you have to dispense with at that point. Tacking up a few signs explaining this simple pricing policy may save you from the hassles of those who will not be put off in their attempts at dickering on everything (they’re generally the ones who will ignore the signs and try to dicker anyway). We’ve stuck with the simple rule of marking nothing under 25 cents. If it isn’t worth that, then it goes into the Free Box, which helps to make junky (but still somewhat useful) stuff go away, and the associated guilt usually helps to sell something, too.

**Pickup Service**—Those who own pickup trucks and vans can be enlisted to pick up items from those who have no means of transporting them to your location.

**Just Say “No”**—Even though you’re relying totally on the donations of goods as a result of the kindness of others, you do have the right to limit what you’ll take in. Old clothes do not seem to sell particularly well. They take up a lot of time to unfold and place on hangers, and they somehow seem to take even longer to process to send to the next stop when the sale is over. Learn to say “no, thanks,” with a smile. (Note:

when you publicize “no clothes” to your members, be sure that they understand that you don’t want them to arrive in the nude!)

**Cleanliness**—While it’s an added step, and it does seem to be a pain, make sure everything is clean. Items should be clean when they arrive, but you should be prepared to do it yourselves if at all necessary. Clean items do sell better; that’s for sure, and it’s good for your image.

**Perks**—Sale volunteers should be allowed a certain amount of “free stuff” from the sale, as a token of appreciation for their time and effort inputting on this event. Just make sure to put a finite dollar-and-cent limit on this privilege.

**Promotion**—Make sure to take out a classified ad in the local newspaper, and don’t hesitate to spend the extra money for a hefty border and bold type. Run the ad the day before and on each day of the sale. Depending on your area, shoppers’ guides can be a good backup for print media. This is a very minor investment for a potentially major payoff. Press releases to all of the local print, TV and radio are a must. Remember to include it in your newsletter and concert season brochures. Don’t forget to mention ties to your website (don’t tell me you don’t have one!), with more info about the sale, including some digital photos of the more interesting stuff, like jewelry, antiques and unusual stuff.

**Signage**—You should learn what your local policies are regarding yard sale signage before putting even one up. Yard signs are good, but it’s not a bad idea to ask first if you can drive a stake into a well-manicured lawn. More often than not, transportation departments and utility companies frown on nailing something directly to a wooden pole, so you’ll need to be creative. I use a set of 11” by 17” signs cut from 3/8” plywood, with photocopied signage glued to them with heavy-duty spray adhesive. To keep vandals from pulling them down, I now wire the signs to various local signs; the type with perforated metal poles. They have to work pretty hard to get these down! Another clever way to handle signage, especially if you live in a “concrete jungle,” is to plant your staked

sign down into a five-gallon plastic bucket, and fill it with sand, stone, concrete chunks or even wet cement. These can be placed just about anywhere. You should be aware that some local ordinances outlaw the use of any kind of temporary signage. Remember: even in the most restrictive areas, you can always put up obnoxious signs with huge arrows on the insides of windows of cars legally parked strategically near your sale, and there's not a thing the law can do to you. It's free speech, after all.

Even though many of the people who attend your yard sale event might not give a rip about the organ or organ music, do not fail to put up a few signs that clearly state that the "proceeds from this sale directly benefit...." If at all possible, make your signs computer-generated, as it lends an air of credibility. Plus, don't be afraid to be creative with attractive graphics and big, bold typestyles. Remember: it's a fun event, and everything about it should reflect that.

**Setup**—To save yourself a lot of grief and heartache, cordon off your yard or parking lot area and set up your sale on tables the day before (ours are the long banquet hall type and were donated by the local police department when the tables were taken out of service). Organizing things will help greatly in making your sale appear logical, and it reflects well on you and your organization. Electronics, books, art, furniture, automotive, tools and so on can all be segregated into their own areas. Remember: this is your "showroom." Remember to place lead items, like bicycles, furniture and other large items of interest, out near the street, where passers-by can't miss them. When you're done for the day, cover everything up with heavy plastic drop cloths (it could rain, you know!) and, if you feel it necessary, volunteers could take turns standing guard all night. This is especially good for those who work nights and/or don't want to be involved in the actual sale. As items sell, keep consolidating and reorganizing, and start eliminating tables as soon as you logically can. One full table is far more appealing than two nearly empty ones.

**Food**—Ask one person to take care of feeding the crew for lunch, be it take-out, or catered in from "Mom's Kitchen." You could ask everyone to bring a dish to pass, but if your sale is as busy as ours has been over the years, you'll need someone not involved in the actual sale to help feed the rest. Cookies, finger foods, coffee, and cold

bottled water and soda pop are good to have available at all times.

**Cashier**—This spot should be clearly marked and manned at all times. Remember to go to the bank the day before the sale starts to get a good variety of singles, other small bills and change. You don't want to be embarrassed when the first buyer of the day hands you a twenty-dollar bill for a fifty-cent item and you don't have the right change.

**Valuables**—Jewelry, watches and other items of value that could easily go walking should be kept at or near the cash register, under the watchful eye of the cashier or other members of your staff stationed nearby. Unfortunately, you should expect a certain amount of petty theft, and the remarkable thing is that when it happens, it's right under your nose. Remember to lock it up at night!

**Coupons**—Discount coupons for concerts or concessions sound like a good idea to place in each bag, but we find that people are only interested in "the goods," and so we have elected to end this practice. We do, however, keep a handful of season brochures out on display for those who are interested.

**Entertainment**—You will generally have some sort of radios or televisions that have been donated to you. We always check stuff out and leave small notes that indicate the condition. It's probably not a bad idea to have something on in the background to break the din, but whatever it is (and this includes theatre organ music), don't play it at an obnoxious level or people will leave for sure. You may find that getting people to agree what to listen to or watch is the most difficult part of this.

**Presales**—This is a decision for you to make, but we've softened in our position over the years. If an item is "out," the customer has exact change and is willing to pay full price, we say: why not? A sale is a sale. Many people tell us that they make as much with presales as the "real" sale. Besides, it makes the buyers happy and makes them feel special. Isn't that what we're really after?

**Other Sources**—Among our people, little gets thrown away during the year. When something gets replaced, becomes outmoded or simply done away with in their homes, the words "yard sale" are verbalized, and they have a special box they keep around strictly for that purpose. At the end of the year, it gets trotted over to Yard Sale Central.

**Contributions**—Some people are by nature "tossers" and wouldn't dream of

keeping old stuff around long enough to put into a sale. Keep this in mind: if they have the money to consistently replace stuff, they have the money to contribute in lieu of it. You know who they are... go get 'em!

**Curb Service**—We know of a man who hates waste. I mean really hates waste. He scours the curbs of his neighborhood on his bicycle the night before trash day, as he has for decades, as did his father before him. He takes notes of selected items, the address where they can be located, and later returns with a pickup truck to take them home. He can even recite the Supreme Court decision verbatim that gives him the right to do this. Bicycles, microwave ovens, and computers are all quietly repaired and sold at his annual yard sale. In some cases, the repaired items are sold back to the original owners! (He considers "Trash Amnesty Day" to be a national holiday.) Consider the curb as a resource for your sale. Seriously!

**Leftovers**—There are organizations that actively collect, process and sell used items that are generally leftovers from yard sales. They are Goodwill, Volunteers of America, AMVETS, and the Salvation Army, to name a few. Some will even come and pick the stuff up, if it is boxed and packed properly. Make sure to check with them before hauling anything there, as policies vary from place to place. There is also [www.freecycle.org](http://www.freecycle.org), which allows you to post online the items available (for free only), and I can guarantee they will go away. Finally, assuming your zoning ordinances are not particularly strict, there is always the curb. If we put stuff out late on a Saturday afternoon, it is generally gone by Tuesday.

## Epilogue

Be warned: if you choose to do this at your house, after the sale is over and the tables have been cleared away, your lawn will look just like the circus has left town. Fear not. It will grow back. At least it has on my mother's lawn for the past dozen years. When it's all over, you'll likely be amazed at how much you make on the sale. Do this: don't make any rash decisions whether you will or won't have a sale the following year during the last hours on the final day of the sale. You'll be too tired and sore (not to mention cranky!) to make a rational decision. My advice is to take a deep breath, and count your money.

# Bob brings them in at the Orpheum Theatre!

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

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



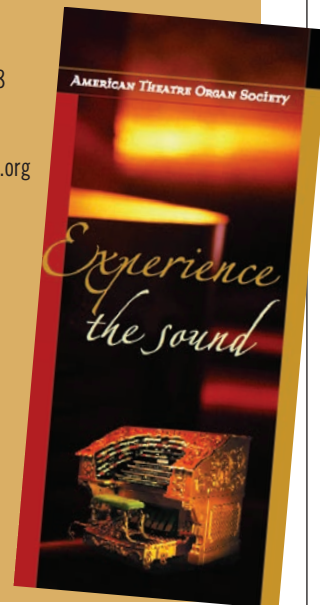
## BOB RALSTON

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

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

## ATOS Membership Brochures Now Available

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



**ACTIONS**  
**CHESTS**  
**CONSOLES**  
**PERCUSSIONS**  
**REGULATORS**  
**TRAPS**  
**TREMOLOS**

### **CROME ORGAN COMPANY**

POST OFFICE BOX 18212 - RENO, NEVADA 89511  
TELEPHONE 775 - 852 - 1080

QUALITY ~ RELIABILITY ~ AUTHENTICITY



ROB RICHARDS TOURING ORGAN

Have you remembered the **ATOS Endowment Fund** in your will or trust?

BY MIKE KINERK AND DENNIS WILHELM

# A Grand Tour

## A Preview of the ATOS Grand Organ Tour 2007—A Convention to Top Them All

It will be one of the most memorable American Theatre Organ Society conventions of all time. The essence of a convention is organs and artists. For 2007 we will hear some of the most amazing, versatile and wondrous pipe organs anywhere, played by world-class organists. And if that's not enough, our convention headquarters will be in Manhattan, the cultural, financial and—as some would say—organ capital of the world.



<b>July 1–5</b>	2007 Annual Convention of ATOS in the Mid-Atlantic States
<b>June 30</b>	Preglow—Atlantic City, New Jersey (tentative)
<b>July 6</b>	Afterglow—The Wanamaker Organ, Macy’s, Philadelphia, Pennsylvania

*Marriott Marquis on Times Square*



## Loew's Paradise Theatre

We lead off this preview of the Grand Organ Tour with a tale of one of our most beautiful venues, the Paradise Theatre, one of five legendary “Wonder Theatres” in the New York City area. These theatres were built in four New York boroughs and in New Jersey. All had aptly named Wonder Morton pipe organs. These four-manual, 23-rank instruments were acclaimed by many as masterpieces of the venerable Van Nuys, California organbuilder Robert-Morton. The Paradise Robert-Morton was removed around 1970. In 1997 it was acquired by the ATOS Garden State chapter and is being re-installed in another Wonder Theatre, Loew's Jersey. It is not playable at this time. Although none of the five Wonder Mortons is playing in a Wonder Theatre,

we'll turn that negative into a positive when we tour the Paradise. It's the largest and certainly one of the most lavish of these Wonder Theatres, and we'll hear a great five-manual digital Allen theatre organ.

The Paradise in the Bronx, located near Yankee Stadium, is the largest of the Wonder Theatres, originally with 3,884 seats. It opened September 7, 1929, the same day as another great Wonder Theatre opened, Loew's Kings, in Brooklyn. On opening day, the Paradise featured *The Mysterious Dr. Fu Manchu*, with Harold Ramsay at the organ. (Ramsay was inducted into ATOS Hall of Fame in 1989.) This great cinema on the Grand Concourse was designed by John Ebersohn, as Job #605 (1928). Blueprints were titled “Loew's

Loew's Paradise Theatre facade with parapet and clock (Photo by Dennis Wilhelm)



Concourse Theatre for the Concourse Realty Corp.”

It was given a highly detailed French-Italian Baroque décor, far more lavish than Eberson’s more typical Spanish and Moorish interiors. The Bronx Paradise, one of his best and largest, was so richly detailed that it more closely resembles the work of his noted competitors, Thomas W. Lamb (e.g., San Francisco Fox, Loew’s Ohio) and C. W. and George Rapp (e.g., Brooklyn Paramount, Times Square Paramount, Loew’s Kings). This interior contains splendid murals, chandeliers, lamps, statuary, a marble fountain of Poseidon, and a fresco of a god unleashing not a bolt of lightning, but a film canister. The Guide to New York City, published by

American Institute of Architects, declares the theatre interior Eberson’s “best.”

It has been extensively restored, and reopened on October 29, 2005. We will be experiencing the first theatre organ concert in the theatre since the Robert-Morton pipe organ was removed.

The Wonder Theatres all opened in a string of spectacular premieres throughout 1929 and 1930. Here is their pedigree:

January 12, 1929. Loew’s Valencia, 165-11 Jamaica Avenue, Queens, 3,554 seats. John Eberson, architect. John Gart, Joe Stoves, organists. (The organ spent many years at the Pete Schaeble studio and is now owned by private collector.) The building survives as The Tabernacle of Prayer church.

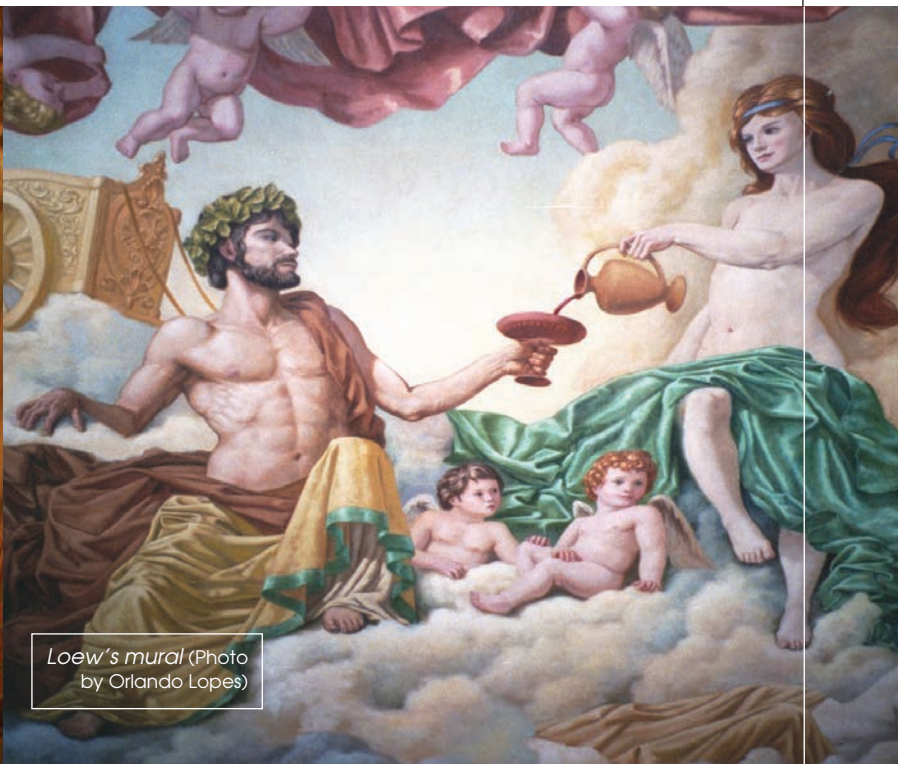
September 7, 1929. Loew’s Paradise, 2463 Grand Concourse, Bronx, 3,884 seats. John Eberson, architect. Harold Ramsay, organist. (The organ was removed circa 1970 and was transferred to Loew’s Jersey in 1997; undergoing installation by ATOS Garden State chapter, not yet playable.)

September 7, 1929. Loew’s Kings, 1049 Flatbush Avenue, Brooklyn, 3,676 seats. C. W. and George Rapp, architects. (The organ was removed in 1974; subsequently broken up for parts, the console is now at Wheaton-Fox Studio, Van Der Molen residence, Wheaton, Illinois.)

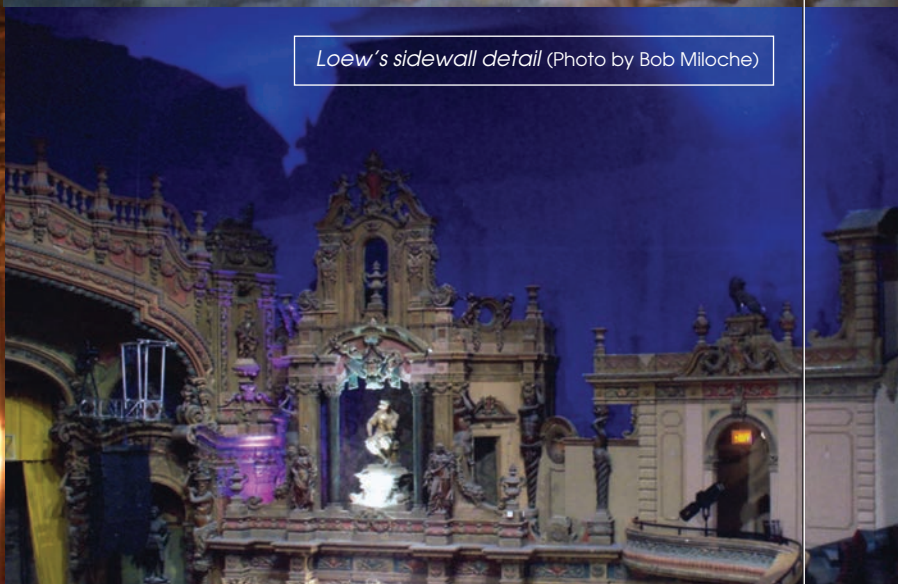
September 28, 1929. Loew’s Jersey, 52 Journal Square, Jersey City, New Jersey, 3,187 seats. C. W. and George Rapp, architects. Ted Meyn, organist. (Original



Loew’s lobby detail (Photo by Dennis Wilhelm)



Loew’s mural (Photo by Orlando Lopes)



Loew’s sidewall detail (Photo by Bob Miloche)

organ removed circa 1972; installed in 1986 at Avalon Theatre, Santa Barbara, California.) Loew's Paradise, Bronx organ moved to Loew's Jersey in 1997. Installation by ATOS Garden State chapter, not yet playable.

February 22, 1930. Loew's 175 Street Theatre, 4140 Broadway, Harlem, New York City, 3,564 seats. Thomas W. Lamb, architect. Closed in 1967; operates as Rev. Ike's United Church. Organ remains in theatre awaiting restoration.

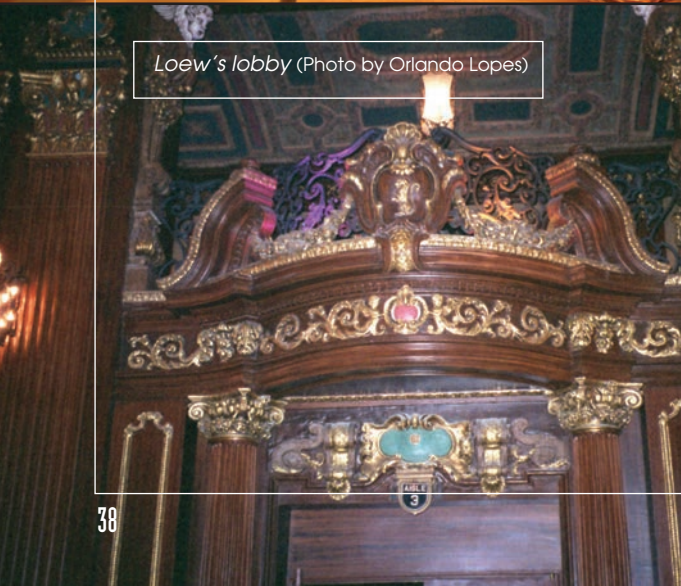
All Wonder Mortons originally had four manuals and 23 ranks of pipes. (Some were enlarged later.) The pipes were scaled for the Wonder Theatres (big), and were voiced at 15" wind pressure (Vox Humana on 10") with pedal extensions on a thunderous 20" wind.

We shall seek to simulate the original sound with digital audio samples and the technology of the Allen Organ Company. For our convention, we will install one of their largest and newest models in the theatre to see if we can achieve a satisfactory recreation of the magical days when the theatre organ reigned in the Paradise. The concert will take place on the fourth day of the convention, July 4. Our evening will be kept free for an optional boat tour of New York Harbor and the Fourth of July fireworks.

In keeping with the patriotic theme of the Fourth of July holiday, we also will enjoy fireworks on Day Two of the convention—but these will be aural fireworks, not visual. We will visit a very patriotic and historic locale, the national military academy.



