

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

# Theatre Organ

NOVEMBER | DECEMBER 2007



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THEATRE ORGAN NOVEMBER | DECEMBER 2007 Volume 49 | Number 6



(Weiler Collection)

*On the cover: There's always been a magical quality to Radio City Music Hall. As home to Wurlitzer's magnum opus, it has held a special place in the minds of theatre organ enthusiasts. Thanks to the hard work of the ATOS convention co-chairs and two generous donors, the opening event of the 2007 annual convention was held in this temple to Art Deco. (Photo by Robert Ridgeway)*

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# Vox Humana

How meaningful is it for a theatre organ to have a pedigree?

In his article, "The Half-Percent Legacy" (THEATRE ORGAN Vol. 49, No. 5, September/October 2007), Jonathan Ortloff provided a sobering statistic—only 44 of approximately 10,000 theatre pipe organs remain in anything close to original, unaltered condition. A number of our readers have expressed varying degrees of shock. "How could this have happened right under the collective noses of the American Theatre Organ Society, an organization dedicated to preservation?"

But we now have a great ally. Our friends in the Organ Historical Society are taking decisive action that could help save theatre organs.

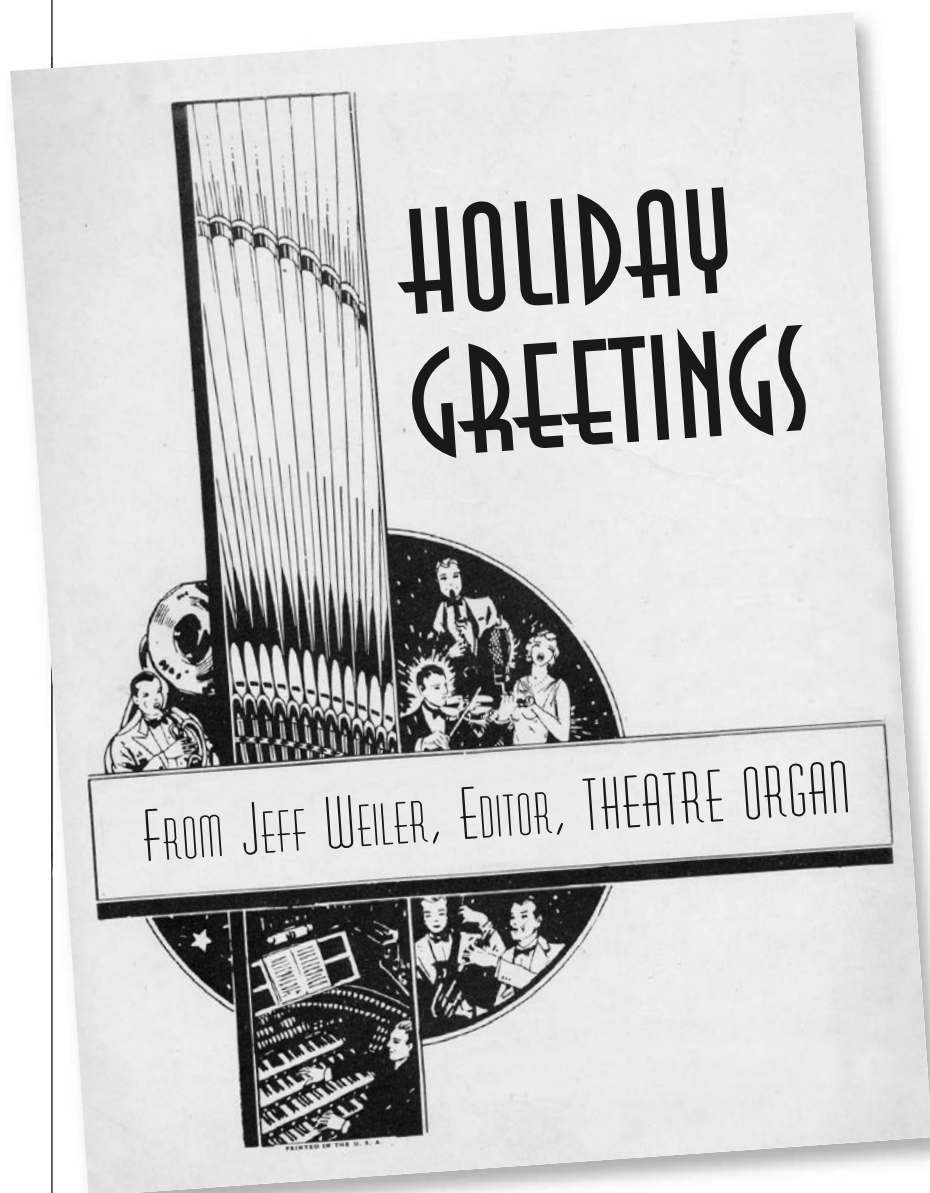
In 1973, the Organ Historical Society compiled its "Guidelines for Conservation and Restoration." Revised in 1986 to include electro-pneumatic instruments, the OHS guidelines became the basis for a similar but more liberal document, "Guidelines for Restoration and Preservation," prepared by Allen Miller and adopted by ATOS.

OHS has recently established a committee chaired by Scot Huntington to review their guidelines and consider significant changes. In particular, the need for more thorough and consistent documentation is being discussed. In addition to Mr. Huntington, the committee includes some familiar faces in the organ restoration community: John Watson, Joseph Dzeda, Sebastian Glück, Jonathan Ortloff, and your editor. It is indeed heartening that the OHS reaches out and embraces the theatre organ for the important position it occupies in the history of American organbuilding, and its significance as a musical instrument. By the time these words are read, the committee will have assembled for the first time at *New Dimensions in Organ Documentation and Conservation*, a symposium hosted jointly by the Eastman School of Music and the American Organ Archives.

Such a serious, scholarly approach to the theatre pipe organ and its restoration may seem a bit far a field from what for many is only a casual pastime. But such endeavors are borne of an infectious passion and a commitment to legacy. Only by acquiring knowledge can we inform decisions, frame nobler perspectives, and inspire the type of discriminating care that could ultimately lead to the salvation of our few remaining instruments.

Greetings of the season.

—Jeff Weiler, Editor



# Headquarters

## Food for Thought

Greetings to you all across ATOS-land. As we move toward the holiday season, it is not at all too early to discuss your president's wish list, a combination of holiday gift wishes and New Year's resolutions. Many of these thoughts involve ideas and programs that I believe are essential to the future growth of ATOS. And most certainly, several of these ideas are clearly the function of daydreaming.

First and foremost, I seek the gift of ideas that will help ATOS achieve a wide-reaching audience via mass marketing. During our convention last summer, it was amazing to watch our final event, which was anything but a traditional theatre organ concert. Cameron Carpenter's program did not include sobbing Tibias, Crawford-like portamentos, nor a traditional Broadway medley. But it did include musical fireworks, a world-wide audience via the computer webcast, an electric atmosphere in the church due to the anticipation of something special, and next-day coverage in the *New York Times*. It was "an event" in the organ world. As members of ATOS, we need to bring forth ideas about creating such events and bringing these events to a wider audience.

In the coming months you will begin to hear more and more about something that is very special and is happening right now. Dr. John Schwandt is creating an expanded program of organ studies at the University of Oklahoma in Norman. The University has already acquired the massive Möller organ once housed at the Philadelphia Convention Center, and Schwandt has plans for an organ studies program that will include formal training in theatre-style playing and silent film accompaniment. The program's curriculum will also focus on construction, maintenance, and renovation/restoration so that it might create not only new players, but also new organbuilders and technicians. ATOS must find a way in which to

participate and support this effort. We are making plans for Dr. Schwandt to present a full description of his program at next year's convention in Indianapolis; if you want to know about the most exciting educational opportunity for theatre organ since the program at the Eastman School in Rochester in the 1920s, you now have another reason to attend the Indianapolis convention.

As we all know, it is better to give than to receive, and my wish list includes greater opportunities for ATOS to give to our local chapters. When I think of great instruments like the historic organ at the Chicago Theatre, the unique installation at the Byrd Theatre in Richmond, one of the last large, original Robert-Mortons down in New Orleans in the wake of Katrina, and the spectacular Ambassador Theatre Wurlitzer sitting in storage, I see tremendous opportunities for ATOS to help local groups work with special organs. Those four instruments need attention, along with dozens of others. Our Endowment Fund needs serious focus and attention, and it needs to grow. Would it be too much to wish that this Fund might grow to a level approaching \$2 million? \$3 million? \$5 million? An Endowment Fund with a base of \$2 million could allow ATOS to provide funding approaching \$150,000 annually. ATOS would then be in a position to take on major projects, in addition to providing grants to more chapters as they continue their efforts to create, repair, and restore instruments in their local areas.

Finally, my dreaming of what might be hiding under the Christmas tree would demand an awfully big tree. Somewhere down the road, is there a headquarters/museum/archive/theatre in ATOS' future? This is indeed daydreaming of the highest order, but if we are dreaming, let's dream big! I can envision a large enough theatre that might include three different instal-



lations. How about one organ installed in the traditional spaces for chambers; another organ installed in chambers across the stage; and how about a small 2/6 lobby organ? How about storefront space in our theatre headquarters that would allow for an archival display? An interactive computer-generated program of what it was like to go the theatre in 1925? We have Crawford on rolls, Wright on computer disc, and countless other examples of our historic players to demonstrate the development of sound and style that is part of our history. All this could be on display in our very own theatre.

These are the kinds of things that are possible for ATOS if we think big enough, if we understand that our little hobby and our core group of enthusiasts has to get more serious about what is not just a hobby, but a wonderful historic art form with ties to the history of entertainment in America and beyond.

And my final thoughts as we move toward Thanksgiving, Christmas, Hanukkah, and the New Year are with you wonderful members of ATOS who enjoy our corner of the musical world. Have a great time in these final two months of 2007, and then let's get to work on making some of these daydreams come true.

—Ken Double, President

# Letters

## Gladys Lyle

I was most interested in the material supplied by Brian Jensen about organist Gladys Lyle found on Page 43 of the July/August 2007 issue of THEATRE ORGAN. Back in the 1960s when I was regularly playing the 2/6 Robert Morton in the Baton Rouge Paramount Theatre, I had the occasion to encounter Ms. Lyle. She had seen a story about the Paramount Morton in the THEATRE ORGAN *Bombarde* and she contacted the theatre, telling the manager that the account of the organ had brought back memories because she had performed on the Robert Morton in the Baton Rouge Paramount (then the Columbia Theatre) and on the 2/5 Robert Morton in the Louisiana Theatre in the 1920s. Both theatres were located on Third Street, the principal business thoroughfare of downtown Baton Rouge in those days. This contact led to a correspondence with Ms. Lyle, who was a thoroughly delightful person. At that time (1968) she was playing dinner music on a Hammond six nights a week from 7:30pm to midnight in the restaurant at the John Marshall Hotel at Fifth and Franklin Streets in Richmond, Virginia. Though I would never have asked her age, I had the impression that she was close to "retirement age" in 1968.

In looking through some old Baton Rouge *Advocate* newspaper advertisements from 1927 and 1928, I found several for both the Columbia Theatre and the Louisiana Theatre which highlighted Gladys Lyle. One proclaimed, "Gladys Lyle at the \$10,000 Robert Morton Organ," while another declared, "Yes—Gladys Lyle IS at the organ!"

Ms. Lyle recalled that when Vitaphone arrived on the scene in Baton Rouge in 1928, she began to see a decline in live organ music in the theatres. An August, 1928 advertisement for the Louisiana Theatre declared, "Inaugurating a New Policy

on Sunday, August 26—Presenting the Best in Silent Pictures. The Deluxe picture presentations which previous to the advent of Vitaphone were played at the Columbia Theatre will from now on be presented at the Louisiana Theatre." Further down in the ad was the notice, "At the console of the Mighty Organ will be Janet Milroy of the Columbia Theatre." That same day the advertisement for the Columbia Theatre announced, "Four acts of Vitaphone Vaudeville with an introductory by Will Hays. Adults 50 cents, children 25 cents." *Sic transit gloria mundi.*

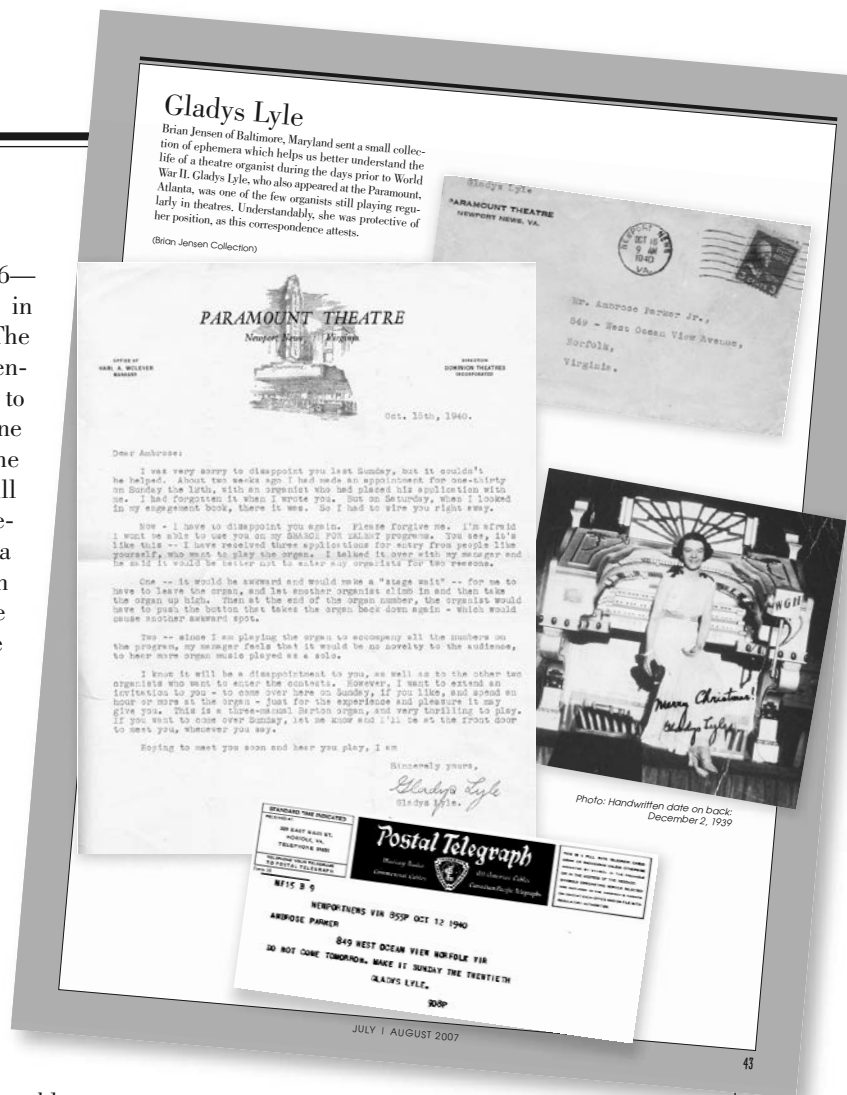
Luckily Ms. Lyle was able to move on to larger cities, and she continued to play theatre pipe organs into the 1940s. She and other organists from the 1920s were able to continue entertaining at the organ up to the end of their careers. Others were not so fortunate. In the 1970s Ray McNamara, long-time organist at the New Orleans Saenger Theatre and other local venues, recounted a conversation he had with John Hammond, famous chief organist at the Saenger, about the advent of talking pictures. "If this Vitaphone stuff catches on," Hammond told McNamara, "we're sunk." And so they were. Hammond's employment as the Saenger's chief organist in 1927 was accompanied by reams of publicity and great hoopla. But by

1930, sound pictures and the decrease in live music in theatres forced John Hammond from the Howard seat of the Saenger's 4/26 Robert-Morton. After the Saenger, he played the accordion in clubs, acted in stage plays, became a church organist in New York, was employed as the Hammond Organ sales manager in New York City, and ended his career as the organist for a small Methodist Church in Bogalusa, Louisiana. (There is an excellent article on John Hammond in the April/May, 1980 issue of THEATRE ORGAN, Volume 22, Number 2.)

Thanks for the vignette about Gladys Lyle. I would love to see other features in THEATRE ORGAN concerning some of the less well-known theatre organists.

—Dolton W. McAlpin  
Starkville, Mississippi

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





# News & Notes

## SMITHSONIAN UPDATE

The Board of ATOS has been informed that the Smithsonian Institution installation of the Lowell Ayars organ will not be implemented. Circumstances beyond our control resulted in this decision. The great news is that The Friends of the Wanamaker Organ, a not-for-profit organization, has agreed to install the organ in the Greek Room of Macy's downtown Philadelphia department store (formerly Wanamaker's). The organ is being historically restored with no changes and will be used extensively in that venue. Proposed uses include concerts, silent movies, music for private functions, individual practice, and private organ lessons. The Greek Room is adjacent to but separate from the store sales area.

Whereas ATOS raised funds to assist the original installation project, the Board decided to assist "The Friends" with this new and equally exciting project. In light of the change, we wish to honor your financial support for the original project and offer four choices:

1. If you wish to support the installation of the Lowell Ayars organ in the Wanamaker's store, you need to do nothing. We appreciate your renewed support.

2. The Board will also honor a change in designation for your gift. We currently have two special funds which benefit our Society and the community we serve. These are the ATOS Endowment Fund and the George Wright Memorial Fellowship Fund. We would require a letter from the original donor and a copy of your cancelled check or any receipt that was issued to you from ATOS.

3. Your gift may also be designated for the general benefit of ATOS. In this case, the funds would be used by ATOS in the promotion of our goals. Note that unless you notify us of an alternate decision, your gift will be recorded as an unrestricted general contribution to ATOS.

4. We could also refund your gift to you. This choice is available, but we believe that you should be aware that this would

reverse the previous tax benefit and, in fact, increase your taxable income during 2007. A change in characterization would generally increase your reportable income. Where a contribution receipt was issued to you at the time of the gift, a letter would now be issued to you canceling that characterization. You should consult with your tax advisor about this matter to avoid any IRS charges or penalties. We must have a copy of your cancelled check or any receipt that was issued to you from ATOS.

We thank you for your support. We share the disappointment that this project didn't work out as originally planned at the Smithsonian Institution. However, your Board is extremely pleased that the Lowell Ayars organ will be restored and used extensively in its new home in the Greek Room of the Macy's building in downtown Philadelphia. Please continue your support.

—Board of Directors  
American Theatre Organ Society

## 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 x 11 inch or A4 paper. The submissions shall be between 5,000–7,500 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 remains with the author.

7. Entries are to be postmarked by **April 1** of the competition year and be 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 June 1. 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, the Education Committee Chair, and a third member to be selected jointly by the first two. The American Theatre Organ Society reserves the right not to grant any award in a particular year. The decision of the panel is final.

11. Awards may be distributed prior to publication in THEATRE ORGAN.

## ANNOUNCING THE FOURTEENTH 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 reimbursements of up to \$1,000 to a single winner for the express purpose of attending the annual convention of the American Institute of Organbuilders (AIO). 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 2008 AIO convention will be held in Knoxville, Tennessee on October 12–15, 2008.

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 1, 2008**.

For complete information and an application, write to:

Vern Bickel, Chair  
ATOS Education Committee  
P.O. Box 3885  
Clearlake, California 95422-3885

## ATOS ANNOUNCES THE 2008 GEORGE WRIGHT MEMORIAL FELLOWSHIP

**A program to bring a young person to the ATOS Annual Convention, to be held in Indianapolis, Indiana and surrounding areas July 5–9, 2008**

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

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

All applications must be completed and postmarked not later than **February 29, 2008**. Applications must be returned to Jelani Eddington by Certified Mail, Return Receipt.

For more information, please contact Jelani Eddington at the address listed above or by e-mail at [rj.eddington@atos.org](mailto:rj.eddington@atos.org).

## 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 15, 2008**.

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 Carver Road, Indianapolis, Indiana 46208-1516, 317-251-6962, [m.fellenzer@atos.org](mailto:m.fellenzer@atos.org).

## Attention All ATOS Chapter Officers

Please visit the ATOS website, [www.atos.org/front-desk/chapters.html](http://www.atos.org/front-desk/chapters.html), and verify that the information for your chapter is current. If there are any changes needed, please e-mail [webmaster@atos.org](mailto:webmaster@atos.org).

# News & Notes

## 2007 ATOS AMATEUR THEATRE ORGANIST COMPETITION

The American Theatre Organ Society is pleased to announce the results of the 2007 Amateur Theatre Organist Competition. Each entrant submitted three recorded selections, including a "console riser," a ballad, and a medley of three to five songs. This year we received a total of seven entries.

The winner of the Adult Division is Ian E. Gough of Edgeley, Stockport Cheshire, UK. Ian's captivation by the organ actually started as a very young child when his parents took him to the famous Blackpool Tower ballroom. His parents relate that even at that early age he was fascinated by the Wurlitzer organ and stood at the edge of the stage watching the organist. He first began playing the organ at age 7, when his parents purchased an electronic organ for his birthday. By age 11, Ian was performing before audiences at local organ clubs.

Ian engaged in an active musical life in school where he played bassoon. He also accompanied many other musicians on piano and organ, often playing for the school's musical productions. He took lessons with popular English organist Brian Hazelby. However, Ian became dissatisfied with the electronic organ as an instrument as he found himself spending a large proportion of his time programming rather than playing. After moving away to university to study geography, he left the organ completely for ten years, all the while

longing to play the theatre pipe organ but not knowing where to go.

In 2005, Ian discovered the website of Joyce Alldred, a well-known figure in theatre organ circles in the North of England. After approaching Mrs. Alldred, Ian was accepted as a pupil. He is now an active member of the Lancastrian Theatre Organ Trust and the Stockport Plaza volunteer group, the Plaza organ being his chosen instrument for his submission to the ATOS Amateur Theatre Organist Competition. Ian combines his theatre organ activities with a full-time role as a human relations manager for British Gas.

The 2007 Youth Division winner is Donnie Rankin of Ravenna, Ohio. A trip to the Akron Civic Theatre introduced him to the sounds of the theatre organ at age 3. Donnie later bowled, played little league baseball, and was very involved with scouting, but he never forgot his experience hearing the theatre organ. His parents helped him collect old theatre organ records from second-hand stores. Donnie learned to play some tunes by ear and, sensing his musical potential, his parents bought a home organ and enrolled their son in organ lessons.

In 2004, Donnie won the ATOS electronic organ competition. This provided the opportunity for Donnie to hear and meet many of the world's best theatre organists. Several heard Donnie play and advised him

to take classical piano lessons to acquire greater strength and technique. Since then, Donnie's piano studies have helped him improve and win more organ competitions, including the Intermediate Division of the ATOS Young Theatre Organist Competition in 2006. He has since performed on theatre organs in a variety of home and public venues.

Donnie has remained very active in the Ravenna High School's bands as a percussionist. He has received a number of awards, including superior ratings on piano, xylophone and steel drum. He received the Melissa Strasser First Chair Award in 2005 and 2006, and the John Phillip Sousa Award in 2007. Donnie hopes to continue his music education and establish a musical career that includes performance.

Our competition could not have been successful without the generous contributions of the time and talents of our three judges. Each entry was judged on the basis of accuracy and clarity, appropriateness of registration, phrasing and dynamics, theatre organ styling, and overall musicality. Following adjudication, each judge also provided suggestions and comments to help each entrant further refine his/her playing and arrangements. Our judges this year were Clark Wilson, Lew Williams, and Scott Smith, all of whom are well known in the theatre organ world.



*Ian E. Gough (Photo by Joe Canning)*



*Donnie Rankin (Photo by Bob Acker)*

## OPENING OF NOMINATIONS FOR THE 2007 ELECTION OF DIRECTORS

It is time to nominate candidates to fill three (3) positions for ATOS Directors for the three-year term of 2008 to 2011. All ATOS members who have maintained continuous membership in good standing for at least the last two years are eligible for nomination. Members 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 chairs 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 chair, 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 inter-

national. Nominations may also be sent digitally; however, the sender **MUST** verify receipt of the nomination by the chair. The postmark deadline is **January 15, 2008**.

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 chair, 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].



# HAPPY HOLIDAYS

FROM THE BOARD OF DIRECTORS AND STAFF OF  
THE AMERICAN THEATRE ORGAN SOCIETY

# News & Notes

## JELANI EDDINGTON



(Photo by John Mueller)

### ATOS YOUNG ORGANIST SCHOLARSHIPS AND COMPETITIONS

ATOS has conducted the Young Organist Competition since 1985, and the world is, no doubt, a better place for all of the talented young musicians that have been given a boost through ATOS' efforts and funding. It is our privilege to present our past ATOS Young Organist Scholarship and Competition winners, and bring you up to date on where their musical contributions have taken them. Our ATOS scholarships and competitions are of extreme importance, as you will read in the successes of our winners.

Our third ATOS Young Organist Competition winner was Melissa Ambrose from Detroit, Michigan. Although we know Melissa married Chris Eidson and still resides in Michigan, we have not been able to reach her for an update.

Jelani Eddington was the fourth overall winner of the ATOS Young Theatre Organist Competition in 1988—a title he won at the age of 13. Since then Jelani has had a very active career as a professional theatre organist.

Jelani Eddington was born in 1974 in Muncie, Indiana to Louise Eddington and the late Robert Eddington and grew up in a very musical family. Between the interests of his mother, a professional music teacher of many years, and those of his grandmother, Florence Arnold, a well-respected piano instructor, it was no surprise when Jelani demonstrated an inclination toward music at a very early age.

Jelani's interest in the theatre organ was piqued during a visit to hear the Wurlitzer installed at the Paramount Music Palace in Indianapolis. Shortly thereafter, Jelani joined ATOS as a member of the Central Indiana Chapter and began theatre organ studies with noted theatre organ instructor John Ferguson.

Jelani made his ATOS debut performance in July, 1988 in Portland, Oregon at the Kimball organ then installed at Benson High School. He shared that performance with 1987 competition overall winner, Melissa Ambrose, as well as 1988 senior division winner, Norine Castine, and 1988 intermediate division winner, Martin Ellis. Following that performance, Jelani began working on building a concert career.

Now in his early thirties, Jelani has been invited to perform at numerous national and regional conventions for ATOS as well as for the American Guild of Organists, and has performed at nearly every major theatre organ venue in the world. In addition, Jelani

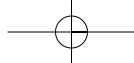
has an extensive discography of theatre organ recordings to his credit.

In parallel with his musical endeavors, Jelani also pursued a very demanding academic schedule. After graduating second in his high school class, Jelani attended Indiana University in Bloomington, where he studied Political Science, French, and Russian translation. During that time, he also studied piano with a number of noted faculty members from the IU School of Music. His interest in politics and languages provided him the impetus to study abroad, both in St. Petersburg, Russia (summer of 1994) and in Strasbourg, France (1994–1995 academic year). Jelani graduated *magna cum laude* from Indiana University in 1996, and enrolled immediately at Yale Law School. Upon receiving his Juris Doctor degree from Yale, Jelani passed the New York Bar Examination and practiced in a large law firm in New York City from 1999–2003, where he focused primarily on litigation and copyright law.

In early 2003, Jelani decided to leave the practice of law in order to devote his time exclusively to performing concerts and making recordings. Since that time, Jelani has maintained a very demanding travel schedule, performing 40 to 60 concerts annually. His concerts have taken him throughout much of the United States, as well as far-reaching countries such as New Zealand and Finland. His recording schedule has been equally demanding. Jelani has produced 12 new solo theatre organ recordings since 2003, including a special two-volume commemorative compilation of the nearly complete works of Leroy Anderson, as well as the first-ever recording on theatre organ of the complete Grieg *Piano Concerto in A-minor*.

