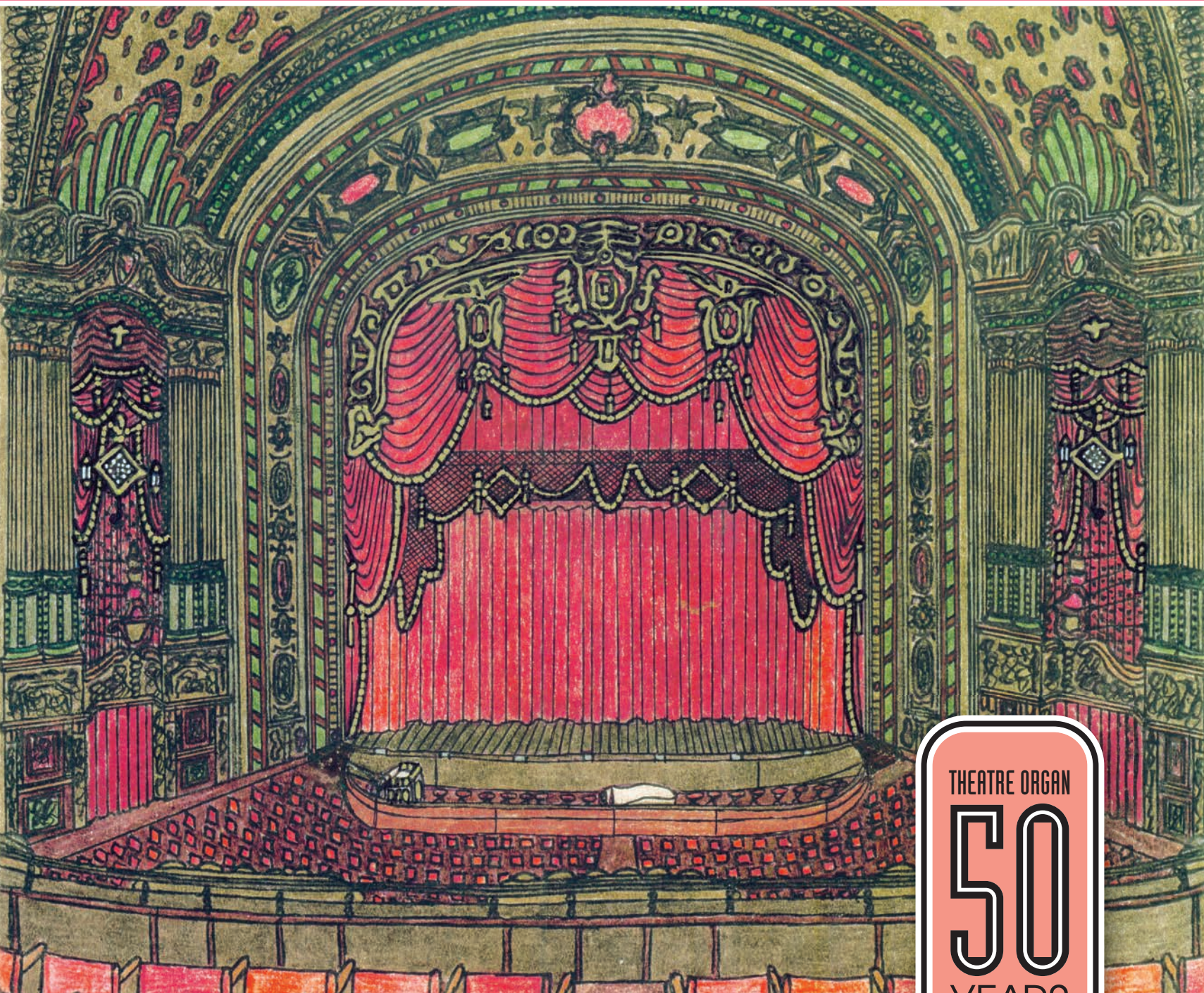


JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

Theatre Organ

SEPTEMBER | OCTOBER 2008



THEATRE ORGAN
50
YEARS

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THEATRE ORGAN SEPTEMBER | OCTOBER 2008 Volume 50 | Number 5



Chicago Roseland State Theatre

On the cover: The cover illustration of Loew's Jersey Theatre, Jersey City, New Jersey, was drawn by ATOS member Eric H. Fahner; more of his detailed, colorful art may be found on pages 34–37. Inaugural performances of the four-manual Robert-Morton organ installed by members of the Garden State Theatre Organ Society at Loew's Jersey Theatre will be held October 3–5. The American Theatre Organ Society congratulates members of GSTOS on the installation.

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

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Theatre Organ

Journal of the American Theatre Organ Society

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

SEPTEMBER | OCTOBER 2008 Volume 50 | Number 5

THEATRE ORGAN EDITORIAL OFFICE

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

PRESIDENT

Ken Double
5705 80th Street North
St. Petersburg, Florida 33709
281-798-6205
k.double@atos.org

VICE PRESIDENT

Craig Peterson
7800 Laguna Vega Drive
Elk Grove, California 95758
916-682-9699
c.peterson@atos.org

SECRETARY

Bob Evans
798 Old Warren Road
Swansea, Massachusetts 02777
Voice/Fax 508-674-0276
b.evans@atos.org

TREASURER

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

DIRECTORS (current term)

John Apple (2011)
John DeMajo (2011)
Jelani Eddington (2010)
Michael Fellenzer (2010)
Allen Miller (2010)
Don Near (2009)
Donna Parker (2009)
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YOUTH REPRESENTATIVE TO THE BOARD

Tyler Morkin
1240 East Broomfield Street, Apt 00-8
Mount Pleasant, Michigan 48858
906-367-1454
t.morkin@atos.org

JOURNAL ADVERTISING

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

ATOS MARKETPLACE

Dennis Unks
4002 Westbury Ridge Drive
Erie, Pennsylvania 16506
814-838-8794
Fax 440-338-5651
marketplace@atos.org

MEMBERSHIP/EXECUTIVE SECRETARY

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

JOURNAL STAFF

EDITOR Jeff Weiler
CONTRIBUTING EDITORS
Vern Bickel, Jonathan Orloff,
Scott Smith
PUBLISHER Doug Powers
PUBLICATIONS MANAGER
Alden Stockebrand
ADVERTISING Jeff Weiler

ASSOCIATE EDITORS

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REVIEWS Andy Antonczyk,
Stanley D. Hightower
PROFESSIONAL PERSPECTIVES
Edward M. Stout III
WURLITZER RARITIES Ron Mitchell

CORPORATE OFFICE

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

DESIGN & TYPESETTING

Sleeping Giant Creative
Indianapolis, Indiana

PRINTING & MAILING

Johnson Press of America
Pontiac, Illinois

ATOS COMMITTEES & CHAIRS

ACQUISITIONS & EXPANSIONS

Ken Double (see above at President)

AMATEUR THEATRE ORGANIST COMPETITION

Susan Cole
P.O. Box 653
Mount Dora, Florida 32756
352-383-6875
s.cole@atos.org

Colonel Mike Hartley

17 Whippoorwill Drive
Palm Coast, Florida 32164
386-445-7562
m.hartley@atos.org

ARCHIVE/LIBRARY

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

ARCHIVAL LIAISON

Jeff Weiler (see above at Journal Advertising)

AROUND THE CIRCUIT

Dave Luttinen
4710 225th Place SW
Mountlake Terrace, Washington 98043
425-678-8813
calendar@atos.org

AWARDS & RECOGNITION

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

BYLAWS

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

CHAPTER RELATIONS

Craig Peterson
7800 Laguna Vega Drive
Elk Grove, California 95758
916-682-9699
c.peterson@atos.org

CONVENTION PLANNING

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

EDUCATION

Jelani Eddington (see above at Bylaws)

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

ELECTRONIC ORGANS (ETONES)

Bucky Reddish
5370 Vinings Lake View Drive
Mableton, Georgia 30126-2542
b.reddish@atos.org

ENDOWMENT FUND

Michael Fellenzer
6041 Garver Road
Indianapolis, Indiana 46208
317-251-6962
Fax 317-251-6940
m.fellenzer@atos.org

INNER-CITY YOUTH/SCHOOLS PROGRAM

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MENTOR PROGRAM

Donna Parker (see above at Education)

NOMINATIONS—BOARD ELECTION

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

ORGANIST SCHOLARSHIPS

Carlton Smith
2175 North Irwin Street
Indianapolis, Indiana 46219-2220
317-356-1240
Fax: 317-322-9379

PIPE PIPER

Jonathan Orloff
CPU 274369
Rochester, New York 14627
518-572-8397
j.orloff@atos.org

PUBLIC RELATIONS

Donna Parker (see above at Education)

PUBLICATIONS REVIEW

Doug Powers
3323 Belvoir Boulevard
Beachwood, Ohio 44122
216-401-9671
Fax 440-338-5651
d.powers@atos.org

RESTORATION & PRESERVATION

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

SIMONTON LITERARY PRIZE

Jelani Eddington (see above at Bylaws)
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Jelani Eddington (see above at Bylaws)

THEATRE ORGAN STUDENT OF THE YEAR
Tyler Morkin (see above at Youth Representative)

THEATRE ORGAN WORKSHOPS

Jonas Nordwall
7221 SW 13th
Portland, Oregon 97219
503-246-7262
j.nordwall@atos.org

WEBSITE (www.atos.org)

Tom Blackwell
9717 Dayton Avenue North
Seattle, Washington 98103
206-784-9203
206-778-2724 mobile
t.blackwell@atos.org

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

Single copies of current and back issues are available for \$6.00 each (please add \$3.00 per issue sent outside of the U.S.A.). Make check or money order payable to ATOS and mail with your order to ATOS Marketplace, Dennis Unks, 4002 Westbury Ridge Drive, Erie, Pennsylvania 16506.