Loew's lobby ceiling (Photo by Dennis Wilhelm)



Loew's lobby (Photo by Orlando Lopes)

**LOEW'S PARADISE  
THEATRE**

(Photo by Orlando Lopes)



## West Point Military Academy

Here in the Cadet Chapel we will see and hear one of the largest horseshoe consoles ever built playing a Möller organ with 325 ranks (and still growing). The organist and organ curator have graciously consented to host us for a morning concert in this incomparable setting, followed by a lunch (on your own) in the historic Hotel Thayer, right on the Post grounds.

As a special treat, we will arrange an optional tour of the West Point Post Chapel, a small private facility for staff and faculty who live nearby. It boasts a rare Æolian-Skinner studio organ, originally installed in Rockefeller Center radio studio 3-B. During the two-hour interval scheduled for lunch, those willing to give up 45 minutes and register for the optional

tour will witness a brief program on this very historic instrument. It may be the only opportunity in your life to hear such a unique organ. The new console looks nothing like a typical theatre organ, but the sounds of its Tibia and Vox will reveal all!



*West Point Cadet Chapel exterior and interior (Photos by Dennis Wilhelm)*



## Marriott Marquis Hotel, Times Square

This will be an unprecedented opportunity to stay in the world's most exciting city, New York, because our headquarters hotel is the Marriott Marquis located at the Crossroads of the World, Times Square. From this base of operations we will launch our Grand Tour of the Mid-Atlantic States' theatre and orchestral pipe organs that many of you have been waiting years to visit.

In Manhattan are some of the best pipe organs in the world. We will be treated to a great concert at a famous New York church. Our Grand Organ Tour will also include theatres and organs in surrounding cities, including the Paramount in Middletown, New York, with its 3/12 Wurlitzer. We'll hear the "Ben Hall Memorial" 2/11 Wurlitzer at the Lafayette Theatre in Suffern, New York and undeniably one of

the largest theatre organ consoles you'll ever see anywhere, when we hear the newly restored 3/16 Möller at the Trenton War Memorial Auditorium in New Jersey's capital.

What could top that? How about a visit to see the world's largest pipe organ? It's the Midmer-Losh in Atlantic City Municipal Auditorium, now called Boardwalk Hall. This will be offered as a Preglow excursion to the Grand Organ Tour. This is truly a tour, not a concert, as we know this giant 449-rank organ is not playable. But haven't you always wanted to see it? It's the world's only seven-manual console.

Another optional activity will be New York City's Circle Line cruise ships. This will be provided as a way to view the July Fourth fireworks show from the harbor and river.

*Marriott Marquis on Times Square*

The fun doesn't stop when the Grand Tour ends. Stay another day and participate in our Afterglow. We travel to Philadelphia for a truly grand finale in the Grand Court of the former Wanamaker Department Store, now Macy's. We will hear concerts on the largest playing pipe organ in the world, with its wonderful orchestral divisions, including 100 ranks of strings. The six-manual, 469-rank organ began as a special exhibition instrument built by Los Angeles Art Organ Company for the 1903 World's Fair in St. Louis.

There is much more planned, and a few things remain in negotiation for later announcement. We will continue to detail our 2007 Grand Organ Tour in the March/April issue of THEATRE ORGAN.

Scheduled to play concerts in the Grand Organ Tour are:

- Dan Bellomy
- Cameron Carpenter
- Peter Conte
- Jelani Eddington
- Scott Foppiano
- Simon Gledhill
- David Gray (the sensational Scottish young organist from the 2006 Florida convention)
- Donnie Rankin (2006 ATOS Young Organist competition winner)
- Ron Rhode
- Walt Strony
- Clark Wilson

Plan now to attend.  
This is the ATOS  
convention of a lifetime.  
It's the convention you  
can't afford to miss.

Arrangements are not finalized. All events and artists are subject to change without notice.

NOTE: The New York Theatre Organ Society has asked us to let you know that NYTOS is not involved in the organization, sponsorship, or running of the convention, except that NYTOS is making available to convention participants for concert performances the organs that are owned and maintained by NYTOS at the Paramount in Middletown, New York and the Lafayette Theatre in Suffern, New York.



Lafayette Theatre and Ben Hall Memorial Wurlitzer  
(Photos by Dennis Wilhelm)



## Question and Answers About the ATOS 2007 Annual Convention

### **Q. Why is the schedule not yet final?**

A. We will continue to negotiate with some of our preferred venues, such as Radio City Music Hall and Atlantic City Convention Hall, until the last possible minute to get the best deal. These two and a few other locations will consider granting the convention special discount access rates if no other client books the venue during the week of the convention. The venues above, for example, normally require rental fees above \$40,000 for Broadway plays, TV shows, boxing matches and other entertainment. If ATOS were to rent the venue at such rates we would have to charge YOU up to \$100 each, which we don't think is reasonable or feasible. How much is it worth to see Radio City Music Hall? We hope to keep the entry fee portion of your registration in the range of \$15 to \$35 per person. We can't obtain such a rate unless we wait until later in the year when it's clear that our dates are not going to be booked by another show. For that reason, we cannot say whether we can go into Radio City Music Hall for a concert or just a tour. For similar reasons, we are not able to determine whether our Preglow event at the Boardwalk Hall in Atlantic City will be Saturday afternoon, June 30, or Sunday morning, July 1.

**Q. Our convention headquarters hotel is the Marriott Marquee in Times Square. Our convention rate is \$199 per night. Is this a good rate? What is the average hotel rate in Manhattan?**

A. Times Square is the "Crossroads of the World." We believe we have secured a super deal. Our price per night is a once-in-a-lifetime rate that you will not see again. The average rate for a hotel room in midtown Manhattan is now the highest in the U.S.A., at around \$241 per night. Our ATOS group rate is below the average rate for ALL hotels, including off-brands, no-brands, and budget brands such as

Quality Inn, Hampton Inn, Holiday Inn, Comfort Inn, or Doubletree. Yet our location is a premium hotel, arguably with the best location in New York. You can stay at the hotel at our group rate for three days before and after, but reserve early since the number of rooms on this basis is extremely limited.

**Q. How can I participate in the convention for lower cost?**

A. You can register for four days, skipping the final fifth day. You would save \$70, but you would miss a concert and the ATOS awards and optional banquet. You can stay at less expensive hotels in Manhattan, or New Jersey, Queens, or Brooklyn. We plan a no-bus registration fee, if you are able to travel on public transportation on your own or if you plan to bring a car. (Warning: parking in midtown Manhattan is very expensive: approximately \$25 to \$45 per day.)

**Q. Why will the convention not visit the famed LIU (Brooklyn Paramount) to hear that great Wurlitzer?**

A. The New York chapter (NYTOS) has advised us that the organ will be down for scheduled maintenance during the summer of 2007. We very much regret this situation, but we were unable to gain access to this venue. It was originally one of our planned prime sites.

**Q. What will we do to celebrate July Fourth?**

A. We will not schedule an official convention concert for the evening. We will obtain a block of tickets on the famed Circle Line ships that cruise around New York Harbor, the Statue of Liberty, the Battery, up the East River and down the Hudson. Voyagers will have views of the traditional Macy's Fourth of July fireworks. There will be an extra charge for this excursion. For those who wish to stay on dry land, there are literally dozens

of options. The concierge at the Marriott Marquis will be able to assist you.

**Q. Why are we not going to the Loew's 175th Street Theatre, now known as Rev. Ike's United Palace church, in Harlem? It has an original Wonder Morton organ...right?**

A. Yes, the pipes are there. An accident with TV show lights a few years ago caused the console to be ruined by fire. A new console was built, but funds have not permitted the console to be placed in service; thus the organ is not playable.

**Q. Will there be any time for some of Manhattan's world-class attractions, such as museums, cathedrals, Broadway and off-Broadway shows?**

A. Yes, definitely. To allow you to experience New York to the fullest, we have built in several time slots for touring, shopping, and dining on your own. Not only will this meet the requests of our members, but it will also keep the convention overall costs (paid by you) down to the minimum, and allow you to participate in attractions, show and other events that fit into your budget and appeal to your particular interests. There is truly something for everybody in New York City.

**Q. What happened to Dickinson High School in the After-Glow?**

A. In early 2006 ATOS received a commitment for a concert in the Dickinson High School, and a signed, approved application for use from the School Board. However, remodeling work that was scheduled to be completed in 2006 has not gotten done. The School Board has notified with great regret that they must perform this work in June and July, 2007. They have revoked our permit to use the school. So unfortunately, we will not be visiting Dickinson.

# his FEET make music FOR 6,200 LISTENERS

ACTIVE, expert—the organist's feet tread the pedals, produce unerring harmony. For your feet, Fortune Shoes create their own unerring harmony—of brilliant styling combined with expertly selected leathers, specially lasted for comfort in action. At a price definitely comforting to your pocketbook.

Fashioned of genuine Bison, this Fortune plain toe bal oxford has everything that spells daytime Style this season, plus real Fortune quality and wear. Style specified with this Fall's popular checks, plaids, overplaids, stripes, herringbones and heather mixtures—also plain weaves in the rougher textures.



No. 5643 Genuine Black Bison  
No. 5743 Genuine Brown Bison



MOST STYLES \$4

**FORTUNE SHOES**  
SEE THE SIGNED O.K. CERTIFICATE PACKED WITH YOUR FORTUNE SHOES

Clark Welling of Montrose, Missouri sent in this ad featuring famous New York theatre organist Dick Leibert. It first appeared in Life magazine, October 18, 1937. And, yes, Dick Leibert's name is misspelled in the ad!

## Supremacy!

In Motion Picture Presentation

Without the proper musical interpretation, the highest type of picture presentation is liable to a miserable failure. The story is projected on the screen. To transpose this story successfully from the head to the heart is the difficult task of the musical accompaniment. Accomplishment of this feat is the daily score of the WURLITZER UNIT ORGAN as no other accompaniment can do it. Treat your patrons to THE BEST. Make your audience a "Repeat Audience." A perpetual repetition of patronage is your biggest asset. As a musical achievement, the WURLITZER UNIT ORGAN stands alone—Supreme.

## WURLITZER

REG. U. S. PAT. OFF.  
UNIT ORGANS  
FOR AMERICA'S FINEST THEATRES

by the world's greatest manufacturers of instruments. Over two hundred years' experience at North Tomawanda, N. Y.—Hope-Jones patents—all leading to the perfection of the greatest of all musical creations—the Wurlitzer Unit Organ for Motion Pictures.

The Wurlitzer Building on 42nd Street in New York City became a Times Square icon soon after it opened in 1919. It featured a Style F Unit Orchestra which prospective purchasers could audition while seated in a swank salon.

(Weiler Collection)

**Program**  
1. Overture featuring  
**WURLITZER**  
HOPE-JONES  
**UNIT ORGAN**  
Selection  
PRELUDE IN C SHARP MINOR  
Rachmaninoff

Famous American Theatres in which WURLITZER UNIT ORGANS have been recently installed:  
Denver Auditorium  
Grauman Million Dollar Theatre  
Los Angeles Theatre  
Missouri Theatre  
St. Louis  
Grand Opera Theatre  
San Francisco  
Rialto Theatre  
New York City  
\$4,000,000  
Chicago Theatre  
Chicago  
Tivoli Theatre  
Chicago  
Lafayette Theatre  
Buffalo  
Capitol Theatre  
Cincinnati

The above slide, flashed on your screen at the beginning of each performance will win the continued patronage of that better class of "movie fans." Give them the opportunity of hearing the wonderful effects of a complete theatre orchestra, produced by two hands on this great keyboard, and your complete success is assured.

**The RUDOLPH WURLITZER CO.**  
BRANCHES IN ALL PRINCIPAL CITIES  
Executive Offices  
CINCINNATI, OHIO

### CHRISTMAS AT THE FOX

Larry Douglas Embury,  
Fox Theatre, Atlanta,  
Georgia

It having been a long time since I heard the Möller organ in the Fox Theatre, Atlanta, I had forgotten what a real pleasure this organ can be. It's rich, it's lush, and it's very, very much a theatre organ, without the slightest tinge of Wurlitzer brashness about it. The Möller company outdid itself on this instrument, and the fit between organ and room is legendary.

The Baldwin piano attached to the Fox Möller is certainly the most successful organ piano around, and it is used to good effect in several numbers. However, there are two numbers in which Mr. Embury plays on the piano and accompanies himself on the organ, or perhaps it's the other way around; it's difficult to tell which is solo and which is accompaniment. These are two of the best cuts on the disc.

As a rule, I do not like hymn tunes played on a unit organ, but the "Adeste

Fidelis" is both expansive and exuberant. The second stanza is played with altered harmony in the best Anglican style, and if I heard this sound in church I would be singing full voice. I've heard this tune played not nearly so well in some famous New York churches.

"We Three Kings," while not strictly a Christmas song, is played like a good silent picture score; you expect Vilma Banky to ride in on a camel at any moment, wise men in tow. With its strong rhythm and oriental flavor, it's really good fun.

The jarring note in all this is "Silver Bells." If I needed a reminder that re-tit bells should be used only if the theatre is on fire and you're trying to clear people out, "Silver Bells" provides it. In the words of Miss Jean Brodie, "For those who like that sort of thing, that is the sort of thing they like." However, amidst the constant jangle a really interesting chime peal is stirred into the mix, creating enough interest to keep my hand off the skip button.

I enjoy Mr. Embury's playing immensely. He displays a wide range of styles on this disc, but if I had to describe the style he seems most comfortable with, I would have to call it cocktail lounge pipe organ; excellent cocktail music it is, a rare pleasure these days. It's smooth, sophisticated, and very listenable.

If you enjoy hearing Christmas music all through the holiday season, I recommend this disc highly. It does not disappoint. In the 19 tracks on the disc, Mr. Embury seems to have covered the December Hit Parade pretty thoroughly. The selections are: "I'll Be Home for Christmas"; "Silver Bells"; "Have Yourself a Merry Little Christmas"; "O Little Town of Bethlehem"; "The Christmas Song"; "We Three Kings"; "Good King Wenceslas"; "Away in a Manger"; "O Come, All Ye Faithful"; "White Christmas"; "Carol of the Bells"; "Silent Night"; "Little Drummer Boy"; "O Holy Night"; "My Favorite Things"; "Sleigh Ride"; "Winter Wonderland"; "Home for the Holidays"; and "Joy to the World."

Available for \$15, plus shipping and handling, from Duo Arts, 1153 Oakdale Road NE, Atlanta, Georgia 30307, 404-808-7136, [www.duoarts.com](http://www.duoarts.com).

— Stanley D. Hightower

### MAGIC! THE MUSIC OF THE MOUSE

John Ledwon at the  
Mighty Wurlitzer

The durable if not omnipresent John Ledwon has cut another CD on the equally enduring Wurlitzer at his sumptuous Agoura, California home. Produced in 2005, it is yet another entry in his growing discography.

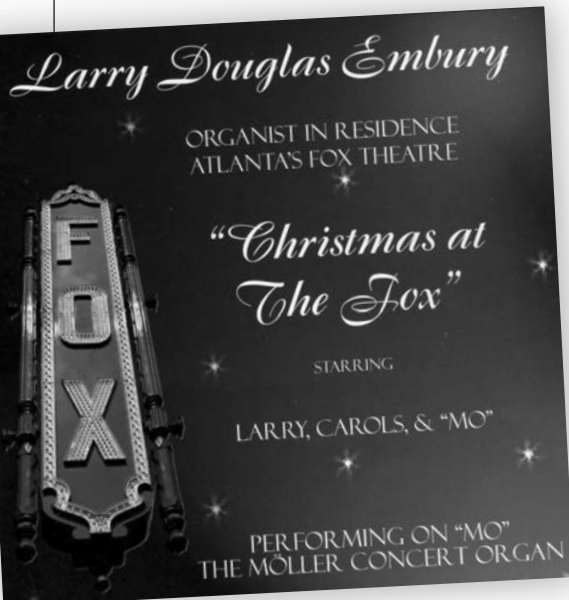
**The Instrument**—John has collected pipe organ components for decades, amassing the 52 ranks heard here. With its origins in historic instruments throughout the United States, the provenance of this instrument is a veritable Who's Who of legendary, long-gone movie palaces and church instruments.

The actions and wind system are mercifully inaudible in this recording, leaving the listener alone with the music, harmony and registration. Only an occasional out-of-tune pipe provides a gratifying reminder that this instrument is the real thing, not a digital imposter.

Taming an instrument of this size for a small space is a challenge. John meets the challenge in large measure by spare registrations that focus on color and harmony. The room is unavoidably "dry" acoustically, giving a sense of intimacy that works well with John's colorful registrations. However, anyone hoping to hear the mouse roar will go wanting. The instrument's true might is rarely heard on this CD, and then only for musical punctuation.

**The Recording**—The result of John's undaunted effort to create a fine audio experience at his Southern California home is readily evident on this CD. The producer and audio engineer was Terry Cutshall, whose endearing labor has enhanced many seminal George Wright recordings. Mastering was done by Bill Lightner, who reaffirms his expertise at putting the final touches on high-quality recordings.

Liner notes were written by John and are spare. A few photos of the console are included, but none of the music room or John. For more information and pictures, the listener is referred to John's web site, [www.organhouse.com](http://www.organhouse.com).



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

**The Music**—Perhaps more than any other source in musical history, Disney's film scores chart the gamut of human emotional experience. Often showcased by such unexpected things as a teacup or crustacean, they unite us through a cinematic experience that teaches tolerance and love.

Snippets of the most poignant Disney movie music composed in the past 50 years can be heard on this all-Disney CD. Fourteen tracks, most of which are medleys, render the vast Disney musical genius to just over an hour in this salute to John's legendary employer.

**The Artist**—With the vast resources of this instrument upon which to call, John explores "color" ensembles and phrasing less familiar to traditional theatre organ listeners. Described as "Unusual harmonic derivatives..." some of these sounds will be more familiar to classic organ aficionados. Taken as John's way of expressing the lyrics of a song, these moments become an adventurous if not curious experience.

John's fans will find this CD a worthy discography entry. Organ builders will recognize the competence behind the sound and be grateful so many historic parts have been rescued. To everyone else, *Magic! The Music of the Mouse* will likely be a pleasant hour's entertainment.

Available at \$20, including postage and handling, from JBL Productions, 28933 Wagon Road, Agoura, California 91301 or [www.organhouse.com/jbl\\_productions.htm](http://www.organhouse.com/jbl_productions.htm).

— Stephen L. Adams



## RHAPSODY IN BLUE Piet van Egmond at the Steinmeyer organ, Princessekerk, Amsterdam

From 1948 to 1967 organist Piet van Egmond, well known as a recitalist in the Netherlands and United Kingdom, played weekly "Popular Organ Recitals" which were broadcast by NCRV, the Dutch Broadcasting Company. This disc has been compiled from the NCRV archive and contains 12 transcriptions from orchestral and piano works. These programs were broadcast from the Princessekerk in Amsterdam, on a 1924 more-or-less romantic style organ by the G. F. Steinmeyer company of Nuremberg.

The performances are varied in character, as one might expect of excerpts from over 15 years of radio programs. On some broadcasts the playing is merely competent, while on others the organist plays extremely well, really capturing the spirit of the music. Although the booklet informs me that I am supposed to find the eponymous "Rhapsody in Blue" to be the "high point of the CD," I found the most exciting selection to be the Kreisler transcription, which is played with great vitality. Also of particular interest is Mr. van Egmond's own improvisation, a concert waltz in true Viennese style. The "Rhapsody in Blue" is enjoyable, despite some questionable tempos and odd choices of registration.

While the Princessekerk provides a very live acoustic, the quality of the recordings is as good as one might expect from radio transcriptions, and old ones at that: tape hiss is very evident, and there is a bit of distortion on full ensembles. In a few spots, there is the unmistakable squeal of dried-out recording tape being unwillingly dragged across the playback head. There are also some extraneous room noises which are to be expected on a live broadcast, and some distinctly xylophonic action noises from the instrument are noticeable in quiet passages. Additionally, tremulants are adjusted in a quasi-theatre organ manner, and the organ is much happier without tremolo.



The pre-Hitler Steinmeyer organ is interesting as an example of a German firm's idea of a "romantic" organ, which is somewhat different from our own. The Steinmeyer company seems to have been completely innocent of the concept of a Full Swell as we English-speakers have come to know it. The flutes are very pretty, and the flue chorus is acceptable until the upperwork is added, whereupon the organ begins to shriek like a banshee. The chorus reeds are quite nice when played alone, but in full combinations they are practically inaudible under the shriek. The strings are so Geigen-y as to be no strings at all. The solo reeds seem to be limited to a very nice Clarinet and an unfortunate Oboe which is among the ugliest and worst-regulated stops I have ever heard. In a few passages we hear a glass-shattering, Teutonic über-cornet which defies description. It was a good try, I suppose, but the Steinmeyers really ought to leave the romantic organ to British and American builders.