Many have often asked Jelani if he considers going back into legal practice. "I doubt I could find the time," is his usual response.

If you have any questions or would like to donate to the ATOS Young Organist scholarship program, please contact Carlton Smith, chair of Organist Scholarships Committee, at [c.smith@atos.org](mailto:c.smith@atos.org) or by calling 317-356-1240. Questions about the Young Theatre Organist Competition? Contact Jelani Eddington, committee chair, at [rj.eddington@atos.org](mailto:rj.eddington@atos.org) or by calling 262-639-8788.



## ATOS ANNOUNCES THE 2008 YOUNG THEATRE ORGANIST COMPETITION



From top: Lyn Larsen and Jelani at the 1989 ATOS Convention in Detroit; Jelani at his debut performance at the ATOS Convention in Portland, Oregon, with Melissa Ambrose, Martin Ellis, and Norine Castine; Jelani during the Convention jam session at the Portland, Oregon Organ Grinder Wurlitzer in 1988 (Photos by Louise Eddington)

ATOS is pleased to announce the Young Theatre Organist Competition for 2008. In an effort to make participation in one of our flagship programs a more enjoyable experience for everyone, over the past few years the competition committee has made several important rule changes for this event. Please consult the Young Theatre Organist Competition Rules and Guidelines for the complete rules (available on [www.atos.org](http://www.atos.org)).

**Prize Money:** ATOS is pleased to offer up to \$1,500 U.S. in prize money to this year's competition winners. Each finalist will receive an award of \$500, and the overall winner will receive an additional award of \$1,000. The 2008 overall winner will be invited to perform a concert as part of the 2009 annual convention.

**Age Eligibility:** This year's competition will be open to competitors who are between the ages of 13 and 24 as of July 1, 2008.

**Three Finalists Brought to the Convention:** The competition judges will select up to three finalists. Those finalists will be brought to the annual convention in Indianapolis, Indiana, where they will perform during the convention. An overall winner will be selected from among the finalists based on that performance.

**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 enter as entrants "at large."

**Incentive to Chapters that Sponsor Competition Winners:** As a special thank you, any chapter that sponsors an entrant who is selected as a finalist will receive an honorarium of \$250. Any chapter that sponsors the overall winner will receive an additional \$250 honorarium.

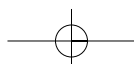
A copy of the competition rules and guidelines, as well as the application form, can be obtained from competition chair Jelani Eddington, at [rj.eddington@atos.org](mailto:rj.eddington@atos.org), or by downloading the materials from the ATOS website at [www.atos.org](http://www.atos.org). All competition materials must be received by the chair no later than **April 1, 2008**.

The competition committee hopes that this will be a rewarding and enjoyable event for all who participate. Think about joining the fun for 2008!

## ATTENTION ALL THEATRE ORGANISTS!

ATOS is adding an expanded section to its website with information about all performing theatre organists. The information will include a biography, publicity photo, and contact information (name, address, phone, e-mail, website). Having this information available to concert promoters, program directors, and chapters will help them, and will give you added visibility.

Please send all information to [d.parker@atos.org](mailto:d.parker@atos.org) or to Donna Parker, P.O. Box 6103, Aloha, Oregon 97007-0103. E-mail or call with questions (503-642-7009).



# News & Notes

## ORGAN HISTORICAL SOCIETY ELECTS NEW PRESIDENT

### Laurence Libin to Head International Preservation Group



At its annual meeting in Indianapolis on July 15, 2007, The Organ Historical Society Inc., a non-profit educational organization devoted to preserving America's pipe organ heritage, elected Laurence Libin as President, succeeding Michael Friesen. The Society,

headquartered in Richmond, Virginia, has an international membership and operates the American Organ Archives in Princeton, New Jersey, the world's largest repository of organ documents, as well as the OHS Press, a scholarly publisher. The OHS Catalog ([www.ohscatalog.org](http://www.ohscatalog.org)) is a leading retailer of organ recordings. Other activities of the Society include the Phoenix Project, a free public service that assists in relocating disused organs to needy churches, schools, and other institutions.

Laurence Libin was educated in Chicago and London and is a Fellow of the Royal Society of Arts and Honorary Curator of Steinway & Sons. For 33 years until retiring in 2006, he was curator of musical instruments at The Metropolitan Museum of Art in New York City. An award-winning lecturer and author, Libin is a foremost advocate for historical preservation and a consultant to cultural institutions worldwide. He resides in Ramsey, New Jersey with his wife, Kathryn, chair of the music department at Vassar College.

Other newly elected or appointed officers of the Organ Historical Society are Joseph McCabe, Vice-President; Stephen Schnurr, Secretary; Will Headlee, Councilor for Education; Randall Wagner, Councilor for Finance and Development; and Allen Kinzey, Councilor for Research and Publications. In support of its activities the Society recently received a million-dollar bequest from the late William L. Huber. Further information about the Organ Historical Society can be found on its website, [www.organsociety.org](http://www.organsociety.org).

(Photo by Eileen Travell)

## RESEARCH CENTER FOR MUSIC ICONOGRAPHY AT THE CITY UNIVERSITY OF NEW YORK GRADUATE CENTER AND THE ORGAN HISTORICAL SOCIETY

### ANNOUNCE AN INTERNATIONAL CONFERENCE

## ORGANS IN ART/ORGANS AS ART

Directed by Zdravko Blažeković and Laurence Libin  
CUNY Graduate Center, October 15–17, 2008

Proposals for papers on topics such as the following are invited:

### Organs in Art

- Organs in non-Western images
- Depictions of organs in Antiquity and early Middle Ages
- Organs and pipes as symbols of intellect (e.g., Athanasius Kircher)
- Portative organs in Memlinck and Raphael
- Organs in Dutch baroque paintings
- Technical illustrations of organs (e.g., Dom Bedos)
- Organ case preparatory sketches
- Satirical impressions of organs in 19th- and 20th-century iconography
- Organs in advertising and comics
- Organs in film (e.g., *Snow White and the Seven Dwarfs* and horror films)

### Organs as Art

- Embossing, painting, stenciling, and other techniques of pipe embellishment
- Conservation and documentation of historical organ cases
- Symmetry vs. asymmetry in organ façade design
- Organs as visual symbols of civic pride and religious aspiration
- Organ cases as furniture and architecture (e.g., Robert Adam, Frank Gehry)
- Renaissance painted cases and shutters
- Angel musicians embellishing organ cases
- Decoration of Mexican baroque organs
- Theatre organ consoles as fantastic visions
- Organ components in avant-garde sounding sculpture

Abstracts of 200–300 words must be submitted before **February 1, 2008** to:

Dr. Zdravko Blažeković  
Research Center for Music Iconography  
The City University of New York Graduate Center  
365 Fifth Avenue  
New York, New York 10016-4309  
[Zblazekovic@gc.cuny.edu](mailto:Zblazekovic@gc.cuny.edu)

Selected papers presented at the conference will be published in *The Tracker* and *Music in Art*.

Further information will be posted at <http://web.gc.cuny.edu/rcmi> and [www.organsociety.org](http://www.organsociety.org).

## DIRECTORS' CHAPTER LIAISON ASSIGNMENTS (2007-2008)

Revised August 13, 2007

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River City  
St. Louis  
Susquehanna Valley

## WELCOME TO NEW ATOS MEMBERS

JULY 18 TO SEPTEMBER 25, 2007

Barbara R. Ackerrman, Fair Lawn, New Jersey  
Rocky and Sharon Bridges, Spokane, Washington  
Steven Davidson, Grosse Ile, Michigan  
David J. Dehner, San Francisco, California  
Dick and Kay Erb, Mead, Washington  
Jim Hahn, Lakewood, Colorado  
John F. Hanson, Hudson, Massachusetts  
A. Thad Hegerberg, Honolulu, Hawaii  
Josh Jones, Fargo, North Dakota  
Kenneth R. Kline, Harrisburg, Pennsylvania  
Russell Lang, Holden, Maine  
Harold L. Lee, Homer, Ohio  
Allan Leonard, Westland, Michigan  
Richard A. Levangie, Nashua, New Hampshire  
Elaine P. Macwatt, Wheaton, Illinois  
Jean Martyn, , United Kingdom  
Tom Mathiesen, Riverbank, California  
John P. Meehan, Port Ewen, New York  
Harry Miller, North Bergen, New Jersey  
Bob Mitchell, Hollywood, California  
Gerard J. Montana, San Francisco, California  
John Patrick Murphy, Miller Place, New York  
Sue and Richard Nelson, Orangeburg, New York  
Jim & Kathy Newberry, Hayden, Idaho  
Iris Robinson, New York, New York  
Jim & Carol Rockstrom, Otis Orchards, Washington  
William Scarboro, Tallahassee, Florida  
William Schalk, Sacramento, California  
Kristen Sepulveda, Elk River, Minnesota  
Ed and Ann Seward, Southfield, Michigan  
Craig Shewmake, Abilene, Texas  
Fred Sneathern, Carmichael, California  
Kerry L. Sparks, Kimberly, Alabama  
Rita K. Sundin, Sebring, Florida  
Andrea Swanson, Alhambra, California  
Bradley Thurow, Fargo, North Dakota  
Herman J. Tijsseling, Lincoln, California  
Duane L. Whitlow, Kerrville, Texas  
Jennifer A. Williams, Woodstock, Illinois  
Michael Wisener, Graysville, Alabama  
Gianni Zeno, San Francisco, California



# Four Legendary Performers

## A STAGE FULL OF THEATRE ORGAN HISTORY

At Beautiful Plummer  
Auditorium  
Fullerton, California

### The Climax of Wurlitzer Weekend

*Presented by the Orange County &  
Los Angeles Theatre Organ Societies*  
Sunday, January 13, 2008 2:30pm

Passport (all 5 shows) \$89    Single Show \$20  
Go to [www.latos.org](http://www.latos.org) for information and tickets



**Bob Mitchell**



**Lyn Larsen**



**Stan Kann**



**Ralph Wolf**

# From the Archives

## Mystery Solved

Robert MacNeur identified the mystery photo on Page 19 of the September/October issue of THEATRE ORGAN:

“The center photo is none other than D. Clifford Chaney at the console of Wurlitzer Opus No. 127, a Style 3 special installed in 1917 at the Iris Theatre in Detroit, Michigan.”

(ATOS Archive Collection)



(ATOS Archive Collection)



## New Mystery Photo

We've seen consoles covered with shawls, Christmas decorations, fake snow, and even with a bath tub cut out fastened to the bench, but a house? Please help us identify this mystery photo. Contact Jeff Weiler, Editor, at [j.weiler@atos.org](mailto:j.weiler@atos.org) with any information.

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# Creative Reharmonization: BY BILL IRWIN

In planning my articles for THEATRE ORGAN, I tried to reach every level of player in terms of theory and harmony. I thought that a course in the reharmonization of original chords in a song would be well received by the majority of members who play the organ. Starting with the simplest and progressing to more advanced accompanying chords, I believed the material would be of interest to the majority of players, and it did not require any particular level of performance technique.

In keeping with the original goal of providing information, education, and tips, I have gathered a potpourri of workshop subjects and questions. Hopefully, you will find something of interest in the following mixed bag of musical ideas.

## 12-Bar Blues Pattern

For players who want to dabble in playing the Blues, here's an authentic 12-bar pattern using the two most popular keys: C

for solo stuff and C melody instruments, and Bb for playing with Bb and Eb orchestral instruments. See Illustration #1.

## The Blues Scale

Here's the most versatile approach to improvising the Blues. Study the original steps played both down and up and in any intervals. Try speaking short sentences and match your words with the steps of the Blues scale. See Illustration #2.

## Sleigh Bells Registration and Technique

If you happen to play a theatre pipe organ that includes real sleigh bells, you can skip this part of the session.

I have registered a 2' Flute and with my left hand on the upper manual, I reach across my right hand to put the 5th finger on C. I strike a cluster of notes, holding the

C key down and playing the balance of the cluster (C#, D, D#, E) as quarter notes. With my right hand, I play "Jingle Bells" using an 8' setting in the area of middle C on the lower manual. See Illustration #3.

## To Create an Accent Using the Swell Pedal

Accents add sparkle to performance. I admit that when overdone, poorly played and superfluous accents can sound like you're coughing your way through the performance. When used selectively and played cleanly, accents can be a truly professional tool. In musical notation, an accent is shown as a v on its side.

My approach is easier to describe than to depict:

1. Open the swell pedal fully.
2. Play a single note (using a strong registration) and the moment you hear the note, immediately close the swell pedal by pressing down on your heel.

Illustration #1

12 Bar Blues Pattern in 2 Keys, C & Bb

Slow **B<sup>b</sup>** **E<sup>b7</sup>** **B<sup>b</sup>** **B<sup>b7</sup>** **E<sup>b7</sup>** **E<sup>b7</sup>**  
**C** **F<sup>7</sup>** **C** **C<sup>7</sup>** **F<sup>7</sup>** **F<sup>7</sup>**

Illustration #2

The Blues Scale & Variations

Down Up Variations

# Part 6

3. To practice accents in a realistic manner, start pressing the swell pedal open and, at some point near the top of the movement, hit a note or a chord. At the moment you hear the sound, immediately pull back. A good accent resembles a cymbal crash with its “loud-soft” sound. See Illustration #4.

## A Closing Suggestion for Amateur Players

The subject of music can be discussed, studied, and approached using various easy-play methods. I would tend to shy away from “learn-to-play-by-ear” methods. When all is said and done, it boils down to

the performance of music. If you have ever heard anyone “talk” a good performance in a knowledgeable way, I hope you weren’t disappointed when that individual sat down to play. It’s all in the playing and performance. That is the reality of music.

Printed music is, technically, only music notation. It is not the music itself. Many players refer to themselves as students, even if they don’t have a teacher. My advice is to avoid becoming a perennial student and move up to being a player. How can you do that? Practice to achieve a modicum of skill, and then play. Play for everyone that comes to visit you. Play in any group lessons you take. Play so often that the tension of public performance is simply worn away by persistence.

One way to hone your skills is to find a few organ owners who do not play as well as you or who do not have your knowledge of music, and teach them what you know. Don’t worry about lesson fees. The ability to express knowledge and the need to practice enough to be able to aptly demonstrate the students’ pieces will give you new motivation. This far outweighs any monetary compensation.

Have a wonderful, musical, holiday season with a superb healthy and musical New Year!

Any questions may be sent to me by e-mail at [billirwin@cox.net](mailto:billirwin@cox.net).

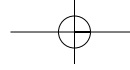
Illustration #3

Sleigh Bells Registration & Technique

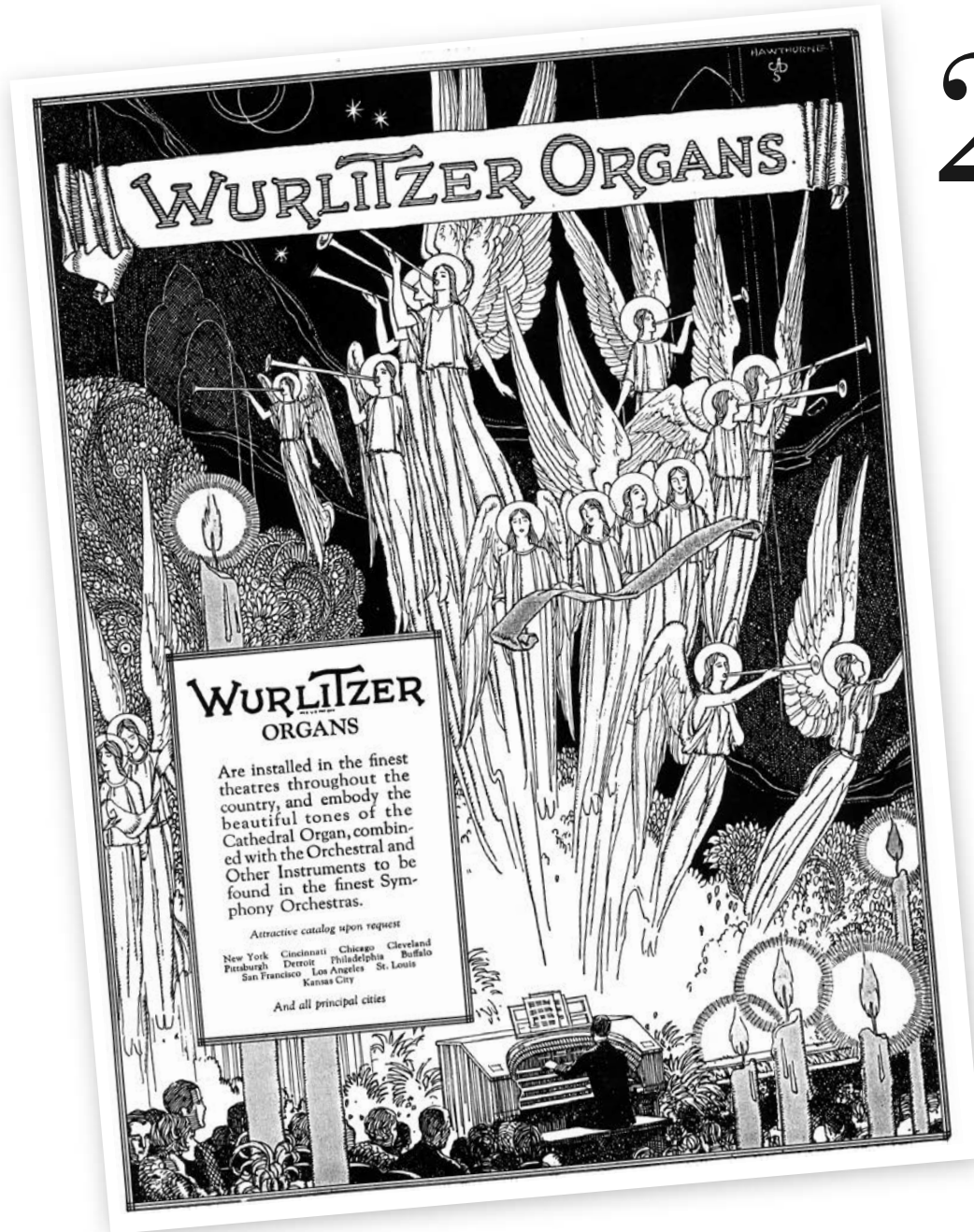
Registration Upper: 2' Flute  
Lower: 8' Flutes & Strings

Illustration #4

Accents



# 2008

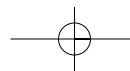
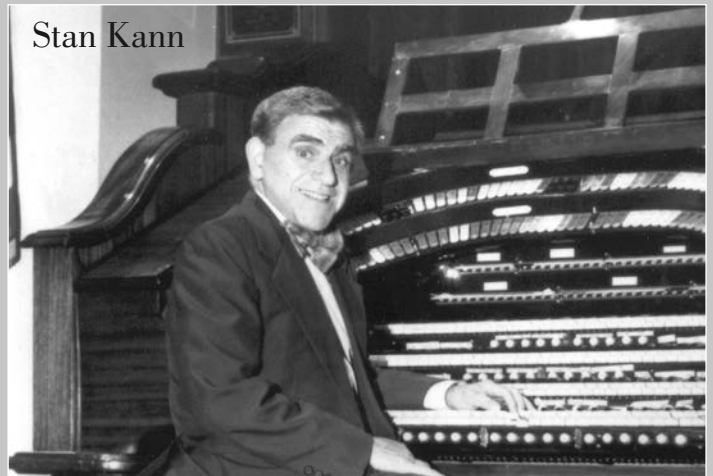


(Weiler Collection)

Lyn Larsen



Stan Kann



# Wurlitzer Weekend

BY JIM HENRY

There will be a rare opportunity to experience a stage full of theatre organ history when the Orange County Theatre Organ Society and the Los Angeles Theatre Organ Society bring the ninth annual Wurlitzer Weekend to a close on Sunday afternoon, January 13, 2008. Gracing the stage will be three legends of the theatre organ world, plus a legendary sidekick.

Lyn Larsen will serve as the host for what promises to be a truly magical afternoon. Lyn debuted as a theatre organist in 1964 at the Los Angeles Wiltem Theatre, beginning a long association with the theatre organ. Despite this illustrious history, Lyn will be the “new kid on the block” for this event.

Joining Lyn will be the inimitable Stan Kann. Stan switched from piano to the organ in his teens when he heard the big Kilgen at Temple Israel in his home town of St. Louis. After graduating from college, Stan went to New York, where he heard a theatre organ for the first time at Radio City Music Hall. He immediately thought that this beat playing a church organ. The next day he went to the Paramount Theatre and heard George Wright. Realizing that this was even better than what he heard at Radio City, Stan began studying with Wright.

Upon his return to St. Louis in 1951, Stan discovered the 4/36 Wurlitzer which had been languishing since 1935. He approached the theatre management and asked if he and his friends could try to get the organ to play. Once they got the organ

operating, Stan was offered the chance to play for the public for a five-week run. His performances were such a hit that five weeks turned into 22 years of four performances a day, seven days a week. Stan admits that it was fun for the first ten years, but after that he got an assistant.

Stan moved to Los Angeles in 1974 to better keep up with his numerous television appearances, including 77 on *The Tonight Show* and 89 with Mike Douglas. There he met another well traveled musician, Ralph Wolf. Ralph is best known as a piano virtuoso, including a stint as the rehearsal pianist for the original Mickey Mouse Club. He is no stranger to organs, though, having served for ten years as concert product specialist, concert artist, and supervisor of music education for the Thomas Organ Company. In a serendipitous pairing, Ralph joined Stan for a concert of theatre organ and piano duets. The *reperté* between Stan, with his impish wit, and Ralph’s acerbic retorts made the duo an instant hit with audiences. Ralph and Stan will reprise their partnership as they join Lyn at Plummer Auditorium.

Rounding out the bill will be Los Angeles’ last original silent film organist, Bob Mitchell. Bob got his start as a theatre organist, appearing as a 12-year-old child prodigy at the Strand Theatre in Pasadena, California, on December 25, 1924. He started by playing Christmas carols but quickly advanced to providing silent film accompaniment five times a week. When the silent film era ended, Bob moved through a number of jobs as an organist, a pianist, a singer, and a choir director. He is best known as the director of the Mitchell Boys Choir, a group that appeared in over 100 movies and has been affectionately referred to as Bing Crosby’s backup group. Bob continues to work regularly as an accompanist at the Silent Movie Theatre and as an organist at the Founders’ Church of Religious Science.

All of Lyn’s guests are remarkable musicians with many fascinating stories that span the history of the theatre organ. The afternoon will be a stroll down memory lane with musical accompaniment, and one that no lover of theatre organ will want to miss.

Ralph Wolf



Bob Mitchell



# A Smashing Success

BY JELANI EDDINGTON

ATOS Makes History  
with Its Inaugural  
Summer Youth Camp

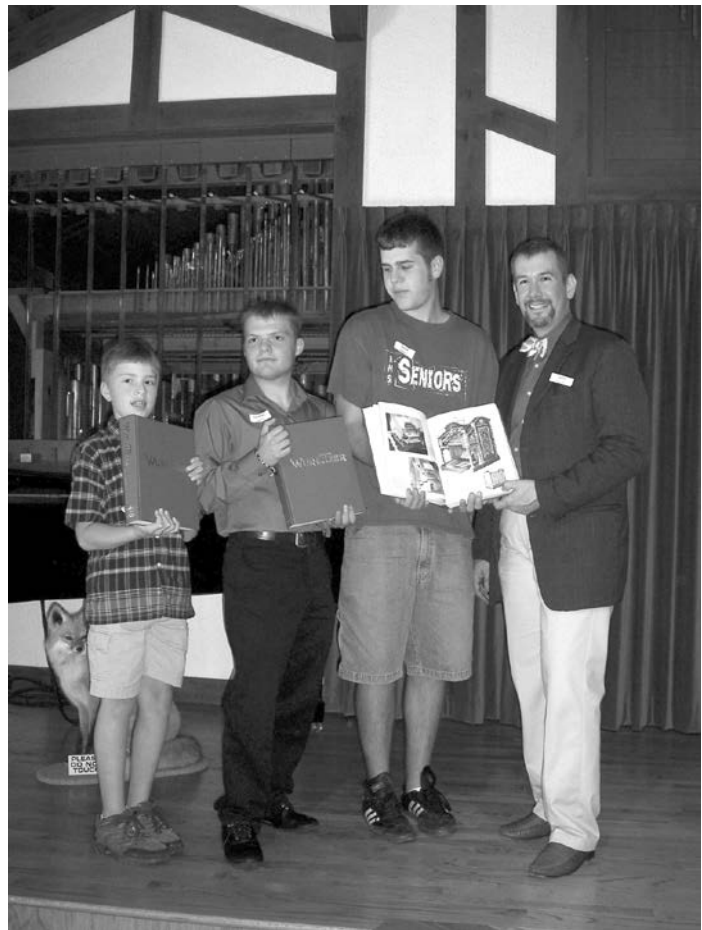


*Summer Camp students and faculty at the Rialto Square Theatre organ in Joliet, Illinois*

(Photos by Donna Parker)



*Primary instructor, Jonas Nordwall, during a teaching session at the Wheaton Fox Studio*



*(left to right) Andrew Van Varick, Shane Krepp, and Donnie Rankin received copies of The Wurlitzer Pipe Organ: An Illustrated History for answering questions correctly during the "pop quiz" given by Jeff Weiler (right)*

The future of the theatre organ never looked brighter than it did July 20–23, 2007 as the American Theatre Organ Society hosted its first-ever Theatre Organ Adventure (Summer Youth Camp). Twenty-one students from around the country traveled to the Chicago area to participate in this inaugural event. Jonas Nordwall served as the primary instructor, assisted by Jelani Eddington and Donna Parker. Jeff Weiler made a captivating historical presentation, and Clark Wilson gave a fascinating technical discussion. The teaching sessions were centered around the 4/26 Robert-Morton theatre organ at the Wheaton Fox Studio in the home of Paul and Linda Van Der Molen.

The students ranged in age from 10 to 30 and represented all skill levels from beginning to professional. There were even several college and graduate students in attendance. Each student was vitally interested in learning everything he or she could about the theatre organ. The group dynamics were excellent, and the students displayed enthusiasm, support for one another, energy, and a willingness to help and share with each other. The students were always ready and eager to try out new techniques that they learned. The enthusiasm and dedication of the students deeply impressed the instructors, who all commented on the exceptionally high level of musicianship demonstrated by those in attendance.

The Holiday Inn in Carol Stream, Illinois (just five minutes from the Wheaton Fox Studio) served as the hotel and gathering point for the various events during the camp. Lee Maloney, manager of the Chicago Piano Superstore, provided two Allen organs for use in the hotel conference rooms for practice and instruction.

## Friday, July 20

The Summer Camp officially began on Friday evening with a pizza party and open console session at the Wheaton Fox Studio. After brief introductory remarks by the three instructors and Mike Cierski (Summer Camp committee chair), Jelani Eddington climbed onto the console of the Robert-Morton theatre organ and kicked off the festivities with a rendition of Billy Joel's "Root Beer Rag." Following the opening number, the students were invited to try their hand at the instrument.

For several of the students, this open console session was the first time that they had the opportunity to play a large theatre pipe organ. The students played the Robert-Morton late into the evening and also enjoyed the pizzas catered from a local pizzeria.



## Saturday, July 21

Jonas Nordwall began the teaching sessions promptly at 9:00am on Saturday morning, and all of the students arrived eager to absorb as much information as possible. A large overhead projection screen showed students close-up shots of the manuals and pedals, making instruction and demonstration extremely effective. Among the topics covered Saturday were console and playing posture, manual and pedal techniques, registration, and use of the expression pedals.