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Vox Humana

Cratos, as taken from the Greek, means strength and power.

Our friends in the Cedar Rapids chapter (CRATOS) have suffered devastating losses. In June, not one, but two original theatre pipe organs were severely damaged as a result of floods which ravaged a large portion of the city along the banks of the Cedar River. Repeated and heavy rainstorms contributed to the historic catastrophe. The Paramount Theatre and its original Wurlitzer organ (Opus 1907, 1927) have become icons in the national media symbolizing the extent and brutality of such natural forces. The one-of-a-kind art case Wurlitzer console floated tethered by its main cable as water levels rose some seven feet above the stage. Days later, it was found lying on its back, pedalboard still in place, covered with muck.

A few blocks away, Theatre Cedar Rapids (the former Iowa Theatre) and its original Wangerin-Barton organ (Opus 510, 1927) fared somewhat better, yet the famous rhinestone-studded console was partially submersed.

Original theatre organ installations are rare; having two in such close proximity is extraordinary. The theatre organ world waits anxiously to learn of the future of these spectacular instruments and the buildings which house them.

The resolve, character, and strength of the Iowa people is legendary—they show their best in time of crisis and in overcoming adversity. I have no doubt that much will be accomplished.

For further information, please visit the CRATOS web site at www.cr-atos.com.

—Jeff Weiler, Editor

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Headquarters

As I write this message to you, we have just concluded one of the most successful ATOS annual conventions in recent memory. Our collective congratulations and thanks go to our friends at the Central Indiana chapter, including Convention Chair Tim Needler and his most capable staff, for putting on a near-flawless event.



Of particular interest is the fact that more than 530 attended the gathering, a sharp increase over the New York City numbers, and that this number bodes well for the Western Reserve chapter which will host us all next year in Cleveland. That chapter's presentation provided quite a buzz as it will live up to its billing as the "In-Theatre Convention," with installations being presented in no fewer than eight glorious movie palaces.

Musically, it will be difficult for any convention to live up to the level of musicianship that was on display in Indianapolis. You will eventually enjoy Robert Ridgeway's review of the affair, so I won't get into particulars except to state that every step of the way, the music seemed to get better. Our thanks and congratulations to our artists, as well, for providing so much wonderful entertainment for us all.

Also coming out of this convention was the announcement of a change at the top. The ATOS Board of Directors has formally announced the new position of President/CEO, and I am proud, humbled, honored and excited to lead ATOS through this title. For the first time, this is a paid, full-time post that will provide ATOS an in-charge person working every day for the good of the organization and its members.

The position becomes effective September 1, 2008, and with it will come changes in the officers. There will be a new Chairman selected by the Board. Craig Peterson's position will become Vice Chairman.

Meanwhile, important steps such as the updating of our Mission Statement, the addition of a new Vision Statement, the first steps toward adding a new post of International Liaison to the Board (with the most capable Simon Moran as the nominee), the first steps toward producing our own ATOS webcast program, and so much more came out of our meetings in Indianapolis.

For those who attended the Indianapolis convention, thank you and we sincerely hope you enjoyed yourselves. For all of us, it is not too early to begin planning for Cleveland in 2009. Our first visit there should be spectacular.

On a personal note, it is good to see Board member (and also an ATOS charter member) Allen Miller doing well. Can you imagine he suffered a slight stroke on Tuesday, and yet showed up for our Board meeting on Wednesday prior to the convention! A quick move to Indianapolis' Methodist Hospital provided the care necessary. That, and the help of John and Meredith Sibley, got Allen whole again so he could enjoy the last two days of the event. The wonders of modern medicine and the recuperative powers of youth! We are better because of Allen's participation and are delighted he is doing well.

We will chat again soon.

—Ken Double

Letters

Once Seven, Now One

In the heyday of the theatre organ, Ireland possessed seven such instruments—two in Dublin, two in Belfast, and one each in Cork, Limerick, and Bangor. Of the seven, only one now remains—the Compton, originally installed in the Tonic Theatre in Bangor, County Down. Later transferred to a local school, it continued to entertain audiences there for over 30 years.

This year the school is to be demolished, so the organ has been removed and securely stored until another home for it is found. Hopefully this will be in the new Bangor Grammar School, construction of which will start this autumn and should be completed by 2010. To provide accommodation for the organ in the new school will cost about £35,000 and, at a later stage, restoration is expected to cost around £100,000. Appeals for help have been submitted to no fewer than seven possible sources of funding, but so far the replies have not been encouraging.

Are there perhaps any ATOS members with Irish/Ulster connections who would be willing to help? The Tonic Organ Trust is a small band of enthusiasts determined to ensure that this last remaining theatre organ in Ireland is preserved and continues to entertain audiences at public concerts.

Any help you can give them will be greatly appreciated and gratefully acknowledged. Contributions may be sent to me at the address below, made payable to the Tonic Organ Trust's bank account: IBAN GB12BARC 2062 2373 994414 (Swift TBC BARC GB22).

Perhaps I should add that I have been an ATOS member for about 30 years, have attended many of its annual conventions, and on several occasions have contributed articles to THEATRE ORGAN. Most recently I was the winner of Bill Irwin's competition, and my arrangement of "Silent Night" appeared in the January/February 2008 issue.

—Rodney Bambrick
1B Beverly Hills, Bangor
Northern Ireland BT20-4NA

Wendy Wurlitzer

In the mid 1950s, Hugh Burdick of Lake Geneva, Wisconsin invited me to go with him to Richmond, Virginia, where he was to "refurbish" and tune the Wurlitzer in the Byrd Theatre. This was in anticipation of Leibert's recording by Westminster Recording Company. Unusual for 17 ranks with two Tibias (a Tibia Plena and the other a Tibia Clausa), the combined sound created a "whipped cream" blend. Fine acoustics, a vibrant ensemble, and an excellent recording technique made for an electrifying record even by today's standard.

This "Wurly Byrd," then in his late 20s but now in the 21st century, is plugging along...an old geezer yet active; age 80, but needing the proverbial "shot-in-the-arm" that some of us require in our dotage. With the Byrd still operating but due for a restoration, it was thought the Wurly should also have some consideration.

Enter now a much later model Wurlitzer, Wendy, the great-great-granddaughter of Rudolph, founder of the Wurlitzer Company; the great-granddaughter of Howard, overseer of the company's other various musical manufacturing aspects; and the great-grandniece of Farny, who ran the division at North Tonawanda, New York in the heydaze [sic] of the roaring 20s. While scanning the obits in the *Milwaukee Journal-Sentinel* last October, the name Rymund Wurlitzer, a prominent banker, popped up. Immediately calling the funeral home, I was told a family member would contact me. It was Wendy! We became fast friends during our discussion of her heritage and my revelation to her of the saga of the Mighty Wurlitzer. Accepting an invitation to experience the five-manual Wurly in my "Basement Bijou," she examined the chambers and signed a 16 ft. Bombarde pipe. She was HOOKED, then joining both ATOS and the Dairyland Theatre Organ Society.

Being from the Richmond area, she told me of the upcoming rejuvenation of the Byrd Theatre, hopefully to include the Wurlitzer, playable, but in need of substantial repair. Now inflamed to action (plus having heard my copy of *Leibert Takes Richmond*), Wendy was appointed to a committee-for-the-organ. To show her sincerity, she put her money where her mouth is and made a very substantial donation.

ATOS could use a lot more Wendy Wurlitzers! Interested in aiding the cause? Her e-mail address is finanz55@aol.com.

—Fred Hermes

Kudos to ATOS Board

I have never written a letter to the THEATRE ORGAN editor before, but I would be remiss if I did not express a few comments about the ATOS Board of Directors (BOD).

First, this letter is not meant to disparage any BOD member, past or present. On the contrary, I have spent many years on my neighborhood homeowners association board and know how thankless this type of duty too often is.