*Rhapsody in Blue* is interesting chiefly from an historical point of view. If you are interested in organs or musical transcription per se, do buy it, but for casual listening you can leave it on the shelf without being deprived.

The selections on the CD are: Adolphe Adam: Overture to *If I Were King*; Delibes: Selections from *Coppelia*; Alexandre Luigini: *Egyptian Ballet*, Part 1; Dirk Schäfer: Two "Interludes" from Op. 17; Debussy: "Clair de Lune"; Sibelius: *Finlandia*; Dvorak: "Largo" from *Symphony No. 9*; Fritz Kreisler: Selection from *The King Steps Out*; van Egmond: "Improvisation"; Lee Sims: "Shoutin' Glory"; and Gershwin: *Rhapsody in Blue*.

Available at \$9.98, plus shipping and handling, from the Organ Historical Society, [www.ohscatalog.com](http://www.ohscatalog.com).

— Stanley D. Hightower

# For the Records



## THREE ROSA RIO SHEET MUSIC COLLECTIONS

Rosa Rio's arrangements spanning the three collections *Rosa Rio Special Arrangements for all Organs*, *Sacred Duets for Organ and Piano arranged by Rosa Rio*, and *Organ Arrangements of Classic Melodies Volume III arranged by Rosa Rio* traverse the entire range of skill levels. All three of them are compilations of works extracted from previously published material. Perhaps the best part of all three collections is that they give a little something for everyone, although they vary completely in their overall character.

The first of them, *Rosa Rio Special Arrangements for all Organs*, consists of eleven arrangements of early to mid-20th century popular songs. The scores at first glance appear to resemble "fake book" notation; i.e., melody in treble clef with chords written above. Pedal notes, however, are also indicated below the chord symbols as encircled note names. This is an important addition as it automatically builds into these arrangements the correct inversion to be used at each chord change.

In particular, this device is quite valuable for the beginning organist who soon learns the technical necessity of chordal efficiency (non-duplication of chord tones) in order to create clean textures.

A glance through the volume quickly reveals other interesting construction details worth noting. For the organist first becoming acquainted with use and construction of counter melodies, as well as the manipulation of 2nd touch, these are noted (ex: "Volare" mms. 28–31 or "Charmaine" mms. 16–19) when appropriate for both right and left hands. On a practical level, arrangements are also usually kept to two pages to avoid inconvenient turns in performance. Several measures of the final two arrangements ("Spring is Here" and "Autumn Serenade") are notated in full which represents a nice transition for students moving to a more advanced level of interpretation. Another nice feature is the consistent variety of meter and key. This creates an all-important opportunity for a "breath of fresh air." In some cases, these changes are really quite novel, such as at ms. 37 of "Charmaine" where we move from 3/4 to 4/4 with some lovely syncopations noted in the right hand as part of the new, brighter tempo. It reminds the author of some of Ann Leaf's delightful musical sleight-of-hand as can be heard in her recording *That Ain't the Way I Heard It*.

In fact, as a teaching tool or book for further musical development, the only aspect of this edition which warrants any criticism is the unfortunate inconsistency in registration. "Volare," for example, suggests on the Hammond Organ to use 76-8806-000 on the Solo (upper) keyboard, while the "all organ" registration is indicated as "Tibia 8', Fr. Horn 8', Flute 8-4'." Even in trying to understand this as a broad tonal suggestion, one realizes that the former is a chorus based on the 16' pitch series, the latter on the 8'. The author also objects to the classification "all organ." The tonal palate of a theater organ is not interchangeable with that of the classical or even the

orchestral organ, and students must be aware of this clear distinction from the start. In seeking to properly register these pieces, a student would be better advised to ask his instructor for some pointers, do some careful listening to favorite theater organ albums and consult one of the few available sources about the subject of registration such as *The Secrets of Theatre Organ Registration* by Walter Strony (1991, published by Walter Strony).

On now to our second collection of Rio arrangements: *Sacred Duets for Organ and Piano*. Properly speaking, these pieces are ecclesial and not secular in origin. This aside, however, when looked at stylistically, they show much of the same careful arranging seen in the collection mentioned above. Printed in full score (organ on three staves and piano on two), this work represents more of a challenge to both the pianist and organist technically, yet the arrangements are seldom difficult and quite rewarding musically. It might be better to think of the theatrical role of the organ in these arrangements as that of an orchestra; frequently in places we see the organ in dialogue with the piano. Although one finds the occasional portamento for the organ, nothing about these arrangements would preclude their being played and effectively registered on a classical organ. Unlike the previous volume, no registrations are suggested. Overall, this is an excellent collection to keep in one's library as a church organist—effectively arranged duets for piano and organ are difficult to come by.

Finally, of perhaps the greatest interest amongst all three volumes being reviewed is *Organ Arrangements of Classic Melodies Volume III*. Notated fully on three staves, contained herein are six fantastic arrangements of theater organ standard literature. This volume in particular would be a valuable addition to the library of any organist working in the moderate to advanced skill level. More importantly than that, however, they provide excellent material for teaching the art of arrangement itself.

---

"They give a little something for everyone, although they vary completely in their overall character."



Efficient, stylistically innovative, harmonically interesting and carefully planned out, these are arrangements which have a musical language which is completely Rio's, although one can also hear the unmistakable distant echo of Jesse Crawford in the highly efficient voice leading, occasional use of blocking with the melody *mise en scène*.

Speaking of Crawford, "Forgotten Melody"—the work he made famous through his radio broadcasts—is one of the works to be found in this collection. Also appearing in an interesting setting here is "Moonlight Serenade" which combines the opening right hand motive of Beethoven's Sonata Op.27 No.2 known popularly as the "Moonlight" with Glenn Miller's well-known melody in the left hand.

From this collection, in particular must be mentioned "Dreaming"—composed by Rosa Rio herself. It is the only of her compositions appearing to date in published form. Some readers might remember that this work appeared on a recital program by Lew Williams during his performance at Grace Baptist Church during the 2006 ATOS convention. One of the more

challenging pieces of the collection, the three-page composition even includes a few small passages for solo pedal as well as several meter changes. It is a work well worth performing and, it is important to note, a piece of organ literature composed specifically for the theatre organ.

All three collections are available at the prices indicated below from Michael's Music Service, [www.michaelsmusicservice.com](http://www.michaelsmusicservice.com), 704-567-1066.

*Rosa Rio Special Arrangements for all Organs*

\$17 plus shipping and handling  
Robbins Music Corporation  
Copyrights 1919, 1923, 1924, 1926, 1934, 1938, 1939, 1945, 1947, 1951, 1952, 1954, 1958, 1961, 1962, 1965, with permission of Robbins Music Corporation "Alice Blue Gown"; "All I Do is Dream of You"; "Autumn Serenade"; "Charmaine"; "In a Little Spanish Town"; "June Night"; "Over the Rainbow"; "Spring is Here"; "Swingin' Down the Lane"; "Tender is the Night"; "Volare."

*Sacred Duets for Organ and Piano arranged by Rosa Rio*

\$20 plus shipping and handling  
Michael's Music Service  
Copyright 1979 with permission of Bradley Publications  
"Oh, Happy Day"; "Just a Closer Walk with Thee"; "Blessed Assurance"; "Were You There?"; "Beautiful Isle of Somewhere."

*Organ Arrangements of Classic Melodies Volume III arranged by Rosa Rio*

\$15 plus shipping and handling  
Michael's Music Service  
Copyrights 1928, 1930, 1931, 1933 1938, 1939, 1956, 1957, 1958, 1959, 1960, 1961, 1961 1966, 1969, 1979 with permission of Alfred Publishing Company "Moonlight Serenade"; "Manhattan Moonlight"; "Dreaming"; "Forgotten Melody"; "Manhattan Serenade"; "Holiday."

— Steven Ball

## SHOPPING FOR RECORDINGS

**Allen Organ Company**—  
P.O. Box 36, Macungie, Pennsylvania  
18062-0338, 610-966-2202,  
[www.allenorgan.com/www/store/maincds.html](http://www.allenorgan.com/www/store/maincds.html)

**Steven Ball**—  
734-846-3627, [www.stevenball.com](http://www.stevenball.com)

**Banda**—(George Wright recordings),  
720-733-2905, fax 720-733-2137,  
[banda9@msn.com](mailto:banda9@msn.com),  
<http://theatreorgans.com/cds/banda.html>  
Coming soon: [www.georgewrightmusic.com](http://www.georgewrightmusic.com)

**Canterbury Records**—626-792-7184

**Central Indiana Chapter—ATOS**—  
1431 North Audubon Road, Indianapolis,  
Indiana 46219, [www.cicatos.org](http://www.cicatos.org)

**Cinema Organ Society**—  
[www.cinema-organs.org.uk](http://www.cinema-organs.org.uk)

**Dickinson Theatre Organ Society**—  
302-995-2603, [www.geocities.com/dtoskimball](http://www.geocities.com/dtoskimball)

**Mark Herman Productions LLC**—  
P.O. Box 5059, Fort Wayne, Indiana 46895,  
[www.markhermanproductions.com](http://www.markhermanproductions.com)

**JAV Recordings**—  
888-572-2242, [www.greatorgancds.com](http://www.greatorgancds.com)

**JBL Productions**—  
8933 Wagon Road, Agoura, California 91301,  
[www.organhouse.com/jbl\\_productions.htm](http://www.organhouse.com/jbl_productions.htm)

**Stan Kann**—2952 Federer Place, St. Louis,  
Missouri 63116, [www.stankann.com](http://www.stankann.com)

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

**Michael's Music Service**—  
4146 Sheridan Drive, Charlotte,  
North Carolina 28205, 704-567-1066,  
[www.michaelsmusicservice.com](http://www.michaelsmusicservice.com)

**Midnight Productions, Inc.**—  
800-788-1100, [sales@theatreorgan.com](mailto:sales@theatreorgan.com),  
[www.theatreorgan.com](http://www.theatreorgan.com)

**MSS Studios**—[www.organ.co.uk](http://www.organ.co.uk)

**Musical Contrasts**—  
[musicalcontrasts@cox.net](mailto:musicalcontrasts@cox.net), [www.lynlarsen.com](http://www.lynlarsen.com)

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

**Organ Historical Society**—  
Box 26811, Richmond, Virginia 23261,  
804-353-9226, Fax 804-353-9266;  
[catalog@organsociety.org](mailto:catalog@organsociety.org), [www.organsociety.org](http://www.organsociety.org)

**Organ Stop Pizza**—  
480-813-5700 x200, [www.organstoppizza.com](http://www.organstoppizza.com)

**Pipe Organ Presentations**—  
760-324-0470,  
[info@pipeorganpresentations.com](mailto:info@pipeorganpresentations.com),  
[www.pipeorganpresentations.com](http://www.pipeorganpresentations.com)

**Bob Ralston**—SPOTOMA, 17027 Tennyson  
Place, Granada Hills, California 91344-1225,  
818-366-3637, [www.bobralston.com](http://www.bobralston.com)

**RJE Productions**—P.O. Box 44092,  
Racine, Wisconsin 53404-7002,  
[www.rjeproductions.com](http://www.rjeproductions.com)

**Rob Richards**—[www.robrichards.com](http://www.robrichards.com)

**Roxy Productions**—  
480-460-7699, [azroxy@cox.net](mailto:azroxy@cox.net)

**T-V Recording**—  
408-248-6927, [tvrdc@aol.com](mailto:tvrdc@aol.com)

**Walter Strony**—[www.waltstrony.com](http://www.waltstrony.com)

**Wichita Theatre Organ**—  
316-655-8177, [tickets2wto@hotmail.com](mailto:tickets2wto@hotmail.com),  
[www.nyparamountwurlitzer.org](http://www.nyparamountwurlitzer.org)

CONCERTS • SILENT FILMS

# CLARK WILSON

• CONCERT PRODUCTIONS •

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

330•385•4568

330•385•2210



SCOTT FOPPIANO  
Indianapolis, Indiana

THEATRE ORGAN CONCERTS  
SILENT FILMS

317.845.1247  
scottfop@aol.com

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

## THEATRE HISTORICAL SOCIETY OF AMERICA

152 N. York St., #200, Elmhurst, IL  
60126-2806 • 630/782-1800

email: [exccdir@historictheatres.org](mailto:exccdir@historictheatres.org)  
[www.historictheatres.org](http://www.historictheatres.org)

www.  
**waltstrony**  
.com

Concert and Recording Artist  
Allen Organ Voicing Specialist

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

# Meet Me In Saint Louis

FRIDAY APRIL 27<sup>th</sup> thru MONDAY APRIL 30<sup>th</sup>, 2007

## PARTY ON THE PIPES

**A four-day extravaganza with organs, fun, and food.**

We will visit 9 pipe organ installations featuring Stan Kann at the St. Louis Fox and Kay McAbee at the Lincoln Theatre, as well as many other artists.

The four-day party is \$249.00 per person, which includes all local transportation and all noon and evening meals. The hotel is "Our Lady Of The Snows" in Belleville, IL. The group rate is \$62.62 per room / per day and includes a generous continental breakfast. Please make your hotel reservations at (800 - 682-2879).

For more details or for reservations, call or fax 314-416-0146, or e-mail [sltos@att.net](mailto:sltos@att.net) and we will send you an information packet. The information is also on our web site: [www.sltos.org](http://www.sltos.org)

# Professional Perspectives

## Of English Horns and Ensembles

BY EDWARD MILLINGTON STOUT III

Some months ago a discussion developed on the Electratone Highway™ concerning the Wurlitzer English Horn. As the hay wagon jerked down the dusty path, various organ technicians and organists jumped on and off with their burnt offerings. It was most enlightening to associate the opinions with the specific age and experience of the writer.

Those who have been exposed to some of the great early orchestral Wurlitzer organs, which were vertical installations, may have a clearer understanding of English Horn's responsibility. Most certainly the earlier Unit Orchestras were symphonic in tonal design. The English Horn was the crowning ensemble reed, and it did not set aside from the ensemble. The English Horn always had a tremulants and, in the model 216, the English Horn was on the same reservoir as the Orchestral Oboe and Tibia Clausa. The English Horn was not intended to have the power and impact of an entire division.

When asked why the orchestra normally played with "tremulants on," an official of the San Francisco Symphony replied: "because it warms up the ensemble." The principal job of the tremulant is to help the radical voices blend into a warm ensemble, and the English Horn was always considered to be a part of the ensemble.

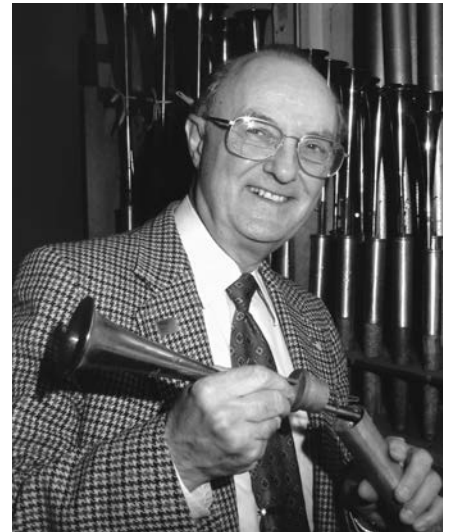
The balance misconception for the English Horn was most likely the result of the George Wright recordings on the San Francisco Fox and the Pasadena Studio organs. The Fox recordings did not place the English Horn in its proper balance and perspective with the behavior of the room. The 15" English Horn at the Fox was the second rank in from the shutters, in the Orchestral chamber. That manual chest was closer to the openings out into the house, so the English Horn did have direct contact with the house, but it did not

completely wipe out the rest of the ensemble. The microphones heard the organ differently, and they gave the organ a two-dimensional effect, full organ without the English Horn and full organ with the Horn. I might point out the fact George Wright did make use the English Horn tremulant.

The Pasadena Studio organ did not have a Wurlitzer English Horn before or after the fire. George mentioned it was once in the Grant Union organ, but theatre organ pipes having a nomadic nature, one can only guess. That set seemed to work with the extremely bright top end of that well-recorded instrument.

The golden age of the Crust Palaces was concurrent with George's Pasadena Studio installation and many of his recordings. Several of the young and very brilliant talents were designing their "dream" organs, all of which had some sort of English "Post" Horn. Most of the new replicas were much more aggressive than the original Wurlitzer sets due to their thinner tongues, higher pressures and going harmonic in the top octaves. These "chew up the crowd and leave no prisoners" fire-eating voices did not blend, but stood aside from the ensemble. In some respects theatre organs were little more than warbling laboratories with their respective geniuses bending tongues with their thumbs to accommodate the tornadic blasts out of the toeholes.

First of all, the series of reproductions built by Möller and later by Trivo are not true reproductions. Möller's first reproduction was to have been based on the 10" rank, which was out of the 165 special from the Sequoia Theatre in Mill Valley, California. The great reed voicer, Adolph Zajic, voiced the new rank, but the new set had a harmonic top end, which accelerated the brightness and power. None of the reproductions possessed the



(Stout Collection)

blending quality of the original Wurlitzer English Horns. All of the Wurlitzer sets had a pronounced "Diapason" foundation tone that allowed the otherwise aggressive stop to blend with the ensemble. That blending quality was present in both the 10" and 15" ranks.

The gifted Kevin King installed an original Wurlitzer English Horn in his Grand Lake instrument, and it blends well. Richard Taylor and his old mentor did a side by side test of two English Horns at the Castro Theatre. The 15" set was installed on its original Brooklyn Fox Orchestral toeboards. Directly adjacent, a new Möller 10" Post Horn was installed. In testing the two ranks with the overall ensemble, the original Wurlitzer rank on 15" wind blended better. It could be considered a little loud for the bright room, but the effect in the two top octaves assured installing the Wurlitzer English Horn. The Möller Post Horn was very well voiced, but it was far too bright, especially in the two top octaves.

Bob Grommes posted the following: "By all accounts, the original Wurlitzer English Horn is the gold standard, not just tonally, not just in how it blends, but also how it takes a tremulant." The brilliant and most gifted Lew Williams posted several fine examples of Jesse Crawford, Sidney Torch, George Wright and Dick Leibert all making most musical use of the English Horn on tremulant. As Richard Purvis often told his students: "Listen with your ears, and not your eyes and preconceived notions."

# Chapter News

## CENTRAL INDIANA

Indianapolis, Indiana—On May 14 CIC-ATOS had the privilege of meeting in the home of Tim Needler for the first time in several years. Members and guests were treated to the musical talents of Dyne Pheffenberger and Dr. Michael Davis. Both gentlemen have enjoyed extensive musical careers. Tim's gracious hospitality and the musical virtuosity of these two gentlemen were greatly appreciated by all.

On June 4 we were very pleased to present the Australian-based Neil Jensen at the Warren Performing Arts Center on the chapter's 3/18 Barton. All in attendance enthusiastically received his performance.

Our July 9 chapter meeting was held at the Warren Performing Arts Center. Tim Needler played a very professional, ear-pleasing program.

August 13 again found us assembled at the WPAC for a brief business meeting followed by the artistry of Scott Smith from Lansing, Michigan. Scott is one of the elite few who makes his living solely from his pipe organ activities. It was certainly a pleasure to see the musical side of this multi-talented man.

The annual Ken Double concert was held on September 10 at the WPAC. Ken played the dedication concert for this instrument in 1997 and has presented an annual concert on this organ nearly every year since. Ken's local celebrity, stage presence, and vast musical talents make this concert a near sell-out every year. Everyone thoroughly enjoyed Ken's program of mostly 50s hits.

Mrs. Penny Mitchell has been auditorium manager at the WPAC for many years and has been a staunch supporter of the theatre organ. I believe that Penny is as proud of the Barton as anyone. Upon Penny's impending retirement from the WPAC, and in appreciation of her never-failing support, CIC made Penny an honorary lifetime member of

both CIC and ATOS. An honorary plaque was presented.

While in Indiana, Ken also accompanied a silent film at the Long Center in Lafayette. Shawn Chase reports on that event.

When was your first time? That is, your first time seeing a silent film with theatre organ accompaniment? The evening of Friday, September 1, 2006 is now the answer to that question for the over 900 people assembled at the Long Center for the Performing Arts in Lafayette. Many were students from Purdue University, and the sea of Purdue T-shirts in the audience would have easily allowed one to mistake the occasion for a university sporting event rather than an evening of silent film. The event was held in conjunction with the North American Society for the Study of Romanticism and North American Victorian Studies Association convention, taking place at Purdue University.

The evening opened with Thomas Edison's 1910 short film *Frankenstein*, followed by the feature presentation, *Nosferatu*. Lance Duerfahrd, a professor of English at Purdue University, introduced both films. The enthusiastic ovation lavished upon Mr. Double from the audience following his efforts at the console removed any doubts as to their enjoyment of the evening.