Donna and Jelani demonstrated a number of techniques as well, including the use of second touch and Great sostenuto. The students were all eager to come up to the console and try their hands (and feet) at the various skills that they learned.

After lunch, one of the highlights of the day was Jeff Weiler's fascinating historical presentation on Robert Hope-Jones and the history of the theatre organ. Jeff discussed many intriguing aspects of Hope-Jones' life, his work, his collaboration with Wurlitzer, and the history and growth of Wurlitzer organs and instruments from other builders. As an added bonus, Jeff held a "pop quiz" at the end and handed out several copies of the coveted book, *The Wurlitzer Pipe Organ: An Illustrated History*, as prizes.

Later that afternoon, the students were divided into groups for breakout sessions to take advantage of one-on-one coaching time with the instructors. Each day, part of the group worked at the Wheaton Fox, while another part worked on the Allen organs at the Holiday Inn. The students in each of the groups had the opportunity to play for the instructors and for each other. The instructors then made comments and suggestions in master-class style. Many of the students commented on how valuable it was for them to have this opportunity to get one-on-one feedback from professional theatre organ instructors on various aspects of their playing.

Dinner on Saturday evening took place at a local buffet-style family restaurant, where the students, parents, and faculty had a wonderful opportunity to socialize, talk with each other, and cement long-lasting friendships.

## Sunday, July 22

On Sunday morning, Jonas began the instructional sessions with a discussion of various arranging styles. He had compiled a number of examples from historic organ recordings which he used to demonstrate the various ideas that he presented. Following a short break, Donna and Jelani gave a presentation on how to plan and present an effective concert program, emphasizing the need for proper pacing and variety in every performance.

At noon, the students enjoyed lunch at Portillo's—a well-known hot dog eatery that has become a Chicago landmark. More master-class sessions followed after lunch, and in the evening the group headed to the Rialto Square Theatre in Joliet. The Joliet Area Theatre Organ Enthusiasts (JATOE) generously provided a tour of the theatre, as well as a scrumptious catered dinner in the elegant rotunda of the lobby. After dinner, the students spent several hours playing the 4/27 Rialto organ. Many of the students took advantage of the opportunity to ride the console lift. A number of students remarked that this was their first opportunity to play a large theatre organ in a theatre.

The open console session at the Rialto lasted well into the evening, and many members of JATOE stayed throughout the session to enjoy the students' playing.

## Monday, July 23

Monday was the final full day of the Summer Camp, and the students arrived for class full of enthusiasm as always. Jonas began the session by discussing the importance of performing contemporary music and demonstrating a number of playing styles that work very well for that type of repertoire.

Following the morning session, noted organist and technician Clark Wilson presented a very informative discussion relating to many of the technical aspects of the theatre organ. Some of the topics that Clark discussed included proper organ specification and restoration techniques, as well as some general principles for the students to bear in mind when working on or around a theatre pipe organ.

The final event of the Summer Camp took place at the incomparable residence of Jasper and Marian Sanfilippo. The students, parents, and guests enjoyed a wonderful dinner in the Carousel Building. After riding the carousel, viewing full-sized operational steam engines, seeing a full-sized steam locomotive and luxurious rail car, and listening to several excellent examples of band organs, they walked down the hill to the main residence which houses the 5/80 mostly-Wurlitzer theatre organ in a large music room affectionately known as the *Place de la Musique*.

In the music room guests viewed a collection that included music boxes, phonographs, antique gaming machines, nickelodeons, orchestrions, band organs, Tiffany art glass and lamps, and Victorian advertising art—one of the largest private collections of its type in the world. Jonas, Donna, and Jelani gave a brief concert, along with a guest appearance by Martin Ellis. After the concert, students were invited to try their hand at the organ. This sensational event was the icing on the cake for an already exciting Summer Camp, and Jasper and Marian stayed for the entire evening, enjoying the music played by the students.

## Closing Thoughts

Among the most important purposes of ATOS is to further the art of the theatre organ through educational programs and the promotion of younger organists, technicians, and enthusiasts. This inaugural Summer Camp represented a very important step towards fulfilling that mandate.

Many organizations and individuals from around the country willingly and graciously gave of their time and resources to make this event a reality. The Dairlyand Theatre Organ Society, Nor-Cal Theatre Organ Society, Puget Sound Theatre Organ Society, Columbia River Organ Club, Los Angeles Theatre Organ Society, Orange County Theatre Organ Society, Chicago Area Theatre Organ Society, Joliet Area Theatre Organ Society, Valley of the Sun Chapter, Sierra Chapter, and Bob MacNeur all generously contributed scholarship funds to enable many of the students to attend. Paul and Linda Van Der Molen and Jasper and Marian Sanfilippo graciously invited the students into their homes during the camp. Lee Maloney and the Chicago Piano Superstore provided Allen Organs for the students to use for practice and instruction. In addition, ATOS members were so excited upon hearing about the Summer Camp that many have sent in donations specifically for the camp—assistance for which ATOS is truly grateful.

The synergistic effect of all these various forces coming together led to what truly was one of the most exciting events to take place in the theatre organ world in many years.

Virtually without exception, the students and parents urged ATOS to hold a similar camp next year, and ATOS has already begun planning for a Summer Camp in 2008. In addition, ATOS is planning to host a separate camp for adults. Stay tuned for details, and think about joining in the fun. You will definitely have the time of your life!

*Martin Ellis, the first winner of the ATOS Young Theatre Organist Competition (1985), and Donnie Rankin, the most recent winner of that competition (2007)*

*Jonas Nordwall introducing Saturday's guest speaker, Jeff Weiler*

*(left to right) Donnie Rankin (2007 Young Theatre Organist Competition overall winner, Ohio); Glenn Tallar (Illinois); Shane Krepp (Nebraska); Eric Fricke (2007 Young Theatre Organist Competition finalist, Arizona); Danny McCollum (2006 George Wright Memorial Fellowship winner; 2007 ATOS Theatre Organ Student of the Year, Florida)*



# Professional Perspectives

## I Am Not Worthy

BY EDWARD MILLINGTON STOUT III

The question has been asked many times, “Why are there so few magnificent examples of theatre organ installations, and has the ATOE/ATOS contributed to second rate work?” The answer is most complex because it goes back to the beginning of theatre organ installations in the cinematic pleasure-domes.

Most of the early installation men were from the church organ tradition, which was notorious for hiring the near homeless and

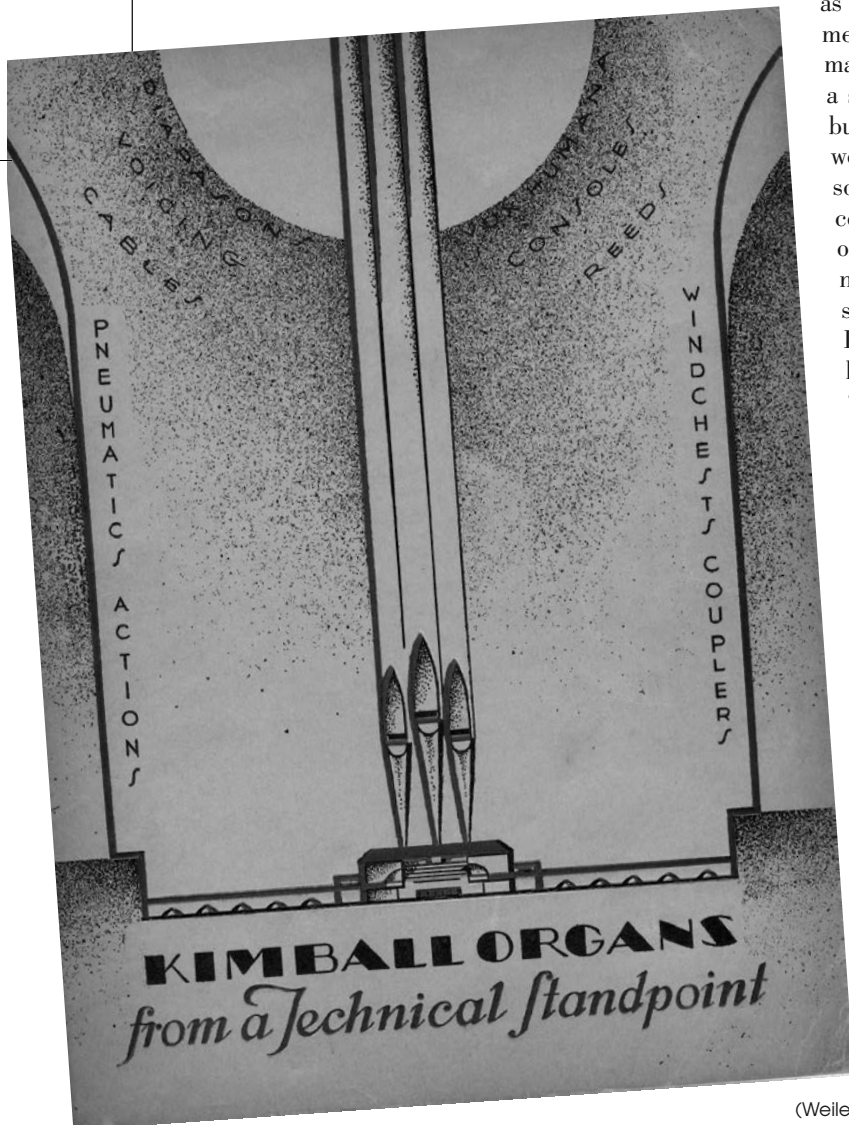
paying less than a living wage. Organ men and organists both entered “the financial back door” and were punished for their passion and dedication. The W.W. Kimball Company was not ashamed to recognize the financial position of most organ men in their official publication “Kimball Organs from a Technical Standpoint,” where on page 14 magnets were discussed. Kimball wrote the following, “We remove the bakelite cap. If it is tight we try a penny in the slot

working for Wright at the Fox in the late 1950s.

Due to the terrible conditions during the installations and the deadline pressures, little consideration was given to any attempt to do a “dressy” job. Often architectural misunderstandings required the installers to make major concessions and alterations on the site. The San Francisco Fox installation was a most difficult organ for Fred Wood to install due to large beams not appearing on the blueprints. The 16' Bombard pipes had to be mitered on the job. Many of the offset chests were jammed in so tight, it was nearly impossible to reach the primary boxes. To sum up this part of the diatribe, few of the original theatre organ installations measured up to a few of the select first class instruments of today.

As in the golden age of the theatre organ, many of today's technicians were trained in the financially constricted classical organ field. Some had the advantage of working with talented old mentors, but that technical training did not prepare the impassioned artisans for surviving in their own businesses.

Scene three, enter the ATOE(S). The advent of HI FI recordings stimulated a rebirth in the interest of theatre organs. Organ buffs with adequate funds purchased the sleeping giants and inserted them within their homes. Chambers were often created by placing them in the mother-in-law's bedroom while she was moved to a trailer in the back yard. With little guidance, most of the organs did not measure up to the compromised standards of the 1920s, but they provided the family and friends with hours of heaving musical misadventures. A certain percentage of the home installations were in keeping with professional standards, but those were the ones where the owners could glue a model airplane together that was capable of flying into the garage. The rest seemed to own stock in the local Flexhaust outlet, with



(Weiler Collection)

their installations looking like a writhing den of cobras.

Throughout the world, members of the theatre organ clubs went to their local theatres and volunteered their time to get the organs playing again. In return, they would be able to present early morning concerts and, in general, have fun in return for their efforts. This non-professional arrangement established an expectation on the part of theatre owners that they were required to pay little or nothing to have their pipe organs in playing condition.

With the advent of the Crust Palace organ transplanting, there were both professional and amateur skills employed. In most cases the "professional" organ man was not paid an amount equaling other tradesmen on the job, such as the carpenters and electricians. In light of the professional organ man having not one but all of the skills of the other journeymen, it is astounding that the "come in the financial back door" still persists. Organ men most often lack real business skills, and they have bought into the misguided ideology that They Are Not Worthy to demand a fair price for their exceptional talents. In recent years several reclaimed movie palaces have been restored, with tens of millions of dollars expended. Yet, in many cases the organbuilders do not demand what should be rightfully theirs: a fair wage. The money is there, but we as organ men must convince and educate the owners of the fact the organ will be playing for the next 40 years and they are receiving great value for their reasonable expenditure. Remember, value is value as perceived by the client. Taking the time to educate the client is the true key to financial opportunity and success.

How can the ATOS help in this matter of educating the true worth of good restoration and installation work? By honest reviewing of installations and not lauding third-rate work. Show examples of first-rate professional installations to inspire those who are nearly there. It is not possible to help those poor souls who do not have the ear or the eye for beauty.

## 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](mailto:membership@atos.org).

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# Grand Organ Tour

BY ROBERT RIDGEWAY



(Photo by Marc Alderman)

I want to make it very clear that all of the comments and observations contained herein are my own and do not necessarily reflect the opinions of the ATOS membership or Board of Directors. What I bring to this task is my 45-year membership in the organization and my fanatical love for the instrument and its musical heritage. Additionally, I have been a professional recording engineer for 41 years and have recorded far more organists and instruments than I can count. I have personally restored several theatre pipe organs and have been part of a team on other restoration projects, the most notable of which being the Sanfilippo/Junchen instrument. I attended the last New York ATOS national convention in 1970. That memorable convention featured a number of organs which are no longer present, accessible, or playable. The 1970 convention also featured a line-up of great performers and personalities, many of whom have passed on in the 37-year interim. The names of Lowell Ayers, Don Baker, Lee Erwin, Ben Hall, Calvin Hampton, Dick Leibert, and Ashley Miller are but a few who immediately come to mind. To make comparisons between the 1970 and 2007 conventions would serve no other purpose than to discuss which Indianapolis or Milwaukee convention was more significant. Those of us who were fortunate enough to have attended the 1970 convention enjoyed some fantastic organs and organists. The 2007 convention attendees heard numerous performers and instruments, and the whole convention went off without major difficulties. What more could you want?

There has already been far too much time wasted in on-line chat groups and through late-night phone calls debating the pros and cons of this convention and the non-involvement of the New York ATOS chapter. In every hobby that stirs up intense passions, a wide spectrum of egos, personalities, and individuals eager for their "15 minutes of fame" are to be found. For reasons not worth repeating, the 2007 convention was "The Perfect Storm" of intrigue and manipulation. That a convention was held at all is a testament to several individuals finally being able to work together to make it happen and, regrettably, a few individuals who made every effort to place obstacles in the path at every turn. Whether any of these perceived slights were real or imagined is irrelevant to the big picture. The convention went forward, and while some instruments were not made available, others were, and the attendees enjoyed a variety of programs and locations. A non-scientific opinion survey revealed that a good time was had in and around "The Big Apple."

—Robert Ridgeway

*All illustrations from vintage Radio  
City Theatres booklet  
(Weiler Collection)*

**T**imes Square has always been regarded as the theatrical center of New York City.

The hotel chosen for the 2007 convention was the Marriott Marquis. It is one of the largest and most modern hotels in the world, with 49 floors and just under 2,000 rooms. The dramatic atrium in the center certainly strained the necks of the attendees as they peered from the eighth floor lobby toward the rooftop restaurant, or when they looked out of the glass elevators as they sped up and down the central "pod" column which juts out into the center of this open area. This was the first time that many of the convention attendees experienced the concept of "destination elevators." There are no buttons inside the cars themselves. Before you enter any elevator, you press the floor number on a keypad outside the cars, and the liquid crystal diode screen indicates which elevator (by letter A through P) that you will be taking. You must repeat this for each person in your party. The elevator computers can thus determine how many people are going where and can assign the best car for to meet those needs. By grouping the calls in this way, the wait time has been reduced from 90 seconds to 20 seconds. For a building this tall and with so many guests wanting to come and go all the time, this is a fantastic engineering achievement. By the end of the first day nearly all had caught on to the procedure and most everyone, however grudgingly, agreed that it was an efficient system.

The convention planner and co-chair, Mike Kinerk, worked very hard to secure as favorable a rate as possible for a major New York hotel over a holiday weekend. The Marriott Marquis room rates for a non-holiday time period range from \$299 to \$374 per night, so the ATOS convention rate of \$199, while higher than a lot of attendees are accustomed to, was a bargain for a centrally located hotel. If you walked two blocks south, you would encounter the former flagship New York Paramount. The famous ziggurat building still stands proudly but now features a Hard Rock Café in the theatre lobby. In the other direction you could see the building that used to house the Broadway entrance to the Roxy Theatre. The round windows are a giveaway. Gone, however, is the marquee and entrance on the corner that led you into the “Cathedral of the Motion Picture.” Even though the convention concerts, with the exception of Radio City Music Hall, necessitated traveling by bus, it was felt that a Times Square hotel would permit visitors to be in the heart of the city. There are dozens of Broadway and off-Broadway shows nearby and, as a result, all the conventioners were able to experience the pulsing feel of New York at its most exciting. The convention was deliberately planned with a free evening on Tuesday, July 3, so attendees could avail themselves of theatre and/or restaurant possibilities. I heard many people comment that they took advantage of this open schedule and were able to enjoy some New York entertainment.

## Sunday, July 1 Pre-glow Event and Radio City Music Hall Opening Concert

Sunday morning began with the sun shining and approximately 75 eager ATOS pre-glow attendees loading onto two busses for the two and a half hour ride from Manhattan to Atlantic City. The route still passes many power plants and industrial sites, but New Jersey has cleaned up its environment substantially in the past decade, as evidenced by many low grass-covered hills upon which are seen numerous plastic vent pipes standing like sentries. These are former waste dumps, and the vents are part of a methane recovery system. When you actually arrive in Atlantic City itself, you see that this reclamation and revitalization process is not just confined to former manufacturing and dumping sites, but involves the entire city. You justifiably get the unmistakable impression that you are entering the “Las Vegas experience” on the East Coast. The famous Boardwalk Convention Hall that once dominated the horizon is now dwarfed by towering hotels that proudly display the names of many of the world’s leading casino operators.

If you have never been to Atlantic City, it’s hard to describe the scale of the Convention Hall and its adjacent buildings. To give you some idea, the two busses actually entered the West building. This space is used for additional convention activities and is so spacious that the busses were barely noticed

amidst the stacks of portable bleachers and rolls of carpet and display drapery.

Once we left the West building, we walked into the lower level of the main Convention Hall where the original five-manual portable console is on display. We stopped to take pictures and get a closer look at the superb craftsmanship. We were directed up to the Convention Center ballroom, which has been named the Adrian Phillips Ballroom.

Adrian Phillips (1898–1990) was the former president of the Miss America Pageant and for over 60 years was involved with the Convention Hall and promoting Atlantic City.

The Adrian Phillips Ballroom is a huge room, 181 feet long, 128 feet wide, and 75 feet high, with permanent seating across the end opposite the stage. The chambers for the 55-rank Kimball organ are behind ornate grillwork on the flat walls on either side of the proscenium opening. The four-manual horseshoe console is located on a balcony alcove above the entrance doors. As you are facing the stage, the console is on your right, and on your left are large arched windows looking out to the Boardwalk and the Atlantic Ocean. Because the Convention Hall and Auditorium have been undergoing restoration work for the past few years, the console is covered with a plywood box for safety. One section of plywood was removed so that we could see the console inside. Because we could not all go up onto the little alcove balcony, we had to content ourselves with looking at the console from below. The main floor in the ballroom is hardwood and is large enough to easily accommodate a



*Atlantic City Convention Hall Auditorium*  
(Photo by Richard Neidich)

*Midmer-Losh console*  
(Photo by Richard Neidich)





basketball game, banquet seating, or whatever is required in the course of running a convention facility. Our group was given a PowerPoint presentation showing pictures of the Kimball organ prior to its being covered. Charles Swisher, Jack Clotworthy, Harry Bellangy, and others, explained the plans for the restoration of the Kimball and the giant Midmer-Losh pipe organ in the main Convention Hall. Carl Loeser has just been appointed curator of the two organs, and money to fund restoration for the first two years has been allocated.

The Atlantic City Convention Hall Organ Society (ACCHOS) volunteers had turned on the lights in the organ chambers so that, when we emerged from the ballroom and walked into the main Convention Hall, behind all of the grills we could see the massive Midmer-Losh organ. Our group was then led down a hallway toward the stage where, along the way, we could look into two of the chambers whose doors were open. We marveled at the high-pressure reeds in these chambers where each pipe was held down onto the chest with spring clamps. Also noted in each chamber was an individual keyboard for tuning. Above each keyboard were switches to select stops. At the end of the hallway we descended two flights of stairs and came out into the giant workshop for the organ. The shop is located at the stage floor level behind the Great Division which is on stage left, the same side where the console is located. In the center of the shop was an enormous array of parts from that had been removed from ballroom Kimball and awaited restoration. It was impossible to miss the rows

of galvanized ductwork along one wall, like flues from some subterranean blast furnace. These are the air lines from the multiple blowers in the basement that feed the many sections of the organ. Beside each duct was a sign indicating the destination within the instrument and the associated air pressure. If the tour thus far hadn't done so, then this metal manifestation of power and complexity immediately established that this was no ordinary pipe organ.

Our group made its way onto the vast Convention Hall stage where we could see the console up close. The console is located in a round enclosure. The two front doors had been removed so that the playing area was exposed, making it easy to see the fifteen rows of stopkeys on either side of the unusual configuration of seven keyboards. This organ has four 61-note keyboards, one 73-note keyboard, and two 85-note keyboards, plus the normal 32-note pedalboard. Even with such a formidable array of manuals and stops, it was obvious that it had been laid out very ergonomically when it was designed. You can easily reach all the playing surfaces without being over six feet tall or having to engage in gymnastics. There are doors on the sides of the enclosure which permit access to the interior, behind the keyboards and stops. It is interesting that the entire stop action mechanism has always been all electric, as opposed to either pressure or suction pneumatics. The wiring is exceptionally neat and runs in bundles across the stop actions. It joins the wiring from the keyboards and makes its way up and across the ceiling of the console enclosure, becoming increasingly

larger as it goes. Everywhere that we were able to inspect we could not help but be impressed by: a) the neatness of the installation; b) the fine craftsmanship of the chests and pipework; and c) the mind-numbing scale of the whole instrument and hall.

We were all encouraged to go into the Great Division and be suitably awed by the size of the full-length 64-foot pedal stop, one of only two in the entire world (the other one is in Australia). You can see through a thick glass window into the mechanism and appreciate the massive size of the valvular reed assembly. Because of the extensive renovations that have taken place in the hall, no electrical power has been connected to any of the blowers for several years, and we were not able to hear the organ. We all felt like Lilliputians as we toured this Gulliver-sized installation. The sight alone of this array of over-sized components was able to conjure in the minds of many what a staggering impact this instrument must have had in its heyday. To cite one example to consider, the relays are so immense that you actually enter them through airlocks, much like an Austin Universal windchest, to troubleshoot malfunctions and to make repairs.

The experience of hearing this thunderous musical wonder is indescribable. I was fortunate to be able to hear it played in the early 1960s, when several hundred ranks were still operating. I have never heard anything with which to compare it. If you combined the sound of the old Chicago Stadium Barton, the Wanamaker organ, and the loudest fairground organ you ever



ATOS is grateful to  
Dr. William Worden and  
Dr. Marie Juriet for their  
generous donations  
which enabled Walt  
Stromy's concert at  
Radio City Music Hall.

*Convention co-chair Mike Kinerk  
welcomes Dr. William Worden and  
Dr. Marie Juriet, benefactors of the  
Radio City opening concert  
(Photo by Marc Alderman)*

encountered, each playing full tilt with the swell shades wide open, it still would not come close to the visceral impact of the Midmer-Losh sound rolling around in the vastness of the Convention Hall. As daunting a project as this restoration might appear, this is an instrument that must be restored. I can assure you that there is no musical instrument on earth that can compare to it.

The volunteers of the Atlantic City Convention Hall Organ Society should be commended for the excellent way in which they showed off the organ, were willing to answer questions, made themselves available, and discussed future plans. Additionally, they provided each visitor with a copy of the wonderful pictorial essay, *The Atlantic City Convention Hall Organ*. This 112-page hardbound book contains dramatic black-and-white photographs taken by Fred Hess during the construction of the hall and organ installation. These enable us to appreciate more fully the scale of this project. We then went out onto the boardwalk to enjoy a delicious lunch at one of the beach establishments operated by the Trump Organization. A restaurant had been set aside for exclusive use by our group and an excellent luncheon was made available at a substantial discount. The Atlantic City volunteers made certain that all the ATOS guests went away well fed and with a greater appreciation of the sleeping musical giants that are silent within that building. I encourage every ATOS member to become a supporter of the Atlantic City Convention Hall Organ Society. For a more compre-

hensive background and information you can visit their website: [www.acchos.org](http://www.acchos.org).

We thanked our gracious ACCHOS hosts and boarded our busses for the ride back to Manhattan in time to shower, grab a quick meal, and then head off to the official opening concert program, Walt Strony performing at Radio City Music Hall on the 4/58 Wurlitzer. As we walked up to the theatre, we could see that the vertical signs and marquee were lit and on the wrap-around letter board it proclaimed: "American Theatre Organ Society—Walt Strony at Mighty Wurlitzer—July 1, 2007—Cal Juriet Memorial Concert."

This was a concert that almost didn't happen. Even though Radio City Music Hall was doing some work on their backstage area and would not be able to rent the theatre for a normal large-scale production, the magic of the name and historical significance of this venue command an enormous rate. Originally RCMH (now owned by the Madison Square Garden consortium which also owns the Beacon Theatre with its 4/19 Wurlitzer) was quoting a rental rate so exorbitant that it would have been totally beyond the reach of any but huge corporations or production companies. Only through very persistent efforts by ATOS Convention Planning Coordinator Mike Kinerk, and Jennifer Bretschneider from RCMH were more favorable rates for our organization negotiated. Convention planners felt that to be in New York City and to not utilize Radio City Music Hall would be unthinkable. Thanks to two generous ATOS members, most of the necessary funds were provided. As mentioned above, the program was billed

as the "Cal Juriet Memorial Concert." For many decades the Cal Juriet home in South Florida, with its Kimball theatre pipe organ, was the locale for dozens of concerts featuring nearly every major performer. J. Calvin "Cal" Juriet was a civil engineer, an amateur musician, a businessman, and a prolific inventor, with over 60 patents to his credit. His most famous invention was the Gang-Nail Connector Plate which has revolutionized the construction of homes throughout the world. To honor her late husband, Dr. Marie Juriet, a well-known music professor at Principia College, provided a substantial donation. The other major donor was Dr. William Worden of Southern California. When they learned that Walt would be performing on the Wurlitzer at RCMH provided that sufficient donations were forthcoming, they promptly agreed to assist. We owe them great thanks for making the wonderful talent of Walt Strony, and the Radio City Music Hall Wurlitzer available to us for the opening concert.

The very name Radio City Music Hall elicits a response in the hearts and minds of most theatre organ fans because of the numerous recordings made there over the years by Dick Leibert, Ray Bohr and Ashley Miller. At four manuals and 58 ranks, it is the largest pipe organ ever built by the Wurlitzer Company. It boasts two identical consoles, each with its own independent relay. When the curtains on the left console opening parted and Walt Strony emerged from the alcove playing a Broadway medley, the audience of several hundred erupted in cheers. For some this was the first time

Walt Strony at  
Radio City Music Hall  
(Photo by Marc Alderman)



they had ever seen or heard the RCMH instrument. For others, it was a wonderful chance to reconnect with this Art Deco palace and its iconic Wurlitzer pipe organ.