This being said, I must say that the current BOD is doing outstanding work for the organization. I hope every Society member realizes how lucky ATOS is to have the current BOD working on their behalf, giving their time, energy, talent and passion. The survey in the May/June issue of THEATRE ORGAN is only the latest example of this. The BOD has been extremely good for the Society, not because of any deficiency in previous boards, but because they do so much more than required.

I correlate this to the business I lead, Organ Stop Pizza. Events and conversations of the past few years have caused my business partners and me to begin thinking about what lies ahead for each of us, and for Organ Stop. In the not-too-distant future, we will begin to look for the right situation to step aside and have "new blood" take over.

Will we be as lucky as ATOS and find people to take the reins who will allow us to leave with confidence the business will thrive? Will the right situation unfold so that someone with the necessary vision, energy, passion, and knowledge will expand on the successes we have enjoyed? ATOS has been energized by the current BOD. Their dedication is obvious, their ideas innovative, and the future of the Society looks bright. We will be thrilled if, like ATOS, Organ Stop and our Wurlitzer continue to flourish in the hands of able guardians.

ATOS Board members, past and present, deserve the thanks, support, and assistance of the membership. The next time you see or speak to one of them, please express your gratitude.

—Brad Bishop, President
ERB Enterprises, Inc., dba Organ Stop Pizza
Mesa, Arizona

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ATOS CHAPTER LIAISONS

Tyler Morkin
906-367-1454
t.morkin@atos.org
Great Lakes
Motor City
Northern Michigan
Central Illinois
Chicago Area
Chicagoland

John Apple
704-567-1066
j.apple@atos.org
Cedar Rapids
Rome New York
Metrolina
London and South of England
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John DeMajo
504-858-7689
j.demajo@atos.org
Wichita Great Planes
Potomac Valley
Piedmont
Cumberland Valley
Susquehanna Valley
North Florida

Bucky Reddish
770-948-8424
b.reddish@atos.org
Alabama
Atlanta
Aloha
River City
Sooner State
Australia Felix
Magnolia

Ken Double
281-798-6205
k.double@atos.org
Alamo
North Texas
Southeast Texas
Orlando
Central Florida
South Florida

Bob Evans
508-674-0276
b.evans@atos.org
Delaware Valley
Eastern Massachusetts
Garden State
New York
Pine Tree
Southern Jersey

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

Michael Fellenzer
317-251-6962
317-251-6940 Fax
m.fellenzer@atos.org
Central Indiana
Red River
Central Ohio
Kansas City

Allen Miller
860-633-5710
a.miller@atos.org
Binghamton
Buffalo
Connecticut Valley
Hudson Mohawk
Manasota

Don Near
714-544-1106
714-539-5734 Fax
d.near@atos.org
Inland Empire
Los Angeles
Orange County
Pikes Peak
Rocky Mountain
San Diego

Donna Parker
503-642-7009
503-530-8610 Fax
d.parker@atos.org
Oregon
Puget Sound
Santa Barbara
Valley of the Sun
Great Salt Lake
Spokane First Nazarene
Mount Baker

Craig Peterson
916-682-9699
c.peterson@atos.org
Jesse Crawford
Magnolia
Sierra
Mount Shasta
Sequoia
Golden State
Northern California

Doug Powers
216-283-8080
d.powers@atos.org
Kingston
Toledo Area
Western Reserve
Ohio Valley
St. Louis

A CALL FOR DOCUMENTS

Theatre Organ Installation
Document Research Project

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

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

Please assist us with this important project, before any more of our history is lost.

Contact Jeff Weiler, Archival Liaison, at j.weiler@atos.org or 312-842-7475.

Attention All ATOS Chapter Officers

Please visit the ATOS website, 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.

FINANCIAL REPORT

Fellow members of the American Theatre Organ Society:
I'm happy to report the ATOS is in solid financial condition.

Our total assets as of the close of our fiscal year, April 30, 2008, are \$1,140,912.80. That is made up of the following;

- \$139,323.48 of cash
- Fixed assets after depreciation of \$2,370.63
- \$422,043.08 in our General Fund investments
- \$205,108.10 in our Endowment Fund
- \$27,486.34 in the George Wright Memorial Fund
- \$26,188.06 in the so-called Smithsonian Fund
- and \$318,393.11 of appraised value added to the archive collection.

Some notes that I think are worthy of reporting:

Jeff Weiler deserves much credit for reducing the cost of producing the journal by almost \$35,000.00 from the previous year. That's huge. I know that he is working on what may be even more cost reductions for this coming year.

The money designated as the Smithsonian fund was spent by donating \$100,000.00 to the Friends of the Wanamaker, \$15,000.00 to the University of Oklahoma for the removal of a pristine Wurlitzer organ to be later installed in a University-designated location, and \$3,250.00 was returned to donors at their request. The balance of approximately \$21,500.00 went for either direct endowment gifts or to the fund itself.

This year also saw the one-time spending of \$12,000.00 on the touring show promoter as seed money for what we believe will be a successful revenue-producing touring show in the same vein as the *Rialtofest* in Joliet, Illinois. Steve LaManna is leading that project.

Youth summer camp was an overwhelming success based on attendance. We do need to address how to raise funds of almost \$20,000.00 to continue this wonderful program.

ATOS also received its first five-figure donation directly designated for the projected newly defined position of President.

My appeal to you, our members, is to seriously consider making ATOS a part of your will or trust. If our organization is going to continue to promote theatre organ in all of the ways we do, we are going to need significant funds. I'm aware that all of us consider family and perhaps places of worship or educational institutions; however, we also need to remember those organizations that have given us so much pleasure in our hobbies and recreation. Our organization also promotes education in music, which I would guess is important to every member of ATOS. Whether it's one thousand dollars or one million dollars, we need your help if ATOS is going to grow and be a recognized and respected force in the music world.

Please, make a decision for ATOS and see your estate planner. Or, simply write a check now. I'll be glad to accept it.

Thank you.

—Paul Van Der Molen, Treasurer

WELCOME TO NEW ATOS MEMBERS

MAY 22, 2008 THRU JULY 15, 2008

Fred Ballinger, Indianapolis, Indiana
Jerry A. Beam, Union City, Ohio
Ron and Jacqueline Berkman, Urbana, Illinois
Glen A. Boer, Lansing, Illinois
Charles E. Brown, Morehead City, North Carolina
Frank J. Campailla, Asheville, North Carolina
Ray Carnovale, Toronto, Canada
Richard Cencibaugh, Fresno, California
Rick Dalrymple, Denver, Colorado
Paul Davis, Oldsmar, Florida
Sean P. DeDanaan, Tucson, Arizona
Timothy Dunham, Detroit, Michigan
Vic Ferrer, San Francisco, California
Thomas Fortier, Clio, Michigan
Godelieve Ghavalas, West Pennant Hills, Australia
John Giacchi, Point Cook, Australia
Larry L. Goins, Elwood, Indiana
Jonathon Gradin, Rathdrum, Idaho
Sunni Jacobs, Bellingham, Washington
Gary L. Jenkins, Terre Haute, Indiana
Chi Mei Ku, Temple City, California
Karen K. Leeman, Nashville, Tennessee
Ian K. Macnaught, Glasgow, United Kingdom
Richard Majczinger, St. Louis, Missouri
Warren C. McLeary, Johnstown, Pennsylvania
Christopher R. McPhee, Campbelltown, Australia
Joy and Leonard Mershimer, Chicago, Illinois
Carl Michaelis, Indianapolis, Indiana
Neil Mihok, Canadensis, Pennsylvania
Stephen Austin and John Nunns, Poulton-le-fylde, United Kingdom
Eileen Parker, Bellingham, Washington
David Leland Parsons, Sydney, Australia
Gregg Patkowski, Toronto, Canada
Nancy C. Pennington, Livonia, Michigan
Jim R. Pitts, Waco, Texas
Ron Reynolds, Bankstown, Australia
Peter Robinson, Eastwood, Australia
John C. Schwegman, Plainfield, Indiana
Darrell Slaton, Hayward, California
Kim Sosin, Omaha, Nebraska
Glenn Tallar, Homer Glenn, Illinois
Richard A. Terrell, Fullerton, California
Donald Treadwell, Indianapolis, Indiana
George Walker, Paisley, United Kingdom
Carolyn Wall, Sylvania Heights, Australia

News & Notes



2008 MENTOR PROGRAM

This was to be my first annual convention. I recalled from reading about past conventions that there was a program under which average players like me could get some coaching—the Mentor Program. In her reply to my e-mail inquiry, Donna Parker, the board member responsible for the program, told me where to find information and encouraged me to apply.