In October we met at the beautiful Embassy Theatre in Ft. Wayne, Indiana. As we don't often get the opportunity to meet at the Embassy, no one seemed to mind the two-hour drive from Indy. There we were entertained by northern Indiana's own roving musician, Bill Tandy. Bill's popular musicality and engaging personality made for a most enjoyable afternoon.

We found ourselves at the Hedback theatre on October 22 to hear Rob Richards pull some amazing sounds out of our 3/11 Page/Wurlitzer

for our third public concert of the season. Rob, being the official organist at the Disney El Capitan Theatre in Hollywood, of course, brought us several well-known Disney tunes in the grand Disney style.

Also in October came the task of de-piping and protecting the chassis of the 3/26 Wurlitzer at Manual High School. A major renovation of the school's auditorium included some reconstruction in the organ chambers. With the leadership of our indefatigable Technician in Residence, Carlton Smith, ten volunteers removed, bubble wrapped, and packed the approximately 1814 pipes into 45 2' x 8' wooden pipe trays and removed them to temporary safe storage. Carlton and the CIC volunteers have provided about 260 man-hours of labor to accomplish this temporary removal. The powers that be say that this phase should take about six months. (So nine or ten?) Then we get to do it all again in reverse. While this has been a lot of hard work, it does afford us the opportunity to get done some much needed repair work on several less-than-perfect pipes. This reconstruction process brings much-anticipated air conditioning to the ever-sweating Carl Wright Auditorium and new dedicated air-conditioning units to the organ chambers. We so look forward to concerts in the newly decorated and comfortable auditorium at Manual High School with the magnificent 3/26 Wurlitzer that may now stay in tune for more than 15 minutes.

All of CIC looks forward to sharing this "new" old venue and the soon-to-be-installed organs at the Indiana Theatre in Terre Haute and the Circle Theatre in Indianapolis for the 2008 convention in Indianapolis.

— Kevin A. Ruschhaupt  
Mike Rolfe, President  
317-466-7745, mrolfe@iquest.net

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



Delaware Valley: Wayne Zimmerman at the Kimball console (Photo by Dick Auchincloss)



Delaware Valley: Host Mark Dresden demonstrating the MIDI system (Photo by Dick Auchincloss)

## DAIRYLAND

Racine/Milwaukee, Wisconsin—Sunday, August 20, we had our 15th annual picnic at the Lake Geneva summer home of Jack Moelmann. The weather was just beautiful, and that might explain in part why our attendance at this event hit an all-time low of less than 20 people, with only 12 of them DTOS members. A musical group, the New South Rampart Dixieland Band, even donated their services and played for us on Jack's large deck. A special guest was past president of ATOS, Father Gus Franklin, who also entertained during open console time on Jack's Hammond.

Dairyland began its fall social season on Sunday, September 24 at the Racine home of Fred and Veryl Hermes. The organ is a five-manual Wurlitzer and is located in Fred's basement Bijou; it has been featured in several ATOS conventions. DTOS also invited the Chicago Area Theatre Organ Enthusiasts (CATOE) to join us, and a large number of them did, along with some members of the Joliet Area Theatre Organ Enthusiasts (JATOE). It was fun to meet new people and renew old acquaintances with our friends from Illinois. The organist was Jelani Eddington, well-known concert and recording artist, as well as a member of the Dairyland chapter. Surprisingly, Jelani had never played a formal performance at Fred's before. Fred joked that no expenses were spared in getting Jelani to play for us, and that we even paid all his travel expenses. Then Fred told us that Jelani only lives 1.5 miles from Fred! Jelani played a wonderful program for us, including several theatre organ classics. It was as if he knew what we wanted to hear. Thanks, Jelani, for making a beautiful fall afternoon even more special.

Our October 22 social was a birthday part of sorts when we celebrated what would have been the 100th birthday of John Muri, who passed away in 2001 at the age of 94. The party was once again held at the Racine home of Fred and Veryl Hermes. The organist was Dennis Scott, who was a close friend of Mr. Muri. Dennis also accompanied the silent film, *Golden Age of Comedy*, which is full of excerpts from early comedies, and he played a sing-along using John Muri's slides from the 1920s. Also presented was a cameo solo, played by a young and upcoming artist, David Rhodes.

— Sandy Knuth  
Gary Hanson, President  
414-529-1177, orgnpipr@aol.com

## DELAWARE VALLEY

Media, Pennsylvania—Recently we visited the beautiful home of Mark and Carol Dresden in Media, just outside of Philadelphia. Mark and Carol have installed in their home a 3/17 hybrid in an addition built specially to house this instrument. In a previous life the console, built by Kimball, was temporarily hooked up to the Wanamaker Organ in Philadelphia during the rebuild of its six-manual console, allowing the organ to be played.

At the Dresdens' home, all mechanical items are in the basement, with the blower in a small building nearby. The wind line from the blower goes underground to the house and the organ. All we get in the music room is pure organ, without any mechanical noise. The console sits in a commanding position; off to the side is a grand piano connected with the organ. At one end of the room are bookshelves which hide the two pipe chambers. Tuned and non-tuned percussions and the toy counter are located in full view in a balcony above the chambers. Everything just sounds great.

Our own Wayne Zimmerman gave us a terrific mini-concert, consisting of tunes from the entire spectrum. What a show! The man never disappoints. Open console and refreshments followed Wayne's performance. Those who took to the bench were Tom Rotunno, Bob Nichols, Dick Metzger, Steve Eaklor, and Dick Auchincloss. We also had several "mystery" organists playing through the MIDI system installed in the organ. There was plenty of music from many sources.

Many thanks to Mark and Carol for their hospitality and for sharing a very fine instrument with us.

— Dick Auchincloss  
Harry Linn, Jr., President  
610-566-1764

# Chapter News



*Eastern Massachusetts: Stu Hinchliffe, the most senior EMCATOS member, rides the Knight Auditorium console up on its new lift; Jack Cook*  
(Photos by Bob Evans)

*Garden State: Ralph Ringstad plays for Ashley Miller's memorial*  
(Photo by Cathy Martin). Bob Ralston playing the Trenton Möller  
(Photo by Tony Rustako)

## EASTERN MASSACHUSETTS

Wellesley, Massachusetts—It is with great sadness that we inform you of the passing of Stan Garniss, long-time chapter correspondent. We will all miss Stan, a tireless worker for EMCATOS.

Summer has been a busy and productive time for EMCATOS. Knight Auditorium, our home, received a major renovation. The hall now boasts of a new heating system, hardwood floor, and freshly carpeted lobby. In addition, new lighting was installed. The hall has a vibrant new look.

Our organ maintenance crew was very busy. Don Phipps, Ken Duffie, and Dick Hill constructed a carpeted platform top for our new hydraulic lift and an enclosure for our new 15-horsepower blower. Thank you, gentlemen.

A work party also removed years of accumulated and unused materials from our work/storage area under the stage.

On Sunday, October 8, Jack Cook, resident organist/curator of the 2/10 Wurlitzer at the Stadium Performing Arts Centre in Woonsocket, Rhode Island, entertained an enthusiastic audience at our first social of the year. Jack offered standards and show tunes to an appreciative audience. Come back again, Jack; you're always welcome.

We have an exciting year ahead with our Holiday Bash featuring Jim Riggs, a January concert with Brett Valliant, a Ken Double concert at our January social, and a silent film in March. Phil Kelsall, popular Blackpool organist, will round out our 2006–2007 concert season in early May.

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

## GARDEN STATE

Trenton, New Jersey—About 50 members gathered at Lake Hopatcong in July for the 10th annual GSTOS picnic at Bob and Cathy Martin's summer cottage. Cal Bacon's Technics keyboard and Tony Rustako's Miditzer computer program allowed for solos and duets. Sheila Mendel's beautiful violin artistry captured everyone's attention.

August's organ crawl included the Delaware Valley and South Jersey theatre organ societies. At the Trenton War Memorial 12 of the 40 attendees took turns playing the 3/16 Möller. The group grew to 55 as we moved on to Nina Heitz's home for a bounteous buffet and open console on the 3/23 Wurlitzer hybrid.

Three significant events marked our fall season. In September, installation of new officers took place at the home of incoming president Ed Fritz and his wife, Dolores. Special plaques were given to outgoing officers: president Don Hansen, vice-president Virginia Messing, and treasurer Bill Furcht. Michael Cipolletti and Catharine Oliver were installed as vice-president and treasurer, respectively. Marilyn Fitz will continue in her second term as chapter secretary. After lunch by the pool, members took turns at the Fritzes' new Walker theatre organ.

A beautiful memorial service for our much-loved member, Ashley Miller, was held in October. Ashley's family came in from Florida and New York to be with us in celebrating the life of their husband and father. The event took place at Bob and Cathy Martin's home. The full program included video clips of Ashley performing in his inimitable style, shared remembrances from those in attendance at the memorial, letters from friends like Rosa Rio and other highly regarded organists, all interlaced with music performed by organist

Ralph Ringstad, Jr. playing in Ashley Miller's style on the 3/24 Griffith-Beach theatre organ. Members and friends of Ashley continued to reminisce throughout the evening, long after the formal service was concluded.

Note: The Miller family has just established an annual Ashley Miller Memorial Concert as an annual GSTOS event. All initial donors will be listed as "founders." This is an opportunity to say thank you once more to Ashley Miller for all the music he has given to us, and to memorialize his name. Anyone wishing to contribute to this memorial may send their checks to Catharine Oliver, 612 Oakcrest Road, Brielle, New Jersey 08730. Checks should be made out to GSTOS and noted to be for the Ashley Miller Memorial Concert Fund.

Later in October, GSTOS was proud to once again offer a full concert at the Trenton War Memorial's Patriot Theatre. Bob Ralston, of Lawrence Welk fame, showed off not only the 3/16 Möller but the Steinway grand piano. The Möller played flawlessly throughout the concert; kudos to Jay Taylor and his crew.

— Catherine Martin  
Edward W. Fritz, President  
973-694-5173,  
edfritzrecording@yahoo.com



*Garden State: New officers Mike Cipolletti, Catharine Oliver, and Ed Fritz (Photo by Tony Rustako)*



*Hudson-Mohawk: The stage at Proctors Theatre during the October 2 banquet (Photo by Norene Grose)*



*Kingston: Ken Keyes, Chris Whyman, Stephanie Attwood, Roy Young and John Gerretsen at the Trillium Foundation grant presentation (Photo by Jim Hopkins)*

## HUDSON-MOHAWK

Schenectady, New York—The 2006/07 season of the Hudson-Mohawk Chapter commenced a month later than usual due to renovations undertaken during September in Proctors Theatre in Schenectady. Proctors is the home of Goldie, the 3/18 Wurlitzer, and the focal point of most club activities. Our schedule began with the October 2 catered banquet on the stage, coordinated by Maude Dunlap. Philip Morris, Proctor's CEO, announced the adoption of Goldie by an area health plan, MVP-Gold. The adoption includes publicizing Goldie events, promoting the instrument, and contributing money for maintenance. Later in October, our annual Halloween party was held at the home of member John VanLaak. John's organ, piano, and harpsichord were played by Al Moser, John Wiesner, Frank Boshier and Bob Frederick.

The free noon concert series sponsored by Proctors Theatre and our chapter began on October 3 with Carl Hackert and vocalist/accordionist Sam Madia. The Halloween show was presented on the day itself and starred Ned Spain, assisted by organists Carl Hackert and Charles Jones, and vocalists Ann Hoffman and Tiffany Bethuniak. These events continue to grow in popularity.

Several chapter members were in the spotlight in past months. Donna Tallman, club historian, received the Organ Club Volunteer of the Year award on September 28 at the annual Proctors Theatre Volunteer Party. She was also celebrated for her 20 years of service to the theatre and our chapter at a dinner prior to the ceremony. Donna has consistently demonstrated a willingness to assist in any task involving Goldie maintenance and repair. Helen Menz, last year's Volunteer of the Year, celebrated her 90th birthday with a party on October 21 attended by over 100 family members and friends. Helen is a longtime

board member and has served the chapter in several capacities over the years. Member Avery Tunningley continues to demonstrate his prowess as an interpreter and innovator in the area of silent music accompaniment. He has played a number of times at the New York State Fair in Syracuse and also performs regularly at the Capitol Theatre in Rome, New York. He continues to provide his very entertaining silent film series the first Friday of each month at the Union Presbyterian Church in Schenectady, New York, accompanied by chanteuse Bubbles LaRue, who presents a mini-concert prior to the movie.

— Norene Grose  
Frank Hackert, Chair  
518-355-4523

## KINGSTON

Ontario, Canada—Thursday, October 5, was the 25th anniversary of the installation of the Kingston chapter's refurbished Kimball organ, as well as that of KTOS itself. Stephanie Attwood presented us with a \$40,000 grant on behalf of the Ontario Trillium Foundation for the preservation of our organ.

The evening's concert, first of the season, was performed by Richard Hills, former organist for Westminster Abbey in London, with a cameo singing performance by Chris Whyman, Town Crier. Richard Hills' amazing performance included novelties and medleys. There was hardly a stop on the organ that he didn't use at least once. An overture made a grand finish to a brilliant concert; it wasn't quite over, though: Richard then performed a novelty rendition which showed off his sense of humor and used a whole host of really neat tricks to amuse the audience.

In attendance at the VIP reception prior to the concert were Mayor Harvey Rosen; Kingston's MPP (member of the provincial parliament) John Gerretsen; Ken Keys, former mayor of Kingston; John Carey, an original member of KTOS; Gilles Bruyere, organ technician; Arthur Critchley, organ relay electronics; and organ tuner Alain Gagnon.

Please check out our website at [www.ktos.ca](http://www.ktos.ca).

— Audrey Robinson  
(At age 15, the youngest playing member of KTOS)  
Roy Young, President  
613-386-7295, [roy@ktos.ca](mailto:roy@ktos.ca)

# Chapter News



Land O' Lakes: Dave Kearn at Paul Kenworthy's Allen LL324Q (Photo by Kim Crisler)



London: Hannah-Jade (left), Elaine, Mary-Ann wearing the chain of office, and Adam (Photo by Mike Clemence)



London: John Atwell at the Kilburn State (Photo by David Coles)

## LAND O' LAKES

Minneapolis-St. Paul, Minnesota/Hudson, Wisconsin—On September 10, 20 members and friends gathered at the Heights Theatre. Following a brief business update, Kim Crisler played a program of varied selections at the 4/14 WCCO Wurlitzer.

The Heights presented the week-long festival, "The Films of Harold Lloyd" September 8–14, followed by the second annual "Viva Vitaphone!" on September 16. On September 20 we had a special screening of the MGM classic *Meet Me In St. Louis*, with a special appearance by the film's co-star, Margaret O'Brien, who fielded a question-and-answer session after the movie. The Wurlitzer was kept busy with pre-show concerts by Heights' house organists Karl Eilers and Harvey Gustafson, and guest organist Dave Knudtson from the Fargo Theatre.

Chris Elliott opened the Phipps Center for the Arts' 2006/07 Organ Series on September 24 accompanying the 1924 silent classic *Peter Pan* at the 3/17 Wurlitzer. This was the first film adaptation of J. M. Barrie's play directed by Herbert Brenon, featuring its innovative use of special effects. Chris' score consisted of several musical excerpts that engaged the audience into the action of the film. The series continued with Jelani Eddington on December 2.

About 16 members gathered at the home of Paul Kenworthy for our October 15 meeting on a brisk afternoon. Dave Kearn was the featured artist on Paul's LL324Q Allen, with open console following.

Other events included November 11 at Metropolitan Community Church in Minneapolis featuring our 3/11 hybrid organ, and December 2 at the Heights Theatre in a joint event with the Twin Cities AGO Chapter. More information is available online at [www.loltos.org](http://www.loltos.org).

— Terry Kleven, President  
612-489-2074, [nlttak@comcast.net](mailto:nlttak@comcast.net)

## LONDON AND SOUTH OF ENGLAND

Woking, Surrey —We have sad news to start with as we come to terms with the sudden death of a heart attack of a hard-working committee member, Bernard Baldwin. Bernard's contribution at Woking and his engineering skills are being sorely missed. We extend our condolences to his wife, June, and his family.

On September 9, Adam Evans was at the console of our 3/19 Wurlitzer at the Leisure Centre. He gave a wonderful performance with a wide-ranging programme of music. Adam won our Young Theatre Organist Competition in 1998 and became the overall winner of the International Competition held at the convention in 1999.

On October 8, we were very pleased to have the 4/16 Wurlitzer at the State Theatre Kilburn in London in the talented hands of John Atwell from Australia. John's skillful musicianship was not to be missed; and the larger-than-usual audience was treated to many lovely registrations full of beautiful tone colour, rarely heard on this classic instrument.

October 22 saw us gathered at Woking for our 128th Young Theatre Organist Competition. The three entrants were: Hannah-Jade Murphy, 15 (Woking); Mary-Ann Wootton, 12 (Lancashire); and Adam Zair, 16 (County Durham). Each entrant played music of his/her own choice, as well as a set piece: "Fools Rush In," arranged by Bill Irwin. The judges were Len Rawle and Keith Beckingham, who congratulated all three. Finally, Mary-Ann was judged the winner, followed by Hannah-Jade in second place, and Adam in third. While the judges conferred, Elaine Dawes, the previous winner, played a lovely mini-concert.

— Ian Ridley, President  
[ianridley@atos-london.co.uk](mailto:ianridley@atos-london.co.uk)  
+44 1494.674944

## LOS ANGELES

Los Angeles, California—Wurlitzer Weekend 2007 orders are coming in; if you are reading this in early January, we can very probably still find room for you at all of the venues. Come and enjoy the beautiful warm California sunshine. The five-event weekend package kicks off at the Opulent Orpheum Theatre in downtown Los Angeles at 8:00pm on Friday evening, January 12 with the recently discovered and restored silent film *Beyond the Rocks*, starring Gloria Swanson and Rudolph Valentino. Bob Salisbury will be at the console of the historic original installation 3/13 Wurlitzer. Saturday morning starts early, with an 8:00am concert at the El Capitan Theatre in Hollywood with house organist Rob Richards at the console of the former San Francisco Fox 4/37 Wurlitzer. Rob will be joined by his perennial sidekick, Ralph Wolf. Saturday evening Jelani Eddington will be featured at the newly installed Wurlitzer in South Pasadena High School auditorium. Peter Crotty, Chris Gorsuch and other volunteers have spent many hours on this project. Sunday morning events start at 11:00am at the Paramount Ice Rink, featuring Chris Gorsuch in the organ loft, with a buffet brunch served during the concert. Sunday afternoon the newly appointed ATOS president Ken Double will preside at the console of the Plummer Auditorium Wurlitzer in Fullerton. Attend all five events and the buffet brunch for \$85. This is a drive-yourself mini-convention, with driving instructions provided. In a separately priced event on Sunday evening, Ron Rhode will be performing at the Old Town Music Hall at 7:00pm.





New York: Organist John Baratta with organ students Jeff Chandler, Chris Prestia and Andrew Van Varick at the Middletown Paramount (Photo by Tom Stehle)



New York: Jesse Kohl installing rack boards on restored pipe chests at Long Island University (Photo by Tom Stehle)

The Fifth Annual LATOS Oktoberfest was held at the San Gabriel Civic Auditorium. This year was somewhat different from years past but nonetheless enjoyable. The San Gabriel Wurlitzer theatre organ is undergoing renovation and is presently out of service. In its place that day was an Allen organ graciously furnished by Henry Hunt of Church Organs, Inc. in Pasadena, California. The Allen organ was placed on the lift and was played beautifully for our guests by Jerry Nagano. He shared the spotlight with Nick Ariondo, a very accomplished accordionist.

Together, these two fine gentlemen played an extremely enjoyable program that ranged from light classical to traditional popular tunes. During Mr. Ariondo's solo portion of the program he spent a few minutes demonstrating the capabilities of his fine accordion.

In previous years our guest organist had been joined by a Bavarian-style "Oompah Band." This year we departed from this tradition. That was, admittedly, a gamble, but to our delight it was sincerely enjoyed by all in attendance.

Thank you to Dorsey Caldwell for reviewing our Oktoberfest event in my absence.

— Wayne Flottman

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

## NEW YORK

New York, New York—New York chapter members and friends gathered at the Allen Organ Studios of New York in Mineola as guests of owner Steve Frank again this past summer, and we had an opportunity to play and enjoy the Allen GW-IV digital theatre organ. Thanks to the magic of electronic reverb, the small studio is able to assume the acoustics of a vast theatre. Steve generously provided a delicious lunch for everyone, and members were able to meet and chat with fellow theatre organ enthusiasts and enjoy a full day of theatre organ music. Thanks to Steve for his hospitality, and also to NYTOS vice-chairman John Valentino for arranging the event.