The organ has been altered by the addition of new electronic relays and all-electric stop actions in the consoles. But it appears that there are still some significant issues regarding the full functionality of the organ. Walter briefly commented on this but privately told several of us over dinner that there were well over 400 dead notes throughout the instrument, and all the ranks were affected. He said that, although the technicians worked very hard in an attempt to minimize the difficulties, the organ was a huge challenge to play. When he first began to practice on Saturday, there were a number of tremulants that failed to operate, and there were no functioning second touch stops; by Sunday afternoon, though, these issues had been resolved. Not to be unduly critical, but RCMH has always billed itself as “The Showplace of the Nation,” and, given that lofty catchphrase, it seems reasonable to expect everything on the Wurlitzer to function correctly at all times. Perhaps the organ is no longer used sufficiently to keep everything in tip top shape, but the expectation is still there that with proper maintenance it should be in concert condition at all times. I know from personal experience that it is possible to keep theatre organs this size (and larger) working perfectly all the time.

Throughout my convention review I won't be listing every selection that was played, but will try to convey the highlights of the concerts. Walter next thrilled us with a

magnificent Cole Porter medley. As I listened and glanced around the room, I could imagine being back in the thirties and hearing these tunes played in this very auditorium. Cole Porter and Art Deco make a fine combination in my opinion.

One has to appreciate the challenge that presents itself to any organist who has or will perform at RCMH. For this concert, Walt played the left console as you face the stage, so my observations apply to that circumstance. First of all, the Great and Orchestral chambers (housing the largest portion of the organ) are located on the 50th Street side of the auditorium. The Solo and Percussion chambers are on the 51st Street side (the same side as the console in this case). The organist is not only below and slightly away from the Solo sounds, but is a full city block from the Great and Orchestral sounds. Sounds don't arrive equally at the console; indeed, there is such a pronounced delay that the playing of any fast selection requires going on “auto pilot,” since you cannot listen to what you were doing. It would be like talking into a tape recorder and hearing the sound of your voice played back a fraction of a second later. If you actually start to listen to your voice, you will unavoidably begin to slow down. Having said that, it was fascinating to next hear Walter play a snappy rendition of the well-known song “Nola.”

It was in this selection that some of the dead-note problems became readily apparent. As the song progressed the registration changed, almost with every note being played. This is a result of having to use much larger registrations comprising many stops so

that no “holes” appear in the music. But as you play different notes, the same registration will change as some stops have gaps. It was a very daring performance decision on Walter's part, given that he was aware of the dead note issues he was facing. Some other musical offerings were a *West Side Story* Medley, “Not While I'm Around,” *Slaughter on Tenth Avenue*, and a spirited patriotic medley in honor of the Fourth of July celebrations to be observed in four days. After that rousing send-off, the audience filed out into the lobby. Many lingered to congratulate Walter for having the fortitude to play such a fine program under less than ideal circumstances. I heard more than one fellow musician exclaim that they would not have wanted to be in Walter's shoes that night. But all acknowledged that his skill was manifestly apparent. After this socializing in the three-story RCMH lobby with its giant Ezra Winter mural, we trudged back to our hotel to grab what sleep we could because the next morning we would be off to West Point.

## Monday, July 2

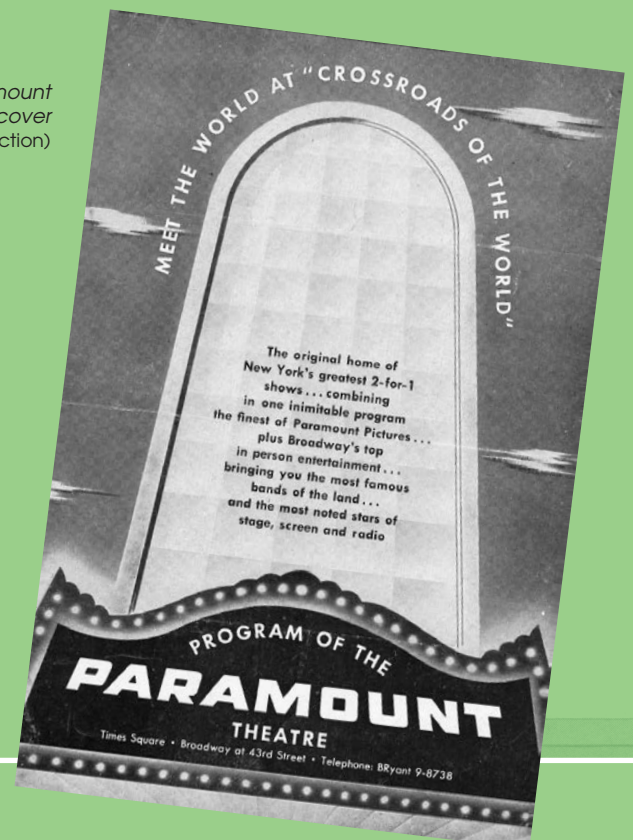
### West Point Cadet Chapel, Paramount Theatre and Lafayette Theatre

When we gathered at the busses the next morning, we were pleasantly surprised to see some familiar faces. Fr. Gus Franklin, Jack Moelmann, and Russell Holmes were among several people who assisted with travel logistics. Because of heightened security measures, there was a time-consuming



New York Paramount  
(Photo by Robert Ridgeway)

Vintage Paramount  
program cover  
(Weiler Collection)



procedure that had to be followed before any of our busses and riders could enter the military academy grounds. Everyone had to have his name on a roster sheet for their respective bus on which was listed his name, sex, state or country, form of identification to be presented and date of birth. These roster sheets had to be checked and copied, and then faxed up to West Point. We were told that upon entering the grounds we would all be required to present an official government ID (a driver's license, passport, military ID card) for examination by West Point military personnel, and this ID absolutely had to match the roster in every detail. This filling out of forms, faxing, and then waiting for return faxes giving approval, took up the better part of an hour. Many attendees remarked that this extra security might have some merit, but it wore down the patience of quite a few; when we finally headed out of Manhattan toward West Point, it was agreed that it was none too soon.

When you finally see the setting for the West Point Military Academy, you quickly realize that only the United States Government could afford so much real estate in such a picturesque setting. The word "spectacular" is woefully insufficient to describe the beauty of the grounds and the view of the river and the hills. Our busses were driven in and parked in a large lot awaiting our "inspection" and verification by West Point personnel. As is often the case, the procedure differed from the script we were given. I cannot speak for the others, but on our bus a contracted security guard entered; as he went down the aisle, we

showed him our various IDs, he thanked us, and then he left. At no time did he look at or verify the passengers with the rosters that had been so painstakingly put together and faxed in for a "security check" and approval. Had we known that in the beginning, we could have left Manhattan much earlier, and our schedule for the day would not have been compressed to the point of later having to speed from one venue to another and eating fast food in record time. Once we were granted admission, we drove along the winding roads almost to the highest point on the grounds where the history-drenched stone Cadet Chapel stands. We entered and found seats and were soon conscious of the heritage of this building. All along the stone arches of this gothic building are displayed regimental flags from now-familiar military engagements around the world. It is sobering to realize that there have been many distinguished West Point graduates who at one time or another sat in these same seats. One thinks of George Patton, Omar Bradley, and Dwight Eisenhower immediately, among dozens of other West Point graduates who left their mark in the world.

The West Point Cadet Chapel organ began in 1911 as a 3/38 Möller, Opus 1201. Over the years, this instrument has grown until, we were told, it is now the third-largest playing pipe organ in the world at four manuals and 396 ranks. The convention souvenir booklet lists it as having 346 ranks, but it was announced that for many years, it has been a custom for the graduating classes to donate another stop to the organ. Whatever the size, there can be no doubt that it will soon be

difficult to shoehorn another stop into the nooks and crannies of the chapel. One division is now six tiers high, which must present some profound challenges for maintenance and tuning. Pipe organ divisions are found along the sides of the long gothic room above the arches (and regimental flags).

The present console, with its suction-operated combination action, was built by Möller in 1950. It must be one of the largest horseshoe consoles ever constructed. There are 874 stop controls, of which 141 are couplers. There are four expression pedals and two crescendo pedals. The console is in a pit at the front of the chapel near the entrance to the choir loft. Scott Foppiano, the artist for the concert, is equally at home playing a theatre or classical organ. Those attending the New England regional last fall will recall Scott performing a very respectable concert on the 5/21 Wurlitzer in the performing arts center in Providence. This time we got to appreciate another facet of his talent. He began his concert with a thunderous rendition of the "National Emblem March." This contrasted nicely with the Robert Hebble arrangement of "Londonderry Air." His program was eclectic but interesting. It allowed him to demonstrate the vast palette of tone available on this organ. His next selections were: "Walking My Baby Back Home," "Imperial March" by Elgar, "The Lost Chord" by Sullivan, and he closed out the first half with the *Carillon de Westminster* by Vierne. The second half was no less ambitious, opening with "Torchlight March," followed by the haunting *Nimrod* by Elgar. At this point the gremlins of the



Vintage Radio City Music Hall postcards  
(Weiler Collection)



combination action system reared their heads. Scott began Gounod's "Funeral March for a Marionette," and no sooner than he had got through the first few measures, the pistons went awry. Because this console has so many stops and because the chapel is used every day for a variety of services played by different organists, the combination memory system is enormous. It soon became apparent that the pistons he needed for this selection were not going to be available, and this is one console that you would not attempt to hand register, even if you had played on it for years, much less for three days. Scott sadly announced that he would move on to his other selections using pistons that were still accessible. That next piece was the well-known "Trumpet Voluntary in D" by John Stanley, during which we were treated to the rear trumpet en Chamade which is mounted over the entrance doorway and aimed directly down the length of the chapel. The organ gremlins weren't through yet, and a cipher resoundingly made its presence felt in the next selection, Saint-Saens' "Dance Macabre." Everyone agreed that Scott was a trouper for toughing it out despite things not going as planned. The next selection, in honor of the holiday week, was Hymn 418, "America the Beautiful." The conventioners sang out with gusto in spite of being in a non-air conditioned building. For his finale Scott played the *Toccata in F* from the *Fifth*

*Symphony* by Widor. If, by chance, any ATOS folk had fallen asleep (which was highly unlikely), this was the moment of awakening. Scott played the piece at a commendable tempo and with increasingly greater resources being added until we were all grateful that the building was constructed of stone. Wind from the four blowers (totaling 100 horsepower) never sagged but it was certainly a good test, as J. S. Bach said, of the "lungs of the organ." The audience gave Scott a round of applause not only for providing us with a varied program, but also for being willing and able to recognize that you just have to make program changes on the fly when circumstances dictate. As we were leaving the chapel to get on our busses, it was apparent that the chapel was being gearing up for its next event. Parents' Day was being celebrated at the Academy, and a new group of people was filing in as we were filing out.

Due to space constraints, not all convention registrants were able to avail themselves of the next venue, but for those of use who did sign up before the cut-off, it gave us a glimpse into the early years of Rockefeller Center (the location, you will recall, of RCMH, the Center Theatre, the Rainbow Room, and numerous broadcast studios). In 1934 Æolian-Skinner built Opus 923, a 3/15 unit organ, especially for Studio 3B in the Rockefeller Center complex. In 1951 the organ was removed from Studio 3B and donated to the Post Chapel at West Point.

In 1962 it was rebuilt by Æolian-Skinner and became Opus 923-A. Möller provided a new

console in 1970, and Gress-Miles rebuilt the organ again in 1977, enlarging it to three manuals and 57 ranks controlled by another console. (Note to self: I must be in the wrong business...I should be building consoles.) This is a traditional frame building of modest size, and the organ is installed in the front with the console on the left. The surprise guest artist was Jerry Nagano, a fine player from whom we hear too little. He plays a lot in the San Francisco Bay area, but the rest of us rarely get to appreciate his talent. Jerry has been performing since he was a young man and, while he is still relatively youthful, he is a seasoned professional. Jerry played only a few selections because time was short, using only the original 15 ranks of studio organ with suitable tremulants. For a few minutes he gave us the chance to imagine what it must have been like years ago in Studio 3B by playing "The Way You Look Tonight," "Don't Blame Me," and ending with three memorable tunes from Gershwin's musical *Girl Crazy*: "Embraceable You," "But Not For Me," and ending up with "I've Got Rhythm."

We hurriedly boarded our busses and made our way to Middletown, New York by way of a shopping center. Those who did not get the chance to attend Jerry Nagano's program had already been headed there. When you have several hundred people on multiple busses, there are only so many places that can accommodate such an inrush. The large food courts in many shopping malls fill that need quite well. There is plenty of room in the parking lot for the busses, and once inside the mall you have a number of



Lost New York vintage Roxy Theatre program and postcard (Weiler Collection)

different food establishments from which to choose for sustenance. The fact that almost none of it was healthful did not seem to hurt their business or dissuade customers from chowing down reconstituted packing material that is deep fried and served with beverages that contain too much ice and high fructose corn syrup. We obligingly consumed our coma-inducing luncheon and got back on our busses to drive to the Paramount Theatre.

The Rapp & Rapp-designed Paramount Theatre opened in 1930 and was transformed into a performing arts center in the mid 1980s. The New York Theatre Organ Society (NYTOS) installed the charming little instrument which began as a 2/10 Style H. The original two-manual console was damaged, and it was replaced with a gorgeous three-manual French console from Shea's Bailey Theatre in Buffalo, New York. Those of us in the Chicago area, however, will remember this console from its many years of service at the roller rink in Oak Park. To further reinforce the peripatetic nature of theatre organs and their various component parts, the original organ in the Middletown Paramount was a late model 3/11 Balaban 1A. That organ was taken out in the late 1950s, and the console eventually found its way into the home installation of a past ATOS president John Ledwon. When he replaced that console with a new Ken Crome four-manual version, Ledwon sold the Balaban 1A console to the Valley of the Sun ATOS Chapter in Phoenix; they installed it in the Orpheum Theatre where it remains to this day, controlling a 30-rank instrument. Whew...did you get all that? The 3/12 Wurlitzer that is presently

installed in the Paramount and maintained by NYTOS is a fine example of a smaller instrument that has all the basic sounds one needs for a good performance. The stained wood French console is gorgeous and complements the theatre perfectly. The residents of this area are so fortunate to have such a fine instrument in their midst. NYTOS should be very proud of this instrument, as well as the one in the Lafayette Theatre which will be the next one in this review.

The afternoon program at the Paramount was the Young Organists Competition. At this juncture in the narrative, I will interject a few thoughts regarding these competitions in general and this one in particular. The ATOS Young Organists Competition began 22 years ago. The first winner of the competition was Martin Ellis from Indianapolis in 1985. He has gone on to become the third partner of the Trio Con Brio group (succeeding the late Tom Hazleton), along with Jonas Nordwall and Donna Parker.

The way these preliminary competitions usually work is a set of criteria are drawn up and young musicians are encouraged to enter. They have to play certain pieces and can also perform pieces of their own choosing. Whoever is in charge of the competition collects the submitted tapes (now usually CDs) from the contestants in a given age category, copies them, and sends them out to the people who have agreed to be judges that particular year. Only the person in charge of the competition knows who the contestants are. This same coordinator is the only person who knows who the judges are for that year. The judges do not know who is also acting as

a judge. This minimizes undue influence or collusion. The recordings are anonymous and are marked only with a number or letter. I was a judge in the initial competition, and our task was to listen carefully to all the submissions and to write a critique of constructive criticism for each person and each selection performed. The idea was not to be caustic or petty, but to emphasize the positive attributes and to encourage improvement in areas that were weak. I took this assignment very seriously and all those with whom I have spoken who acted as judges in subsequent years said they felt the same way. If you look around at most of our conventions and concerts, you will notice a distinct absence of younger people.

(A friend of mine of many decades was in attendance at the Walt Strony/Radio City program, and he reminded me that sometime 30 to 40 years ago he looked around at the convention registrants and commented to me: "Gee it looks like we are the youngest people here." In the lobby of RCMH he again turned to me and said, facetiously I hope, "Gee it looks like we are still the youngest people here." That is a true story, but it anecdotally serves to reinforce the need to introduce young musicians to the theatre organ.)

If we have any hope of keeping this instrument and its music alive, then we must encourage young people to study it and suggest to them that they enter these competitions when they have reached a sufficient level of proficiency. This preliminary anonymous judging is used to select the finalists who will then perform in competition



*West Point Möller console*  
(Photo by Richard Neidich)



*Jerry Nagano at the Post Chapel console*  
(Photo by Robert Ridgeway)

at the annual convention. This brings me to the program that was held in the Paramount.

Last year there were too few competitors to have a truly fair contest. Only one young person, Donnie Rankin, was in the final competition. It was determined, quite correctly I believe, that it would not be fair to award him the overall winner status as the sole entrant “left standing,” as they say, so he was encouraged to reenter this year’s competition so a more balanced judging of his peer group could take place. This was also the first year that the different age brackets were eliminated. This change in policy was necessitated because of too few overall entrants in recent years.

This year’s finalists were 18-year-old Donnie Rankin of Ravenna, Ohio and 14-year-old Erik Fricke of Scottsdale, Arizona. Donnie has just finished high school and is preparing to go to college. He has played in band for many years and is proficient on several instruments. Erik has been studying piano and classical organ for eight years and theatre organ (with Lew Williams) for two years. Playing in front of any group can be intimidating for a young person, and even more so when it is an audience of intense aficionados who can (and will) dissect every nuance and missed note.

The three judges for the live final competition at the Paramount were Scott Foppiano, Russell Holmes, and Jerry Nagano. The competition coordinator was Jelani Eddington. These gentlemen are recognized as accomplished musicians and can ascertain good playing from bad. I attend a fair number of classical organ competitions (especially

where there is a significant cash prize for the overall winner), and our brethren in the American Guild of Organists have a method of judging that I personally feel is fair to all. The judges sit behind screens with their backs to the performer. They have no idea who is performing and, at the conclusion of every performer’s recital, each judge, without consulting any of the other judges, fills out his critique sheet and turns it into the contest coordinator. This procedure is followed with each contestant until the end of the competition; then the coordinator tallies the sheets and a winner is declared. I admit that there is a slightly different concept when it comes to playing the theatre organ because there is a lot of subjectivity, but I feel that the judging should be on the music alone, without any running narrative from the contestants. I say that because an older entrant will frequently have a greater communication advantage simply because he has been around more social settings is more apt to be comfortable before an audience. There are always exceptions, but I think that as a general rule each contestant should be judged on how well he conveys the intent of the music.

Getting back to the competition, the first entrant was Erik Fricke. Erik began with an almost exact rendition of the late John Seng’s signature tune, “Beyond the Blue Horizon.” He readily acknowledged that it was his homage to Seng’s inventive arrangement.

Next, Erik played a cleanly executed “Nola,” followed by the gorgeous “But Beautiful.” Next was a medley of tunes from the musical *South Pacific*.

A complete shift in mood was evidenced by a performance of Fritz Kreisler’s *Schön Rosmarin* followed by *Clair de Lune* by Claude Debussy. Erik closed his contest concert with an old theatre organ standby, “That’s Entertainment.”

As I mentioned earlier in this article, the other contestant was 18-year-old Donnie Rankin. Donnie began his program with an up-tempo “On a Wonderful Day Like Today,” followed by a more serene “All the Things You Are.” Several years ago I remember an ATOS convention where over half of the artists unintentionally played some of the same selections. This served to bring out interpretive differences. The competition happened to take the same course when Donnie’s next offering was a medley from *South Pacific*. The two medleys differed substantially in their style and musical expression, which is a good thing. It gave the judges and the audience an opportunity to compare an apple with an apple rather than an orange. Of course, as we all know, one person’s version of an old standard can differ radically from another person’s effort, and neither is right nor wrong. It speaks to how well you feel the performer conveyed the musical intent of the lyrics through proper phrasing and creative registrations.

Following the medley, Donnie performed an old “Spanish” chestnut, *El Relicario*. His next selection was a samba that, by his own admission, he couldn’t pronounce or spell but then I won’t make the attempt either. Donnie indicated that his high school band had played it, and he liked its rhythms. It was refreshingly unfamiliar. His closing selection



David Gray at Chaminade High School (Photo by Robert Ridgeway)

was “There Ought to Be a Moonlight Saving Time” by Irving Kahal. It was popularized by Guy Lombardo in June, 1931.

After these two significantly different concerts, the judges huddled in discussion with the contest coordinator for well over 15 minutes in an effort to reach a consensus. Finally the overall winner was declared to be Donnie Rankin. As a result of this first place status, Donnie Rankin will be expected to perform an entire concert at next year’s ATOS National Convention in Indianapolis. Erik Fricke may, if he chooses, enter again, and depending upon the other contestants and the judges, the outcome may eventually be a first place win for him. I have sat through many ATOS final competitions, and it is always interesting to see how closely the convention attendees agree with the decision of the judges. In some rare cases, I have observed that it is nearly a split decision throughout the listening audience, but more often than not the audience is overwhelmingly in agreement, or they are so diametrically opposed that one almost expects fights to ensue. The convention attendees at this competition assuredly had a specific winner in mind, and over the next two days I heard from well over 50 individuals who felt that the decision by the judges was not in accord with their own. The comments most often heard were that Erik, while not overly flashy or showy, was the much more accurate and solid musician. Donnie was more able to joke and talk to the audience, but there were significant musical errors throughout most of his selections. I must say that the contrasts in phrasing and execution were profound. So

now the task of this year’s chosen winner is to persuade the audience at the Indianapolis convention next year that he deserves the title of First Place Winner by performing a concert that leaves no doubt as to his musical, technical, and interpretive skills. I sincerely hope he is able to accomplish that. If he practices diligently and avails himself of some lessons and suggestions from several of the pros on the concert circuit, then there is no reason he cannot succeed and carve out a career as a concert artist. Every performer had some musical deficiencies and/or bad habits in the beginning that, through careful coaching, were smoothed out.

After a quick bite to eat, the next stop on our musical odyssey was a few miles down the road at Suffern, New York and the truly splendid Lafayette Theatre. Convention co-chair Nelson Page has operated a number of movie theatres in the greater New York area, and the Lafayette in Suffern has to be his most beautiful.

One of the most anticipated moments at every convention is the presentation by a representative of the chapter hosting the convention for the coming year. This year our tour guide had a familiar face. Tim Needler led us through an exciting line-up of artists and instruments (at least two of which will be heard for the first time) that will be featured in Indianapolis next year. Make your plans now, set aside the time, and save your pennies because this is one chapter that really knows how to host a memorable convention.

The organ installed in the Lafayette began as a 2/5 Style 150 Opus 2095. It was reported

to have been the very last Style 150 ever built by the Wurlitzer Company. It has now been expanded to 11 ranks. When I first encountered it, the organ was installed in the Christopher Street duplex of the late Ben Hall (the author of *The Best Remaining Seats* and one of the founders of the Theatre Historical Society) where it entertained any and all visiting musicians. Ben was so proud of this little organ, with its French console. Ben was tragically murdered in 1970, and the organ was left to the ATOS. After a few failed attempts at securing a permanent site for it, the organ was installed in the Carnegie Hall Cinema, where it remained for over ten years. The late Lee Erwin was most associated with it during that time. When the Carnegie Hall Cinema ceased operations, the organ was removed and relocated by NYTOS to the Lafayette Theatre in Suffern. The console is located in a side box on the right, and the single chamber is just beyond in the conventional location.

Clark Wilson filled the role of silent movie accompanist for the evening when he played for the 1928 Buster Keaton feature, *Steamboat Bill, Jr.*, on the Ben Hall Memorial Organ. Many of you have had the privilege of watching a silent film expertly accompanied by Clark Wilson, but for those of you who haven’t, I would urge you to do so. I had the joy many years ago of experiencing silent films being played by the likes of Gaylord Carter, Lee Erwin, and John Muri. Done well, you forget within the first five minutes that there is an organist playing along to the film. Clark Wilson is among a small handful of organists who correctly understand that the



Trenton War Memorial console  
(Photo by Robert Ridgeway)

Dan Bellomy at Trenton War Memorial  
(Photo by Richard Neidich)





role of a silent film accompanist is just that...to accompany the action on the screen and not to be in the spotlight. This is much harder than it appears, because there is frequently the temptation to be cute and call attention to your playing. This is anathema to proper film scoring. The music reinforces the action on the screen. The ATOS convention attendees were treated to a masterful performance.

At the conclusion of the film, we piled back into the busses for the ride back to the Marriott Marquis hotel and some well-deserved rest after the first full day of the convention. Tomorrow would begin at the more civilized hour of 8:00am.

There is a bus travel/concert ratio that, out of necessity, is a reality when the organs and venues are far apart. This time the ratio was something like 80/20. During the bus rides, we had the opportunity to reconnect with old friends, and more importantly, meet new people and find out what they were doing to preserve and encourage the theatre organ. As much fun as the various concerts are, it is just as important, if not more so, to engage people in conversation thus expanding our social network.

## Tuesday, July 3

### Chaminade High School, Trenton War Memorial

We arrived in Mineola, New York and found ourselves not only back in high school, but during a summer session. This was not a problem for the concert in the auditorium, but

it necessitated our group be quiet as we walked through the halls. Our next artist was 17-year-old David Gray from Scotland. Many will remember David from the Los Angeles convention and his Young Organist Competition win at the age of 14. The organ at Chaminade is an amalgam of many different parts which add up to a very serviceable instrument. The chambers are in the rear on either side of the balcony, and the Robert-Morton console is situated in front of the stage on the right. The organ is comprised of parts by Austin, Barton, Morton, and Wurlitzer.

David led right off with the rousing "King Kong March" and then proceeded to delight us with "Kitten on the Keys," "Vienna, City of My Dreams" and "Easter Parade." At this juncture David moved from the organ console to the grand piano and performed the *Polonaise in Ab* by Chopin. This delightful contrast in the concert program was marred by two minor criticisms: There are a number of rather noisy tremulants in the organ and also an assertive wind leak in the left rear chamber. During some of the softer passages, this proved to be a distraction. Additionally, when David went over to the piano he neglected to close the swell shades, and as a result, the substantial air noise made it difficult for the audience (especially those seated further toward the rear of the auditorium) to appreciate his skill with classical piano repertoire. David chose an ambitious program for this early morning audience; among his other selections he played were "Moon River," a quite novel arrangement of "Seventy-Six Trombones,"

"That's Entertainment," a Cole Porter medley consisting of "Anything Goes," "Night and Day," "I Love Paris," and "Wunderbar." He also played "The Stripper," "Temptation Rag" by Sidney Torch, and the "Darktown Strutter's Ball." David received enthusiastic applause from the audience for performing such a varied program.

The Chaminade High School cafeteria was our next stop where our nostalgic trip back to our days as students became complete as we enjoyed a meal amidst the tables, chairs, school banners, trophies, and signs. Once we were sated, we again boarded busses for the ride down to Trenton, New Jersey and its War Memorial Auditorium.

The Trenton War Memorial is a huge stone building dating from 1930 that stands majestically on a large manicured lawn. The 1,800 seat auditorium has been the site of many concerts over the years since the transplanted 3/16 Möller organ was dedicated by Ashley Miller in February, 1976. We took our seats, the lights dimmed, and Dan Bellomy began his program with a spirited rendition of "Cosi Cosa" as the orchestra pit elevator rose carrying the expansive white console into the spotlight. The Trenton War Memorial has an extensive lighting system, and throughout Dan Bellomy's entire program, the lighting effects were dramatic and exciting. At one point there were starbursts across the curtain behind the console and contrasting colors on the proscenium. Very high plaudits go to the lighting technicians for adding considerably to an already energetic musical program.