Following the suggestions in the materials, I wrote a short narrative application and e-mailed it to Donna, but I didn't hold much hope. Surely there would be applications from many more talented than me. Shortly before leaving for the convention, however, I got an e-mail from her saying that I had been accepted and that I would have time in Indianapolis with Jelani Eddington!

I quickly began to prepare. I gathered up music for some tunes I had been working on and wrote out some specific questions about how to develop theatre stylings from lead sheets. It was time well spent.

Jelani was the consummate professional. He patiently observed what I was doing, answered my questions, made some suggestions, and demonstrated them. The time flew by. I was left hungry for more.

Words can't begin to describe the thrill of coaching by one of the world's finest organists. It was truly a once-in-a-lifetime experience. My sincere thanks to Donna for organizing the Mentor Program; to Jelani for his time, patience and challenging suggestions; and to the Allen Organ Company, which let us use their demonstration instrument for the Mentor Program session.

—Dusty Miller

ATOS EDUCATORS' GUIDES ARE NOW AVAILABLE

After being out of print for several years, the ATOS Educators' Guides are once again available. The guides have been completely revised and are now in two editions. The Chapter Edition is for use by ATOS chapters; it gives chapter members step-by-step guidelines to help them prepare and present a successful theatre organ program to students in their area. The School Edition is for the use of educators as they prepare their students to attend a theatre organ program. **Both guides must be used together when presenting a theatre organ program to students.**

The newly revised ATOS Educators' Guides may be downloaded from www.atos.org or purchased from the ATOS Marketplace.

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 or to Donna Parker, P.O. Box 6103, Aloha, Oregon 97007. E-mail or call with questions (503-642-7009).

From the Archives

Mystery Organist

Readers of Jeanette Crumpler's book, *The Theatre Organ Murders*, will already appreciate the connection that exists between her narrative and the now long-gone Palace Theatre in Dallas, Texas. Here we have a 1930 photo of the console of its famous Wurlitzer Publix #1, Opus 2125. But can anyone help identify the organist?

(Photo by William Langley)



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

Preparing To Play a Movie Overture

Picture yourself in this situation: you've just arrived at the old 1920s movie theatre down the road for the first time in your life. As you enter the grand lobby, you look around, probably say something such as "hey, nice chandeliers" or the like, get some popcorn and then proceed to go upstairs and sit down in the second to front row of the balcony. You notice a spectacular gleaming light coming from the left side of the orchestra pit, capturing your eyes. You're not sure, but you think it's an organ; sure looks like one alright, but where are the drawknobs? And wait... why are there pretty, colorful buttons all around inside the console?

Well, this was pretty much my reaction when I first came to the Redford Theatre, home of the Motor City Theatre Organ Society here in Detroit not knowing much about theatre organs at all. I guess I'd been to a silent movie or two at the Michigan Theatre in Ann Arbor when I was five or six, but at that time I'm assuming I paid much more attention to Rudolph Valentino romancing one of those lucky ladies than "that thing in the pit." Before I'd come to the Redford, I'd played classical organ for a year or so, so the word to describe my feelings at the time is something like "intrigued."

At the Redford, we open the doors at 7:00pm on several weekends a month, chill for a half hour, and wait for the organist to head down towards our golden-voiced 3/10 Barton organ, which he or she plays until the show starts at 8:00pm and then again during intermission. A few months ago one of the MCTOS persons in

charge of picking organists called and asked me to play the overture and intermission for the movie *Grease* on May 17. "Heck, YEAH, I'll do it!" Wahoo!

Immediately after I hung up the phone I realized just how much work I was going to have to do to pull off a mini-concert for 150 or so people! Before I started compiling a set list (I've been told to call it "repertoire"; sadly I'm not that good yet), I had to ask myself some questions such as "What general age is the audience likely to be?" and "Doesn't *Grease* have in it some songs I can play?" I immediately pulled out my DVD of *Grease Rockin' Rydell* edition and paid special attention to the songs. I finally decided on a few of them to scatter amidst my organ overture, and set out to a local music store to find a songbook from the film.

I've noticed through many years of sleepovers at friends houses that most of my pal's mothers are apparently attracted to this movie and to John Travolta in particular (I've no idea why...), so I figured that women about my mother's age were the most likely audience members, probably bringing their kids and/or dragging their husbands along as well. This being the case, I decided to learn some familiar tunes from the 1960s and 1970s, along with some more traditional music.

Now it was time to find some appropriate performance attire. I figured one decked in sparkles would be nice, perhaps a 1950s-ish outfit to match the film. Heading to the local resale shop, I found some dandy skinny black pants with a

nice catch: they were covered hem-to-hem in the lovely sparkles I was looking for, and they at least slightly resembled a pair that Sandy wears near the end of the film. My top was a simple sleeveless black blouse with glitter all down the front, also found at said resale shop. Anyone who knows me has probably noticed that I am rarely seen without a hat on my head, so I found a nice black one to match the outfit, dressy enough to be worn on an occasion like this, adding something different to the ensemble.

After hours of practicing, the big day was finally here. Arriving an hour before the doors opened, I practiced like crazy whilst trying to deal with the nerves that come with performing publicly. The doors opened, people started to come in, and I waited nervously in the light booth as the clock ticked along, finally arriving at 1:29pm. I grabbed my music, dashed down to the console, set registration, and took a deep breath. As the curtains rolled back to reveal a gigantic flag, I began the *Star-Spangled Banner* to accompany the voices of people singing behind me. Hitting the console lift at the end of the piece, I began my set.

—Emily Rose Seward

Vox Pops

Please send your items of interest to the Editor.

The Byrd Theatre

The historic Byrd Theatre has been saved by a group of people who understand the significance of both the theatre and its original 1928 Style 260 Special Wurlitzer pipe organ. In 2007, the non-profit Byrd Theatre Foundation purchased the building to secure its future. A new roof was immediately installed to ensure the building remains safe from water damage. The immediate needs of the organ were next on the agenda. Special characteristics of this instrument include a four-manual console, a Tibia Plena, a grand piano, a 49-note Xylophone, an unenclosed Marimba/Harp, and a 37-note master Xylophone. This instrument is installed above the proscenium with a tone chute to project the sound downward into the auditorium.

Restoration of the swell shutter actions has been begun by Robert H. Lent. Extreme care is being taken to ensure that every part is restored in a manner according to *Guidelines for Restoration and Conservation* set forth by the Organ Historical Society. Future articles will discuss restoration methods used, as well as photographs detailing the work. [See Fred Hermes' letter on page 6. Ed.]

Pipe Organ Presentations

As reported in *The Desert Sun* on March 3, 2008, Don Thompson, 73, is giving older music new life. Thirty-six years ago, he launched his pipe organ music record label, Pipe Organ Presentations. He wipes the dust off old, bulky master tapes, some decades old, and ushers the hallowed tunes into the digital age through his home computer. Though sales are good enough, Thompson said a shrinking number of nostalgic players, producers and enthusiasts run the industry. "Basically, you sell to the people who still remember," he said. "People buy it for nostalgia's sake." He and his label-mate, Jack Gustafson, 69, have known each other for 40 years and shared venues as musicians when the pipe organ was a popular fixture in pizza parlors. Pipe Organ Presentations has released about 35 CDs and about 40 LPs, all of which have been distributed nationwide and internationally.

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



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

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THEATRE ORGANS OF CHICAGO

The Roseland State Theatre Möller Pipe Organ

BY JOHN SHANAHAN



The Southwest corner of 110 Place and Michigan Avenue



Main floor of the auditorium



The drapery covering the organ grills was later removed

In a previous article about the Southtown Theatre Wurlitzer [THEATRE ORGAN, Vol. 50, No. 1, January/February 2008], I mentioned a three-manual, 12-rank Möller organ installed in the State Theatre in a Chicago neighborhood known as Roseland.

Roseland's business district ran from roughly 107th Street to 113th Street along Michigan Avenue on Chicago's far south side. There were two theatres in that area, the Parkway at 11053 Michigan with 774 seats and a little two-manual, seven-rank Wurlitzer, and the State at 11020 Michigan with 2,300 seats. The State was an independent venue managed in the 1920s by Berkson/Levy/Rheinheimer Theatres. It opened in about 1922 with a small organ of unknown make and size, but in 1925 they purchased M. P. Möller Opus 4191 with what was described as considerably improved performance ability.

My interest in theatre organs began in about 1952 after hearing broadcasts of Joe Lyons playing the Rialto Theatre Barton organ in Joliet, Illinois on radio station WJOL. A short time later, I was attending an event at the State Theatre and heard the organ played for an intermission. It was the first live theatre organ I ever heard, and it was impressive to a novice enthusiast. It would be several years before I had the opportunity to play it for my own amusement, thanks to the help of a local musician. When I raised the nerve to ask the manager for permission to play the organ, he directed me to Don Lee Ellis who played in a pub around the corner on 111th Street. (I was only 16 and in high school, so he wasn't motivated to let a kid in the theatre.)