Our activities took us north on September 16 to the Middletown Paramount Theatre where we enjoyed a day filled with the wonderful sounds of the chapter's 3/12 Mighty Wurlitzer. Since we had use of the theatre for the full day, members and guests had plenty of time to play as well as to catch up with old and new friends over refreshments in the lobby. In addition to open console, we were treated to an excellent mini-concert by organist John Baratta. Many of our own talented chapter members, including several of John's young organ students, entertained us during open console with a bit of everything from jazz piano to Bach, and lots of great theatre organ music in between. The Paramount's director, Maria Bruni, had placed ads in the local newspaper promoting the event, which attracted a good number of guests from the community who stopped by, some staying for the full day to enjoy the music of our Mighty Wurlitzer. Many thanks to John Baratta for performing for us and also for assisting other players with registrations. Thanks also to Jesse Kohl and Tom Stehle, the organ was in fine tune and concert ready.

The New York chapter recently took advantage of an opportunity to purchase a used three-manual Allen ADC 4600 electronic theatre organ, with assistance from a generous donor, so that we can present theatre organ music in schools, colleges, theatres and other venues where there is no theatre pipe organ. The Allen was used for its first road show in September at Vassar College, where organist Ben Model accompanied the silent classic *Nosferatu* as part of the College's film history program.

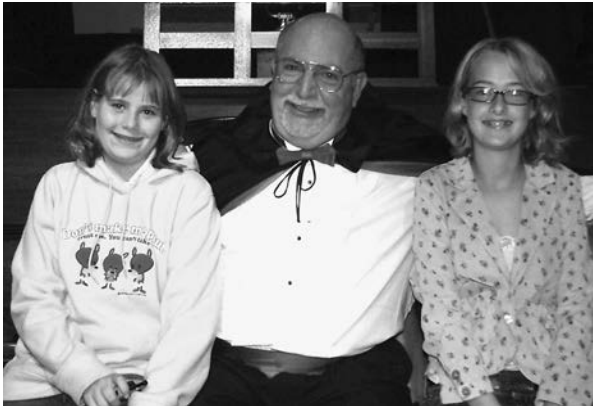
And, we have good news from Long Island University: the University's 4/26 Brooklyn Paramount Wurlitzer is up and playing again, having been silenced for three years as a result of damage to solo and orchestral chambers caused by a leaking roof drain. The University has had all the old room drains replaced, had contractors repair the damaged plaster in the chambers, and contracted with Crome Organ Company to restore the damaged windchests and other organ components. Late in August, Ken Crome and company, assisted by volunteers from the New York chapter, reinstalled the restored chests and regulators, and returned the instrument to playing condition. Members had a chance to hear and play the Mightiest of Wurlitzers at an open console and membership meeting at the University in October.

— Tom Stehle

David Kopp, Chairman  
201-818-9950,

daveakopp@dydacomp.com

# Chapter News



North Texas: Rick Mathews with new admirers at the MPAC Wurlitzer (Photo by Don Peterson)



Orange County: Dave Wickerham at the OCTOS 4/35 Wurlitzer (Photo by Randy Foto)

## NORTH TEXAS

Dallas/Fort Worth, Texas—The North Texas chapter, in conjunction with the McKinney Performing Arts Center, presented the classic silent film epic, *The Phantom of the Opera*, for two performances on October 27 and 28. Organist Rick Mathews, who has performed this silent film for at least 30 years, was at the 3/17 Wurlitzer. His scoring of the film was well received and laughter, where appropriate, was evidence of his command of the score.

The pre-show promotional efforts were successful in that there was nearly a full house for each performance in the Courtroom Theatre of the historic Collin County Courthouse. The theatre is delightfully intimate, seating just over 400 and including a horseshoe balcony. The chapter's 3/17 Wurlitzer has found a most favorable environment that allows the subtle nuances of the organ to be heard clearly and a full registration to be authoritative without being overbearing. Although the organ has not been completed, it was more than adequate to perform its principal job of accompanying silent films.

During the intermission of the film, the audience was invited to take a chamber tour. At least 50 people each night took advantage of this opportunity, and the questions asked were indicative of the audience's keen interest in the theatre organ. After the show was finished, Rick spent a half hour at the console answering numerous audience questions regarding the instrument. The chapter has a new venue in the Courtroom Theatre and is striving to cultivate an appreciative new audience to enjoy it.

— Don Peterson  
Richard Stewart, President  
214-575-7499, conn652jr@aol.com

## ORANGE COUNTY

Fullerton, California—A warm, sunny day in a cool air-conditioned auditorium is just perfect for an organ concert. Dave Wickerham put the beautiful OCTOS 4/35 Wurlitzer through all of its paces. Afterwards, we wondered if there was a pipe or percussion that didn't get played, but we couldn't think of one.

Dave's mastery was displayed when, for his second "doublet" of songs, he did a memorial to September 11, encouraging the audience to sing along with his patriotic tribute to "God Bless America" and the "Star Spangled Banner." There were tears coming from our eyes at the conclusion, and it was gratifying to see the entire audience rise at the beginning of our National Anthem.

The second half began with a great Laurel and Hardy short, *Bacon Grabbers*. After a few more songs, Dave concluded, although one could tell he really wanted to play all afternoon—and the audience concurred. Many new faces were present, as evidenced by the same question about the price of Dave's CDs being asked over and over again—a sure sign of newbies at a concert. Dave's CDs didn't last out the intermission!

Following the concert, Dave spent time talking to a young teenager, Adam Couste, who was extremely interested in the instrument. It was great to see an artist give so much time to a young man so interested in the music, instrument and staging. This may be the start of a new concert artist—well, let's hope so!

— Pat Mower  
Ed Bridgeford, President  
714-529-5594,  
ebridgeford@compuserv.com

## OREGON

Portland, Oregon/Vancouver, Washington—The summer 2006 program of the Oregon chapter (OCATOS) ended on August 19, on a high note on host Larry Plunkett's 2/14 Wurlitzer theatre pipe organ at our third annual co-picnic with Columbia River Organ Club (CROC). Our host began open console with up-beat classical numbers. He was followed by new member, 11-year-old Isaiah Horton, who entertained us with a couple of patriotic numbers. Oregon chapter members Shirley Clausen, Mike Bryant, Rob Kingdom and several others were in great form. Mike and Rob did memorial takes on the musical styling of their late good friend, Tom Hazleton.

The Oregon chapter is the primary custodian, maintaining the 3/25 Kimball theatre organ donated to Portland's public school district in the early 1930s. Now installed in Portland's Cleveland High School auditorium, it is the site for our monthly meetings with open console. Our September 15 program was a visit and discussion with our ATOS Board of Directors liaison, Donna Parker, also a member of our chapter. She told us about programs available to us from the national office and what was changing since the introduction of the newest ATOS officers and Board members. We are looking forward to working more closely with her and the ATOS committees at the national level. Following her question-and-answer session, she assisted Isaiah by registering the Kimball for his performance at open console. Donna and several other members each played a couple of numbers. It was an interesting evening.

OCATOS and CROC gathered at the MacNeur Studio in Oregon City to hear the Puget Sound chapter's scholarship winner, Nathan Avakian, perform on the George Wright IV Allen Special theatre organ.



Oregon: Nathan Avakian at the George Wright IV Allen theatre organ (Photo by Luurt Nieuwenhuis)

Nathan, a talented 15-year-old, told interesting stories about the composers of the works he played. He received a standing ovation, for which he rewarded us with a rousing encore. A great potluck concluded the event.

Many Oregon chapter members attended new ATOS president Ken Double's energetic September 24 concert at the console of the 3/24 Wurlitzer in the historic Elsinore Theatre in Salem. We thoroughly enjoyed both his humorous comments and considerable musical talents. The crowd was enthusiastic and appreciative, and Ken responded in kind. During the intermission in the beautiful Elsinore Theatre lobby, Ken discussed with some of the autograph seekers his view of an approachable and helpful ATOS membership committee. He added that on a local level we must encourage new memberships in both our own chapter and ATOS: immediate growth of the parent and local organizations is imperative if we are to follow our calling and save what is left of our theatre organ history, both documentary and instrumental. Bravo!

Donna Parker accompanied the silent film *The Phantom of the Opera* to a sizeable crowd in Portland's Hollywood Theatre on October 15. Members of both the Oregon chapter and CROC applauded this fine performance.

— Jeanette Nieuwenhuis, Chairman  
madtt@wa-net.com

## PACKERLAND

DePere, Wisconsin—We had a very good 2006, with the most silent film shows we have ever done in a single year. Our audience is growing, and with each show there are improvements both in publicity and to the production values.

As part of All Saints Episcopal Church's 150th Anniversary celebration this year, we showed the classic 1927 Cecil B. DeMille silent film *The King of Kings* on April 20. Frank Rippl performed his own organ accompaniment to the film on the church's two-manual, 25-rank Möller organ. Mark Harris from the Green Bay Film Society did a special introduction before the start of the presentation.

On Saturday, July 22, our chapter presented *The Kid*, starring Charles Chaplin and Jackie Coogan. Organ accompaniment was provided by organist Frank Rippl, who performed on a virtual theatre organ. This was the instrument's debut. It was still under construction, however, and had only a single keyboard available for this show.

On Saturday, September 9, the Packerland Theatre Organ Society presented three silent comedy shorts, starring Charles Chaplin and Fatty Arbuckle. We heard the completed two-manual and pedal virtual theatre organ played by Frank Rippl. Sounds were sampled from a 2/8 Wurlitzer Style F. Brett Milan of Milan Digital collected samples from the Virginia Theatre Wurlitzer located in Champaign, Illinois.

On October 30 we screened *The Phantom of the Opera* at the Outagamie Museum in Appleton, Wisconsin, using their historic 1926 two-manual, ten-rank Austin organ. The evening started with a welcome by Jane Woosley of the Outagamie Museum. Tom McNeely, chapter president, discussed the importance of pipe organs. Mark Harris gave a talk about 1920s horror films and Lon Chaney. Then Frank Rippl explained a bit about his score for the film. All who came enjoyed themselves, and the Austin pipe organ sounded wonderful. We thank Robert Hoppe for his hard work getting the pipe organ ready for our performance.

On December 16 we presented the Harold Lloyd film *For Heaven's Sake*, using the virtual Wurlitzer at the DePere Cinema. This show was the last for 2006 and capped a great year.

— Tom McNeely, President  
920-339-8501, Pcc28@netnet.net

# Chapter News



*Puget Sound: Jonas Nordwall (left) and Andy Crow (Photo by Jo Ann Evans); The Seattle Paramount and PSTOS presented Swing Era Greats to raise funds for organ restoration (Photo by Tom Blackwell)*

*River City: Jack Moelmann at the Markworth 3/24 Kimball Theatre Pipe Organ (Photo by Jerry Pawlak); Greg Johnson and Jerry Pawlak at The Rose Theater 3/21 Wurlitzer (Photo by Steve Witt)*

## PUGET SOUND

Seattle, Washington—On October 8, people came from miles around (Canada, Oregon, Idaho, and all over Washington) to enjoy a wonderful afternoon of music from the great Swing Era, with Jonas Nordwall at the Seattle Paramount's Wurlitzer and Andy Crow at the grand piano. The audience included members of the American Institute of Organbuilders who were attending their national convention in Seattle. No one was disappointed! The organ sounded great, following many hours of maintenance work by Puget Sound chapter volunteers.

To the surprise of the audience, Andy mentioned that in spite of knowing Jonas since the 1960s, this was their first-ever performance together. And what they did was magic! They gave the crowd a taste of everything—with organ solos, piano solos, and a number of duets.

The event was organized as a fundraising benefit for the Paramount's Mighty Wurlitzer Restoration Fund. Although the organ performed flawlessly for this event, much work is needed to provide complete reliability for the future. Over \$11,000 was raised toward the \$100,000 goal!

The Wurlitzer is used regularly for the Paramount's Silent Movie Monday series, presented during two months each year. Dennis James, house organist, has carved out a name for himself as accompanist for these movies. The January series will feature three 1929 German expressionist silent films. More information may be found at [www.theparamount.com](http://www.theparamount.com).

Visit [www.pstos.org](http://www.pstos.org) to view nearly 700 pages of northwest theatre organ history!

— Jo Ann Evans

Tom Blackwell, President  
206-784-9203, [tom@pstos.org](mailto:tom@pstos.org)

## RIVER CITY

Omaha, Nebraska—The River City chapter meeting was held on September 17, 2006 at the Markworth residence. This was the chapter's annual picnic potluck. After a short business meeting, president Bob Markworth introduced retired United States Air Force Colonel Jack Moelmann. Jack was instrumental in chartering the RCTOS chapter some 22 years ago when he was stationed at Offut Air Force Base in Omaha. You might call Jack the godfather of RCTOS. Jack is an electrical engineer, in addition to being an accomplished theatre pipe organist who has toured all over the world. Jack has quite a wit about him and is a wonderful host; a group of RCTOS members visited Jack at his home near St. Louis last year for a weekend of wonderful music and hospitality. Jack dedicated the Markworth Kimball in its new location in June, 2001. As always, Jack included his special tribute to the Armed Forces with a medley of songs that reflect our heritage and our patriotism. Jack stated that he always closes his program with the National Anthem, thereby commanding a standing ovation...which he did indeed receive.

A new celeste flute rank was recently added to the Markworth Kimball. Patti and Ed Zollman of Wichita added the rank and tuned and voiced the Kimball a few days prior to the September chapter meeting. Patti and Ed attended Jack's program; during open console Patti, a remarkable concert artist, demonstrated the new addition as well as some of the other fine voices of the Markworth Kimball.

The afternoon concluded with a jam session with participation by members; in addition to the Kimball 3/24 theatre pipe organ, the Markworth listening room includes two pianos and a drum set.

The October chapter meeting was held at The Rose Theatre in Omaha, which houses the Wurlitzer 3/21 theatre pipe organ. After a short business meeting, guest artists, past-president Greg Johnson, and secretary Jerry Pawlak commanded the keyboards. The artists pleased the audience of over 100 members and guests.

Since the The Rose Theatre Wurlitzer console is located at the back of the theater, a projected video of the keyboard was screened to the front of the theatre. A representative from local television channel KETV videoed the concert, a portion of which was featured on their Sunday night newscast and also appeared on their website.

RCTOS anticipated the arrival of Christmas with a special Christmas party held on December 3 at the Markworth residence featuring the keyboard artistry of Dan Bellomy.

— Jerry Pawlak

Bob Markworth, President

402-573-9071, [kimballorgan1@msn.com](mailto:kimballorgan1@msn.com)



Rocky Mountain: Warren York responds to a question during Silents Please; Doug Thompson and Harry "Doc" Ferguson during Northern Exposure (Photos by Bill Kwinn)

Sierra: Craig Peterson and Ken Double with the cake honoring Ken's ATOS presidency (Photo by Sherry Clifton)

Sooner State: Joyce Hatchett at the 3/13 Robert-Morton (Photo by Bill Rowland)

## ROCKY MOUNTAIN

Denver, Colorado—*Silents Please*: The popcorn consumption was high on September 17 at the Holiday Hills ballroom, where 115 people enjoyed Warren York's theatre organ skills. Warren accompanied *Teddy at the Throttle* with Gloria Swanson and a 34-minute condensed version of the *Black Pirate* starring Douglas Fairbanks. What fun to be transported back to the mid-1920s! Fortunately for us, Warren has a sister (member Margaret Forbess) who lives in Longmont, so we were able to take advantage of Warren (along with his projector and his films) being in town!

*Northern Exposure*: On Sunday, October 22, again at the Holiday Hills ballroom, we welcomed our contingent of members from "up north" (Fort Collins). We enjoyed a great afternoon of theatre organ, saxophone, and grand piano: piano by Ben Favre and Dan Farlander; saxophone by Harry Ferguson; and theatre organ by Phyllis Ferguson, Kevin Utter, and Doug Thompson—with musical pause (paws?) provided by Kevin's seeing-eye dog, Jaylee.

In Memoriam: Lucille Brooks, our oldest member (age 102), passed away on September 17. We extend our sympathies to her son, Richard. We will miss Lucille's charm.

— Priscilla Arthur  
Jim Burt, President  
970-749-1302, jimburt1@frontier.net

## SIERRA

Sacramento, California—August featured the Sierra chapter's traditional Hot August Pipes Ice Cream Social. Over 100 people were entertained by Gregg Isett from Music Exchange; the audience included many of his electronic organ fans. He played both the chapter's 3/13 George Seaver Memorial Wurlitzer and a Roland Atelier which he brought with him. After Gregg's performance, we all enjoyed ice cream sundaes.

Ken Double, ATOS' new national president, was our featured artist in September. He scored three short comedies on the chapter's Dale Mendenhall Memorial 3/16 Wurlitzer at the Towe Auto Museum. The films were Buster Keaton's *One Week* (1920), Harold Lloyd's *Hot Water* (1924), and *Two Tars* with Laurel and Hardy. He also played musical selections for us before and between the films. We had a special reception for Ken at the intermission with a cake in honor of his presidency. This was Ken's first performance for us; we hope it is not the last.

Paul Quarino returned to the Dale Mendenhall Memorial 3/16 Wurlitzer at the Towe Museum for his traditional October cueing of a film for Halloween. He has been our pre-Halloween artist for the last 15 years. Paul again accompanied the popular *Phantom of the Opera* featuring Lon Chaney. He also gave us a half-hour mini-concert before the film, and then "played-out" the audience with many of the attendees surrounding the console until he finished. Paul and the film received their usual well-deserved ovation for an excellent job from the 135 in the audience. Next year let's make it 16, Paul.

— Pete McCluer  
Craig Peterson, President  
916-682-9699, peterson59@comcast.net

## SOONER STATE

Tulsa, Oklahoma—Sooner State's September meeting was at the German-American Society's building in Tulsa. We heard all kinds of music on their Geneva pipe organ and Baldwin grand piano, along with music for banjo, accordion, and violin, as well as some singing.

We opened with our customary singing of the National Anthem, with Carolyn Craft at the organ. Her varied program followed which included a gospel number, a Latin medley, and songs from the 1920s and 30s. Next we heard Joyce Hatchett and her granddaughter, Sarah Sweeney, playing a fun piano duet. Jeanette Maxfield followed, closing with a song sung by her husband, Joe.

Sam Collier was next at the organ. We also heard from Bill Rowland, Bonnie Duncan, Betty Sproull and Mike Stoops playing his accordion. We closed with Bill Rowland's daughter, Jocelyn Rowland Hughes, playing her violin with Bill at the piano. It was truly a delightful evening of music.

Our October meeting was at Tulsa Technology Center's Broken Arrow campus. The meeting opened with Phil Judkins serving as our emcee. Joyce Hatchett (who plays for Southern Hills Baptist Church in Tulsa) began our program at the 3/13 Robert-Morton organ.

Bruce Wilkin, who plays for First Baptist Church in downtown Tulsa, was next, followed by open console.

We enjoyed it very much.

— Dorothy Smith  
Bill Rowland, President  
918-355-1562

# Chapter News



Southern Jersey: The Broadway Theatre comes back to life—the lighting of the marquee; Jeff Barker acknowledges applause for his *Phantom of the Opera* performance (Photos by Fred Oltmann)

Susquehanna Valley: Organist Ken Double with the Bob Clay Orchestra (Photo by Rick Zentmeyer)

## SOUTHERN JERSEY

Franklinville, New Jersey—The Broadway Theatre in Pitman, having just completed a full rehabilitation, has been the center of our activities for the last two months. The theatre looks brand new, inside and out. An official grand reopening gala show was presented on Saturday, September 23. Two of our organists, Harold Ware and Nathan Figlio, played the theatre's 3/8 Kimball pipe organ. Among the performers on stage was Erica Scanlon, Miss New Jersey 2004. There were about 500 in attendance, which is the largest audience this theatre has seen in many years. The seating capacity is about 1,000.

The following Saturday, September 30, was open house for the public to come and marvel at the beautiful work that had been done during the refurbishment. The organists for this event were John Breslin and Harold Ware. Several hundred people entered the building to witness the splendid décor and hear the organ in all its glory.

Out with the Kinura, in with the Clarinet. That, in an incomplete sentence, is a change we made to the Broadway Kimball to improve the organ's solo voices. The Kinura was seldom used due to the weird sound and will never be missed.

There are two more improvements needed on the organ. The first and most important is the installation of a digital combination action. The original combination, an old-fashioned mechanical/pneumatic, is not working and is irreparable. The second improvement is the refinishing of the console. We propose an attractive white finish with gold trim to replace the original dark wood finish. The white and gold should look very regal in the spotlight.