Cameron Carpenter at the  
Marshall & Ogletree console  
(Photo by Robert Ridgeway)

Even though the Möller has only 16 ranks, it proved to be more than adequate to fill the room with sound, and in the hands of a seasoned professional like Dan Bellomy, the result was an afternoon of musical delight. Here is a partial listing of some of the crowd-pleasing tunes played: "This Is All I Ask," "Lil' Darlin'," "Someone to Watch Over Me," "There Will Never Be Another You," "When I Fall In Love," "Shiny Stockings," "You Are My Sunshine," "Makin' Whoopie," and "Something Wonderful." This program was something wonderful. I heard enthusiastic comments all around and on the bus ride back to New York.

Tuesday evening was left open so conventioners could seek out other entertainment. Some stayed in and rested, while others ventured to restaurants and/or shows. Within walking distance of the hotel one could see numerous theatres with shows starring such well-known names as Lansbury, Seldes, Redgrave, and Langella. There was no way a visitor could say that there was nothing to see or do. I elected to take in a Broadway show, since how often does one have that opportunity?

## Wednesday, July 4

### Immaculate Heart Chapel, ATOS Annual Meeting

Originally it was planned that this morning's concert on the Allen TO-5 would take place in a restored movie palace, but when those plans fell through, a very suitable substitute venue was found: the Immaculate

Heart Chapel in North Bergen, New Jersey. Jeff Barker regularly plays the Robert-Morton organ installed there for church services. The pipe organ has suffered a small amount of water damage and is not presently "concert ready," but the auditorium (which was actually a neighborhood movie theatre at one time) proved to be perfect for the installation of the five-manual Allen digital organ. The acoustics of the large room were so favorable that no added reverberation was required. The Allen more than adequately filled the room. We heard concerts by two tremendous performers, Simon Gledhill and Jelani Eddington. It was appropriate that Simon lead off, since he was the person who drew up the specifications for the big Allen. It was assumed that only a very few of these instruments would be built and sold, but according to Dwight Beacham (who so graciously manned the Allen room at the hotel) the organ has proven to be in much higher demand.

Both performers are well known and require no introduction. Simon Gledhill announced that this marked his 25th year as a professional organist, quite an accomplishment considering he was born in 1965. His delightful and exquisitely played program included something for every musical taste. He began with "Good Morning." This was followed by "How About You", "Harlem Nocturne," and "Going for a Ride." A trip to the Midwest came next as Simon played a medley from *Meet Me in St. Louis*. He next played a sprightly version of "The Dancing Doll" and then treated the audience to another medley, this time from

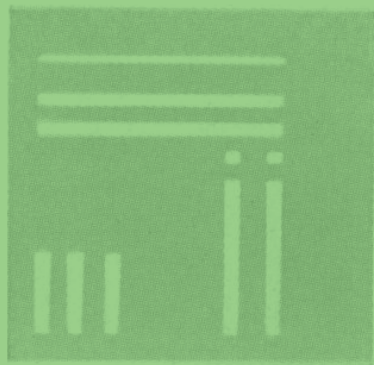
*Rose Marie*. He ended his concert with two movements from Holst's *The Planets*, and his encore was a very jazzy rendition of "Louise."

We caught our breath and then settled in for the artistry of Jelani Eddington. Among the selections performed were: "Poor Johnny One-Note," "Comedian's Gallop," "And This Is My Beloved," and "Fiddle-Fiddle."

A sumptuous medley from *West Side Story* followed. Next he played "Through the Eyes of Love," and "Easter Song." Jelani's final selection was a transcription of the *Hungarian Dance #2* by Franz Liszt. The encore combined a crowd pleaser with a tune so identified with this July Fourth holiday. He began with a knuckle-busting "Dizzy Fingers," which cleverly segued into "God Bless America." The audience felt doubly blessed for concerts by two of the finest performers in the world.

We headed back to Manhattan for the annual ATOS membership meeting. This gathering was well attended and allowed the members to ask questions of the entire Board and staff. Members were not shy about raising all manner of issues, and ATOS president Ken Double was very forthright in his answers.

The record store and Allen demonstration room were also high on the members' to-do list. Harriet Seltzer and Bob Josen assembled one of the most beautiful record and merchandise shops ever seen at a convention. They own a delightful store called Things Deco on 18th Street in New York City. The record store not only offered a wonderful array of CDs by artists from all over, but also



Lowell Ayers console  
(Photo by Robert Ridgeway)



merchandise that comprised everything from ties, pens, and cufflinks to books and DVDs. Many were seen trudging back to their rooms bearing large shopping bags and smiling faces. As mentioned earlier, Dwight Beacham was the congenial host at the Allen organ room adjacent to the record store. Members could play different organs, ask questions, and sit down to enjoy the playing of their fellow convention attendees. It is always a treat to hear some of these amateur musicians. They may not play the organ for a living, but they assuredly know how to entertain an appreciative audience.

Circle Lines operates a fleet of boats that carry tourists around Manhattan on guided tours. On the Fourth of July, New York City mounts a gigantic fireworks display, and Circle Lines offers an extended boat ride providing excellent seats for the fireworks. Needless to say, the tickets for this extra attraction went fast, and there were people clamoring for additional ones. The next day it was easy to spot those who took advantage of the opportunity to combine pyrotechnics with sight-seeing: they looked exhausted from sensory overload.

## Thursday, July 5

### Trinity Wall Street, Banquet and Awards

Sensory overload might well be the theme for this morning's program. It brought together a controversial performer playing on a controversial instrument at a church steeped in history.

Trinity Church Wall Street has occupied this site since 1697, and this is the third church building. The adjacent burial ground has graves and memorials to many historic figures, including Alexander Hamilton, William Bradford, Robert Fulton, and Albert Gallatin. The grounds are open to the public, and visitors often pause to reflect on the ancient headstones, rest on a bench, or just eat lunch in tranquility amidst the hustle of New York City. When the World Trade Center buildings collapsed in 2001, the debris field covered lower Manhattan. Trinity Church's 1970 Æolian-Skinner pipe organ was said to have been damaged beyond restoration by this corrosive dust. A decision was made to install a digital organ in the interim until a proper pipe organ could be built.

The firm of Marshall & Ogletree constructed an immense instrument, their Opus No. 1, that utilized 11 Linux-operated computers, a sound system comprised of dozens of channels and speakers, all controlled by a three-manual console. Traditional classic organ voices have been sampled as

have an array of theatre organ stops and percussions. Additionally, there are dozens of sampled sounds available via MIDI that include horns, bells, and train noises, for example. The organ has now been installed at Trinity Church for several years, and just recently the decision was made by church officials that the interim status of organ would change to become permanent. No replacement pipe organ would be sought. This is the first controversy. There are those who look to Trinity as an historic location and cannot imagine anything other than a pipe organ being installed there. On the other side of the argument are people who feel that this represents a look into the future. There is not a lot of wiggle room here. You either agree with the church's decision and love the digital instrument, or you are appalled and hate it.

This morning's organist has also created controversy for his flashy performance practices, mode of dress, and exotic improvisations. Cameron Carpenter, now 26 years old, made his European debut at the age of 13. He has studied with some of the most notable names in organ pedagogy. He has played classical concerts as well as theatre organ concerts, but he is quick to exclaim that he is not a theatre organist—just an organist. His program was so varied and complex that to describe it in words is nearly impossible. Everyone who is interested, with access to a computer, is encouraged to go to the Trinity website ([http://www.trinitywallstreet.org/calendar/index.php?event\\_id=40478](http://www.trinitywallstreet.org/calendar/index.php?event_id=40478)), where you can view this and other concerts as webcasts. Cameron explained that most of the grand symphonic pieces have already been transcribed for organ, so he is turning his talents toward adapting great piano works. He demonstrated that in his program. Among the selections that were performed: "Toccata in B flat minor" by Vierne, *Carmen Variations* by Bizet, and a show-stopping rendition of "The Stars and Stripes Forever," during which the piccolo obbligato was played on the pedals.

As with the digital organ, you are either in the camp who loves Cameron Carpenter and his indisputable console technique, or you hate him and his playing. I am not going to take sides here. I am merely going to offer the following observation: Concurrent with the ATOS convention in New York was an American Guild of Organists regional convention. New Yorkers are not easily swayed and are quick to yell out a Bronx cheer at anything displeasing to them. Many ATOS members are not shy about expressing displeasure. That having been said, the Cameron Carpenter concert at Trinity Wall Street was open to the public. In the audience

were ATOS and AGO convention attendees, New York residents, and visitors comprising a full house for the program. At the conclusion of the first half, the audience gave Cameron a standing ovation. At the end of his recital, he received three more standing ovations, and he played three encores. If the audience disliked Cameron's efforts, then they certainly had a strange way of showing it. Following the concert, we walked over to the large meeting facility across the street to a reception. There were comments by individuals involved with the Trinity organ. Then we had a few comments by Dr. John Weaver. Dr. Weaver has been the head of the organ department at both the Julliard School of Music in New York and the Curtis School of Music in Philadelphia. He has taught organ and given concerts for decades and is a highly respected voice in the organ community. He said, "There never has been anyone with Cameron Carpenter's technical ability in the organ world—if there were, we would have known about it." I approached Dr. Weaver a few minutes later and read back the above quote and asked him if that accurately captured his intent. He assured me that it did. Once again this brings us back to the love/hate issue. You have to judge for yourself. Go to the Trinity website, look at the webcast, and listen to the organ. Look at the faces of the listeners as the television cameras pan the audience. Was Cameron's performance entertaining? Did he move the crowd? Did they have a good time? Only you can make up your mind as to whether or not Cameron Carpenter is "the real thing" or just an aberration. Is the M & O a legitimate instrument or only a glorified "toaster"?

We returned to our hotel to clean up, put on our finer clothes, and gather for the no-host reception followed by the banquet.

Various awards were presented, as usual. The marvelous piano music played during our banquet dinner was provided by Jeff Barker, with a guest appearance by Russell Holmes, no stranger to piano performance considering that he has spent many years doing just that on several major cruise ships. The great conversation with friends, good food, and fine music all combined to make for an appropriate close to the official part of the 2007 ATOS national convention.

For many of the conventioners, this marked the last event, but for some the best was saved for last: the trip on Friday to Philadelphia and the Wanamaker Organ.

## Friday, July 6

### After-glow in Philadelphia, Wanamaker Organ

The Wanamaker instrument is well known as the largest playing pipe organ in the world. It has entertained store customers in two concerts every business day since 1911. The store has seen a succession of owners. It was recently purchased by Macy's. Everywhere you look, it is obvious that money is being spent to redecorate, improve the product lines, and raise standards in keeping with the tradition of John Wanamaker, the "Merchant Prince."

Not only was the formidable main store organ of great interest to many, but upstairs another chapter was unfolding. The curator of the Wanamaker shop and organ (soon to be organs) is Curt Mangel. Curt was the head of the Sanfilippo restoration shop for ten years before returning to Philadelphia. The organ projects at the Macy's store are exciting because they represent a totally new direction and appreciation on the part of management. There is a completely new organ shop on the third floor, with all the tools and work area one could ask for. There are even a few of the work benches from the original 12th floor Wanamaker organ shop.

Some ATOS members will recall the name Lowell Ayers. When Lowell Ayers died, he left his totally original Wurlitzer organ to Brant Duddy. Brant contacted the Smithsonian Institution to see if the organ could be incorporated there. The ATOS national office put out the word, and many donors came forth to help fund the restoration and eventual installation. Many years passed, and last year the Smithsonian (operating at its glacial pace) told Brant that they were not going to be able to use the organ and were giving it back to him. Because of Brant's long-time association with the Wanamaker organ and Curt Mangel, a conversation was begun to see if the little Wurlitzer could be installed in the Macy's store. The answer was an enthusiastic yes. On the third floor is a very large wood-paneled room called the Greek Hall. It has been the location for meetings and store functions for decades. The hall is two stories high, and at one end is a small balcony that extends from one side to the other. At some time in the past, a partition was put up that closed off this space. This area will contain the new chamber for the Wurlitzer, and the swell shutters will be in the wall to be built where the present partition is located. The console will be placed below in the Greek Hall. The ATOS national office was contacted again in the hopes of garnering

financial support. Funds earmarked for the Smithsonian project have been held in an escrow account. Original donors to the Smithsonian project are being given the option of supporting the Macy's project, having their funds transferred to the ATOS Endowment Fund, or requesting a refund (with possible tax consequences). Friends of the Wannamaker Organ is a recognized 501(c)(3) not-for-profit organization and will own and maintain the Ayers Wurlitzer organ. Brant has officially donated the organ to the Friends organization. Donor funds will go toward the restoration and installation of the instrument. Macy's is providing the space for the organ installation and shop facilities to enable the restoration. The overarching stipulation in the agreement was that the organ is to be completely restored with no additions or changes. When the organ is installed and presented for the first time, the public will get to see and hear exactly what audiences enjoyed when this organ was first installed in the Fox Theatre in Appleton, Wisconsin. The organ will be used for silent movies, teaching, and small concerts. This was definitely a win-win arrangement for all concerned.

The ATOS Board toured the shop, saw the location for the organ, and examined the instrument, which is carefully stored on the third floor. The organ has been well cared for its entire life, and so there will be very little in the way of actual repairs, only restoration of the leather, felt, and other materials that wear out over time. The ATOS Board thanked Brant Duddy, Curt Mangel, and Ray Biswanger of the Friends of the Wanamaker Organ for giving this story a happy ending.

Meanwhile, listeners were gathering in the Grand Court for the special evening concert by the official store organist, Peter Richard Conte. The evening concerts are usually shorter in duration, but in honor of our group Peter played a full program and Macy's opened the third floor café so a lucky few could dine and listen to the organ. On the main floor, volunteers from the Friends of the Wanamaker Organ organization had their table of goodies available for purchase. There were CDs of the organ, books on the instrument, and other literature.

Over the years, the Wanamaker organ has been heard by millions of people, both in person and through recordings. Some of the recordings were by a very young Virgil Fox. Peter programmed several selections recorded by Virgil Fox and most often associated with this instrument.

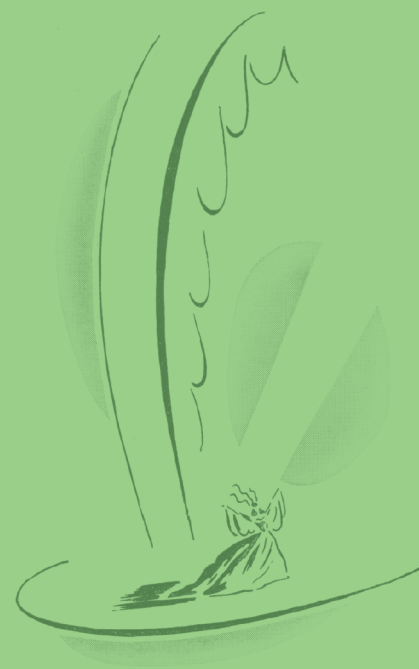
Among the pieces played by Peter Conte were *Liebestod* by Wagner, and then he followed this with the *Carillon de Westminster* which featured the massive Deagan Tower

chimes on the seventh floor. Next was an energetic overture from *H.M.S. Pinafore*. "Aria" by Swinnen was followed by an emotionally moving "Londonderry Air." "Fountain Reverie" by Percy Fletcher gave Peter the chance to display even more subtle sounds in the organ. His overture to *Candide* gave rise to thrilling registrations, and the store was awash in cascading sounds. The program ended with the haunting "Nimrod" from Elgar's *Enigma Variations*. The encore was the piece that started Fox on his long career and is most identified with this organ, "Come Sweet Death" by Bach. There is no other organ in existence with so many strings and layers of nuance. Peter Richard Conte knew that he had large shoes to fill, since Virgil Fox first played this piece in 1939 for an American Guild of Organists convention and subsequently recorded it in 1964. Peter did not disappoint. This selection alone was worth the two hour bus ride from New York City.

We left the magic of the Wanamaker Organ, now under the great stewardship of Macy's, and boarded our buses. We arrived at the hotel quite late, but one and all remarked that it had been a wonderful convention. Who could ask for more than that?

As I urged readers to join the Atlantic City organization, I would encourage you to visit the Friends of the Wanamaker Organ website ([www.wanamakerorgan.com](http://www.wanamakerorgan.com)) and join. Become a friend yourself.

Information about the instruments and their respective locations used in this review has been taken directly from the official 2007 ATOS convention brochure.



# 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



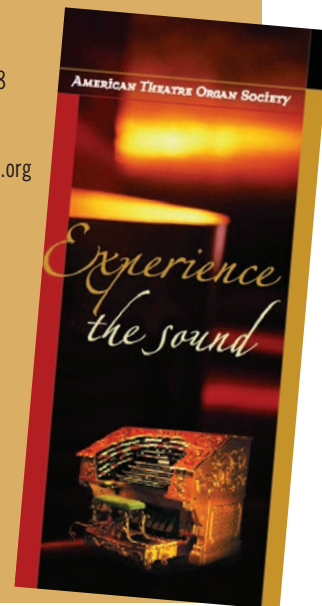
# BOB RALSTON

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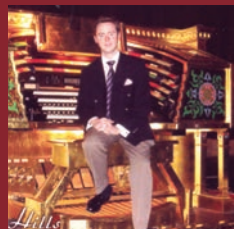


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# In the Spotlight

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

## Flooding damage to recently refurbished Granada Tooting Wurlitzer

On July 20, after two years of work and two successful concerts, the four-manual Wurlitzer in what was formally the Granada Cinema in Tooting, London (now a GALA Bingo establishment) was put out of action as a result of flooding during severe storms.

Upon his arrival at the venue on the afternoon of the storms, Len Rawle, the chief architect of the project to "Raise the Tooting Wurlitzer," was devastated to see 20 inches of water in the chambers. By 10:00pm, he and GALA Bingo staff had pumped out the water to just above the ground frame. This water was expelled a day or two later.

After a long period of drying out, Len made a proper visual inspection and put a little wind through the instrument to discover that this flooding has damaged the organ more than flooding in the past. Until the bass chests, reservoirs, and tremulants are removed and dismantled, the damage there is unknown. The wooden trunking which conveys the air around the chambers has suffered serious damage, and the lower parts of the switch relay

have been badly damaged. Repair work began at the end of August.

The remaining concerts for this year have obviously had to be cancelled, with the hope that the organ can be repaired in time for concerts to begin again at the end of January, 2008. Rest assured we will do everything possible to see that this instrument rises again.

—Ian Ridley, President  
London & South of England Chapter

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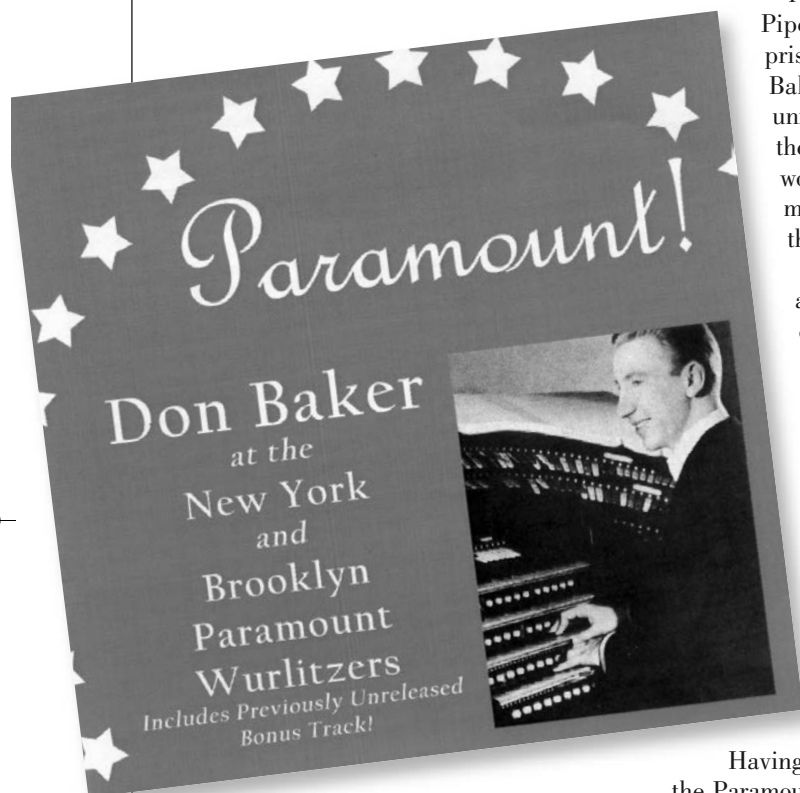
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**SEASON'S GREETINGS**  
FROM  
Joanne  
EDITORIAL OFFICE  
ADMINISTRATIVE ASSISTANT  
Dannielle  
DESIGNER

# For the Records

## REVIEWS

### DON BAKER Farewell to the Paramount



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.

*Paramount*, the new CD from Pipe Organ Presentations, comprises two old recordings by Don Baker. It displays the talent and unmistakable style of a member of the "old generation," a man who worked when hearing good organ music was as simple as going to the movies.

Back in a year which I don't admit remembering, I tore the cellophane off an LP called *Farewell to the Paramount* and proceeded to wear the grooves off of it. It was a revelation, an epiphany; because I heard it at an impressionable age, I never forgot what a theatre organ ought to, and seldom does, sound like. The Wurlitzer organ at the New York Paramount was and is the touchstone against which all others are tested.

Having served 14 years as organist of the Paramount, Don Baker was the logical choice to play its swan song. Sometime around 1964 there was a magical night in that theatre when Baker threw caution to the wind and played like there was no tomorrow. To be sure, there was no tomorrow for that legendary combination of organ and acoustic, and this priceless disc bears witness to an electrifying farewell performance. From a vantage point 40 years later, I would pay a good deal of money to have been there.

The first half of the CD is the album *Homecoming* (which I also wore out), recorded in the mid-seventies at Long Island University, formerly the Brooklyn Paramount. Although it lacks the powerful emotion of the Times Square disc, it is a technically superior recording, and the very live acoustic of the gymnasium only enhances the big sound of the organ.

The "Farewell" portion of the CD seems to have been an amateur recording, originally released by Concert Recording for historical purposes, and the "fi" (as in "hi-fi") is really not very "hi." Also, the performance was heavily edited, with some fade-outs where medleys obviously continued. At the time I wished they had issued the entire concert uncut and wondered what it was I didn't get to hear. The CD re-release does contain a bonus track, a medley of "The Irish Washerwoman" and "MacNamara's Band," but I'm still wondering what I missed.

It's all classic latter-day Don Baker, a bravura display of toccata flash chords around a *cantus firmus*, descending scales, highly ornamented melodies in the tenor octave, and dramatic interludes between choruses. There are a few moments that deserve special comment, such as the fine countermelody and four-bar pedal point in "Winsocki." Also remarkable is the first chorus of Grofe's "Daybreak," where the entrance of the high-pressure Tibia hits you square in the solar plexus, and the last chorus of this tune where he doesn't play the melody at all, but implies it so clearly that you hear the melody not being played. "I Love a Parade" is a rousing intermission closer, and in the last few bars you can almost see the console descending while the Warner Bros. shield or Mount Paramount appears on a slowly opening title curtain.

Baker loved his medleys, and sometimes the songs were related only vaguely, but why anyone would make a medley of "Dancing in the Dark" and "Buckle Down, Winsocki" is beyond me, likewise "Chicago" and "The Key to Love." Perhaps there is a mysterious connection unknown to me, or maybe it's merely a whimsy of Baker's mind. I'm sorry it's too late to ask him about it.

Without using the words "sloppy," "careless," or "he's had a cocktail," I will go so far as to say that the playing of a few tunes is, well, not so crisp as it might be, particularly the long arpeggios in "Lover."

Nevertheless, when Mr. Baker played, there was fire, verve, and a vibrancy in the air which more than compensated for any imprecision there might be. Don Baker took a song and wrung out of it everything there was, and sometimes he got more out than there was in it. My God, I wish I could play like that.

The selections recorded at the Brooklyn Paramount are: "Lover," "Little Orphan Annie," "Chicago/The Key to Love," "Dancing in the Dark/Buckle Down, Winssocki," "The Continental," "Days of Wine and Roses," and "Totem Tom-Tom/Indian Summer/Indian Love Call/Cherokee." From the Paramount Theatre, New York we have "Exodus," "The Sound of Music," "Daybreak" (Grofe: *Mississippi Suite*), "Tea for Two," "I Love a Parade," "Chicago," "The Key to Love" (from *The Apartment*), "Hello, Young Lovers," "All the Things You Are," and "Seventy-Six Trombones."

As a footnote to place this recording in a historical context, the demise of the New York Paramount (along with the Roxy) was a sort of demarcation point in the theatre business, and for the movie palace era it wrote the first few letters of the handwriting on the wall. It was not the result of corporate greed, stupidity, or short-sightedness, but of the changing nature of the movie business in general and of Times Square in particular. The executives of Paramount-Public Theatres, many of whom had started in the twenties and loved the palaces they had helped to build, wanted desperately to make the Paramount pay: They tried first run, they tried double features, they tried stage shows, they tried rock and roll, they tried everything they could think of, but to no avail. Left to themselves they undoubtedly would have continued to operate their flagship theatre (complete with full-time organ curator) in its grand manner, and the red ink be damned. But, like most corporate executives then and

now, they had stockholders to answer to, and that, as they say, was that.

Paramount Pictures and Paramount Theatres had been forcibly divorced by the U.S. Department of Justice, but the founder and chairman of Paramount Pictures, Adolph Zukor, still had his office in the Paramount Building. The first day he came to work and saw his grand Paramount Theatre with its doors locked and marquee empty, he stood on the sidewalk, I'm told, and wept.

—Stanley D. Hightower

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# Chapter News



Atlanta: Arthur Schleuter III and John Tanner of A. E. Schleuter Pipe Organs, and Cheryl and Wayne Childers, the artists (Photo by Elbert Fields)



Connecticut Valley: Jon Sibley cranks the Faventia barrel piano while John Polo (left) and Norm Andre (right) look on (Photo by Art Bates)

## ATLANTA CHAPTER

Atlanta, Georgia—July was a busy month, with folks traveling in all directions; hence there was no regular chapter meeting. The original plans for a meeting at Stephenson High School with the chapter's Page organ had to be postponed—maintenance in the auditorium had to come first.

Several members attended the ATOS convention in New York City and its environs. Great instruments, artists and the ever-present bus rides all made for a memorable event.

The recently refurbished Austin organ in Chattanooga, Tennessee's auditorium provided a chance for some members to attend a program on an all-too-rapidly vanishing style of venue and instrument.

On Sunday, August 19 at Carrollton First United Methodist Church, we were treated to a varied and entertaining program by organist Tony Childers. He had a surprise for us after the intermission, when he was joined at the console by his wife, Cheryl, for a series of duets. Two fine organists on an instrument equal to the challenge provided music for all. The organ was rebuilt by the A.E. Schleuter Pipe Organ Company, incorporating about 75% of a previous Reuter instrument.

This program contained something for everyone and did the artists and organ proud. Carrollton, Georgia has gained another mark of musical quality!

—Rick McGee  
Larry Davis, President  
770-428-4091, [acatos@earthlink.net](mailto:acatos@earthlink.net)

## CENTRAL INDIANA

Indianapolis, Indiana—Summer is over, and things are still hot in Indiana.

Congratulations to Scott Foppiano for being named ATOS Organist of the Year at the annual ATOS convention held in New York this past July. Everyone in CIC-ATOS is proud of his accomplishment.

Thanks are in order for Tim Needler, who gave the overview for the 2008 ATOS convention, which will be hosted by CIC-ATOS in Indianapolis, Indiana. As the schedule is coming together, those in attendance at the convention were excited to hear about what's coming in 2008. Stay tuned for more details as they are confirmed.