Don Ellis played the State organ on occasion and was kind enough to meet me at the theatre. When he turned the organ on, it had wind pressure but no action current and wouldn't play a note. I asked to see the blower and immediately could see the accumulated dirt and oil on the generator commutator was the likely problem. I located a rag and some Carbon Tetrachloride and had it playing in five minutes. This was a good introduction with the manager, and I was granted permission to come in when the custodian was doing auditorium cleanup in the mornings.

The method of cleaning the theatre was to start at the rear row of seats and with a backpack vacuum cleaner running in reverse, blow all the debris on the floors into the orchestra pit where it was swept up and taken away. Well not all of it: 75% was spilled popcorn which eventually accumulated in large quantities under the

pedalboard and inside the console and key contact actions. The State organ did not have a console lift; it sat on the floor at the left of the orchestra pit and had taken the brunt of daily floor cleaning for 30 years.

I soon learned that the best-fed mice in Roseland resided in the State Theatre orchestra pit and inside the Möller console. My first job was to install two mousetraps in the console and empty them every week.

My second observation was that there were many dead key notes and "sticky" key return actions. After opening the service doors on the ends of the console and removing the top and back panels, it was obvious it needed a major vacuum cleaning operation. The wooden keys had swollen from soaking up popcorn oil and butter over many years. The stopkey actions were all-electric so they fared pretty well, but the bronze key contacts were heavily coated with green corrosion caused by mouse urine. It took several Saturdays to clean the console interior and correct the key contact problems by scraping the corrosion with a pocketknife blade and liberal use of TV contact cleaner.

The Möller key contacts were flat bronze sheet metal about the size of a paper match, unlike the round wire under-key contacts used by Wurlitzer. The key contacts at the State Theatre stood in rows with slider actions that moved them in or out of range of the bell crank buss bars that were activated by pressing the manual key. These contacts were vulnerable to the rodent traffic and blown debris of auditorium cleaning. As time went by, I found they needed seasonal adjustment to compensate for swelling from summer humidity and shrinkage during the heating period.

Later I fabricated a pedal keyboard "bonnet" to snap in place and reduce further popcorn and dirt infiltration.

The all-electric combination action was very reliable given the age of the organ and its exposure to dirt and rodents. It did have a liability, however, that would later result in a major repair expense: all 174 stopkeys were either thrown on or off simultaneously when a general piston was pressed. This drew significant current well over 80 to 90 amps, so the organ was equipped with a 125-amp generator. Even with that amount of energy on tap, you could hear the "buzz" of generator commutator segments passing under the brushes if you held a piston. The major repair came several years later when the end of the blower drive shaft that drove the big generator via a universal

transmission snapped off. Even with the universal drive, I think there was sufficient thrust from misalignment that over time work-hardened the shaft until it cracked and failed under load. There was about two inches of drive shaft extending beyond the bearing box of the Kinetic Blower (about three inches long) which permitted the fitting of a Browning taper sheave for the generator. With the generator mounting revised from inline to side-by-side, an automotive fan belt was installed to drive the generator. All these parts were not cheap and, since all expense came out of my pocket, this job went on deferred requirement for several months until funds were accumulated.

The immediate solution for keeping the organ playable was to drive my car to the theatre, park in the lot, remove my car battery and carry it into the basement, connect it to the organ action current wires with jumper cables, and then keep account of how much playing time was expended. If you only played for two hours, there was always enough battery left to restart the car and drive home. If you played longer than two hours, you might have to beg a jumpstart from someone in the parking lot.

At first glance, the console appeared to have a good quantity of stopkeys for a three-manual, 12-rank instrument. Eight of the 174 tablets were left blank as provisions for expansion. After a closer inspection you will see that the top manual (Solo) had only tuned percussion stops (Marimba, Xylophone, Glockenspiel) and one speaking voice, an 8' Kinura. There were Orchestral-to-Solo couplers, but essentially it was a two-manual organ.

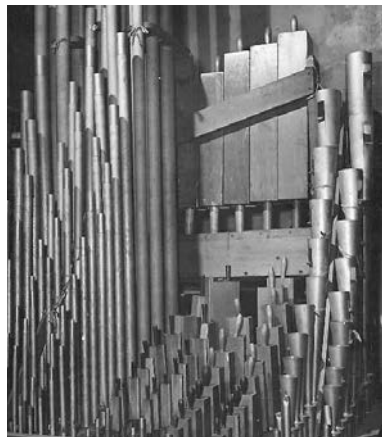
All stops drawn on a particular voice had all available pitches grouped together. So if you wanted all 16' pitches, you had to hunt for them all around the stoprail. To make matters even more complicated, Möller unified many of the voices beyond the norm. For example, the Solo String (Cello) appeared at 16', 8', 4', 2½', 2' and 1' on both Accompaniment and Orchestral manuals.

When it came to sound effects, the Möller was second to none. It had 22 effects operated by stopkeys, including Storm (discord on Pedal 16' Diapasons); Thunder (a sheet of steel about 16" wide and 6' long shaken by large pneumatic motors); Rain (a tin box of buck shot with a reiterate action); Wind (an almost comical Kazoo siren). and my favorite, the "Baby Cry" which consisted of a small French Horn pipe mounted to a medium-size pneumatic motor with an undersize air inlet. The pipe spoke

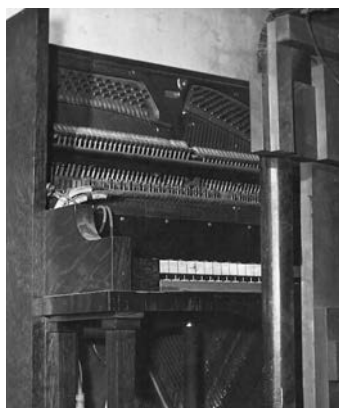
Right: Möller electric stop action magnets



Below: Original Solo Division stops (l to r) Trumpet, Tibia Clausa, Tibia Plena, Viole d' Orchestre, Viole Celeste, Solo String



Solo Division after modification (l to r): Trumpet, Wurlitzer Tibia Clausa, Kimball Tibia Minor, Viole d' Orchestre, Viole Celeste, Solo String



Hobart M. Cable Piano



John Shanahan tuning the Trumpet, 1955



John Shanahan plays the State Theatre Möller in 1959



Console of Möller Opus 4191 in 1955

at half pitch until the pneumatic was inflated. As the wind pressure rose, the sound changed to a high, falsetto "Cry," or OOOHH-WAHH sound. With not one, but three, song bird whistles, the custodian Joe Marelli always wondered if there really were "forest birds" in cages up in the organ loft.

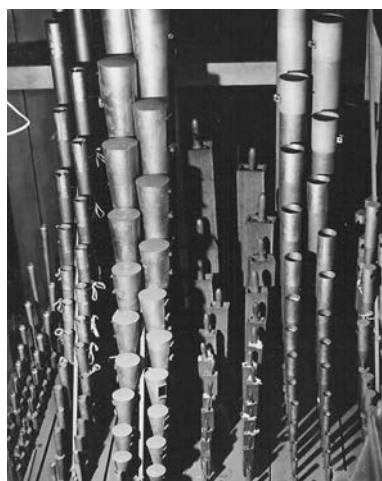
With all six ranks in the Solo Division voiced on 15" wind, the organ had had plenty of power in the reed, Tibia, and string families. Look closely at the photo of the Solo Tibia Clausa and Tibia Plena scales. They are by far the widest pipes you'll likely ever see. In the tenor octave they were given extended pipe feet to raise the bodies above the mouths of adjacent pipes for speaking clearance.

I'll admit to taking liberties by changing some of the voices in later years. I always envied the Hub Skating Rink's Wangerin Doppel Flute which was voiced on 20" wind. When I found one for sale, I bought and installed it in place of the Möller Concert Flute. Well, the harmonics on 10" wind never came close to those on 20" wind, but it did brighten up the Main division.

The Tibia Plena was uninspiring, just a very loud flute. I tried several Tibia sets over the years including a Kimball Tibia Minor to the Wurlitzer Tibia from Grauman's Theatre, Hollywood. The Grauman pipes looked like brand new (they didn't heat the theatre all winter with coal-fired boilers as was done in Chicago). I traded Russ Nelson the Chicago Southtown Wurlitzer Solo Tibia for that set. None of the Tibias were overwhelming improvements; I believe the Moller winding configuration and reservoirs just didn't compare to Wurlitzer's.

The one big improvement I made was adding a Wurlitzer Chrysoglott to the Main chamber. It was also salvaged from the Southtown organ.

My activity at the State lasted from 1954 until 1964 when I moved from the Roseland area to be closer to my employer, the Gulbransen Organ Co. in Melrose Park, Illinois. In the early 1970s the State ceased operation, and parts of the organ were sold to Chicago-area collectors George Anderson, George Miller, and Paul Szymkowski.