On Sunday evening, October 29, the Broadway Theatre presented its first silent movie since reopening. *Phantom of the Opera* starred Lon Chaney, and the organist was Jeff Barker of the Galaxy Theatre, Guttenberg,

New Jersey. It was obvious from Jeff's outstanding performance that he was fully familiar with *Phantom*. The music blended with the action on-screen without distracting the audience's attention, helping draw the audience into the story. Most of the music was "ad lib," with an occasional familiar tune from opera (most of the settings were in the opera house, of course) or other classics. None of the music from the Andrew Lloyd Webber version of *Phantom* was used. Jeff did not miss a cue. He knew what the next scene would be and was ready with the music, harmony and registration as the new action unfolded. His job was not made easier by the lack of an operating combination action. All registrations had to be set by hand. Thankfully, the console has three manuals to ease the problem a bit. The organ being only eight ranks helped also, by reducing the dazzle of the stop key display of a larger organ. All the sounds needed were there, and they were used with great effect. The performance was followed by enthusiastic applause and an impromptu discussion between Jeff and the audience concerning the music and restoration of old movie film.

— Fred Oltmann  
Joseph Rementer, President  
856-694-1471

## SUSQUEHANNA VALLEY

York, Pennsylvania—The 2006/07 season for organ enthusiasts in central Pennsylvania started with a bang. On Sunday, September 16, newly appointed ATOS president and nationally known theatre organ stylist Ken Double joined the Bob Clay Orchestra for an afternoon of big band nostalgia.

Following a few selections from the organ alone, Ken introduced the orchestra. From their extensive library they selected well-known tunes made famous by band leaders like Glenn Miller and Harry James. In fact, trumpeter Skip Stine once played with Harry James, and he faithfully recreated those fabulous trumpet solos. Following tunes by the orchestra alone, Ken joined in on the Mighty Wurlitzer. He even got to sing one number with the band.

On Saturday, October 28, we traveled back to the Golden Age of Radio with the Spirit of the Airwaves Players along with Don Kinnier at the Mighty Wurlitzer. Our favorite radio dramas were performed live on stage at the Capitol Theatre: comedy, suspense, westerns. And, of course, soap operas. In between the re-creations, Don kept us entertained with famous theme songs and commercials of the era.

Along with these major events, we've had a general membership meeting with open console and nomination and election of officers. Six of our members play regularly for the Sunday Classic Film Series at the theatre: Gary Collier, Glenn Houck, Emmitte Miller, Terry Nace, Ivan Spahr and Glenn Thompson. Terry and his crew keep the instrument in top condition.

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



Valley of the Sun: Ralph Wolf; Rob Richards  
(Photos by Madeline LiVolsi)

## VALLEY OF THE SUN

Phoenix, Arizona—September 10 found us at Organ Stop Pizza for a pizza and salad buffet luncheon. Charlie Balogh assured us of a really good time with his program of beautiful ballads and toe-tapping standards.

Chapter members and guests enjoyed a very special treat at the home of Adrian Phillips on October 14. Adrian has a Midmer-Losh symphonic organ with over 100 ranks of pipes in his music room. Featured artists for the evening were Rob Richards and Ralph Wolf. These two are quite a pair! At the organ, Rob announced that it would be a night of reminiscing; he played several numbers associated with different stages of his career. When Rob and Ralph came together for organ and piano duets, it was just magic! (And their comedy routine wasn't bad either!) An encore featuring both artists playing the grand piano was truly impressive.

Our silent film series continues at the Orpheum Theatre, with Ron Rhode at the console. On October 15, we presented the 1928 film, *Beggars of Life*, starring Richard Arlen, Wallace Beery, and Louise Brooks.

Work continues on the Phoenix College Wurlitzer. We had hoped to have the organ playing for our October 22 chapter meeting, but unfortunately it was not ready. However, the head of the music department at the college graciously provided us with a Yamaha concert grand piano for the afternoon. Several chapter members (including our young organist competition hopeful Eric Fricke) showed that they are just as talented at the piano as they are at the organ.

— Madeline LiVolsi  
Bill Carr, President

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

# Interested in ATOS Membership?

Please tell your musical, historical and preservationist-minded friends about the American Theatre Organ Society and its work. Encourage them to join the ranks!

Contact Jim Merry, ATOS Executive Secretary, P.O. Box 5327, Fullerton, California 92838, 714-773-4354 or e-mail membership@atos.org.

## Membership Application

Name \_\_\_\_\_

Address \_\_\_\_\_

City, State \_\_\_\_\_

Zip/Post Code \_\_\_\_\_

Phone \_\_\_\_\_

E-mail \_\_\_\_\_

Member of ATOS Chapter \_\_\_\_\_

Help me contact local chapter

Renewal  Past Member

Payment by:  Check/Money Order # \_\_\_\_\_

MasterCard  VISA

Card Number \_\_\_\_\_

Expiration Date \_\_\_\_\_

Security Code (back of card) \_\_\_\_\_

Signature \_\_\_\_\_

Date \_\_\_\_\_

Dues are for 12 months from the date entered and cover one household. Contributions in excess of regular membership are tax deductible.

Send the completed form and your remittance to:

ATOS Membership  
P.O. Box 5327  
Fullerton, California 92838

## Membership Levels

- Presidents Club .....\$1,000
- Benefactor .....\$500
- Patron .....\$200
- Sustaining .....\$100
- Contributing .....\$75
- Regular .....\$40  
(Outside U.S. \$15 additional surcharge)
- Student .....\$25  
(Age 23 and under with documentation)

## Optional Services

- First Class Mail U.S. only add .....\$15
- Airmail Outside U.S.add .....\$35

# Minutes

## MINUTES OF THE ATOS BOARD OF DIRECTORS SPECIAL TELEPHONE CONFERENCE MEETING

Tuesday, August 22, 2006; 6:00 p.m. EDT

A special meeting of the ATOS Board of Directors was called by Paul Van Der Molen and Carlton Smith pursuant to ATOS Bylaws Section 4.8. The meeting took place by telephone conference call.

Vice President Michael Fellenzer, acting as President for the purposes of the meeting pursuant to Bylaws Sections 5.6 and 5.7<sup>1</sup>, called the meeting to order at 6:06 p.m. EDT. Director Jelani Eddington agreed to keep the minutes of the meeting due to the unavailability of Secretary Jack Moelmann.

Jelani Eddington conducted the roll call. Officers present: Vice President: Michael Fellenzer, Treasurer: Paul Van Der Molen. Elected directors present: Michael Cierski, Jelani Eddington, Ed Mullins, Donna Parker, Doug Powers, and Carlton Smith. The Youth Representative to the Board, John Riester was present. ATOS Parliamentarian Jeff Weiler (who joined the meeting at 6:12 p.m. EDT) was present. Special guests Mike Kinerk and Bob Acker (who joined at 6:25 p.m. EDT) were also present.

With eight board members present, Jelani Eddington, in his capacity as Chairperson of the Bylaws Committee, declared a quorum to be present pursuant to ATOS Bylaws Section 4.12<sup>2</sup>.

The meeting followed generally the agenda that had been distributed on August 21, 2006.

### 1. Status update concerning the EMCATOS regional convention, including discussion of possible remedies for the late publication of the July/August issue of THEATRE ORGAN.

Convention Planning Coordinator (CPC) Mike Kinerk provided an extensive update to the board concerning his discussions with Bob Evans of the Eastern Massachusetts Chapter (EMCATOS). Specifically, Mr. Kinerk relayed to the board that he had told Mr. Evans that ATOS was very interested in resolving the situation amicably. Mr. Kinerk said that, while the late publication was viewed by all as a serious problem, he felt that in view of the attendance cap and the expectation that the regional will be a sell-out, the financial impact would probably be limited.

Mr. Kinerk suggested to EMCATOS and to the board that expected maximum financial loss to EMCATOS would be the loss of late-fee add-ons that would not be collected because EMCATOS had extended the so-called "early-bird" registration rate.

Extensive discussion followed concerning various settlement options, which resulted in the following motion:

*"That ATOS send EMCATOS a check for \$1000.00 as a positive, pro-active effort towards their convention success, with future possible settlement options to be studied at a later date upon the close of the convention. Attached with the check would be a letter written by the Publisher apologizing for the late publication of the Journal, and reiterating ATOS' interest in working with EMCATOS for a successful convention."*

(Motion: Van Der Molen—unanimous. Michael Fellenzer, who in his capacity as acting President did not vote on the motion, but read into the minutes his support of the motion.)

### 2. Proposed rule changes to various programs as outlined in Bob Acker's July 29, 2006 e-mail to the Board.

Jelani Eddington suggested that, inasmuch as Russell Holmes who chairs the Young Theatre Organist Competition was unavailable for the call, that the discussion should be limited to rule changes affecting the Electronic Competition.

Following discussion among the board, the following motion was made:

*"To merge the Hobbyist Competition into the Adult Division of the Electronic Competition."*

(Motion: Cierski—unanimous. Michael Fellenzer, who in his capacity as acting President did not vote on the motion, but read into the minutes his support of the motion.)

Following discussion among the board, the following motion was made:

*"To create a new committee responsible for the administration of the merged Hobbyist and Electronic competitions (name to be determined)."*

(Motion: Eddington—unanimous. Michael Fellenzer, who in his capacity as acting President did not vote on the motion, but read into the minutes his support of the motion.)

Since Mr. Acker has been responsible for the successful administration of the Electronic Competition for the past few years and has indicated his willingness to continue in that capacity, Michael Fellenzer, in his capacity as acting President, appointed Mr. Acker to be the Chairperson of the newly-formed committee.

In order to confirm Mr. Acker's appointment, the following motion was made:

*"That the Board hereby approves the appointment of Bob Acker as the chairperson of the newly-formed committee (name to be determined) responsible for the administration of the merged Hobbyist and Electronic competitions."*

(Motion: Eddington—unanimous).

### 3. Proposal by Michael Fellenzer on August 7, 2006 to change the policy regarding authorized signatures.

Board members discussed the proposal to liberalize the signature requirement in order to allow the Treasurer to issue checks without the President's co-signature for regularly occurring expenses for contracted services—namely related to the THEATRE ORGAN Journal.

After the discussion, the following motion was made:

*"ATOS Policy ¶ 1(a) is hereby amended by adding the following language to the end of the second sentence:*

*Notwithstanding, only the Treasurer's signature is required on any regularly occurring expenses provided that a director with responsibility for the expenditure has authorized the expenditure in writing (email, fax, or other written communication). For the purposes of this paragraph, a "regularly occurring expense" includes monthly or bi-monthly payments for contracted services including THEATRE ORGAN journal design, mailing, printing and postage, provided that such expenses fall within the parameters of the contract. In cases requiring the President's signature, the President's signature may be waived if the President provides written authorization (email, fax, or other written communication) to the Treasurer."*

(Motion: Parker—unanimous. Michael Fellenzer, who in his capacity as acting President did not vote on the motion, but read into the minutes his support of the motion.)

Michael Fellenzer adjourned the meeting at 8:00 p.m. EDT.

Minutes submitted by John Riester, who would like to thank Jelani Eddington for his notes while acting as scribe for this meeting.

*/s/ John Riester, Secretary*

<sup>1</sup> President Bob Davidson did not participate in the special meeting. Accordingly, Vice President Michael Fellenzer acted as President during the meeting. See ATOS Bylaws Section 5.7 ("In the absence or disability of the President, the Vice-President shall perform all of the duties of the President and in so acting shall have all of the powers of the President.")

<sup>2</sup> Under the bylaws, a "majority of the then-acting voting Directors shall be necessary to constitute a quorum for the transaction of business, except to adjourn as hereinafter provided." See ATOS Bylaws Section 4.12. There are presently 13 voting directors (9 elected directors and 4 officers/appointed directors), any 7 of whom thereby constitute a quorum.



## MINUTES OF THE ATOS BOARD OF DIRECTORS SPECIAL TELEPHONE CONFERENCE MEETING

Thursday, August 31, 2006; 6:00 p.m. EDT

Special session was called August 30, 2006 by Board members Donna Parker and Don Near. Pursuant to Section 4.10<sup>i</sup> of the ATOS Bylaws, this action was taken with the full knowledge and full consent of the entire board. The meeting followed agenda distributed by e-mail to the board by Donna Parker.

Meeting was called to order at 6:06 P.M. EDT by Acting President, Michael Fellenzer.

The scribe, John Riester, conducted the roll call: Officers Present: Michael Fellenzer, Acting President; Paul Van Der Molen, Treasurer; Directors Present: Mike Cierski, Jelani Eddington, Ed Mullins, Don Near, Donna Parker, Doug Powers, Carlton Smith; Youth Representative Present: John Riester. Staff Members Present: Jeff Weiler, Parliamentarian; Jim Merry, Executive Secretary. A quorum was declared by the Acting President.

### New Business

1. Motion to accept resignation of Bob Davidson, President; Jack Moelmann, Secretary; Russell Holmes, Director; Nelson Page, Director; and Fr. Gus Franklin, President ex-officio with regret. Moved: Doug Powers. Carried: Unanimous

2. Donna Parker nominates Ken Double for the office of President. No additional nominations are received. Motion to elect Ken Double as President. Moved: Paul Van Der Molen. Carried: Unanimous

President Ken Double turns the meeting over to Vice President Michael Fellenzer.

3. Jelani Eddington nominates John Riester for the office of Secretary. No additional nominations are received. Motion to elect John Riester as secretary. Moved: Jelani Eddington. Carried: Unanimous

4. A planning session was held for two vacant Director positions, expiring summer 2007 and summer 2008. Pursuant to ATOS Bylaws Section 4.5<sup>j</sup>, board is considering potential candidates to be elected at a future meeting.

- a. Motion for the Board of Directors to gather a list of potential candidates, and reconvene September 8, 2006 with the intent of filling the two empty seats. Moved: Don Near. Carried: Unanimous

The meeting was adjourned at 7:00 P.M. EST.

*/s/ John Riester, Secretary*

<sup>i</sup> Section 4.10 CONSENT TO MEETINGS. The transactions of the Board of Directors at any meeting however called and noticed or wherever held, shall be as valid as though done at a meeting duly held after call and notice, if a quorum be present, and if either before or after the meeting each Director not present signs a written waiver or notice or a consent to the holding of such meeting, or approval of the minutes thereof, or who attends the meeting without protesting, prior thereto or at its commencement, the lack of notice to such Director. All such waivers, consents or approvals shall be filed with the corporate records as a part of the minutes of the meeting.

<sup>ii</sup> Section 4.5 VACANCIES. (Line 12)...Upon the tendering of resignation by any Director to the Board of Directors, the Board shall have the power to elect a successor to take office at such time as the resignation shall become effective....

## MINUTES OF THE ATOS BOARD OF DIRECTORS SPECIAL TELEPHONE CONFERENCE MEETING

Friday, September 8, 2006; 6:00 p.m. EDT

Special session was called at the August 31, 2006 meeting. The meeting followed agenda distributed to the board by Ken Double, with additions/changes by John Riester.

Meeting was called to order at 6:07 EDT by President Ken Double.

The secretary, John Riester, conducted the roll call: Officers Present: Ken Double, President; Michael Fellenzer, Vice-President; John Riester, Secretary; Paul Van Der Molen, Treasurer; Directors Present: Mike Cierski, Jelani Eddington, Ed Mullins, Don Near, Donna Parker, Doug Powers, Carlton Smith. Youth Representative Present: John Riester. Staff Members Present: Jeff Weiler, Parliamentarian; Jim Merry, Executive Secretary; Mike Kinerk, Convention Planning Coordinator. A quorum was declared by the President.

### New Business

1. Motion: Change Bylaws Section 4.3<sup>i</sup>— Strike last sentence of first paragraph and add in place: Each nominee shall furnish to the Nominating Committee Chairman such personal information as is specified in the notice, and each nominee shall furnish such information in the manner specified by the notice. Notice of applicable nomination procedures shall be in conformity with the written policies that the Board shall from time to time adopt. Motion allows e-mail submission of nominations for Board of Directors election WITHOUT use of certified mail. Moved: Jelani Eddington. Carried: Unanimous.

- 2a. Motion: Fill [first] vacated director position on Board of Directors expiring Summer of 2008. Moved: Paul Van Der Molen. Carried: 6-5 [President casts tiebreaker]

- 2b. Motion: Fill [second] vacated director position on Board of Directors expiring Summer of 2007. Moved: Michael Fellenzer. Not carried: 4-6

- 3a. President distributed to the Board of Directors twelve names that had been raised to him in the past week should the board decide to fill one or two positions and asked if there were any other names. Discussion proceeded. Motion: Appoint Vern Bickel to fill vacated director position, term expiring Summer of 2008. Moved: Don Near. Carried: Unanimous. [Ken Double will notify Mr. Bickel and confirm his willingness to serve.]

- 3b. President tabled appointment of committee chairs for further consideration.

# Minutes

4. Dale Baker/editor file updates: Paul Van Der Molen updated Board of Directors that former THEATRE ORGAN editor Dale Baker has been notified by email and certified mail, return receipt requested, that final payment is being held until Carlton Smith picks up the ATOS editors files.
  5. Board set mid-year meeting dates: Strategic Planning session February 3, 2007. Board meeting February 4, 2007. Travel on February 2 and 5, 2007. Mike Kinerk will arrange hotel and meeting rooms in the Chicago/O'Hare area.
  6. Mike Kinerk provided updates on EMCATOS and Mid-Atlantic Convention.
  7. Board tabled "International News"/"Around the Circuit" discussion until the next meeting.
  8. President will contact two directors to fill executive committee appointments.
  9. Board accepted with regret the resignation of Bob Miloche, Nominations-Board Elections chairperson. Board tabled appointment of new chairperson.
  10. Motion: Permit secretary to purchase computer and printer, fax, copier, scanner possibly in an all-in-one machine, and treasurer to purchase a scanner with stand, total not to exceed \$1625.00. Moved: Michael Fellenzer. Carried: Unanimous
  11. Motion: Authorize President to prepare and send a first class letter to the entire membership. Included with the letter will also be a copy of the open letter posted on the ATOS website. Motion: Michael Fellenzer. Carried: Unanimous
- The meeting was adjourned at 8:02 P.M. EDT.

*/s/ John Riester, Secretary*

<sup>i</sup> Section 4.3 NOMINATION AND ELECTION OF DIRECTORS. Elected Directors shall be elected by annual written ballot in accordance with this Section 4.3. In the event that the Society fails to comply with this Section 4.3, then Elected Directors shall be elected at the annual meeting of members or at a special meeting of members. Notice shall be given members not earlier than November 1 and not later than December 31 of each year that nominations for positions of Elected Directors are open. Each member is eligible for nomination and may nominate himself or herself or be nominated by other members, in which case written consent of the nominee is required and must be received before the nominee's name can be placed on the ballot. The close of nominations shall be not less than 50 nor more than 120 days before the day Directors are to be elected. No nomination for the Board of Directors can be made after the date set for the close of nominations. (Each nominee shall furnish to the Nominating Committee Chairman such personal information as is specified in the notice by certified, returned receipt, mail postmarked on or before January 15th.)  
The Nominating Committee shall prepare...

## MINUTES OF THE ATOS BOARD OF DIRECTORS SPECIAL TELEPHONE CONFERENCE MEETING

Friday, September 15, 2006; 6:00 p.m. EDT

Special session was called September 14, 2006 by President Ken Double. Pursuant to Section 4.10 of the ATOS Bylaws, this action was taken with the full knowledge and full consent of the entire board. The meeting followed the agenda distributed by e-mail to the board by Secretary John Riester.

President Ken Double calls the meeting to order at 6:06 p.m. EDT

The secretary, John Riester, conducted the roll call: Officers Present: Ken Double, President; Michael Fellenzer, Vice-President; John Riester, Secretary; Paul Van Der Molen, Treasurer. Directors Present: Vern Bickel, Mike Cierski, Jelani Eddington, Ed Mullins, Don Near, Donna Parker, Doug Powers, Carlton Smith. Youth Representative Present: John Riester. Staff Member Present: Jeff Weiler, Parliamentarian. A quorum was declared by the President.

### New Business

1. Motion: Approve minutes from August 22, August 31, and September 8, 2006. Moved: Paul Van Der Molen. Carried: Unanimous. Discussion proceeded whether to post minutes on ATOS.org website. The Board's consensus was to post minutes.