July took CIC-ATOS to Fort Wayne for our meeting and to hear Cletus Goens. As always, he gave us an exciting and toe tapping performance. August took us out in the country to Kokomo, Indiana and the home of long-time member Bill Tandy. We were very appreciative of Bill for not only opening his home for a chapter meeting but also being our performing artist of the day. We thank Cletus and Bill for their hard work and dedication.

Visit our web site at [www.cicatos.org](http://www.cicatos.org) for updates to restoration projects, newsletters, and concert information.

—Bob Hudson  
Mike Rolfe, President  
317-358-1564, [mrolfe@iquest.net](mailto:mrolfe@iquest.net)

## CONNECTICUT VALLEY

Thomaston, Connecticut—David Peckham was the organist at a very special performance for Connecticut Valley Theatre Organ Society's members and friends of Mike Foley at the Foley home on Saturday, May 10. David also gave a concert Friday evening for Hartford area members of the American Guild of Organists. Quite a few of Saturday's guests had not heard a theatre organ before, and they were surprised and delighted to hear its unique sounds and great versatility. David's program demonstrated the Wurlitzer's capabilities very well. He also played a lively ragtime selection on one of the two Steinway pianos in the studio. It was a very pleasant way to spend a rainy day.

Sun and clear blue skies were abundant on August 11 for CVTOS' summer meeting and picnic at the Guilford, Connecticut cottage of Jon and Meredith Sibley. A large shade tree offered shelter from the heat, and a cooling breeze kept guests comfortable while they enjoyed watching boaters and swimmers in Long Island Sound. Jon Sibley conducted a short business meeting to report on the progress of the Shelton organ rebuilding project. Allen Miller's computer slide show allowed members to see the work in detail. Allen was complimented on his professional-looking re-do of the CVTOS website ([www.CVTOS.org](http://www.CVTOS.org)). Well-deserved congratulations to John Angevine for receiving the ATOS Volunteer Technician of the Year award at the recent annual convention. John has devoted many years to maintaining the organs at the Thomaston Opera House and Shelton High School, as well as his own Robert-Morton.

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 (that's the first of every odd-numbered month). Please note that ATOS policy prohibits inclusion of music titles played at programs or menu items served at chapter functions. Text may be edited for space and clarity. Due to space considerations, please submit a maximum of 250 words of text. Submission as a Microsoft Word file attached to an e-mail (to j.weiler@aos.org) is our first preference; second is text in an e-mail; finally, typewritten hard copy may be sent via postal mail to the Editor (address on Masthead). Please submit a maximum of two photos (no less than 3 x 2 inches with resolution of at least 300 dpi), preferably sent as a .jpg file attached to an e-mail. Photos may be sent to the Editor via postal mail; they will not be returned. IMPORTANT: Please name your text file with your chapter name, and name your photos with your chapter name followed by the numerals one or two. Your text MUST include your chapter name and principal city/state of operation; your chapter correspondent's name; and the name, telephone number, and e-mail address of your chapter's president. A caption and appropriate credit to the photographer MUST be included with photos; please put this information at the end of your text document.



Dairyland: Father Gus Franklin  
(Photo by Jack Moelmann)



Delaware Valley: Tom Smerke at the console  
of his 2/8 organ (Photo by Dick Auchincloss)

While the summer cottage would probably not hold a Wurlitzer, Jon and Meredith offered a variety of musical instruments from their collection: a Faventia barrel piano, a miniature 25-note steam calliope circus wagon, and a Gem Roller Organ. All were in working order and much enjoyed by everyone.

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

## DAIRYLAND

Racine/Milwaukee, Wisconsin—Dairyland's 16th annual picnic was once again held at the summer home of Jack Moelmann, which overlooks beautiful Lake Geneva, on Sunday, August 19. Even though the day was cloudy and rainy, when DTOS members get together, we still have a "sunny" time. Because of the weather, though, this year we did skip the boat rides we usually enjoy at the picnic.

We began with a short meeting to discuss updating our bylaws. Next, Jack played some patriotic music on his Hammond. Open console followed, with many talented organists playing, among them the well-known organist Jelani Eddington. We also had special guests in attendance; among them were Father Gus Franklin, a past president of ATOS, and Sandi and Ed Kubicek, who were visiting in the area. Ed is on the organ crew for the famous Dickinson organ in Wilmington, Delaware. As a special treat, Erna Collum, a professional cabaret singer from Chicago who was featured that day in an article in *The Chicago Tribune*, sang for us while her accompanist, Lillian, played the organ. We ended the afternoon with a potluck meal.

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

## DELAWARE VALLEY

Media, Pennsylvania—On August 19, our society was treated to a wonderful open house given by long-time member Tom Smerke at his home in Abington, Pennsylvania, just north of Philadelphia. Tom, along with Tom Rotunno, maintains the 3/19 Möller pipe organ at the Keswick Theatre, Glenside, Pennsylvania.

Tom has a 2/8 hybrid theatre organ which he installed in his house many years ago. The pipework and percussions are located in the basement, with the console in a small room on the first floor. Sound comes up to that room through a tone chute and also up through the stairwell. The organ sounds much larger than eight ranks.

Everyone brought food of various kinds for us to enjoy, with Tom Smerke presiding over the grill.

It was open console all the way, and everyone got a chance to play. Various tunes old and new were given snappy arrangements by Dick Metzger, Glenn Hough, Wayne Zimmerman, Dick Auchincloss, Lou Rabouin, and others. Jim Peron brought a keyboard with a MIDI system, a laptop computer, and speaker, which together can imitate various organ stops thanks to a new program. With this setup and the 2/8, we were treated to lively duets performed by Wayne Zimmerman going electronic and Glenn Hough going pipes. Super fun from two very talented men!

All too soon it was time to leave. Many thanks go to our host Tom Smerke, with Tom Rotunno assisting, for a truly marvelous event.

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

# Chapter News



*Eastern Massachusetts: The EMCATOS Board of Directors (Photo by Bob Evans)*



*Garden State: Ed Fritz, Jr. and Ralph Ringstad on keyboard and piano at the home of Nina Heitz (Photo by Tony Rustako)*



*Garden State: Henry Romanczyk, accordion and Ralph Ringstad, keyboard at the Martins' cottage (Photo by Cathy Martin)*

## EASTERN MASSACHUSETTS

Wellesley, Massachusetts—Summer is over, and we of the Eastern Massachusetts chapter are looking forward to an event-packed concert and social season. Some of the artists who will grace our stages this coming season are Brett Valliant, Lew Williams, Krisanthi Pappas (vocalist), William Porter, Simon Gledhill, Ken Double, and Chris Elliot.

Our Board of Directors met at the Church of the Advent in Medfield, Massachusetts on August 28, thanks to arrangements made by director Lawrie Rhoads. Many Board members tried their hands at the new Dyer 2/14 pipe organ. The organ has a pleasing sound and can assert itself for congregational singing.

We are to install a second video camera in Knight Auditorium at Babson College. This camera will focus on the artist's work on the pedal board. If the overwhelmingly positive response to our initial turn at video projection is any indication, the new pedal camera will be a hit with concert goers.

All of us in EMCATOS wish all of you a safe and happy season of great theatre organ music.

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

## GARDEN STATE

Trenton, New Jersey—Garden State Theatre Organ Society welcomed ATOS Convention participants to the Trenton War Memorial for a great concert by Dan Bellomy. The Patriots Theatre Möller, which is maintained by the Garden State chapter with Jay Taylor as crew chief, performed beautifully, providing a musical highlight at the midpoint of the annual convention.

On the local level, two picnics highlight almost every summer for Garden State members. As usual, the first was held at Bob and Cathy Martin's lakeside cottage at Lake Hopatcong in July. This year the food and fun flowed as usual. The music was provided by willing artists on two keyboards, one accordion, a violin, and a piano. The weather cooperated, and members took advantage of the sunny day to lounge, chat, swim, eat, boat, and enjoy the impromptu concerts as musicians took turns at the various instruments.

In August, Nina Heitz graciously opened her home once again to GSTOS, and New Jersey members crossed the river into Pennsylvania for a most enjoyable day. Lunch was served on the patio overlooking her peaceful pond and the landscape of beautiful Bucks County. Although the electronic relay for Heitz's wonderful hybrid pipe organ was down due to a lightning strike, the grand piano, plus a portable keyboard and an accordion, provided a lovely musical accompaniment to a very pleasant day of GSTOS camaraderie.

The big news of the summer for GSTOS (and theatre organ lovers everywhere) is that the Loew's Jersey Wonder Morton is once again playing marvelous melodies. This magnificent instrument is now only the second of the original five Wonder Mortons that is in playing condition. Its twin (originally from the

Loew's Jersey) is located in Santa Barbara, California. The newly reinstalled instrument was originally part of the Loew's Paradise in New York. Now it is at home and sounding marvelous; it is in the process of being prepared for an opening event for GSTOS members who will have a chance at open console in November. After the necessary shakedown time, tonal finishing, etc., Bob Martin and his crew will lead the Garden State Theatre Organ Society in presenting this amazing instrument to the world of theatre pipe organ lovers.

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



*Hudson-Mohawk: Performers at Round Lake Auditorium left to right: William Hubert, Edna VanDuzee and Al Moser (Photo by Norene Grose)*



*Inland Empire: Jim Henry, Stuart Goodwin, and Hubert Poole placing the reservoirs and windchest on the ground frame (Photo by Don Near)*



*Inland Empire: Don Near checking the reservoirs (Photo by Jim Henry)*

## HUDSON-MOHAWK

Schenectady, New York—As with many organizations, the summer months are generally quiet times for the Hudson-Mohawk chapter. The club's monthly MVP-sponsored Gold Organ concert series goes on hiatus in the late spring and resumed in September. Most of our activity is centered in the historic Victorian village of Round Lake, New York and revolves around the Round Lake Auditorium and its historic 1847 tracker organ. This summer, the organ concert series at the auditorium featured several events involving club members. On July 24, the venue presented a tribute to deceased club (and board) member David Lester. The occasion featured a concert followed by a hymn sing. Dave shared the record of playing the most hymn sings at the auditorium. Carl Hackert and William Hubert shared the organ with Al Moser at the piano. The hymn sing was directed by Edna VanDuzee. Hudson-Mohawk member William Hubert also accompanied the classic silent, *The Phantom of the Opera*, on two occasions in August. Finally, on August 26, William Hubert, Long Island organists Elizabeth and Steven Frank, and vocalist Edna VanDuzee presented a concert featuring the pipe organ paired with an electronic instrument.

Member organist Avery Tunningley performed with vocalist Jean Foster (Bubbles LaRue) at the New York State Fair in Syracuse during the month of August. On another "note," member Charles Jones led a small group of aficionados, including Hudson-Mohawk historian Donna Tallman, to Brattleboro, Vermont to visit the Estey Organ Museum which occupies the site of the original factory. Curators George Steinmeyer and John Carnahan hosted the tour, which also included stops at two area churches with Estey organs installed.

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

## INLAND EMPIRE

San Bernardino, California—Work on the Lewis A. Hegybeli memorial Wurlitzer Style 150 is now in full swing. After a summer hiatus, the progress includes: laying the sub floor, installing the ground frame, placing the windchests, and building the chamber walls. The Saturday work crew, consisting of Stuart Goodwin, Jim Henry, Don Near and Hubert Poole, has been hard at work, even during triple-digit temperatures. Ron Mitchell dropped by and inspected the work performed thus far.

We graciously acknowledge the generous gift of seed money from the Orange County ATOS. The Inland Empire Theatre Organ Society works closely with this group, as we are only 45 minutes driving time apart. We also would like to thank Peter Crotty for his donation of pipes.

There has been little progress on acquiring control of the California (Fox) Theater Wurlitzer Style 216. Negotiations with the San Bernardino Redevelopment Agency have been ongoing, but things move slowly when dealing with a city entity. You can hear Bob Salisbury play the 216 in its current condition by logging on to our temporary web page, [www.ietos.org](http://www.ietos.org), and clicking on one of the underlined words under the Style 216 Wurlitzer photo. We were amazed that Bob managed to make the organ play as much as he did.

—Hubert Poole  
Stuart Goodwin, President  
909-885-3951, [info@ietos.org](mailto:info@ietos.org)

## JOLIET

Joliet, Illinois—The Joliet Area Theatre Organ Society hosted a portion of the ATOS Summer Camp at the Rialto Theatre in July, with 22 young people taking part in this wonderful experience. They came from all parts of the country to enjoy this first time event. Mike Cierski, one of our Board members, was responsible for getting this program off the ground. Students were treated to a catered meal in the rotunda of the theatre and then went on to play the Rialto organ. Donna Parker and Jonas Nordwall were available to help with registration. What a fine bunch of young people! They were all so grateful for this opportunity. Hopefully we can do this again next year.

On August 19 we were pleased to have a social at the Rialto with Taylor Trimby at the console. He has been playing the organ at the theatre for about 35 years, and he delighted us with wonderful tunes to which we could all dance or sing. We had about 85 members in attendance, despite the heavy rains.

JATOE made arrangements for the Melody Makers, an electronic organ club, to have their meeting at the Rialto on August 15. There were 20 members present, and they all had a turn at the pipe organ. Many of them had never played such an instrument before and were thrilled for the chance. JATOE is certainly keeping busy.

—Barbara Petry  
Jim Patak, President  
708-562-8538, [j.patak@atos.org](mailto:j.patak@atos.org)

# Chapter News



London: Nigel Ogden at Kilburn  
(Photo by David Coles)



London: David Gray and Duncan  
Sinclair at Woking  
(Photo by David Coles)



New York: Nelson Page and John Valentino at  
the GW IV at Allen Organ Studios  
(Photo by Tom Stehle)

## LAND O'LAKES

Minneapolis/St. Paul, Minnesota—About 12 chapter members were in attendance at the residence of Mike Erie and Roger Dalziel in Prescott, Wisconsin for our annual picnic. We were treated to a tour of the always-popular flower garden, with our hosts pointing out a number of special varieties that have been planted around the yard. Mike played several pieces associated with a river theme on his 3/14 hybrid installation. The latest addition was a new tap cymbal that was used to good effect. Open console followed Mike's concert, with many taking advantage of this opportunity.

More information on the Land O'Lakes chapter events may be found online at [www.loltos.org](http://www.loltos.org).

—Kim Crisler  
Terry Kleven, President  
651-489-2074, [nlttak@comcast.net](mailto:nlttak@comcast.net)

## LONDON & SOUTH OF ENGLAND

Woking Surrey—Our concert on July 1 with Nigel Ogden on the Wurlitzer at the Kilburn State Theatre was the last for sometime due to the bingo establishment being sold. Nigel, well known presenter of BBC radio's *The Organist Entertains*, is a premiere organist in his own right. On a Sunday afternoon, before a larger audience, his performance certainly gave our years of concerts at Kilburn a great send off. He played a lovely programme, many numbers being popular in 1937 when the theatre opened. The applause for his performance was tremendous, and an encore ensued. The new owners intend to turn this building, listed as a Grade II Star building, back into a place of entertainment, so we hope once again our concerts there might be possible. [Ed. Note: Ian Ridley explains that historic premises to be preserved as part of our heritage are given grades: Tooting Granada Cinema is of the highest, Grade I; a Grade II is of slightly less importance; a Grade II Star is an extra grade above II, but not as good as a Grade I.]

Saturday July 21 saw our 'Student/Tutor' concert on our 3/19 Wurlitzer at Woking Leisure Centre. David Gray from Glasgow, now 17, was the student. In 2005 he was judged the ATOS Young Theatre Organist of the Year. His tutor, Duncan Sinclair, also from Glasgow, is classically trained but also teaches and performs at the theatre organ. Duncan played the first half, and David the second. Between them, they gave us a wide-ranging programme of music played with great flair. The audience went wild, and we had encores at the end of both halves. It's easy to see how David won the competition, yet his playing has developed mightily since then. It was a great evening, and Duncan is to be congratulated for his contribution and his teaching.

—Ian Ridley, President  
+44 1494 674944,  
[ianridley@atos-london.co.uk](mailto:ianridley@atos-london.co.uk)

## NEW YORK CHAPTER

New York, New York—Thanks to the hospitality of Steven Frank, owner of the Allen Organ Studios of New York in Mineola, Long Island, and to Brother Bob Lahey of Chaminade High School, also in Mineola, New York chapter members and guests enjoyed a delightful Mineola organ crawl on Saturday, August 18. Two outstanding instruments were featured: the four-manual George Wright IV Allen digital electronic organ and the Chaminade High School 3/15 Austin-Morton theatre pipe organ. The activities got underway in the morning as members gathered at the Allen Organ Studios and took their turns playing open console. Several of our professional organist members who attended provided us with a number of fine mini-concerts on the big Allen. Following a delicious lunch at the Allen Studios, provided courtesy of Steve Frank, the day's activities moved about a mile down the road to Chaminade High School. Members and guests had plenty of time to play and enjoy Chaminade's mighty 3/15 Austin-Morton (enhanced with a bit of Wurlitzer and Barton), while the organ's curator, Brother Bob Lahey, conducted chamber tours for those interested. In all, it was a most enjoyable way to spend a summer Saturday. Many thanks to Steve Frank and to Brother Bob Lahey for their gracious hospitality. Thanks also to New York chapter chair, John Valentino, for his assistance in arranging this activity.

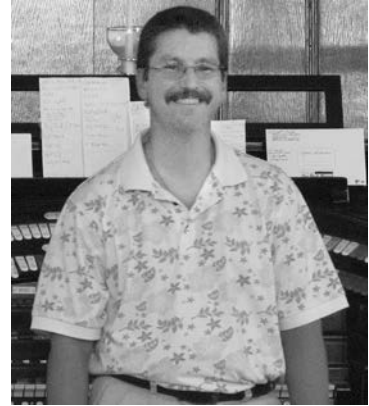
—Tom Stehle  
John Valentino, Chairman  
646-469-5049,  
[valentinofrance@earthlink.net](mailto:valentinofrance@earthlink.net)



New York: Alan Lush plays at the 3/15 Mighty Austin-Morton (Photo by Tom Stehle)



Orange County: Robert Israel accompanied a cartoon, a comedy, and a drama on the Plummer Wurlitzer (Photo by Laura Greenwood)



Pikes Peak: Dave Wickerham (Photo by Bill Kwinn)

## ORANGE COUNTY

Fullerton, California—Our June Silent Variety Pack featured Robert Israel. We were treated to a cartoon *Oswald, the Lucky Rabbit*; a Chaplin comedy, *The Idle Class*, with socially critical overtones; and a drama with a moral, Harold Lloyd's *Grandma's Boy*. Robert Israel's masterful musical accompaniment breathed life into each of these distinctive films. Nobody noticed the music, since they were enjoying the movies so much; this is the hallmark of fine silent accompaniment. He received a standing ovation at the end.

Chapter member Jack Darr was the artist for the August chapter meeting. Jack has a very musical style of playing and takes advantage of the many sounds of our Wurlitzer. Jack practices on an Allen organ at home, which he once loaned to the Orange County chapter for a joint concert at Plummer featuring Lyn Larsen and Jonas Nordwall.

Twelve other OCTOS organists took advantage of the open console and the big sound of an empty auditorium to play into. The members all enjoyed hearing the tremendous talents displayed at the open console and sharing a delicious pot luck.

Progress is being made on Plummer's mysterious digital cipher, something that original electro-pneumatic relays never did. To debug an electronic problem it is necessary to reproduce it—just like taking your car to a mechanic when it makes a worrisome noise. It won't do it twice when the same music is played. It won't do it again when the music is played from the recording device.

Bob Trousdale, our man with the ideas and technical know how, made a special test device to take the pulse of the signal from the midi to the multiplexer. He discovered what makes a digital cipher: the culprit is midi overload, which drops the stop note command. Midi Din can only carry 32,000 baud, and a theatre organ thinks it is talking to a transport which has no such limit. The next step is to figure a way around this impasse. Currently we are re-booting with a garage door remote controller.

OCTOS is excited about plans for Wurlitzer Weekend next January 14, 2008. We will have a face-to-face conversation with three of the organists who have lived the history of theatre organ by performing for the silent screen, on radio and TV, in supper clubs, movies, and today's concert circuit. These people are truly national treasures!

—Judy Merry  
Ed Bridgford, President  
714-529-5594, ebridgford@cs.com

## PIKES PEAK

Colorado Springs, Colorado—We completed our thirteenth summer season of Sacklunch Serenades on August 30, 2007. It was also our 217th program. We will be doing a Christmas Sacklunch every Thursday in December.

In addition to our "house" organists, Tom O'Boyle and Bob Lillie, we hosted a number of guest artists, including: DeLoy Goeglein, Mark Herman, Ken Double, Jim Calm, the American Guild of Organists, and last, but not least, Dave Wickerham, who did a great Sacklunch Serenade, and a bang-up job at the Joel Kremer Organ Barn, in Kiowa, Colorado.

The historic 1927 Mighty Wurlitzer is still the star of the show at the Colorado Springs City Auditorium, performing beautifully in its original state and kept that way by Don Wick, with help from Gene Holdgreve, Hugh Kneuer, and others.

We enjoyed being able to meet and hear Ken Double and were honored to hear him speak about ATOS and future projects. That kind of one-on-one conversation is very helpful to those of us who aren't able to attend conventions.

Anyone traveling to Colorado Springs and wishing to see and play one of our theatre pipe organs, please contact us at the phone or e-mail, below. To check on events online, go to [www.theatreorgans.com/ppatos](http://www.theatreorgans.com/ppatos).

—Robert C. (Bob) Lillie  
Owanah Wick, President  
719-488-9469, dowick@prodigy.net

# Chapter News



*Puget Sound: Barbara Hammerman and Raymond Lavine, owners of Wurlitzer Manor, with Jim Riggs at their 4/48 Wurlitzer (Photo by Jo Ann Evans)*



*Puget Sound: Jack and Mary Lou Becvar display the Honorary Lifetime Membership certificate presented to them by president Tom Blackwell (Photo by Jo Ann Evans)*



*River City: Jeanne Sabatka, August 19 (Photo by Jerry Pawlak)*

## PUGET SOUND

Seattle, Washington—It was a lovely spring day as folks began arriving at Gig Harbor's Wurlitzer Manor in anticipation of another unique musical experience. We were not disappointed. From the very first melody, bodies swayed and heads moved in time to the bouncy music of the ever-popular Jim Riggs. It was Jim's first return trip to the Puget Sound area since the early 1990s, and certainly all those in attendance agreed—15 years is much too long to wait for his next visit. Jim specializes in up-tempo tunes from the 1920s–40s. This is his niche, and he does it well. The organ performed flawlessly, thanks to the tender loving care provided by its caretakers, Ed and Patti Zollman, who make the trip to Gig Harbor each time a major event is held there. The warm hospitality and generosity of the home's owners, Barbara Hammerman and Raymond Lavine, are very much appreciated by everyone who is fortunate enough to attend these events.

A "Triple-Play Day" summer organ adventure took members to three different venues on a warm July day. A 10:00am start at Centralia's Fox Theatre, currently being restored by Opera Pacifica, provided a chance to try the 3/7 Wurlitzer donated to the theatre by Fred and Eva Beeks, formerly of Alaska. After a no-host lunch, the next stop was at St. Columban Church in the small town of Yelm, Washington, where Andy Crow played an entertaining program on Father Terence Wager's 3/16 Robert-Morton. Andy had a hand in the installation of the instrument, so he knows it very well and demonstrated it beautifully. The third stop was at Andy's Olympia home to see and hear his 2/12 Wurlitzer. About 70 folks participated in this full and interesting day.

August's "Member Cameo Extravaganza" at the Kent home of Jack and Mary Lou Becvar

drew about 50 members and friends. Five member organists performed, each with a distinctly different style.

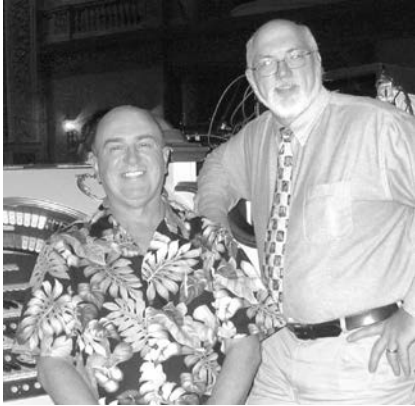
A highlight of the day was the presentation of Honorary Lifetime Membership to the Becvars. The certificate reads: "With grateful appreciation for your many years of dedicated service to PSTOS, for sharing your many talents and skills, for opening your home and sharing your Wurlitzer pipe organ with PSTOS members, for your willingness to serve in a variety of capacities on the PSTOS Board, for the hundreds of hours invested in preserving the Paramount Theatre Wurlitzer and other Northwest instruments, and for your consistent and diligent work for the good of the organization, this award is presented in recognition of your invaluable contributions toward the betterment of PSTOS over a period of many years."

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

## RIVER CITY

Omaha, Nebraska—Greg Johnson and Jerry Pawlak were the performing artists for the July 15 meeting at the Rose Theatre. Approximately 40 members and 70 guests, many of whom have never been at the Rose and/or never heard the Mighty Wurlitzer, attended the event. Both Greg and Jerry presented well-rounded organ programs to please the crowd. Greg Johnson explained some of the instrument's controls and demonstrated some of its voices. Also at this meeting, River City Theatre Organ Society member Arlon Anderson gave a detailed report on the ATOS convention in New York. A few guests with keyboard backgrounds got a chance to play the Wurlitzer. They were quite talented and entertaining. Inviting the general public to a meeting turned out to be a huge success.

Our annual picnic pot luck was held August 19 at the Frank and Jeanne Sabatka residence. RCTOS vice president Jeanne Sabatka was the guest artist for the afternoon's event. Jeanne began her program with a tribute to the season, playing summertime favorites. In addition, she accompanied Milo Karasek who played the musical saw. Frank Sabatka sang a popular summertime selection, and grandson Alec Fisher performed Schubert and Mozart selections on the piano, later joining Grandma Jeanne in the performance of some piano and organ duets. It is amazing that Alec (age 16) has only been taking piano lessons for a year. He is already an extremely artistic, accomplished and confident pianist. Jerry and Jeanne performed a duet consisting of three selections. Approximately 80 enjoyed the afternoon's entertainment and pot luck with goodies galore. Unfortunately, the patio festivities were dampened by a little rain, but all took it in stride.



*River City: Jerry Pawlak and Greg Johnson, The Rose Wurlitzer, July 15  
(Photo by Steve Witt)*



*Rocky Mountain: Ken Double  
(Photo by Bill Kwinn)*

Shane Krepp, who attended the ATOS Summer Camp in Chicago, gave a full and enthusiastic report of the activities at the workshop. Some of the highlights included meeting and making friends with other aspiring young organists; learning from the greats such as Jelani Eddington, Donna Parker, Jonas Nordwall, Jeff Weiler, and Clark Wilson; playing the Joliet Rialto organ as it rose from the pit (more than once); the Sanfilippo residence organ; and staying up until 2:00am in the hotel's Allen room (until the hotel kicked them out). Shane also won a Wurlitzer book valued at \$125 by correctly responding "New York Paramount" to a question raised by Jeff Weiler. Shane was very impressed with his experience and relayed his enthusiasm as he spoke to RCTOS members at the meeting. Thanks to Jeanne and Frank Sabatka for opening their home to us. We enjoyed a great day.

The December Christmas party featured the artistry of Lew Williams.

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

## ROCKY MOUNTAIN

Denver Colorado—"Seeing (and hearing) Double." Ken Double, international theatre organ entertainer and president of our national organization, presented two refreshing public theatre organ events on Sunday, July 15 and Monday, July 16, playing our 4/33 digital theatre organ clone at the Holiday Hills Ballroom.