Main Division (l to r): Kinura, Clarinet, French Horn, Doppel Flute, Diaphonic Diapason, Vox Humana



Deagan 61-note Marimba/Harp/Xylophone

The State Theatre, Chicago, Illinois

M.P. Möller, Opus 4191, 1925

PEDAL ORGAN

Piano	16
Diapason (Resultant)	32
Diapason Phonon	16
Tibia Clausa	16
Contra Bass	16
Tuba	16
Trombone	8
Bass Flute	8
Cello	8
Tibia Plena	8
Bass Drum	
Crash Cymbal	
Accompaniment to Pedal	
Solo to Pedal	
Orchestral to Pedal	
Tympani Roll	
Grand Crash (16 Trumpet discord)	

ACCOMPANIMENT

Grande Flute	16
Concert Flute	8
Orchestral Flute	4
Nazard	2½
Tierce	1½
Muted Viola (Ten C)	16
Cello	8
Violin	4
String Twelfth	2½
Violin Harmonic	2
Harmonic	1
Mixture III	
Principal Viole Celeste	8
Octave Viole Celeste	4
Solo Violin	8
Violin II	4
Solo French Horn	8

French Horn	4
Vox Basso (Ten C)	16
Vox Tenor	8
Vox Soprano	4
Tibia Plena	8
Tibia Plena	4
Contra Tibia Clausa	16
Tibia Clausa	8
Tibia Clausa	4
Tibia Twelfth	2½
Solo Piccolo	2
Tibia Tierce	1½
Trombone	16
Solo Trumpet	8
Jazz Trumpet	4
Echo Trumpet	2
Solo Clarinet	8
Kinura	8
English Horn (Synthetic)	8
Alto Saxophone (Synthetic)	8
Jazz Tap (Single stroke)	
Glockenspiel	
Marimba-Harp	
Tom Tom	
Tambourine	
Castanets	
Chinese Gong Roll	
Triangle (Reiterating)	
Snare Drum Roll	
Snare Drum Tap	
Tympani Roll	
Piano	8
Mandolin	
Solo to Accompaniment	
Orchestral to Accompaniment	
Accompaniment Sub Octave	
Accompaniment Octave	
(Two blank stopkeys)	

ORCHESTRAL

Diaphone	16
Diaphonic Diapason	8
Octave Diapason	4
Concert Flute	8
Orchestral Flute	4
Nazard	2½
Tierce	1½
Solo French Horn	8
French Horn	4
Vox Basso (Ten C)	16
Vox Tenor	8
Vox Soprano	4
Bassoon (Ten C)	16
Solo Clarinet	8
Clarinet	4
Kinura	8
Kinura	4
Muted Viola (Ten C)	16
Cello	8
Violin	4
String Twelfth	2½
Violin Harmonic	2
Harmonic	1
Mixture III	
Principal Viole Celeste	8
Octave Viole Celeste	4
Solo Violin	8
Violin II	4
Tibia Plena	8
Tibia Plena	4
Contra Tibia Clausa	16
Tibia Clausa	8
Tibia Clausa	4
Tibia Twelfth	2½
Solo Piccolo	2
Tibia Tierce	1½
Trombone	16
Solo Trumpet	8
Jazz Trumpet	4
Echo Trumpet	2
English Horn (Synthetic)	8
Oboe (Synthetic)	8
Musette (Synthetic)	4
Tenor Saxophone (Synthetic)	16
Alto Saxophone (Synthetic)	8
Melody Saxophone (Synthetic)	4
Piano	8
Solo to Orchestral Sub Octave	
Orchestral Sub Octave	
Orchestral Octave	
(Two blank stopkeys)	

SOLO

Chimes (Four tubes: C, D, E, Ten G)	
Orchestra Bells	8
Marimba (Reiterating)	
Marimba (Single Stroke)	
Xylophone (Reiterating)	
Xylophone (Single Stroke)	
Harp (Single Stroke)	
Triangle (Reiterating)	
Jazz Tap (Reiterating)	

Jazz Tap (Single Stroke)	
Sleigh Bells (One Strap)	
Piano	8
Mandolin	
Kinura	8
Orchestral to Solo	
Solo Sub Octave	
Solo Octave	
(Three blank stopkeys)	

ACCOMPANIMENT 2ND TOUCH

Solo Trumpet	8
Tibia Clausa	8
Alto Saxophone (Synthetic)	8
Cello	8
French Horn	8
Kinura	8

TREMOLOS

Vox Humana	
Left	
Right	

BALANCED PEDALS

Left	
Right	
Crescendo	

EFFECTS

Storm	
Thunder Sheet	
Rain	
Wind	
Auto Horn (Small)	
Auto Horn (Large, Klaxon)	
Siren	
Fire Gong	
Surf	
Steamboat (Large)	
Steamboat (Small)	
Factory Whistle	
Alarm Clock	
Baby Cry	
Door Bell	
Cow Bell	
Song Bird I	
Song Bird II	
Song Bird III	
Turkish Cymbal	
Crash Cymbal	
Shattering Glass	

COMBINATIONS

10 Generals	
8 Pistons to Orchestral	
8 Pistons to Accompaniment	
Drums On	
Drums Off	

INDICATORS

Action Current w/test button	
Crescendo	
Sforzando	



Wurlitzer Opus 1854



Ever since I sat in the dark at the Fox Theatre in San Francisco, listening to George Wright make that grand Wurlitzer sing, I have been interested in theatre pipe organs. Over the years I have had the good fortune to play some grand organs, and I still play when time and instrument present themselves.

As a result of my work at the Nevada State Museum in Las Vegas, I came across an interior photo of the El Portal Theatre, representing a side of Las Vegas still alive only in the memories of very few. This photo piqued my curiosity, and I began to research the organ and the theatre.

The partnership of E. W. Cragin and W. H. Pike began in 1918 when they purchased the Majestic Theatre. At the time, the Majestic was the finest picture

and vaudeville house in the small town of Las Vegas. In the pit was a new Kimball upright piano, pounding out sounds to accompany what was on the screen above.

The city grew, and Cragin and Pike built the \$150,000 El Portal Theatre. A Wurlitzer, Style D, Opus 1854, was ordered and left the factory on March 8, 1928. On a night in June, 1928, the El Portal Theatre opened with much fanfare. The organist on opening night was Melodie Stone, and the *Las Vegas Age* reported that the picture shown was “made doubly impressive by the musical accompaniment.”

By all accounts, the organ was a huge success. According to newspaper advertisements, the organ was still playing in 1932, as well as in 1945, during World War II.

Following the end of the WWII, Las Vegas continued to grow. New theatres were built, though none as grand as the El Portal. Like many downtown theatres, the El Portal eventually fell out of favor. It closed in June, 1978, almost 50 years to the day that it opened.

While I do not know when the Wurlitzer organ was removed, I know that it has a home in Pauma Valley, California, owned by ATOS member Charles Lyall. I have not yet been able to contact him.

I hope I have brought to light a different side of Las Vegas unknown to most tourists.

—Paul Carson
Las Vegas, Nevada



Fremont Street, Las Vegas, Nevada, circa 1930, showing the new El Portal Theatre on the right

Interior of El Portal Theatre, Las Vegas, Nevada, circa 1929, showing at front Wurlitzer Style D, Opus 1854



(Photos Carson Collection)

**GRAND OPENING
AND
DEDICATION**

**El Portal Theatre
LAS VEGAS, NEVADA**

***Thursday, June 21,
at 8:15 P. M.***

**BIG SPECIAL PROGRAM
INCLUDING
PRE-RELEASE SHOWING**

**CLARA BOW IN
'LADIES OF THE MOB'**

***Ticket Sale Open Saturday,
June 16 at 10 A. M. at the
Majestic Theatre Box Office.***

**All seats except loges, \$1.35, tax 14c, total
\$1.49. Loges \$1.50, tax 15c, total \$1.65.**

Reservations from out of city, made by mail must be accompanied by money order for full amount. They will be filled in order of receipt.

The Link Organ

The Link Company, headquartered in Binghamton, New York, built only about 100 theatre organs. Yet it occupies an interesting niche in the history of the instrument. For a time, Link organs were personally endorsed by the popular theatre organist C. Sharpe Minor. Ed Link's name remains well known today in aviation circles as the inventor of the Link flight trainer, hundreds of which were sold to the United States government during World War II.

Link produced some attractive promotional material which is reproduced below, along with some correspondence and a newspaper article reprint.

(Weiler Collection)

Are You Paying for a LINK-C. SHARPE MINOR Without Owning One?

COMPETITION is keen. Not only with other theatres. But also with many outside interests of modern life. How many thousand dollars more could be yours—if only you could introduce into your program a **PERMANENT FEATURE** which would make your theatre the outstanding focal point of your community?