2. Donna Parker nominated Bill Carr for Nominations Chairperson. No additional nominations are received. Motion: Appoint Bill Carr as Nominations Chairperson. Moved: Donna Parker. Carried: Unanimous.
  3. President Ken Double made the following appointments:
    - Executive Committee (to serve with President, Vice-President, Secretary, Treasurer): Doug Powers and Don Near
    - Mentor Program: Donna Parker
    - Youth Theatre Organ Program: Jelani Eddington
    - Organist Scholarships: Carlton Smith
    - Acquisition and Expansion: Carlton Smith
    - Education and Archival Liaison: Vern Bickel
  4. Motion: Remove September 11, 2006 Open Letter from website on or after September 25, 2006. Moved: Paul Van Der Molen. Carried: Unanimous.
- The meeting was adjourned at 6:46 p.m. EDT.

*/s/ John Riester, Secretary*

<sup>i</sup> Section 4.10 CONSENT TO MEETINGS. The transactions of the Board of Directors at any meeting however called and noticed or wherever held, shall be as valid as though done at a meeting duly held after call and notice, if a quorum be present, and if either before or after the meeting each Director not present signs a written waiver or notice or a consent to the holding of such meeting, or approval of the minutes thereof, or who attends the meeting without protesting, prior thereto or at its commencement, the lack of notice to such Director. All such waivers, consents or approvals shall be filed with the corporate records as a part of the minutes of the meeting.

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



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

**Take your theatre organ to the next level of realism!**

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

"I will tell you it's everything it's advertised to be!" G.B.  
"A great piece of workmanship, looks and sounds great!" R.G.  
"There's a real need for a unit like the DTC!" W.S.

Crafted from the highest quality materials. Guaranteed.

**Digital TOY COUNTER™**

9 Updyke Road, Hunlock Creek, PA 18621  
570-477-3688 www.digital-auto.com/DTC.htm

ON SALE TODAY  
**\$20**  
PPD

# PREMIERE

Mark Herman at the Embassy Theatre

Send check or money order to:  
Mark Herman Productions LLC  
P.O. Box 5059  
Ft. Wayne, IN 46895

www.MarkHermanProductions.com

**UNITED STATES POSTAL SERVICE® Statement of Ownership, Management, and Circulation (All Periodicals Publications Except Requester Publications)**

1. Publication Title <b>THEATRE ORGAN</b>	2. Publication Number <b>627-080</b>	3. Filing Date <b>11/15/06</b>
4. Issue Frequency <b>BI-MONTHLY</b>	5. Number of Issues Published Annually <b>6</b>	6. Annual Subscription Price <b>INCLUDED IN DUES</b>
7. Complete Mailing Address of Known Office of Publication (Not printer) (Street, city, county, state, and ZIP+4®) <b>5 THIRD ST, SUITE 724 SAN FRANCISCO, CA 94103-3200</b>		Contact Person <b>JACOB OWEN</b> Telephone (include area code) <b>415-548-2111</b>
8. Complete Mailing Address of Headquarters or General Business Office of Publisher (Not printer) <b>SAME</b>		
9. Full Names and Complete Mailing Addresses of Publisher, Editor, and Managing Editor (Do not leave blank)		
Publisher (Name and complete mailing address) <b>DOUG POWERS 3323 BELVOIE ROAD BEACHWOOD, OHIO 44122</b>		
Editor (Name and complete mailing address) <b>JEFF WEILER 1845 SOUTH MICHIGAN AVENUE, CHICAGO, ILLINOIS 60616 #1905</b>		
Managing Editor (Name and complete mailing address) <b>SAME</b>		
10. Owner (Do not leave blank. If the publication is owned by a corporation, give the name and address of the corporation immediately followed by the names and addresses of all stockholders owning or holding 1 percent or more of the total amount of stock. If not owned by a corporation, give the names and addresses of the individual owners. If owned by a partnership or other unincorporated firm, give its name and address as well as those of each individual owner. If the publication is published by a nonprofit organization, give its name and address.)		
Full Name <b>AMERICAN THEATRE ORGAN SOCIETY</b>	Complete Mailing Address <b>5 THIRD ST. SUITE 724 SAN FRANCISCO, CA 94103-3200</b>	
11. Known Bondholders, Mortgagees, and Other Security Holders Owning or Holding 1 Percent or More of Total Amount of Bonds, Mortgages, or Other Securities. If none, check box <input checked="" type="checkbox"/> None		
Full Name	Complete Mailing Address	
12. Tax Status (For completion by nonprofit organizations authorized to mail at nonprofit rates) (Check one) The purpose, function, and nonprofit status of this organization and the exempt status for federal income tax purposes: <input checked="" type="checkbox"/> Has Not Changed During Preceding 12 Months <input type="checkbox"/> Has Changed During Preceding 12 Months (Publisher must submit explanation of change with this statement)		

13. Publication Title <b>THEATRE ORGAN</b>	14. Issue Date for Circulation Data <b>11/1/06</b>	
15. Extent and Nature of Circulation	Average No. Copies Each Issue During Preceding 12 Months	No. Copies of Single Issue Published Nearest to Filing Date
a. Total Number of Copies (Not press run)	<b>4800</b>	<b>4300</b>
(1) Mailed Outside-County Paid Subscriptions Stated on PS Form 3541 (include paid distribution above nominal rate, advertiser's proof copies, and exchange copies)	<b>3693</b>	<b>3607</b>
(2) Mailed In-County Paid Subscriptions Stated on PS Form 3541 (include paid distribution above nominal rate, advertiser's proof copies, and exchange copies)	<b>0</b>	<b>0</b>
(3) Paid Distribution Outside the Mails Including Sales Through Dealers and Carriers, Street Vendors, Counter Sales, and Other Paid Distribution Outside USPS®	<b>0</b>	<b>0</b>
(4) Paid Distribution by Other Classes of Mail Through the USPS (e.g. First-Class Mail®)	<b>515</b>	<b>499</b>
c. Total Paid Distribution (Sum of 15b (1), (2), (3), and (4))	<b>4208</b>	<b>4106</b>
(1) Free or Nominal Rate Outside-County Copies Included on PS Form 3541	<b>0</b>	<b>0</b>
(2) Free or Nominal Rate In-County Copies Included on PS Form 3541	<b>0</b>	<b>0</b>
(3) Free or Nominal Rate Copies Mailed at Other Classes Through the USPS (e.g. First-Class Mail)	<b>0</b>	<b>0</b>
(4) Free or Nominal Rate Distribution Outside the Mail (Carriers or other means)	<b>0</b>	<b>0</b>
e. Total Free or Nominal Rate Distribution (Sum of 15d (1), (2), (3) and (4))	<b>0</b>	<b>0</b>
f. Total Distribution (Sum of 15c and 15e)	<b>4208</b>	<b>4106</b>
g. Copies not Distributed (See Instructions to Publishers #4 (page #3))	<b>592</b>	<b>194</b>
h. Total (Sum of 15f and g)	<b>4800</b>	<b>4300</b>
i. Percent Paid (15c divided by 15f times 100)	<b>100%</b>	<b>100%</b>
16. Publication of Statement of Ownership <input checked="" type="checkbox"/> If the publication is a general publication, publication of this statement is required. Will be printed in the <b>JAN/FEB '07</b> issue of this publication. <input type="checkbox"/> Publication not required.		
17. Signature and Title of Editor, Publisher, Business Manager, or Owner <b>Douglas M. Powers, Publisher</b>		Date <b>11-1-06</b>
I certify that all information furnished on this form is true and complete. I understand that anyone who furnishes false or misleading information on this form or who omits material or information requested on the form may be subject to criminal sanctions (including fines and imprisonment) and/or civil sanctions (including civil penalties).		

# Around the Circuit

Theatre Organ Programs  
and Performances

## ALASKA

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

## ALABAMA

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

## ARIZONA

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

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

## CALIFORNIA (NORTH)

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

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

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

**Bob Hope Theatre** (Former Fox California)—242 Main Street, Stockton, 209-337-4673 (4/21 RM). Organ played monthly for classic and silent movies and for special occasions and public tours.

**Castro Theatre**—429 Castro, San Francisco, 415-621-6120 (4/21W). Intermissions played nightly by David Hegarty, Warren Lubich. January 16, 8:00pm, Dennis James, *Nathan of the Way*; July 14, 15, Dennis James, film titles to be announced (San Francisco Silent Film Festival).

**Fox Theatre**—308 West Main Street, Visalia, 559-625-1369 (4/24W). Thirty-minute organ prelude, with guest organist, to frequent classic movies. [www.foxvisalia.org](http://www.foxvisalia.org)

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

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

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

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

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

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

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

## CALIFORNIA (SOUTH)

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

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

**Balboa Park**—Spreckels Organ Pavilion, San Diego, 619-702-8138 (4/73A). All concerts on Sunday afternoons at 2:00pm, unless otherwise noted. Carol Williams and guests. August 20, 8:15pm, Dennis James, Laurel & Hardy Festival. [www.serve.com/sosorgan](http://www.serve.com/sosorgan)

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

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

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

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

**Plummer Auditorium**—201 East Chapman, Fullerton, 714-671-1300 (4/36W). [www.octos.org](http://www.octos.org)

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

**Trinity Presbyterian Church**—3092 Kenwood, Spring Valley (San Diego), 619-286-9979 (4/24W). [www.theatreorgans.com/ca/tosssd/TOSSD/TOSSD.html](http://www.theatreorgans.com/ca/tosssd/TOSSD/TOSSD.html)

## COLORADO

**Avalon Theatre**—645 Main Street, Grand Junction, 970-242-2188 (Electronic). February 16 & 17, Dennis James plus the Grand Junction Symphony, *Phantom of the Opera*. [www.gjsymphony.org](http://www.gjsymphony.org)

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

**Holiday Hills Ballroom**—2000 West 92nd Avenue, Federal Heights, 303-466-3330 (Electronic). [www.RMCATOS.org](http://www.RMCATOS.org)

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

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

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

## CONNECTICUT

**Thomaston Opera House**—158 Main Street, Thomaston, 203-426-2443 (3/15MC). [www.ThomastonOperaHouse.org](http://www.ThomastonOperaHouse.org)

## DELAWARE

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

## DISTRICT OF COLUMBIA (WASHINGTON, DC)

**National Gallery of Art**—East Building, 6th Street and Constitution Avenue NW, 202-842-6272 (Electronic). May 5, 4:00pm, Dennis James, *Seventh Heaven*.

## FLORIDA

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

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

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

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

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

Schedules subject to change.  
Send information for inclusion to:  
Vern Bickel, P.O. Box 3885, Clearlake, California 95422-3885  
Voice/Fax 707-994-4436, v.bickel@atos.org

**Tampa Theatre**—711 Franklin Street, Tampa, 813-274-8981 (3/14W). Movie overtures: Bob Baker, Stephen Brittain, Bill Brusick, June Carter, Bob Courtney, Sandy Hobbs, Richard Frank, and Bob Logan. April 18, Dennis James plus The Florida Orchestra, *Phantom of the Opera*. www.tampatheatre.org

## HAWAII

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

## ILLINOIS

**Arcada Theatre**—105 East Main Street, St. Charles, 630-845-8900. Organ interludes Friday and Saturday nights. www.arcadatheater.com

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

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

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

**Rialto Square Theatre**—102 North Chicago Street, Joliet, 815-726-6600 (4/27B). Organ pre-shows and intermissions: Jim Patak or Sam Yacono. Theatre tours with Jim Patak at the console.

**Tivoli Theatre**—5201 Highland Avenue, Downers Grove, 630-968-0219 (3/10W). Theatre organ interludes on Friday and Saturday, Freddy Arnish. www.classiccinemas.com

**Virginia Theatre**—203 West Park Street, Champaign, 217-356-9063 (2/8W). Organ played prior to monthly film series, Champaign-Urbana Theatre Company performances, and many other live shows throughout the year. Warren York, organist. www.thevirginia.org

## INDIANA

**Embassy Theatre**—125 West Jefferson, Fort Wayne, 260-424-6287 (4/16P). October 27, 8:00pm, Dennis James plus the Fort Wayne Philharmonic, *Phantom of the Opera*. www.EmbassyCentre.org

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

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

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

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

## IOWA

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

**Orpheum Theatre**—528 Pierce Street, Sioux City, 712-279-4850 (3/22W). February 2, 8:00pm, Dennis James, film to be announced; February 3, 2:00pm, Dennis James, film to be announced; February 3, 8:00pm, Dennis James, film to be announced. www.OrpheumLive.com

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

## KANSAS

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

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

## MAINE

**Merrill Auditorium**—389 Congress Street, Portland, 207-883-9525 (5/107A). All concerts on Tuesdays at 7:30pm, unless otherwise noted. February 9, 7:00pm, Dennis James, *The Iron Horse*. www.foko.org

## MARYLAND

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

## MASSACHUSETTS

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

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

## MICHIGAN

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

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

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

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

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

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

**Redford Theatre**—17360 Lahser Road, Detroit, 313-531-4407 (3/10B). Movie overtures, Fridays at 7:30pm, Saturdays at 1:30pm and 7:30pm. Guest organists: Steven Ball, Gus Borman, David Calendine, Jennifer Candea, Gil Francis, John Lauter, Tony O'Brien, Sharron Patterson. www.redfordtheatre.com

**Senate Theatre**—6424 Michigan Avenue, Detroit, 313-894-4100 (4/36W). All concerts start at 3:00pm.

## MINNESOTA

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

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

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

## MISSOURI

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

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

## NEW JERSEY

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

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

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

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

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

**State Theatre**—11 Livingston Avenue, New Brunswick, 732-246-7469 (Electronic). February 11, Dennis James, *Son of the Sheik*, March 25, Dennis James, *Ben-Hur*.

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

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

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

# Around the Circuit

## NEW YORK

**Auditorium Center**—885 East Main, Rochester, 585-544-6595 (4/23W). Sunday, January 14, 2:30pm, Donna Parker; Sunday, February 11, 2:30pm, John Orloff and Bill Porter; Sunday, March 11, 2:30pm, Ken Double. [www.theatreorgans.com/rochester](http://www.theatreorgans.com/rochester)

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

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

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

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

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

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

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

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

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

## NORTH CAROLINA

**Carolina Theatre**—310 South Green Street, Greensboro, 336-333-2600 (3/6H-Electronic). Organ played before and after the Carolina Classic Film Series. [www.carolinatheatre.com/index.htm](http://www.carolinatheatre.com/index.htm)

## NORTH DAKOTA

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

## OHIO

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

**Grays Armory**—1234 Bolivar Road, Cleveland, 440-338-5233 (3/15W). Spring and fall public concerts, occasional special events. Call for concert dates and ticket info (home of WRTOS). [www.theatreorgans.com/cleveland.arm](http://www.theatreorgans.com/cleveland.arm)

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

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

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

**Ohio Theatre**—55 East State Street, Columbus, 614-469-1045 (4/34RM). Organ overtures and intermissions. March 31, Dennis James plus the Columbus Symphony Orchestra, *Phantom of the Opera*. [www.capa.com](http://www.capa.com)

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

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

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

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

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

## OKLAHOMA

**Coleman Theatre**—103 North Main Street, Miami, 918-540-2425 (3/12W). March 16, 7:00pm, Dennis James, *Tumbleweeds*, March 17, 2:00pm, Dennis James, *Tumbleweeds*.

**Tulsa Technology Center**—129th E. Avenue (Olive) and 111th Street, Tulsa, 918-355-1562 (3/13RM). Third Friday of each month, programs and open console. [members.aol.com/SoonierStateATOS](http://members.aol.com/SoonierStateATOS)

## OREGON

**Bijou Theatre**—1624 NE Highway 101, Lincoln City, 541-994-8255 (Electronic). Silent film series on Wednesdays at 1:00pm. [www.cinemalovers.com](http://www.cinemalovers.com)

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

## PENNSYLVANIA

**Keswick Theatre**—Easton Road and Keswick Avenue, Glenside, 610-659-1323 (3/19M). Musical overtures before live shows. House organists: Barbara Fesmire, Michael Xavier Lundy, Bernie McGorey. [www.keswicktheatre.com](http://www.keswicktheatre.com)

**Keystone Oaks High School**—1000 Kelton Avenue, Pittsburgh, 412-921-8558 (3/19W). All concerts on Saturdays at 7:30pm. [www.aol.com/wurlid2/index.html](http://www.aol.com/wurlid2/index.html)

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

**Macy's**—13th and Market, Philadelphia (6/469H). Regular daily 45-minute recitals: Monday–Saturday, 12:00 noon; Monday, Tuesday, Thursday, Saturday, 5:30pm; Wednesday, Friday, 7:00pm. Visitors are welcome to tour the console area (Floor Two) and meet the staff following the daily concerts. Special concerts (free admission): Tom Hazleton Memorial Concert: date to be determined. Private Wanamaker Organ After-Hours Concert and Symposium Fund-Raiser, Sunday, January 14, 3:00pm to 8:00pm (approx). Wanamaker Organ Day, June 9: Upcoming: annual day-long music festival. [www.wanamakerorgan.com](http://www.wanamakerorgan.com)

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

**Strand-Capitol PAC**—50 North George Street, York, 717-846-1111 (3/20W). [www.strandcapitol.org](http://www.strandcapitol.org)

## RHODE ISLAND

**Stadium PAC**—28 Monument Square, Woonsocket, 401-762-4545 (2/10W). [www.stadiumtheatre.com](http://www.stadiumtheatre.com)

## SOUTH CAROLINA

**Recital Hall**—School of Music, 813 Assembly Street, Columbia, 803-777-3214 (2/36D). April 6, Dennis James, film to be announced.

## TENNESSEE

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

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

## TEXAS

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

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

**Meyerson Symphony Center**—3201 Flora Street, Dallas (4/84F). March 29, Dennis James, *The Ten Commandments*.

## UTAH

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

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

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

## VIRGINIA

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

## WASHINGTON

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

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

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

**Lincoln Theatre Center**—712 South 1st Street, Mt. Vernon (Style D W). Organ played Friday through Tuesday before the film. [www.lincolntheater.org](http://www.lincolntheater.org)

**Paramount Theatre**—911 Pine Street, Seattle, 206-467-5510 (4/20W). January 15, 7:00pm, Dennis James, *Diary of a Lost Girl*; January 22, 7:00pm, Dennis James, *The White Hell of Piz Palu*; January 29, 7:00pm, Dennis James, *Asphalt*; April 30, 7:00pm, Dennis James, *Grandma's Boy* and *Dr. Jack*; May 7, 7:00pm, Dennis James, *Why Worry* and *Hot Water*; May 21, 7:00pm, Dennis James, *The Kid Brother* and *Speedy*; May 25, 7:00pm, Dennis James, *The Freshman* and *For Heaven's Sake*. [www.theparamount.com](http://www.theparamount.com)

**Washington Center for the Performing Arts**—512 Washington Street SE, Olympia, 360-753-8586 (3/25W). November 27, 2006, 7:00pm, Dennis James, *The Yankee Clipper*. [www.washingtoncenter.org](http://www.washingtoncenter.org)

## WISCONSIN

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

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

**Lakeshore Cinema**—1112 Washington Street, Manitowoc, 920-339-8501 (Electronic). [www.packerlandtos.tripod.com](http://www.packerlandtos.tripod.com)

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

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

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

## AUSTRALIA

**Capri Theatre**—141 Goodwood Road, Goodwood, SA, (08) 8272 1177 (4/29H). Organ used Tuesday, Friday, and Saturday evenings.

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

**Her Majesty's Theatre**—17 Lydiard Street, South, Ballarat, VIC, (03) 5333 2181 (3/8C).

**John Leckie Music Centre**—25 Melvista Avenue, Nedlands, WA, (08) 9276-6668 (3/12C). [au.geocities.com/tosa\\_wa/index.html](http://au.geocities.com/tosa_wa/index.html)

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

**Malvern Town Hall**—Glenferrie Road and High Street, Malvern, VIC, (03) 9781 5349 (3/16C).

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

**Orion Centre**—155 Beamish Street, Campsie, NSW, (02) 9629 2257 (3/17W). [www.tosa.net.au](http://www.tosa.net.au)

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

## AUSTRIA

**Konzerthaus**—Lothringerstrasse 20, Vienna, (+43-1) 242 00-0 (5/113R). May 14, 8:00pm, Dennis James, *Phantom of the Opera*.

## CANADA

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

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

**Uptown Theatre**—612 8th Avenue SW, Calgary, Alberta. 403-543-5115 (GW-4). February 5, 7:00pm, Dennis James, *Wings*; February 12, 7:00pm, Dennis James, *Sunrise*; February 19, 2:00pm, Dennis James, *The Cameraman*; February 26, 7:00pm, Dennis James, *The Crowd*.