Ken's easygoing manner, charming personality, and recognizable theatre organ skills soon had the audience captivated. Ken took the time to explain some of the various functions of the organ, demonstrated the sounds of various stop combinations, and described how the instrument is "orchestrated" by the person sitting at the console.

Those in attendance were able to immediately apply what they had just learned by watching on the big screen Ken's movements on the manuals and the pedals. Everyone in the room had a bird's eye view of swift hands and active feet. We thank Ken for a beautiful "Double" event, and we look forward to seeing him again.

"So You Want to Play the Paramount." Once a year, the management of the Denver Paramount gives our chapter a free day, for members only, at the Paramount Theatre. This year, on Sunday, August 19, we used the day to give our members a chance to "Play the Paramount." Eight eager members signed up to fulfill their dream of performing on the 77 year old Grande Dame, the Publix 1 Mighty Wurlitzer. And perform, they did!

The 60 members in attendance were treated to a variety of techniques and an even larger variety of selections. Participating were: Rick Knoll, who was our Master of Ceremonies; he introduced John Williams, Jerry Nix, Janice Blakney, Ingrid Gardner and son Rick, Harold Young, Doug Thompson with Harry Ferguson on the saxophone, and Ryan Kroll and David Charles playing the Mighty Wurlitzer's twin consoles.

Don Wick was presented with a glass gratitude trophy recognizing him for his years of faithful Paramount Wurlitzer tuning and maintenance.

The Paramount's house organist, Bob Castle, wrapped up the afternoon. It was great fun, and we got a taste of the hidden talent amongst us.

More photos are available on our website, [www.RMCATOS.org](http://www.RMCATOS.org).

—Priscilla Arthur  
Jim Burt, President  
970-385-9490, jimhurt1@frontier.net



# Chapter News



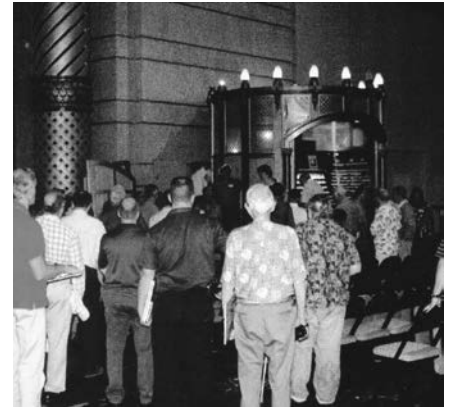
*Sooner State: Bill Rowland in a Robert-Morton organ chamber (Photo by Joyce Hatchett)*



*Sooner State: Paula Hackler, Lynda and Randy Ramsey (Photo by Bill Rowland)*



*Southern Jersey: Harry Bellangy explains the Atlantic City Boardwalk Hall organ to conventioners (Photo by Antoni Scott)*



*Southern Jersey: ATOS conventioners tour the Atlantic City Boardwalk Hall organ (Photo by Harry Bellangy)*

## SIERRA

Sacramento, California—July was a busy month for Sierra chapter. About 15 members traveled across the country to New York for the ATOS national convention.

Later in July, members of Sierra Chapter and Northern California Theatre Organ Society returned to the McCluer home in the Sierra gold country for their 2007 picnic. As a special treat, Jerry Nagano, also from the Bay area, gave a short concert. His selections included ballads, Broadway show tunes, several up-beat selections, and a British march, all of which earned him an encore. A total of about 50 people, equally split between the Sierra and NORCAL chapters, thoroughly enjoyed Jerry's concert. After lunch, both chapters provided a complement of professional and quality amateur organists for our entertainment during open console. This year, all of the planned 19 ranks were playing. It was a surprisingly pleasant, cool afternoon for July in the foothills. A good time and good music were enjoyed by all.

August featured Sierra Chapter's traditional "Hot August Pipes Ice Cream Social." Chapter member Dave Sauer opened the proceedings with several tunes in a Jesse Crawford style on the chapter's George Seaver Memorial Wurlitzer. Dave Moreno then accompanied two short silent films, *One AM*, starring Charlie Chaplin and *Angora Love*, starring Laurel and Hardy. The day actually wasn't that hot (at 76 degrees it set a record for the lowest high for August 5), but everyone enjoyed ice cream sundaes afterwards, anyway.

—Pete McCluer  
Craig Peterson, President  
916-682-9699, [peter59@comcast.net](mailto:peter59@comcast.net)

## SOONER STATE

Tulsa, Oklahoma—Our July program was great: the Robert-Morton organ was playing when we all arrived at Tulsa Technology Center, in Broken Arrow Technology Center; the music was the midi recording of the late Tom Hazleton's September, 2005 concert. Tom's music is wonderful, and we're grateful for the technology that allows us to once again hear it.

Our president, Bill Rowland, gave a presentation called "Buster Remembered," which was all about Buster Keaton's life and work. He then told us about the silent film for which he would be playing, and then we had a sing-along of songs from 1927, the year *The General* premiered, followed by the movie. Bill's improvised music was wonderful, and it was thoroughly enjoyed by the audience of nearly 300.

Our August meeting was again at Tulsa Technology Center. This time it was organ and piano duets played by Lynda Ramsey and Paula Hackler. Their music consisted of popular classics, as well as a few solos sung by Lynda's husband, Randy. It was a truly delightful evening of music.

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

## SOUTHERN JERSEY

Franklinville, New Jersey—Four of our members hosted two busloads of ATOS pre-glow conventioners at the Atlantic City Boardwalk Hall. The Hall contains two memorable pipe organs. The largest is a Midmer-Losh 7/455, the largest pipe organ in the world. The second is a Kimball 4/55 theatre organ in the Hall's ballroom. Unfortunately, neither unit is playable. However, sheer size made the visit worthwhile. Our four hosts, Harry Bellangy, Nathan Figlio, Chuck Gibson, and Joe Rementer, gave the guests an extensive tour of the 7/455 monster. The guests were briefed on the program that will bring these organs back to life. Money is on hand, and a curator has been appointed to supervise the work. Tours of these organs with docent Harry Bellangy are available. Details may be found at [www.acchos.org](http://www.acchos.org).

On Saturday, August 11, the chapter enjoyed its annual summer barbeque at the home of Joe and Theresa Rementer. The Rementers have two organs: a three-manual Allen electronic theatre organ and a 3/20 Austin straight pipe organ. Both instruments were used for almost continuous music during the party.

The Broadway Theatre of Pitman, New Jersey, is enjoying success. The bankruptcy of two years ago is history, and prosperity is being realized. There is a constant schedule of movies and stage presentations of musicals, comedians and plays. Five days a week our organists provide opening music for the movies. Many people make sure they arrive early for the organ music.



Susquehanna Valley: Jelani Eddington at the Capitol Theatre, York, Pennsylvania (Photo by Roy Wainwright)



Valley of the Sun: Andrew and Jeremy Emery (Photo by Beverly Fizzell)



Valley of the Sun: Bill Irwin at the Fizzells' console (Photo by Beverly Fizzell)

On August 21 the Kimball was highlighted in an unusual program featuring a lecture with slides about the theatres of southern New Jersey. The speaker was Allen Hauss, and the images were from his book *Southern New Jersey Theatres*. In spite of the profusion of multiplex movie houses, there are still a few surviving theatres used for live stage work. The Broadway is the only house with a single movie screen. The evening started with an organ prelude by our John Breslin playing a bunch of golden oldies. The prelude was followed by a Charlie Chaplin silent, *Behind the Screen*, with our Nathan Figlio at the organ providing a beautifully synchronized, imaginative accompaniment.

We are looking for an opening in the busy Broadway schedule so we can have a chapter meeting and open console session.

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

## SUSQUEHANNA VALLEY

York, Pennsylvania—Great Concerts!

One of the most accomplished theatre organists of our time, Jelani Eddington, made his debut performance at the Capitol Wurlitzer in York on Saturday, May 19. To say the concert was superb would be a gross understatement. It was a fantastic mix of Broadway, light classical, and old standards, played with flawless technique and accompanied by warm commentary.

Jelani explained that while he was working on his goal of arranging Leroy Anderson's works for the theatre organ, he met Mrs. Anderson in Connecticut. She later sent him two manuscripts that had never been published or recorded. One was a hymn, and the other was *Centennial March*. (The entire Leroy Anderson collection is now available on two CDs from RJE Productions.)

Thanks to Terry Nace and the crew, the Mighty Wurlitzer was in top shape. The haunting strings, brassy reeds, and warm Tibias blended beautifully at the hands of this outstanding musician.

We also enjoyed a June 9 concert on the Hershey Theatre's large Æolian-Skinner organ, played by our members Glenn Hough and Don Kinnier, plus members of the Harrisburg American Guild of Organists chapter.

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

## VALLEY OF THE SUN

Phoenix, Arizona—Our July 22 meeting was held at the home of chapter members Beverly and Tom Fizzell. It included an ice cream social, which helped us cool down from the Valley of the Sun's summer heat. The Fizzells' grandsons, Andrew and Jeremy Emery, were the "super-scoopers" for the day. Guest artist was Bill Irwin. He began his program with a favorite of our hosts to celebrate their 44th anniversary. Other numbers included some familiar old ballads, a march, and a polka. Bill also played a few original compositions, improvising one on the spot with help from the audience. It was a relaxing afternoon.

Not to let anything go to waste, the leftover ice cream showed up again at our August 19 meeting, held in the First Christian Church Fellowship Hall. In February, we had a program that featured four of our talented female members. This time it was the men's turn. Leading off was our "master of obscurity," Don Story. Actually, most of us recognized his selections this time! He was followed by Bill Hagey, who played just a few numbers. Fresh back from the ATOS convention and theatre organ summer camp, Eric Fricke rounded out the program.

As we were unable to secure fall dates at the Orpheum Theatre, our Silent Sundays series will be held at the Phoenix College Auditorium this season. Work on the Wurlitzer there is not yet finished, so Ron Rhode will accompany the October and November films on an Allen.

—Madeline LiVolsi  
Bill Carr, President  
623-694-1746, Billcarr3.atos@cox.net

# 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)

**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 (4/21RM). 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.

**Fox Theatre**—308 West Main Street, Visalia, 559-625-1369 (4/24 W). 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 (3/15 RM). 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/main.html](http://www.ironstonevineyards.com/main.html)

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

**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)

**Henry and Renee Segerstrom Concert Hall**—Costa Mesa, Thursday, Friday and Saturday, November 6, 7 and 8, 2008, Dennis James and the Pacific Symphony presentations of the Lon Chaney silent film *The Phantom of the Opera*, Richard Kaufman, conductor.

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

**Old Town Music Hall**—140 Richmond Street, El Segundo, 310-322-2592 (4/26W). Bill Field at the Wurlitzer. [www.otmh.org](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 Civic Auditorium**—320 South Mission Drive, San Gabriel, 888-LATOS22 (3/17W). [www.latos.org](http://www.latos.org)

**Spreckels Organ Pavilion**—Balboa Park, San Diego, 619-702-8138 (4/73A). All concerts on Sunday afternoons at 2:00pm, unless otherwise noted. Carol Williams and guests. Monday, August 18, 2008, Dennis James and the 20th annual outdoor silent film program. [www.serve.com/sosorgan](http://www.serve.com/sosorgan)

**Trinity Presbyterian Church**—3092 Kenwood, Spring Valley (San Diego), 619-286-9979 (4/24W). [www.theatreorgans.com/ca/tossd/TOSSD/TOSSD.html](http://www.theatreorgans.com/ca/tossd/TOSSD/TOSSD.html)

## COLORADO

**Avalon Theatre**—645 Main Street, Grand Junction, 970-242-2188 (Electronic). Friday and Saturday, February 15 and 16, 2008, Dennis James and the Grand Junction Symphony annual silent film presentation: Charlie Chaplin in *The Gold Rush*. [www.gjsymphony.org](http://www.gjsymphony.org)

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

**Holiday Hills Ballroom**—2000 West 92nd Avenue, Federal Heights, 303-466-3330 (4/33G4Q). Sunday, November 18, 2:00pm, Got Gospel? with Ed Wagner. [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). Sunday, February 10, 2008, 2:00pm, "Pipes & Stripes II" with the Mighty Wurlitzer and the 101st Army Band. [www.RMCATOS.org](http://www.RMCATOS.org)

## 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. [www.geocities.com/dtoskimball](http://www.geocities.com/dtoskimball) or [www.dtoskimball.org](http://www.dtoskimball.org)

## WASHINGTON, D.C.

**National Gallery of Art-East Building**—6th Street and Constitution Avenue NW, 202-842-6272 (Electronic). Saturday, April 26, 2008, Dennis James accompanying Reginald Denny films at the Annual DC Film Festival silent film event.

## FLORIDA

**Grace Baptist Church**—8000 Bee Ridge Road, Sarasota, 941-922-2044 (4/32W). For concert schedule, please visit our website. [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 Hobbis, and Heidi Lenker.

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

**Tampa Theatre**—711 Franklin Street, Tampa, 813-274-8981 (3/14W). Movie overtures: Bob Baker, Bill Brusick, Bob Courtney, Sandy Hobbis, Richard Frank, and Bob Logan. [www.tampatheatre.org](http://www.tampatheatre.org)

## GEORGIA

**The Fox Theatre**—660 Peachtree Street NE, Atlanta, 404-881-2119 (4/42M). Douglas Embury plays before each show. [www.foxtheatre.org](http://www.foxtheatre.org)

**Rylander Theatre**—310 West Lamar Street, Americus, 229-931-0001 (3/11M). Friday, December 21, 7:30pm, John McCall and guest pianist Dayle Harding in "Christmas Pops," Saturday, December 22, 9:00am, Möller jam session. Information and tickets 229-931-0001.

**St. Margaret's of Scotland Episcopal Church**—1499 South Main Street, Moultrie, 229-616-1116 or 229-891-2424 (Allen 317EX). [www.stmargaretsmoultrie.org](http://www.stmargaretsmoultrie.org)

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

Schedules subject to change.

The deadline for receiving *Around the Circuit* listings for the January/February issue of THEATRE ORGAN is November 15.

Send information for inclusion to:  
Vern Bickel, P.O. Box 3885, Clearlake, California 95422-3885  
Voice/Fax 707-994-4436, v.bickel@atos.org

## HAWAII

**Palace Theatre**—38 Haili, Hilo, 808-934-7010 (4/13RM). Weekend movies, pre-show entertainment: Bob Alder. [www.hilopalace.org](http://www.hilopalace.org)

## ILLINOIS

**Arcada Theatre**—105 East Main Street, St. Charles, 630-845-8900 (3/16GMC). Organ interludes Friday and Saturday nights. <http://onestientertainment.com/arcada/arcada.htm>

**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.

[www.beggarspizza.com/locallansing.php](http://www.beggarspizza.com/locallansing.php)

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

[www.centreevents.com/Coronado](http://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.lincolntheatre-belleville.com](http://www.lincolntheatre-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.

**Symphony Center**—Chicago. Friday, February 29, 2008, Dennis James and the Chicago Symphony Orchestra silent film series: Buster Keaton in *The General*.

**Tivoli Theatre**—5021 Highland Avenue, Downers Grove, 630-968-0219 (3/10W). Theatre organ interludes on Friday and Saturday, Freddy Arnish. [www.classiccinemas.com](http://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](http://www.thevirginia.org)

**York Theatre**—150 North York Road, Elmhurst, 630-834-0675 (2/7B).

## INDIANA

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

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

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

**Paramount Theatre**—1124 Meridian, Anderson, 800-523-4658 (3/12P). [www.paratheatre.org](http://www.paratheatre.org)

**Warren Center**—9500 East Sixteenth Street, Indianapolis, 317-295-8121 (3/18B). [www.cicatos.org](http://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). [www.OrpheumLive.com](http://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). [www.nyparamountwurlitzer.org](http://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. Friday, February 8, 2008, Dennis James accompanying a silent film. [www.foko.org](http://www.foko.org)

## MARYLAND

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

## MASSACHUSETTS

**Knight Auditorium, Babson College**—Wellesley Avenue, Wellesley, 508-674-0276 (4/18W). Saturday, November 17, 7:30pm, Lew Williams (organ) and Krisanthi Pappas (vocals); Saturday, January 12, 2008, 7:30pm, Ron Reseigh. [www.emcatos.com](http://www.emcatos.com)

**The Shanklin Music Hall**—130 Sandy Pond Road, Groton, 508-674-0276 (4/34W). Sunday, November 18, 2:30pm, Lew Williams (organ) and Krisanthi Pappas (vocals). [www.emcatos.com](http://www.emcatos.com)

**Stoneham Town Hall**—35 Central Street, Stoneham, 781-438-2466. Friday, January 11, 2008, 7:30pm, Ron Reseigh Benefit Concert for the Stoneham Town Hall Wurlitzer.

## MICHIGAN

**Crystal Theatre**—304 Superior Avenue, Crystal Falls, 906-875-3208 (3/21M). E-mail: [klamp@up.net](mailto: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). [www.lfo-pops.org](http://www.lfo-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 Theatre**—272 Pearl Street NW, Grand Rapids, 616-459-4253 (3/30W). Tours by appointment, and ATOS guests welcome to hear organ weekly at noon on Thursdays. Story time slide program during school year. Organ played on Sundays, 1:00pm to 3:00pm.

**Redford Theatre**—17360 Lahser Road, Detroit, 313-531-4407 (3/10B). Movie overtures, Fridays at 7:30pm, Saturdays at 1:30pm and 7:30pm. Guest organists: Steven Ball, Gus Borman, David Calendine, Jennifer Candea, Gil Francis, John Lauter, Tony O'Brien, Sharron Patterson. <http://redfordtheatre.com>

**Senate Theatre**—6424 Michigan Avenue, Detroit, 313-894-4100 (4/36W). All concerts start at 3:00pm.

## MINNESOTA

**Center For The Arts**—124 Lincoln Avenue West, Fergus Falls, 218-736-5453 (3/12W). [www.fergusarts.org](http://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, and Dave Knutson.  
E-mail: [organ@johnsonorgan.com](mailto: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](http://www.fabulousfox.com)

**Jones Auditorium**—College of the Ozarks, Point Lookout, college public relations 417-331-6411 ext. 2212 (3/15W).

**Missouri Theatre**—203 South 9th Street, Columbia, 573-875-0600 (2/8RM).  
E-mail: [info@motheatre.org](mailto:info@motheatre.org)

## NEW JERSEY

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

**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](http://www.oceangrove.org)

**State Theatre**—11 Livingston Avenue, New Brunswick, 732-246-7469 (Electronic).

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

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

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

## NEW YORK

**Auditorium Theatre**—885 East Main, Rochester, 585-544-6595 (4/23W). Sunday, November 11, 2:30pm, Jim Riggs; Sunday, December 23, 2:30pm, Tim Schramm Christmas Program. <http://theatreorgans.com/rochestr/>

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

**Capitol Theatre**—220 West Dominick Street, Rome, 315-337-2576 (3/7M). [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)

**The Forum, Binghamton**—Saturday, May 17, 2008, Dennis James and the Binghamton Pops Orchestra silent film program: Charlie Chaplin in *The Gold Rush*.

# Around the Circuit

Theatre Organ Programs  
and Performances

**Lafayette Theatre**—Lafayette Avenue, Suffern, 845-369-8234 (2/11W). Earle Seeley. Saturday, 11:00am, Jeff Barker. Saturday evenings and Sunday before matinee, John Baratta, Earle Seeley, and Jeff Barker.

**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 of ATOS 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)

**Riviera Theatre and Performing Arts Center**—67 Webster Street, North Tonawanda, 716-692-2413, fax 716-692-0364 (3/18W). All concerts start at 7:30pm. Tickets are \$10.00. Wednesday, November 7, Donna Parker; Wednesday, December 5, Dave Wickerham.

**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](http://www.carolinatheatre.com)

## 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, Steve Eneboe and Tyler Engberg. [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)

**Collingwood Arts Center**—2413 Collingwood Avenue, Toledo, 419-244-2787 (2/6H). Organ played monthly before classic movie showings. House organists: Paul Jacyk and Dick Lee. Concerts/silent films: Sunday, December 30, George Krejci; Sunday, March 16, 2008, Father Andrew Rogers; Sunday, May 4, 2008, George Krejci. [www.collingwoodartscenter.org](http://www.collingwoodartscenter.org)

**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).

**Hottenroth Center for the Performing Arts**—300 Dublin-Granville Road, Worthington, 614-670-4487 or 614-486-6043 (3/16W).

**Masonic Auditorium and Performing Arts Center**—3615 Euclid Avenue, Cleveland, 216-432-2370 (4/28W). Organ is currently being installed by WRTOS, Inc. [www.aascleveland.org/tour/aud1-lj.jpg.htm](http://www.aascleveland.org/tour/aud1-lj.jpg.htm)

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

**Palace Theatre**—605 Market Avenue North, Canton, 330-454-8171 (3/12Kilgen). 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). Sunday, April 13, 2008, Dennis James, with full orchestra, accompanying the silent film *The Phantom of the Opera* starring Lon Chaney. Occasional pre-show and special events. [www.marionpalace.org](http://www.marionpalace.org)

**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).

**Tulsa Technology Center**—129th E Ave (Olive) and 111th Street, Tulsa, 918-355-1562 (3/13RM). Third Friday of each month, programs and open console. [members.aol.com/SoonerStateATOS](http://members.aol.com/SoonerStateATOS)

## OREGON

**Bijou Theatre**—1624 NE Highway 101, Lincoln City, 541-994-8255 (Electronic). Silent film series on Wednesdays at 1:00pm. [www.cinematolovers.com](http://www.cinematolovers.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 McGorrey. [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/wurl2/](http://www.aol.com/wurl2/)

**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): [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.Roxytheaternorthampton.com](http://www.Roxytheaternorthampton.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). Wednesday, November 7, 10:00am, coffee concert with Jack Cook and guest soloists present "Timeless Melodies." [www.stadiumtheatre.com](http://www.stadiumtheatre.com)

## SOUTH CAROLINA

**Recital Hall**—School of Music, University of South Carolina, 813 Assembly Street, Columbia, 803-777-3214 (2/36D). Sunday, November 4, Dennis James accompanying Cecil B. DeMille's silent film *The Godless Girl*.

## 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

**First United Methodist Church**—Wichita Falls. Saturday, September 19, 2009, Dennis James accompanying a silent film.

**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).

## 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.peeryseygipthiantheater.com](http://www.peeryseygipthiantheater.com)

## VIRGINIA

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

## 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.

**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)

**Lynwood Theatre**—Bainbridge Island. Saturday, July 5, 2008, Dennis James and the 70th anniversary show.

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

**Paramount Theatre**—911 Pine Street, Seattle, 206-467-5510 (4/20W). Monday, June 2, 2008, Dennis James accompanying the silent film *When the Clouds Roll By* (1919), starring Douglas Fairbanks; Monday, June 9, 2008, Dennis James accompanying the silent film *Mark of Zorro* (1920), starring Douglas Fairbanks; Monday, June 16, 2008, Dennis James accompanying the silent film *Robin Hood* (1922), starring Douglas Fairbanks; Monday, June 23, 2008, Dennis James accompanying the silent film *The Gaucho* (1928), starring Douglas Fairbanks. [www.theparamount.com](http://www.theparamount.com)

**Washington Center for the Performing Arts**—512 Washington Street SE, Olympia, 360-753-8586 (3/25W). Thursday, November 15, Dennis James accompanying the silent film featuring Anna May Wong in *Piccadilly*. [www.washingtoncenter.org](http://www.washingtoncenter.org)

## WISCONSIN

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

**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). <http://theatreorgans.com/wi/milwaukee/orientaltheatre/>

**Overture Center, Madison**—Saturday, March 1, 2008, Dennis James accompanying the silent film *Flirting with Fate*, starring Douglas Fairbanks.

**Phipps Center for the Arts**—109 Locust Street, Hudson, 715-386-8409 (3/16W). Sunday, April 20, 2008, 2:00pm, Chris Gorsuch; Saturday, May 3, 2008, 8:00pm, Dennis James with short silent comedies; Saturday, June 7, 2008, 8:00pm, Charlie Balogh. Tickets are \$21 for all adults and \$14 for all students with a current ID. [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) 9789 1455 (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) 9789 1455 (3/17C).

**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**—Vienna. Friday, November 23, Third annual silent film series performance. *Aelita, Queen of Mars* accompanied by Dennis James (organ, theremin) and Mark Goldstein (Buchla Lightning).

## 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). Friday, November 9, 8:00pm, Donna Parker; Friday, November 30, 8:00pm, Lance Luce; Friday, April 4, 2008, 8:00pm, Ken Double; Friday, May 2, 2008, 8:00pm, Jelani Eddington. (KTOS c/o John Robson, 412-217 Bath Road, Kingston, Ontario, Canada. K7M 2X7.)

E-mail: [kingstonkimball@cogeco.ca](mailto:kingstonkimball@cogeco.ca)  
[www.ktos.ca](http://www.ktos.ca); Roy Young, 613-386-7295.

**Uptown Theatre**—612 8th Avenue SW, Calgary, Alberta, 403-543-5115 (GW-4). Monday, February 4, 2008, Dennis James accompanying a silent film; Monday, February 11, 2008, Dennis James accompanying a silent film; Monday, February 18, 2008, Dennis James accompanying a silent film; Monday, February 25, 2008, Dennis James accompanying a silent film.

## THE NETHERLANDS

**Gerref**—Jeugdgebouw, Burg. V. Esstraat 34, Pernis, 018-1623195 (3/6 Compton).

**Kunkels Street Organ Museum**—Kuppersweg 3, Haarlem (3/11 Compton).

**Theatre 'Aan de Schie'**—Stadsfer 1, Schiedam, 010-4263957 (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, 052-1515537 (4/29 Strunk). [http://home.wanadoo.nl/tomk/website\\_peter/web/index.html](http://home.wanadoo.nl/tomk/website_peter/web/index.html)

**Tuschinski Theatre**—Reguliersbreestraat 26, Amsterdam, 020-6951439 (4/10 Strunk/Wurlitzer).

## NEW ZEALAND

**Hollywood Cinema**—20 St. Georges Road, Avondale Auckland (+64 9) 525-7067 (3/15 mostly Wurlitzer). Sunday, November 4, 2:00pm, Robert Wolfe—Celebrating the Hollywood Wurlitzer's 25th year of music-making at the Hollywood Cinema. [www.theatreorgans.com/wota](http://www.theatreorgans.com/wota)

## 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 Burtley Fen Collection**—3 Burtley Fen Lane, Pinchbeck, Spalding, Lincs, 011-44-0-1775 766081 (3/12C) (2/8W). [www.burtleyfen.co.uk](http://www.burtleyfen.co.uk)

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

**Fentham Hall**—Marsh Lane, Hampton-in-Arden, Solihull, 011-44-0-1564-794778 (3/11C). All concerts on Sundays at 3:00pm. [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 (3/18W). Concerts on Saturdays at 7:00pm and Sundays at 2:30pm. November 10 and 11, Iain Flitcroft; December 15 and 16, Chris Powell, Gala Christmas Concert. [www.netoa.org.uk](http://www.netoa.org.uk)

**Ossett Town Hall**—Market Place, Ossett, Wakefield, West Yorkshire, 011-44-0-1132-705885 (3/13C/CHR). 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)

**St. Albans Organ Museum**—320 Camp Road, Street Albans, Hertfordshire, 011-44-0-1727-851557 (3/12W). [www.stalbanorganmuseum.org.uk](http://www.stalbanorganmuseum.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, 011-44-0-1273-835353 (3/19W). Concerts each month from October to March. All concerts at 3:00pm.