"Same old stuff," you say. Well—so throughout history has said many a man and then wondered why he was forced to the sidelines.

We have designed and built into our organs revolutionary features. Tone colors—Novelty effects—Pep and Punch—yet maintaining the majestic sonorousness of the "KING OF INSTRUMENTS."

MOREOVER throughout we have kept that ruggedness and simplicity of construction for which we have long been noted. This means lower maintenance cost with negligible depreciation. Our organs are built as permanent as your building.

Write for our booklet, "Sixteen Facts." It will tell you more about us. The world is ever advancing. Don't, through patronage lost and money unwisely spent, put yourself in the position of paying for a Link—C. Sharpe Minor Unit Organ without enjoying the profits of ownership.


LINK
C. SHARPE MINOR  UNIT ORGANS
BINGHAMTON, N. Y.

C. Sharpe Minor, nationally famous organist, although approached by other builders, selected LINK to build his ideal organ.

"SIXTEEN FACTS" Send for our booklet "SIXTEEN FACTS," full of information, invaluable to the theatre owner who contemplates the intelligent selection of a theatre organ. Ask for details of our Purchase Plan.

Successful Circuit Owner Installs Link Organs and Tells Why

M. B. HORWITZ
OPERATING THE
WASHINGTON THEATRE CIRCUIT
211 CLEVELAND FILM BUILDING
PAYNE AVE. & E. 21ST ST.
CLEVELAND, O. Nov. 15, 1927.



H. J. Voges at the console of the Link Organ, Halmorh Theatre, Cleveland, one of the Washington Theatre Circuit.

A FEW OF OUR INSTALLATIONS

Astor Theatre	Cleveland, Ohio
New Plaza Theatre	Cleveland, Ohio
Jefferson Theatre	Auburn, New York
Lafayette Theatre	Charlottesville, Va.
Jefferson Theatre	Charlottesville, Va.
Rio Theatre	San Diego, California
Bank's Egyptian Theatre	San Diego, California
Bradley Theatre	Elko, Nevada
Lincoln Theatre	New Martinsville, W. Va.
James Theatre	Union, New York
Elwood Theatre	Syracuse, N. Y.
Clyde Theatre	Clyde, New York
Leary Theatre	Buffalo, N. Y.
Ridge Theatre	Lakeland, New York
Morris Y. M. C. A.	Morristown, Arizona
Merrill & Parola Theatres	Culver City & Coney, Calif.
Fred Weinberg Theatres	St. Louis, Mo.
Capitol Theatre	Elmira, N. Y.
Glen Theatre	Williamsport, New York
Warner's Egyptian Theatre	Pasadena, California
Lincoln Theatre	Tampa, Florida
Glennwood Theatre	Binghamton, New York
Symphony Theatre	Binghamton, New York
Schubert's Theatres	Buffalo, New York
Pontiac Theatre	Sarasota Lake, New York
Valley Theatre	Spring Valley, Ill.
Rialto Theatre	Egypton, Wisconsin
Hillard Theatre	Old Forge, Pa.
Empire Theatre	Binghamton, New York

Link Company,
Binghamton, N. Y.

Gentlemen:-

The fact that you are now installing in my new Astor Theatre my third LINK organ (a large three manual) speaks louder than anything I can write as to my enthusiasm for your organs.

You may also be interested to know that since installing my first LINK I have been offered several organs at a much cheaper price than yours. But, as an old exhibitor, my experience with other organs has proved to me that in spite of higher first cost the LINK is the cheapest organ I ever bought and this without taking into consideration what goes from a musical and tonal stand point, the LINK Organ is in a class by itself.

If I were to write volumes of superlatives, I don't believe, gentlemen, I could say any more.

Sincerely,
M. B. Horwitz

MBH/F

MAIL THIS COUPON

The Link Co.
Binghamton, N. Y.
Please send me _____ copies of your new booklet

Name _____ Theatre _____ Address _____
Number of Seats _____

ARTIST SCORES TRIUMPH ON LINK ORGAN

By **CARL BRONSON**

Tracing out the cultural paths of music which are interlacing our community more and more I wandered, yesterday afternoon, into the palatial new home of William Mead at 350 North June street, where a test opening of the Link reproducing residence pipe organ which has been installed in the stair turret of this architectural symphony, was in progress under the supervision of Harry H. Hicks and assistants, with no less a world celebrity at the organ console than C. Sharp Minor.

This unit organ is abundant proof of how the cause of good music is being sponsored even by the very much absorbed merchant of the busy mart. For here in this prismatically lighted turret in the space of an hour and a half a program was presented both personally and automatically that put back into the dim shadow those celebrated organ recitals which we used occasionally to hear when some great virtuoso of that instrument came to town. Of course, C. Sharp Minor, for whom this particular two manual baby grand organ is named, is undoubtedly one of the greatest organists in the world in his especial phase and the two manuals literally sang under his deft manipulation.

VIBRATION ELIMINATED

The qualities of this home pipe organ are very extraordinary from a musical standpoint and the 37 combinations which can be made upon its various sets of pipes and reeds give one the impression of listening to a much more massively constructed instrument. In this particular installation the whole mechanical department of the organ is laid out in a corner of the solid concrete basement in such a way that one can not feel even a pulse of vibration apart from the actual tone itself in any part of the residence; but by placing the sound releasing shutters in the open wall of the stair turret one imagines that the organ is in the same room as that of the keyboard.

The placing of this open sound vent is so adroitly arranged that the organ can be heard in any room and the swells are so manipulated that either the full or echo volume can be distributed. There is a selective control box operating the selective roll reproducing player from any distance and the touch of a button instantly changes the rolls to whatever selection is demanded.

TEST IS CONCLUSIVE

The whole is a great step forward toward making the home a perfect salon for the most intimate association with the masters of music and, though this test of yesterday was entirely informal and only preparatory to the formal opening which is to be given when the home is completed, yet the test was an artistic triumph in home organ building and the Meads are to be congratulated upon their addition to the cultural prospect of the community.



OFFICES,
DEMONSTRATING ROOMS
—AND—
INSTRUCTOR'S STUDIOS

LOS ANGELES, CALIF.
1122 WEST 16TH STREET
NEW YORK
1600 BROADWAY

Factory: BINGHAMTON,
NEW YORK

May 2, 1928

Mr. F.A. Leatherman,
150 Walton St. N.W.
Atlanta, Ga.

Dear Mr. Leatherman;

Confirming our conversation of yesterday, we have entered your order for one Mortuary Reproducing Pipe Organ at the special net cash price to you of \$1125.00, also one of our style 2-2 theatre organs at the special cash price to you of \$2900.00. As soon as Mr. Thayer returns to the factory we will figure out the best regular price we can give you in lots of ten. We have also entered your order for Autovox's to be shipped to Nashville and Memphis, Tenn. in accordance with your instructions.

I am enclosing with this letter one of our organ booklets, also a photograph and some other material which might be of interest to you in your advertising. We shall be glad to send you a larger supply of this literature if you will advise us how much you can make use of.

As soon as you return to Atlanta we shall look forward to your advice about phonograph records and advertising you are going to work out in accordance with our conversation.

I very much enjoyed my visit with you, but am sorry that you could not arrange to stay with us a little longer. However, we trust that from now on you will be able to make your plans so that you can call upon us oftener. We are very optimistic, in fact enthusiastic about the business and we feel confident that you are going to develop for us in the South and if at any time there is any way we can be of particular service kindly do not hesitate to call upon us.

With best personal regards,

Yours very truly,

LINK-C. Sharpe Minor Unit Organs
G. J. [Signature] Sec.

GTL:LK.
Enc.

P.S. As soon as Mr. Thayer returns to the factory we will work out the layout of the organ lofts and will send you detailed dimensions so that you can start to layout space.

GTL



*Sixteen facts -
that clearly define
the excellence of*



*Sixteen facts that
clearly define
the excellence of*



General Offices and Factory
BINGHAMTON, NEW YORK



FOREWORD

TO the live wire EXHIBITOR of TODAY it is not necessary to prove that Good Music is indispensable to the success of his theatre. Nor to the majority of exhibitors is it necessary to prove that in his scheme for good music, a modern Unit Pipe Organ is also indispensable. The well informed Exhibitor would no more think of building his theatre without making provisions for an organ than he would of leaving out his seats or his screen.

It is extremely unfortunate, however, that there are still too many organs sold that from any point of view cannot be called **theatre** organs. We have invariably found that where an exhibitor still believes that an organ cannot be made an attractive feature in his theatre, the organs which he has heard are either instruments built for church usage, which have no place in the theatre, or these organs are half-way attempts at theatre organs, usually sold at a price without regard to suitability or quality.