## HOLLAND

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

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

**Theatre de Meenthe**—Stationsplein 1, Steenwijk, 0521-514004 (4/29 Strunk). [http://home.wanadoo.nl/tomk/webseite\\_peter/web/index.html](http://home.wanadoo.nl/tomk/webseite_peter/web/index.html)

## UNITED KINGDOM

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

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

**The Burtey Fen Collection**—3 Burtey Fen Lane, Pinchbeck, Spalding, Lincs, 011-44-0-1775 766081 (3/12C) (2/8W). [www.burteyfen.co.uk](http://www.burteyfen.co.uk)

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

**Fentham Hall**—Marsh Lane, Hampton-in-Arden, Solihull, 011-44-0-1564-794778 (3/11C). All concerts on Sundays at 3:00pm. [www.cos-centralandwales.co.uk/](http://www.cos-centralandwales.co.uk/)

**Kilburn State Theatre**—197–199 Kilburn, High Road, Kilburn, London (4/16W). [www.atos-london.co.uk](http://www.atos-london.co.uk)

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

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

**Peterborough Regional College**—Eastfield Road, Peterborough, Cambridgeshire, 011-44-0-1733-262800 (2/11W).

[www.ptops.ptops-wurlitzer.co.uk](http://www.ptops.ptops-wurlitzer.co.uk)

**The Ritz Ballroom**—73 Bradford Road, Brighouse, West Yorkshire, 011-44-0-274 589939 (3/10W). All concerts on Sundays at 2:30pm. All dances on Saturdays at 7:45pm. St. Albans Organ Museum, 320 Camp Road, Street Albans, Hertfordshire, 011-44-0-1727-851557 (3/12W). [www.stalbansorganmuseum.org.uk](http://www.stalbansorganmuseum.org.uk)

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

**Singing Hills Golf Course**—Albourne near Brighton, 011-44-0-1903-261972 (3/19W). All concerts at 3:00pm. [www.cosnorth.co.uk](http://www.cosnorth.co.uk)

**Thomas Peacocke Community College**—The Grove, Rye, East Sussex, 011-44-0-1424-444058 (2/6W). All concerts on Sundays at 2:30pm, except the May Weekend. February 11, 2:30pm, Donald Mackenzie and Barbara Manning; March 4, 2:30pm, Chris Stanbury; May 5, 2:30pm, President's Weekend, Len Rawle; 7:00pm, Nigel Ogden; May 6, 10:30am, Chris Powell; 2:30pm, Presidents' Concert, Len Rawle, John Mann, Janet Dowsett, Chris Powell; September 23, 2:30pm, Nicholas Martin; October 21, 2:30pm, Michael Wooldridge; November 18, 2:30pm, John Mann; December 2, 2:30pm, Jean Martyn. [www.geocities.com/ryewurlitzer](http://www.geocities.com/ryewurlitzer)

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

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

# Obituaries

## Vincent T. Aveni

Vince Aveni was a long-time friend, supporter, and member of the Western Reserve Theatre Organ Society in Cleveland. Vince passed away on September 22, 2006 at the age of 80. He was the founder of Realty One, the largest residential real estate firm in Ohio, a member of the Cleveland Orchestra board, and chair of the national leadership board of The Cleveland Clinic's Taussig Cancer Center, as well as a member of the Ohio State University Foundation Board. In August, his alma mater honored him with a distinguished service award. He was an avid fan of the Buckeyes football team and the Cleveland Browns.

He had been president of the Cleveland Area Board of Realtors and the Ohio Association of Realtors and was a life member of the National Association of Realtors' board, winning the organization's highest honor for distinguished service.

Vince had a passion for detail and perfection. His fabulous museum of self-playing musical instruments remains as one of the more respected and highly acclaimed collections anywhere. Among his instruments are his beloved Hupfeld Phonolizt, reproducing grand pianos, rare band organs, orchestrions, a delightful Bursens, and many other luxuriously decorated music boxes and other fully restored items from the early 20th century. His favorite, however, was his theatre pipe organ. Starting out with a superbly restored Style D Wurlitzer in the 1970s, his drive brought him to have it replaced with a 3/11 Balaban 1A that was augmented to 27 ranks. That project then grew to Vince's final prized possession: a four-manual, 60-rank Wurlitzer theatre pipe organ that was visited by several top theatre organists from around the globe. Vince and his wife, Pat, welcomed WRTOS into their home on many occasions, including hosting our chapter benefit concert with Rob Richards and

Ralph Wolf this past summer. We have been very privileged to have experienced their hospitality, their friendship, and their magnificent musical instrument collection. Vince will be missed so very much by so very many.

— Doug Powers  
Beachwood, Ohio



The Aveni 4/60 Wurlitzer  
(Photo by Doug Powers)  
Inset: (The Plain Dealer, Cleveland, Ohio)

## Stan Garniss

If you've attended any ATOS gathering during the last few years, you've probably noticed an elderly fellow sitting down front somewhere, with one hand cupped behind an ear in a valiant attempt to hear what was going on around him. You may yet find some other old-timer in much the same situation; but unfortunately our good friend Stan will not be among these appreciative listeners. At the venerable age of 90, Stan has lost his brave battle with age and illness.

Throughout much of Stan's working life, he served as a booking agent for the coastal steamship lines. But, aside from his beloved wife, Persis, Stan's other great passion centered on the Mighty Wurlitzer organs that were once so commonly heard in our theatres. Stan's love of these instruments came to its natural fulfillment when he joined the American Theatre Organ Society. It was inevitable that Stan would become part of the crew which would move the Loew's State Wurlitzer (now our chapter organ) from its original home and relocate it at Babson College. Both Stan and Persis continued their involvement with ATOS, giving unstintingly of their time and

energies to the restoration of our organ, and continued to be a vital part of the eventual presentations of the instrument to an ongoing succession of enchanted audiences.

Early in Stan's membership, he took on responsibility for gathering news of the chapter's activities, putting it down in informative and readable form, and seeing to it that it arrived in timely fashion in the Chapter News Department of THEATRE ORGAN, a task to which he was faithful for an impressive number of years.

Among his many other contributions, Stan also served his chapter as an elected member of the Board of Directors for several years. Eventually, in a sort of tribute to his continuing devotion to his duties, Stan was successively appointed to several terms as an Alternate Director. The accumulated birthdays and slowly diminishing faculties eventually led Stan and the writer of this piece (his fellow Alternate) to the realization that they were becoming somewhat less useful in their posts. So, they mutually decided to gracefully withdraw.

One wonderful last chapter in Stan's life story still remained to be written. Some of the senior officers of our chapter had decided to confer on Stan (and this writer)

the most treasured award that our chapter has ever designated. Only two of our members have ever been so honored: the late Clay Stone and the recently deceased Bob Herterich. Each of these men now bear the title of "Member Extraordinary," and when one considers the records and the reputations of the first two men so designated, it is high praise, indeed.

How uniquely fortunate for our good friend Stan that, in the same year which saw him attain his 90th birthday, he also found himself the recipient of this cherished award.

We are glad to have known Stan and to have worked alongside him through all these past years. We are happy for him that he was able to reach the venerable birthday he had so wanted to share with us—and especially, that he would be so highly honored by his fellow organ friends. Our deepest sympathy goes to Persis on the loss of this gentle man.

— Stu Hinchliffe  
Woburn, Massachusetts



## Harry Heth

The theatre organ world lost a great friend and tireless champion with the passing of past president Harry Heth. Harry died on October 11, 2006 from complications due to acute leukemia. His passing was sudden and unexpected following a brief hospital stay.

Organ technician, player, supporter and leader, Harry was the ATOS president from 1996–99. His work with the Society's hierarchy began in 1993 when Harry served as the executive secretary. Heth also served as the editor of the *International News* (1998–2006), and as a member of the Board of Directors (2000–2005).

Perhaps he took the most joy and satisfaction during his tenure as the director of the Young Organists Competition. Harry stepped in following the passing of Dorothy Van Steenkiste and worked diligently to provide the young performers every opportunity to ply their craft and succeed during the competition, while also having

great fun at whatever city was hosting the young performers.

Harry Heth was born and raised in Valentine, Nebraska, the son of Lynn and Clara Heth. He graduated from Valentine High School and attended the South Dakota School of Mines in Rapid City, studying civil engineering.

His interest in pipe organs and organ music led to positions with the Wicks Organ Company, and later with Gulbransen in Chicago, where Harry held playing positions at several churches. Later employment with Honeywell Corporation led to a move to Houston, where he also worked for Texas Eastern (later Duke Energy) prior to his retirement.

In Houston, Harry was involved with the local Houston Area Theatre Organ Society, performed at Scooby's Pizza Parlor on their Wurlitzer, was involved with several different churches, and occasionally worked for different organ firms helping with installations in the area.

His sense of humor, laid-back demeanor and casual attire were a comfortable front

for a tireless worker who loved the theatre organ and the people involved with ATOS. He will surely be missed.

— Ken Double  
Houston, Texas



(ATOS Archive Collection)

## David A. Lester

On September 30, 2006, the Hudson-Mohawk Chapter of ATOS lost a dear friend and colleague with the passing of David Lester. Dave will be long remembered for his unceasing wit and charm, as well as his considerable musical talent. He was always ready with a joke or to volunteer his technical and artistic skills whenever the occasion arose. Dave served on the board of the Hudson-Mohawk Chapter for many years and previously held the position of Program Chair as well as other membership-related duties.

He performed every year at Proctors Theatre as part of the club's noontime concert series. He also volunteered his services every summer playing the antique Ferris Tracker organ at the historic Round Lake Auditorium in Round Lake, New York at pops concerts and hymn sings in that historic Victorian-era town. He was an indispensable part of the chapter and was involved in all areas, especially conducting technical meetings and creating and

running the much-appreciated "Name That Tune" general sessions.

David's musical career exceeded 30 years. He was a music teacher for over 30 years at Ballston Lake Middle School and served as choir director and organist at many area locales. Most recently he was organist at Jonesville United Methodist Church.

He is survived by his companion Linda Post, daughter Kimberly Puglisi and many, many friends.

Amid many memories of David, possibly the most vivid is his participation in our club meetings at the home of member John VanLaak who has a home-installed pipe organ, harpsichord, and piano in his residence. Each Halloween, club artists play unrehearsed sessions on these instruments to the delight of the listening members. David always played the piano in these sets. This October, the piano will be silent as the players of the other musical instruments carry on in the "missing man" formation; but all who knew and loved David will still hear his music with the ears

of memory and recall the man who loved to make us all smile and was always eager to lend a hand.

— Norene Grose  
Watervliet, New York



(Photo by Sid Brown)

# Classifieds

## FOR SALE

**ORGAN LESSONS ON VIDEOCASSETTE:**  
**PART I:** Manual & Pedal Technique, 32 minutes, \$29.95. **PART II:** Registration, 56 minutes, \$29.95. Write to: ALLEN ORGAN CO., P.O. Box 36, Macungie, Pennsylvania 18062-0038 or phone 610-966-2202 ++

**1970S RODGERS TRIO** (not working) and bench; walnut cabinet in v.g. condition. Separate free-standing Leslie, speakers rotate. Located in Central Florida. Asking \$250.00; good for parts or rebuild. 352-408-9919 03/07

**TICKET BOOTH FAÇADE** from Loew's Pitkin Theatre, Brooklyn, New York: 10' tall by 7' wide by 2' deep. Plaster overlay on wood. Needs some restoration. Picture available on request. \$5,000. 931-858-0675 03/07

**RECORDINGS—KEN DOUBLE, GREAT LADIES OF SONG & SIMON GLEDHILL, UP, UP AND AWAY** Grande Barton, 3/18, Warren Performing Arts Center, Indianapolis. \$20 each ppd US, \$23 each ppd outside US. CIC-ATOS, c/o Mike Rolfe, 1431 North Audubon Road, Indianapolis, Indiana 46219, www.cicatos.org 01/07

**1948 HILLGREEN-LANE THEATRE ORGAN**, 16 or 17 ranks and three percussions, partial unification, compact three-manual console with capture three-manual console with capture combination action and multiplexed relay, playable, good condition, located in Kingston, Ontario. 585-235-5688 or 613-533-2448, www.frontiernet.net/~kcscott/hlqu.html 01/07

**CLASSIFIED ads**—75¢ per word for ATOS members; \$1.00 per word for non-members. \$10.00 minimum. Not counted as words: *a, and, the, &*. Phone numbers are counted as one word, as are hyphenated words. All classified ads must be submitted PRE-PAID to avoid a \$10.00 handling/billing charge. PRE-PAID charge of \$15.00 to have a THEATRE ORGAN showing your ad sent to your mailing address. Deadline for placing ads is the FIRST of each even month (February, April, June, August, October and December). Make check payable to ATOS and send to: Jeff Weiler, THEATRE ORGAN Editor, American Theatre Organ Society, 1845 South Michigan Avenue #1905, Chicago, Illinois 60616. Word counts may be verified in advance by e-mailing Joanne, the Editorial Office Administrative Assistant, at joanne@atos.org.

## COMPLETE PAGE THEATRE PIPE

**ORGAN** with original Page ornate three-manual console, toys, percussions, reservoirs, relays and blowers, etc. Ideal for theatre, large house, etc. Has interesting history and was used in many recordings. Also for sale: many Wurlitzer ranks and chests, including 16' diaphone, 16' bombarde, clarinet, tuba, flutes, strings, many solo reeds, etc. Also: other theatre (and church) ranks and parts—too many to list here. Three-story block-long warehouse full! Call 717-843-3762 or e-mail tmoc@gte.net 01/07

**CELEBRATING 25 YEARS**, a colorful, illustrated 44-page coffee table paperback on ATOS' progressive Canadian chapter. \$12 (Can/US, incl S&H) payable to Kingston Theatre Organ Society. Remit to T. Robinson, 344 Friarhill Crescent, Kingston, Ontario, Canada K7M 8P5. 01/07

## WANTED

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

## ADVERTISER INDEX

Allen Organs.....	BC
AMICA International.....	22
Arndt Organ Supply Co.....	IFC
Audio Arts.....	IFC
Ball, Steven .....	6
Brainard, Darel .....	4
CICATOS (concert series).....	4
CICATOS (Ken Double recording) .....	4
Cole-Shaw Concerts.....	IFC
Crome Organ Co. ....	33
Diapason, The .....	6
Digital Toy Counter .....	65
Eddington, Jelani (concerts) .....	6
Eddington, Jelani (OrganMP3.com).....	23
Eddington, Jelani (recordings) .....	IFC
Foppiano, Scott .....	48
Herman, Mark .....	65
Journal of American Organbuilding .....	22
Ledwon, John.....	11
Kann, Stan .....	4
League of Historic American Theatres.....	22
Leather Supply House .....	6
Meet Me in Saint Louis (SLTOS) .....	48
Michael's Music Service.....	4
Musical Box Society International.....	23
Organ Historical Society.....	4
Parker, Donna.....	6
Pipe Organ Percussions.....	4
Ralston, Bob.....	33
Rialto Pops Weekend (JATOE) .....	2
Rogers, Fr. Andrew .....	18
Smith, Scott .....	IFC
Strony, Walt .....	48
Theatre Historical Society of America .....	48
University of Oklahoma.....	IFC
Weiler, Jeff .....	IFC
White Blower Mfg., Inc. ....	18
Wilson, Clark .....	48
Wurlitzer Book .....	9
Zollman Pipe Organ Services .....	6

# ATOS Marketplace

Prices listed INCLUDE shipping within U.S.A.

## **THE WURLITZER PIPE ORGAN – AN ILLUSTRATED HISTORY**

— This long-awaited complete history of the Wurlitzer theatre organ by David Junchen is an essential reference book for every theatre organ enthusiast. With 800 pages of interesting facts, photos and appendices, each volume is sequentially numbered corresponding to the Wurlitzer organ opus list. Fabulous photos, informative tables and lists of long-forgotten Wurlitzer information...an absolute must! **\$140.00**

**WURLITZER CONSOLE ART PRINTS** — Whether you attach them to your workshop walls or frame them, these prints of 12 original factory photos of spectacular consoles are a must for your collection of theatre organ memorabilia. Each one is 11" wide and 14" high, printed on heavy card stock, suitable for framing. **\$20.00**

**WURLITZER FACTORY TOUR** — This video is a copy of a vintage newsreel showing various portions of the Wurlitzer factory and the actual construction of Wurlitzer pipe organs. Includes visits to the pipe shop, voicing rooms, console, cable-making departments and many other sections of the North Tonawanda factory. **\$24.00**

**ATOS 50TH ANNIVERSARY BOOK** — Published in hardcover and softcover editions, this 150-page book is an absolute must for all theatre organ aficionados. Text and pictures cover the first 50 years of the American Theatre Organ Society's history. Contains many historic photos, quotes, and informative tidbits, including photos of the first meeting of the organization. Hardcover: **\$35.00**. Softcover: **\$15.00**.

**THEATRE ORGAN BINDERS** — Here is the best way to store your past issues of THEATRE ORGAN (through July/August 2006). Holds up to two full years of magazines. Includes metal wires to attach your journals to the binder. Black finish with gold lettering. Pouch on spine for identification information. **\$14.00**

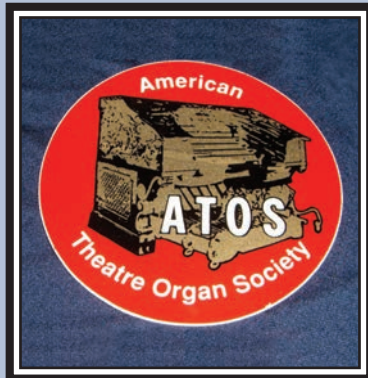
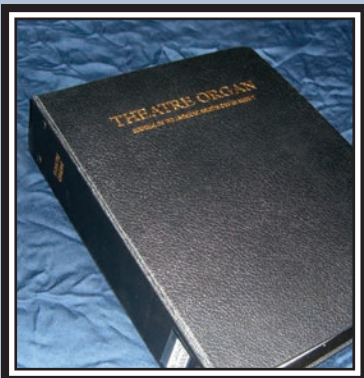
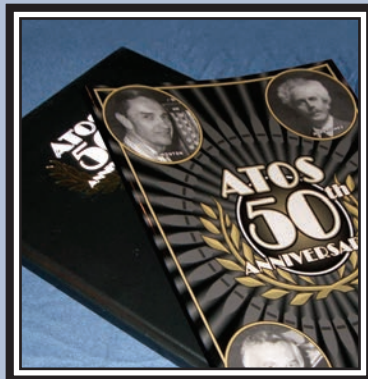
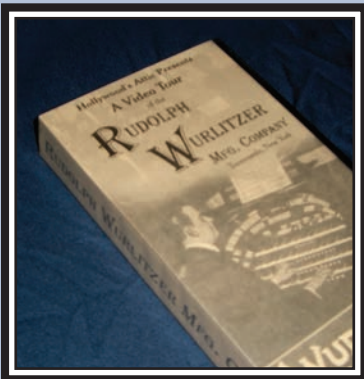
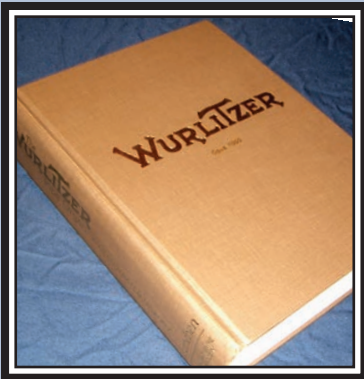
**DECAL** — Help promote ATOS; put these decals everywhere! Three-inch self-stick adhesive back with red, gold and black printing. **\$3.00**

**LAPEL PIN** — Show your support of the theatre organ by wearing this American Theatre Organ Society lapel pin. Approximately one-half inch in diameter. Bronze color with embossed lettering makes for a distinctive look. **\$2.50**

**BACK ISSUES** — Complete your collection of THEATRE ORGAN. Quantities are limited. **\$6.00**

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

If you have any questions, please contact John Ledwon, ATOS Marketplace Manager, at [marketplace@atos.org](mailto:marketplace@atos.org) or 818-889-8894.





## Looking for something really special?

Like five manuals? Four? Three? Two?

How about a dramatic white and gold Fox Package? Or something in black and silver? Black and gold? White and silver? Sorry—no pink and black...yet!

What about sound? Do you want a Unit Orchestra with patented Quantum™ Technology—including Acoustic Portrait™? Do you desire stop-by-stop and note-by-note voicing? Maybe both a theatre and a classical spec *instead of* four-voicing capability?



Can "Advanced MIDI Capabilities" whet your penny whistle? Or "Sampled Tremulant Sounds™" pique your interest? Are you secretly craving individually adjustable and felted keys or user-reconfigurable pistons?

## Let us build one especially for you!

### Allen organs®

[www.allenorgan.com](http://www.allenorgan.com)

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



AN UNPARALLELED WORLD-WIDE SERVICE ORGANIZATION FOR THE LONG-TERM SECURITY OF YOUR INVESTMENT.