**Stockport Town Hall**—On A6, Main Road thru Stockport, 011-44-0-1617-643979 (4/20W). Sunday, November 25, 2:30pm, Nigel Ogden anniversary concert. Thursday, July 10, 2008, Dennis James silent film program. Lunchtime concerts at 12 noon, first Monday of each month except August. [www.voxlancastris.org.uk/concerts](http://www.voxlancastris.org.uk/concerts)

**Theatre Organ Heritage Centre and Hope-Jones Museum**—Alexandra Road, Peel Green, Eccles, Manchester (2/6 Style D W). Lunchtime concerts at 1:00pm on Wednesday every week. [www.voxlancastris.org.uk/heritage](http://www.voxlancastris.org.uk/heritage)

**Thomas Peacocke Community College**—The Grove, Rye, East Sussex, 011-44-0-1424-444058 (2/6W). All concerts on Sundays at 2:30pm; November 18, 2:30pm, Michael Wooldridge; 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/CHR). [www.organfax.co.uk/clubs/southcoast-tos.html](http://www.organfax.co.uk/clubs/southcoast-tos.html)

**Victoria Hall**—Victoria Road, Saltaire, Shipley, West Yorkshire, 011-44-0-274 589939 (3/10W). [www.cosnorth.co.uk](http://www.cosnorth.co.uk)

**Woking Leisure Centre**—Woking Park, Kingfield Road, Woking, Surrey (3/17W). Saturday, July 19, 2008, Dennis James silent film program. [www.atos-london.co.uk](http://www.atos-london.co.uk)

# Minutes

## MINUTES OF THE ATOS BOARD OF DIRECTORS ANNUAL MEETING

**NEW YORK MARRIOTT MARQUIS HOTEL, NEW YORK CITY**

**SATURDAY, JUNE 30, 2007**

President Ken Double called the meeting to order at 1:41 P.M., E.D.T. In the absence of Secretary John Riestler, Jelani Eddington was appointed to act as scribe to aid in the preparation of the minutes.

Jelani Eddington conducted the roll call:

Officers Present: Ken Double (President); Michael Fellenzer (Vice-President); Paul Van Der Molen (Treasurer). Directors Present: Vern Bickel, Jelani Eddington, Ed Mullins, Don Near, Doug Powers, Carlton Smith, Tyler Morkin. Staff Members Present: Jim Merry, Executive Secretary, Jeff Weiler, Parliamentarian & Journal Editor, Allen Miller, Restoration and Preservation., Mike Kinerk (Convention Planning Coordinator), Jim & Dolores Patak (Archives) Guests Present: Bob Evans (EMCATOS), Craig Peterson (Sierra Chapter)

Officers Absent: John Riestler (Secretary). Directors Absent: Donna Parker, Michael Cierski

President Ken Double made some introductory remarks, including the decision to table any new business, including election of officers, until 3:30pm, which was the time announced in the Journal for the election of officers.

### OLD BUSINESS

Hearing no objections or corrections to previous Board meeting minutes, the following minutes were declared approved en bloc by the President: Board of Directors' telephone conference call, April 17, 2007; Board of Directors' telephone conference call, June 19, 2007.

Brief discussion continued regarding the Friends Of Wanamaker (FOW) proposal for the Lowell Ayars organ. An update on the project will be given during the annual membership meeting, with further communications to follow. It will be the responsibility of the donors to establish that they have donated funds. Some proof will be required, such as in the form of a cancelled check. Of the \$142,000 earmarked for the Smithsonian, \$100,000 will be committed to the FOW/Ayars project, with \$42,000 (less monies returned to donors) held in abeyance for the Endowment Fund. It is hoped that most donors will be in agreement with supporting the FOW/Ayars project such that a sizeable portion of the \$42,000 can revert to the Endowment Fund.

- Jelani Eddington raised a point of order regarding voting on any new business

pending seating of the new Board. The Parliamentarian and the President responded that, while committee reports can be declared accepted without a vote and are technically more in the nature of old business, any action items requested in the reports will be tabled until the new Board is seated.

Outgoing Board members Dr. Ed Mullins and John Riestler were recognized and thanked for their service. The new Elected Directors (Jelani Eddington, Allen Miller, and Michael Fellenzer) were seated for the term 2007-2010, and Tyler Morkin was seated as ATOS Youth Representative for the term 2007-2009.

### ELECTION OF OFFICERS

Pursuant to ATOS Bylaws Section 4.2(b), only the Elected Directors were present for the appointment of Officers. The nominations received for Officer positions for 2007-2008 were as follows: Ken Double (President), Craig Peterson (Vice-President), Bob Evans (Secretary), and Paul Van Der Molen (Treasurer). Each candidate presented himself to the Board and made a statement regarding the reasons he wished to continue in service of ATOS.

No other nominations having been received from the floor, the Elected Directors unanimously appointed the above-mentioned Officers for 2007-2008.

Following the announcement of the results, the new Officers returned to the meeting.

### OFFICER REPORTS

Treasurer's Report (Van Der Molen)

- Paul Van Der Molen reviewed and discussed the financial information contained in his report. The budget for this current year will be a work in progress as various Board actions are reviewed.

- Paul answered questions from various directors regarding items in the 2007-2008 budget.

- Paul discussed that other options for investing ATOS funds should probably be pursued in conjunction with the Financial Review Committee.

Secretary

- Self-Dealing Transaction Statements and Code of Ethics must be signed by those whose signature is required.

Vice President (Fellenzer)

- Nothing further to report.

President

- The President will make appointments to the Executive Committee and redistribute committee assignments.

- The President will convey the message to the chapters and the membership that there must be a strong partnership between ATOS and the chapters. The chapters and members are an integral part of the growth of the organization.

Executive Secretary (Jim Merry)

- Jim Merry requested that the Board reconsider the use of some sort of protective

wrapping cover for the Journal to minimize damage to the Journal when mailed to the membership. Action was deferred until later in the meeting.

- Jim pointed out that we have just under 4,000 paid memberships. To avoid confusion, we can distinguish between 4,000 paid memberships, and the number of individuals that represents. Including family members, there are probably roughly 5,000 members of ATOS.

Motion (Fellenzer): To use a plastic protective wrapping cover to mail the Theatre Organ Journal to protect the Journal from mailing damage, for a cost of just under \$3,000 annually. Carried: 9-1.

### STANDING COMMITTEE REPORTS

Acquisitions & Expansions (Smith)

- The President inquired about whether there are guidelines in place for acquiring new instruments. Carlton Smith noted that following the Towe Ford project, ATOS had felt that it should not own organs. Ken encouraged the Board to consider the likelihood that ATOS might receive as donations of a number of organs in the future, considering that many who had originally installed the instruments are getting older and may become unable to care for them.

- Some on the Board discussed the feasibility of developing an acquisitions policy in order to define what ATOS' position on accepting donations should be.

Archives/Library (Patak/Weiler)

- The current archives are full to about 80% capacity and running quickly out of room, particularly given new acquisitions of collections that are coming along soon. If some of the older recordings could be converted to CD, we would be able to save a lot of space.

- There might be some advantages to working in cooperation with the University of Oklahoma.

- There are some incredibly valuable materials that are being donated to the ATOS Archive, including some original Wurlitzer documents and Jesse Crawford arrangements in his own hand.

Awards & Recognitions (Near)

- The awards process is fairly fractured and needs to be overhauled to make it more efficient. The process should be coordinated by a single person.

- We also need to improve the way we seek nominations for awards. We should enlist the help of the ATOS Directors and the chapters (through the chapter liaisons).

- Some directors felt that, in order to ensure that award recipients are truly deserving of the honor, an award does not necessarily need to be presented each year.

Chapter Relations (Mullins)

- The chapter handbook project was tabled from the mid-year meeting. Some directors urged consideration of reviving the chapter handbook as a "how to" manual for

the chapters on various subjects. This manual could be formatted for CD/DVD or PDF format online.

- Inland Empire Chapter was chartered in 2006. Spokane First Nazarene Chapter was chartered very recently in 2007. The Aloha Chapter has become inactive.

- Jim Merry had received an inquiry regarding starting a chapter in Waco, Texas. Convention Planning (Kinerk)

- Convention bids have been received through 2010, and there is solid interest from a chapter for hosting a convention in 2011.

- As of the time of the meeting, paid registrations for the NYC convention numbered almost 300. Mike Kinerk provided an update on various aspects of the convention.

- Discussion continued regarding changing the profit-sharing in favor of the chapters.

Motion (Powers): To change the profit-sharing provisions between ATOS and its chapters beginning with the 2008 Indianapolis convention from 50-50 to 60-40, with the majority of the profit going to the chapter. Carried: 6 votes for, 0 votes against, and 4 abstentions (Powers, Van Der Molen, Fellenzer, Smith).

Education (Bickel)

- The text portion of the new Educators' Guide is complete. The Guide will be ready for publication once the graphics are finished.

- Jeff Weiler reported that the Wurlitzer Book continues to be a profit center.

- Vern Bickel announced the winner of the Simonton Literary Prize. The winner is a member of the Lancastrian Theatre Organ Trust from the United Kingdom.

- Carlton Smith reported that there were no applicants for the Junchen Technical Scholarship.

- Jeff Weiler reported that there was the possibility of obtaining a collection from Eric Reeve of Minot, South Dakota.

Motion (Fellenzer): To approve \$1,000 for Jeff Weiler to survey the Eric Reeve collection. Carried: Unanimous.

Endowment Fund (Fellenzer)

- \$5,500 in Endowment Grants was available in 2007 for dispersal. The Endowment Fund received six requests in the amount of \$71,000, including one re-submission from a prior year. The grants were approved by the Endowment Fund Board Of Trustees as follows:

Puget Sound: \$2000 for the repair/restoration of Seattle Paramount Wurlitzer

Pikes Peak Chapter: \$500 for a brass-less Saxophone

Western Reserve Chapter: \$2000 for Wurlitzer restoration project

Valley Of The Sun: \$1000 for Phoenix College Wurlitzer project

Ironwood Theatre: \$1400 (re-submission) for Barton console restoration

- A question was raised as to what happens to grant money that is awarded but not claimed within a three-year time period. Paul Van Der Molen suggested adopting a policy to clarify this issue. The Board discussed the matter at length.

Motion (Fellenzer): Previously-granted Endowment Fund grants should be available for re-distribution if not claimed within three years, and will not be returned to the trust fund principal. Carried: 9-1.

Motion (Fellenzer): To re-appoint the following Endowment Fund Board of Trustees: Michael Fellenzer (Chairperson); Paul Van Der Molen (Treasurer); Jelani Eddington (Recording Secretary); Alden Stockebrand (Member-At-Large); Bob Maney (Member-At-Large). Carried: Unanimous.

E-TONES (Moellman / Reddish)

- Bucky Reddish from Atlanta, Georgia will be taking over the E-TONES group in light of Jack Moellmann's resignation.

ATOS Marketplace (Ledwon)

- Dennis Unks, retired CEO of Organ Supply Industries, will take over the ATOS Marketplace following John Ledwon's resignation. Don Near is helping in the transfer of Marketplace materials from John to Dennis.

- Doug Powers reported that there is additional archival material from Bill Johnson in California that could possibly be included in the shipment from California to the East Coast.

Nominations

Motion (Eddington): To appoint Bill Carr of the Valley Of The Sun Chapter (Phoenix, Arizona) to continue as chairperson of the Nominating Committee for 2007-2008. Carried: Unanimous.

Ken Double appointed Elbert and Wanda Fields to continue to act as election tellers for 2007-2008.

Organist Scholarships

- Six applications were received and approved this year. The Scholarship Committee tries to pay for at least 75% of the student's lesson costs on an annual basis. \$6,560 was approved for dispersal this year.

- Scholarships were awarded to Eric Fricke (\$1500), Robert Lent (\$1000), Nathan Avakian (\$1500), Glen Tallar (\$1000), Adam Gruber (\$600), and Donnie Rankin (\$960).

Organist Competitions (Eddington/Acker)

- Bob Acker's report indicated the two winners of the Amateur Theatre Organ Competition: Donnie Rankin (Youth Division) and Ian Gough (Adult).

- Jelani Eddington reported on the Young Theatre Organist Competition. Donnie Rankin and Eric Fricke are finalists in the competition. We need to be sure to encourage participants in the competition.

Mentor Program (Parker)

- Frank Dunhuber and Nathan Baker are having their coaching sessions in the Allen room at the Convention hotel with Jelani Eddington.

Public Relations (Parker)

- An ongoing series of articles is being published in the Journal relating to various public-relations matters.

Publications Review (Weiler/Stockebrand)

- Jeff Weiler reported that the contract with our graphic designer, Danielle Stark is coming due. After discussing various options Dannielle had proposed, Jeff's recommendation, consistent with the consensus of the Board, was to renew Dannielle's contract for 2 years at the present rate with no increase in salary. Doug Powers and Jeff Weiler will work out final details with Ms. Stark.

The President called the Board into executive session to discuss the details of the contract renewals for Jeff Weiler and Jim Merry.

Motion (Van Der Molen, as amended by Evans): To empower Ken Double and Doug Powers to negotiate the terms of a contract renewal with Jeff Weiler based on Jeff's proposal.

Motion (Van Der Molen, as amended by Near): To increase Jim Merry's salary to \$2300 per month for the first year and then \$2400 for the second year.

Ken Double and Doug Powers negotiated the renewal of the Theatre Organ Journal editor's contract directly with Jeff Weiler and later reported to the Board that Jeff had accepted the renewal of his contract at the rate of \$1,500 per month for two years.

The President called the Board back into full session.

- Discussion continued regarding updates and improvements to the ATOS website. It was discussed that requests for proposal should be solicited.

Motion (Fellenzer): To approve soliciting bids for graphic design services for the redesign of the ATOS Website, and to empower the Website Task Force to approve a bid up to \$5,000. Carried: Unanimous.

- Discussion continued regarding the mailing of the membership surveys and the likely cost associated therewith.

Motion (Powers): To approve up to \$5,000 for the Strategic Planning Committee to cover the cost of printing and mailing the membership survey to every member of ATOS. Carried: Unanimous.

Technical (Smith)

- John Angevine was nominated for the Volunteer Technician Of The Year. The Committee agreed to give the award to Mr. Angevine.

- No requests were received for technical consultation.

Restoration And Preservation (Miller)

- Allen Miller reported on the addition of the Stoneham Town Hall (Stoneham, MA) to the National Registry of Significant Instruments.

- The Committee awarded the Stewardship & Preservation Award for the



# Minutes

Lowell Ayars/Friends Of The Wanamaker Organ.

Youth Initiatives (Eddington)

- Jelani Eddington welcomed Tyler Morkin as the new Youth Representative 2007-2009. Jelani also recognized Nathan Baker, 2007 George Wright Memorial Fellowship Winner.

- All directors are encouraged to send information regarding young organists and enthusiasts to Jelani for inclusion in the ATOS Youth Database.

- Mike Cierski submitted an updated report relating to the ATOS Summer Camp. Document Review

- Jelani Eddington suggested expanding the purview of the Bylaws Committee to include the responsibility of keeping the ATOS Policies up to date.

- Discussion centered around the redefinition of the "continuous" membership requirement for running for the ATOS Board to allow a grace period for any short, inadvertent lapse that might occur.

Motion (Eddington): To adopt a new ATOS Policy Paragraph 11(j) to read as follows:

"Candidate Eligibility. As provided by ATOS Bylaws Sections 4.2(a) and 5.2, any

member 18 years of age having held continuous membership for two years prior to nomination may serve as a Director or Officer of ATOS. For the purposes of determining a candidate's eligibility under these rules, membership shall be considered "continuous" during any two year period if no more than one month has elapsed between the expiration and subsequent renewal of the candidate's membership."

Carried: Unanimous

- A question was raised regarding reimbursement of expenses for Board members who attend the convention but do not attend the Board meeting. No action taken, and the matter was tabled until the next telephone conference.

GOOD OF THE ORDER

Scheduling of the 2008 mid-year meeting was tabled until a later time. The President also tabled creation and assignment of Committees, as well as the nomination of the Executive Committee.

- Allen Miller discussed the possibility of establishing a Young Technician Program. No action taken.

Motion (Eddington): To accept reports as submitted. Carried: Unanimous.

- Don Near encouraged the Board to consider implementing some form of Youth Protection Policy along the lines of a proposal made by Bob Acker.

The meeting recessed at 6:44 P.M. EDT and continued in session throughout the convention. President Double declared the meeting officially adjourned at the close of the banquet on the evening of July 5, 2007. /s/ Jelani Eddington, Scribe

Business was conducted following Robert's Rules of Order.



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Assistant Professor of Organ at Westminster Choir College

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**SAINT-SAËNS:** *Danse macabre*; **SIGFRID KARG-ELERT:** *Three Impressions*, Op. 108: *Harmonies du Soir, Clair de Lune, La Nuit*; *Symphonischer Choral: "Ach bleib mit deiner Gnade,"* Op. 87, No. 1; **RUBINSTEIN:** *Kamenoi Ostrow*; **MOSZKOWSKI:** *Étincelles*, Op. 36; *Concert Etude in F Major*, Op. 72, No. 6; **POULENC:** *Presto in B-flat Major*; **BOVET:** *Salamanca* from *Trois Préludes Hambourgeois*; **DUPRÉ:** *Allegro deciso* from *Évocation Poème Symphonique* — **JAV 169**

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**Great (ii),** unenclosed  
Flues 7½" w.p., reeds 15" w.p.  
16' Double Open Diapason  
8' First Diapason  
8' Second Diapason  
8' Harmonic Flute  
8' Bourdon  
8' Gamba  
5¼' Quint  
4' Octave  
4' Principal  
4' Harmonic Flute  
4' Stopped Flute  
2¾' Twelfth  
2' Fifteenth  
1½' Chorus Mixture iv  
¾' Sharp Mixture iii  
16' Trombone  
8' Trumpet  
4' Clarion  
8' Cor de Gabriel (Ant.)

**Swell (iii),** enclosed  
Flues 7½" w.p., reeds 15" w.p.  
16' Violone  
16' Bourdon  
8' Diapason  
8' Geigen Diapason  
8' Stopped Flute  
8' Virole de Gamba  
8' Voix Celeste  
8' Flauto Dolce  
8' Flute Celeste  
4' Octave  
4' Flauto Traverso  
4' Chimney Flute  
4' Fugara  
2¾' Nazara  
2' Fifteenth  
2' Flautino  
1¾' Tierce  
2¾' Plein Jeu iv  
1' Mixture iii  
16' Contra Trumpet  
8' Trumpet  
8' Oboe  
8' Vox Humana  
4' Clarion  
4' Oboe Clarion  
Tremolo  
8' Cor de Gabriel (Ant.)

**Choir (i),** enclosed, 7½" w.p.  
8' Diapason  
8' Melodia  
8' Gedeckt  
8' Gemshorn  
8' Gemshorn Celeste  
8' Erzähler  
8' Erzähler Celeste  
4' Octave  
4' Wald Flute  
4' Rohrflute  
2¾' Twelfth  
2' Fifteenth  
2' Flageolet  
1¾' Seventeenth  
1½' Nineteenth  
1½' Mixture iv  
16' Fagotto  
8' Trumpet  
8' Cromorne  
4' Clarion  
Tremolo  
Zimbelstern  
8' Cor de Gabriel (Ant.)

**Orchestral (iv),** enclosed  
Flues 10" w.p., Tibia and reeds 15" w.p.  
16' Tibia (ext., t.c)  
16' Contra Gamba  
8' Tibia  
8' Gross Flute  
8' Viola Pomposa Celeste  
8' Viola Pomposa Celeste  
8' Gross Gamba  
8' Gross Gamba Celeste  
8' Dulcet ii  
4' Octave Geigen  
4' Orchestral Flute  
4' Tibia (ext.)  
2¾' Piccolo Quint  
2¾' Tibia (ext.)  
2' Tibia (ext.)  
2' Piccolo  
1¾' Tibia (ext.)  
1' Tibia (ext.)  
16' Orchestral Bassoon  
8' French Horn  
8' English Horn  
8' Corno di Bassetto  
8' Orchestral Oboe  
8' Vox Humana  
Tremolo  
8' Harp  
4' Celesta (ext.)  
Chimes  
8' Cor de Gabriel (Ant.)

**Continuo (i),** unenclosed, 5" w.p.  
8' Rohrflöte  
8' Quintaton  
4' Spitz Principal  
4' Koppel Flöte  
2' Octave  
1½' Larigot  
1' Sifflöte  
¾' Scharf iii  
1' Terz Zimbel iii  
8' Krummhorn  
4' Rohr Schalmel  
Tremolo  
Chimes (Orch.)

**Fanfare (floating),** enclosed  
Flues 15" w.p., reeds 20" w.p.,  
Tuba Mirabilis 30" w.p.  
8' Stentorphone  
8' Flauto Mirabilis  
4' Stentor Octave  
2¾' Tierce Mixture vi  
16' Bombarde  
8' Tuba Mirabilis  
8' Harmonic Tuba  
5¼' Quint Tromba  
4' Tuba Clarion  
8' Cor de Gabriel (Ant.)

**Antiphonal (v),** unenclosed  
5" w.p., Cor de Gabriel 20" w.p.  
8' Diapason  
8' Gedeckt  
4' Octave  
2¾' Twelfth  
2' Fifteenth  
16' Contra Trumpet (ext.)  
8' Trumpet  
4' Clarion (ext.)  
8' Cor de Gabriel  
8' Tuba Mirabilis (Fanfare)

**Echo (v),** enclosed, 6" w.p.  
8' Gedeckt  
8' Kleiner Erzähler Celeste ii  
4' Harmonic Flute  
8' Corno d'Amour  
Chimes  
Tremolo

**Bell Organ (iv)** (Schulmerich)  
Flemish Bells  
Celesta  
Harp

**Pedal,** unenclosed  
Flues 7½" & 10" w.p., reeds 15" & 30"  
32' Open Wood Diapason  
32' Contra Bourdon  
16' Open Wood Diapason (ext.)  
16' First Diapason  
16' Second Diapason (Gr.)  
16' Violone  
16' Contra Gamba (Orch.)  
16' Gemshorn  
16' Subbass (ext.)  
16' Bourdon (Sw.)  
10¾' Gross Quint  
8' Open Flute (ext.)  
8' Octave  
8' Principal  
8' Violone (ext.)  
8' Gamba (Orch.)  
8' Gemshorn (ext.)  
8' Stopped Flute (ext.)  
8' Bourdon (Sw.)  
6¾' Gross Tierce  
5¼' Quint (ext.)  
4' Choral Bass  
4' Flute  
2¾' Mixture iv  
32' Contra Trombone  
32' Contra Trumpet  
16' Tuba Mirabilis (Fanfare, ext.)  
16' Ophicleide (ext.)  
16' Trumpet (ext.)  
16' Trombone (Gr.)  
16' Trumpet (Sw.)  
16' Bassoon (Orch.)  
16' Fagotto (Ch.)  
8' Tromba (ext.)  
8' Trumpet  
8' Trumpet (Gr.)  
8' Bassoon (Orch.)  
8' Fagotto (Ch.)  
4' Tromba Clarion (ext.)  
4' Clarion (ext.)  
4' Bassoon (Orch.)  
8' Cor de Gabriel (Ant.)

**Antiphonal Pedal,** unenclosed, 5" w.p.  
16' Bourdon  
8' Diapason  
8' Bourdon (ext.)  
4' Octave (ext.)  
16' Contra Trumpet (Ant.)  
8' Trumpet (Ant.)  
4' Clarion (Ant.)

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# Obituary

## Carol M. Probst

Carol M. Probst, 70, died July 4, 2007 at Bluffton, Ohio.

Carol's musical career started early in life. She took piano lessons in grade school. Her father, John P. Scothorn, asked her to play for his Sunday School class, a group of men numbering over 40. She continued playing at the Findlay (Ohio) High School where she accompanied many students in contests. In high school she was permitted to play the Hammond organ. This was a real honor for her.

Her church, St. Paul's United Methodist Church, had a two-manual Schantz organ. The opportunity had finally come for her to play a pipe organ. Carol was one of the church's organists for over 35 years. In 1965 it was necessary to rebuild the

Schantz organ. The music committee decided to refurbish the pipe organ rather than replace it with an electronic. Soon after her marriage to Herb, it was decided that Carol should have a Conn organ at home for use in practicing for the many weddings and funerals for which she was asked to play.

In 1992 Carol and Herb decided to move to Bluffton, near the area where they grew up. Upon return to Herb's childhood church, St. John Mennonite, the opportunity again came for Carol to be organist. She also became pianist for her brother, Jim Scothorn, who directs "Night Jazz," a big band that performs music of the 1930s-50s. When hearing musicians perform, Carol would often remark that feeling and expression in music comes from the fingers (rather than the hands).



Carol is sadly missed by her husband; her brother Jim and his wife, Peg; her son Greg and wife, Laura; and seven grandchildren. This closes a chapter in the lives of her family and friends, but the memories will last forever.

—Herb Probst  
Bluffton, Ohio

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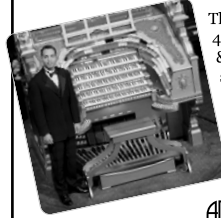
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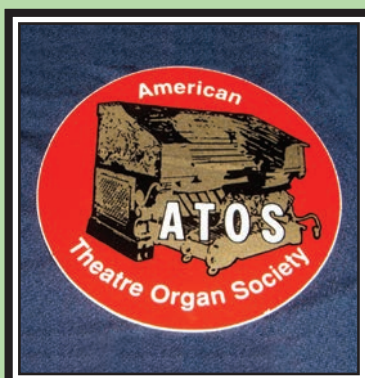
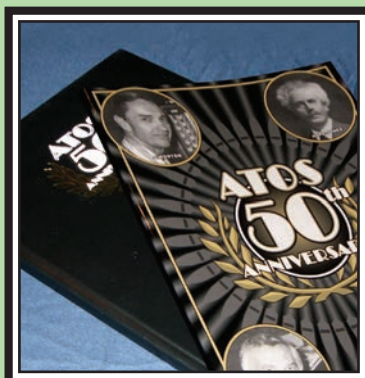
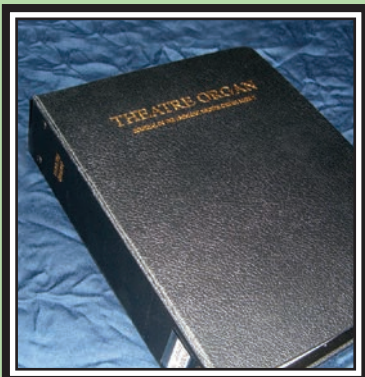
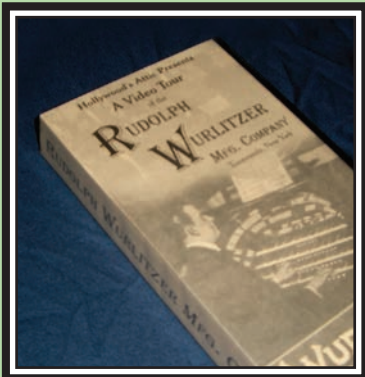
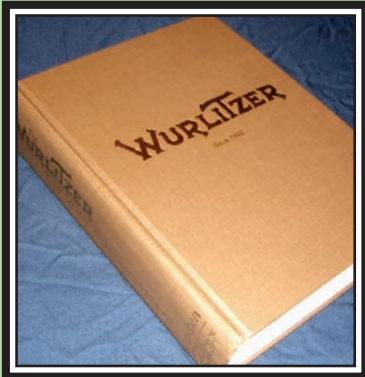
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