Theatres of large capacity maintain their DeLuxe Orchestras at a tremendous cost, and, naturally, they are effective. But it is interesting here to note that these same theatres which maintain such orchestras, without exception, are equipped with an organ, and the larger the orchestra, the larger the organ.

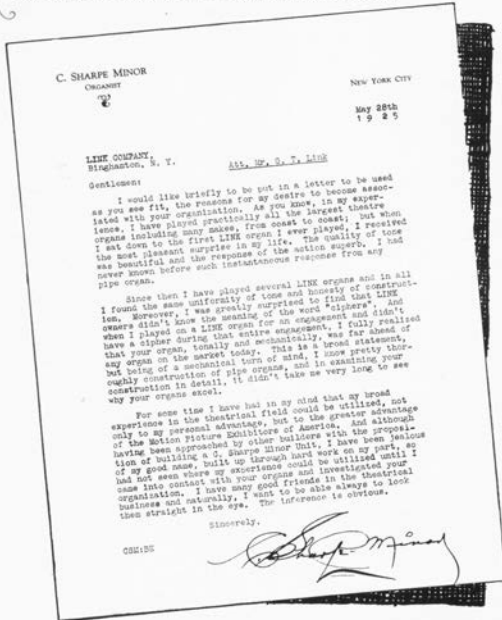
The modern unit organ is a whole orchestra in itself. For following pictures, it is peculiarly adaptable, as it has within itself a range of expression and additional effects of pathos and depth which cannot be reproduced by any other one instrument, or group of musical instruments. The modern organ has truthfully been described many times as the "King of Instruments."

In the pages that follow, we describe to you a "quality instrument" built to a standard, without regard to cost, by men, who, through experience and investigation, know what they are doing. These are not **empty words**. We have made an exhaustive study, not only of our own organs but of all other organs that are worthy of the name. We know their weaknesses and faults and we know that in Link Unit Organs and in LINK-C Sharpe Minor Unit Organs these are eliminated and many additional exclusive features added.

Read the pages that follow. We invite investigation. We know that if you will investigate, your enthusiasm will excel ours, and you will agree that any LINK or LINK-C Sharpe Minor Unit Organ from the smallest style to our Master, which is the largest unit organ ever designed, will make money for you and will, in the end, be the cheapest investment you ever made.

One

READ why Mr. C. Sharpe Minor, the noted theatre organist, chose the LINK as most worthy of his name and recommendation.



WOULD you like to have C. SHARPE MINOR play at your theater? At your price? Do you believe he knows what a theatre organ should be?

HERE are the SIXTEEN FACTS responsible for the one instrument worthy to bear Mr. Minor's name and to have his sincere endorsement.

IMPORTANT NOTE—Every fact listed here can be proved to you upon investigation. Some features of our organs you may have heard claimed for others. But make your tests by actual comparison, and if you are interested in mechanical details we welcome the opportunity to explain minutely the inner reasons which account for the actual superiority of our organs in every comparison.

First - For three generations the LINK family has been engaged in the manufacture of musical instruments, both pianos and organs, and has built up at Binghamton, New York, an organization and plant which you are invited to inspect to prove to yourself that our experience and facilities are unexcelled.

Second - Mr. C. Sharpe Minor's association with this organization means the added ability and experience of the one organist, who, by reason of his knowledge of what is required in the show business, has become the world's premier theatre organist.

Third - We won't say much about tone, as too many hackneyed phrases have already been thrown about by others. We merely invite investigation. Judge for yourself whether our experience qualifies us to produce an organ that will please the public. Tone is what we care to make it. Moreover, every organ we install is carefully voiced in the theatre to suit the particular acoustic properties.

Fourth - The LINK Electro Pneumatic Action is by far the fastest in response ever built into a pipe organ—a vital necessity to secure desired effects. Our action is built on the principle that a straight line is the shortest distance between two points and by far the simplest way to get there. We don't believe that complication is perfection.

Fifth - The LINK Lightning-fast Noiseless Shutters cannot be duplicated in any other organ—a feature indispensable to your organist for accent work. You must see our shutters open and close like rippling waves to appreciate how far we have advanced beyond others. Then we will be glad to explain the construction which makes this possible.

Sixth - Unification of stops to a point never before attempted by an organ builder. Unification produces tone variety and color which you can never secure in the old-fashioned straight organ or partially unified organ unless you have unlimited space in which to duplicate endless mechanical action and to pile up needless pipes.

Seventh - Concealed Console lights are arranged to throw a clear beam to the farthest corners of the consoles. Your organist is never groping in the dark and yet the lights are entirely unobtrusive to your audience.

Eighth - No CIPHERS. Read these two words again—we mean it. C. Sharpe Minor realized that the LINK construction, by eliminating ciphers has added thousands of dollars in value to our organs. Ask us about our specially designed magnets and action construction through which we have accomplished actual performances that cannot be approached by others.

(Continued on page Six)

Three



Three Popular Types of LINK CONSOLES

Other styles built, up to a Five Manual MASTER which is the largest organ ever designed.



LINK - C. SHARPE MINOR Three-Manual Leader Console

EACH pipe in our organs is carefully voiced and blended to our exact standards. The tone of an organ is important. Therefore, do not overlook the fact that the majority of builders today are producing instruments inadequate tonally for the theatre because they have no one within their organizations who has been able to get away from his immediate job long enough to find out what tone is required from a theatrical instrument.

We voice our pipes not to suit ourselves or to suit you, but to suit the public, as they determine your success or failure. Moreover, the public does not want to hear a church organ in a theatre.

Four



A LINK Two-Manual Console

WE have made refinements in console details that automatically help an organist to secure results. Note the curve of the stop-key layout. This curve has been worked out scientifically by us for the natural sweep of the arm. In addition to the usual indicators, we have incorporated an indicator to show how far open the swell shades are. Also in our larger organs a complete Console Lift and many other features too numerous to mention here.



LINK - C. SHARPE MINOR Two-Manual Baby Grand Console

LINK construction and application of principles we know, through actual experience and research, have yet to be equalled or even approached by any other builder. To the best of our knowledge, we are the only organ builders in the world who thoroughly understand and use that extremely powerful force called vacuum or suction. Through its agency we accomplish results that are really miraculous and cannot be accomplished successfully in any other way.

Moreover, no detail of construction is too small not to merit the most painstaking care and inspection. Our methods mean perfection and true value to the buyer.

Five



LOWELL AYARS Recollection

This is a very interesting CD in many ways. Lowell Ayars was a former New Jersey high school music teacher. In his earlier years, he was a theatre organist who accompanied silent films, played the organ for vaudeville shows, and even played for many radio broadcasts. He was well known not only as an organist, but also for his rich baritone voice which he used often in club and concert performances. He was also known for his endearing personality and was respected and loved in the organ community. He was named ATOS Organist of the Year in 1980 and Honorary Member in 1987. This CD, *Recollection*, is a souvenir for those who remember him and a slice of the past for students and aficionados of theatre organ and its history.

In 1960 Lowell acquired a two-manual, eight-rank Wurlitzer pipe organ from the Fox Theatre in Appleton, Wisconsin (Style 190, Opus 2070) and installed it in his home. When Ayars died in 1992, he willed his organ to his friend, Brant Duddy, who arranged for the instrument to be donated to the Smithsonian Institution. Unfortunately, due to changes at the museum, the Smithsonian lost interest in installing the instrument. The American Theatre Organ

Society was instrumental in making arrangements for the organ to be donated to the Friends of the Wanamaker Organ. The organ is currently being installed under the direction of Curt Mangel in the Greek Room at Macy's Department Store in Philadelphia, where it will be used for organ teaching, concerts, and silent films. The recordings on this CD are historic and demonstrate Lowell's very solid and enjoyable theatre organ stylings on several different and important instruments. Many of the tracks include introductions and explanations by Lowell himself about the various instruments and were used on BBC Radio Manchester for the program *Pedal, Percussion and Pipes* in the 1970s and 80s, hosted by the noted British broadcaster, Alan Ashton. Several tracks include vocal refrains by Mr. Ayars. There are five instruments included on this CD: the Tower Theatre Wurlitzer 3/17, Upper Darby, Pennsylvania; the Sedgwick Theatre Möller 3/19, Philadelphia; the Broadway Theatre Kimball 3/8, Pittman, New Jersey; and Lowell's own residence Wurlitzer.

Selections on this disc are Lowell Ayars' original signature tune, selections from *The Student Prince*, "Cuban Love Song," "Baby's Birthday Party," "Liebesfreud," "Jalousie," "Angela Mia," "All I Do is Dream of You," "Elizabeth of England," "Why Can't You?" "They Didn't Believe Me," "Birth of the

Blues," "The Boy Next Door," "Always As I Close My Eyes," "Butterflies in the Rain," a *Showboat* medley and a montage of many, many more tunes from yesteryear.

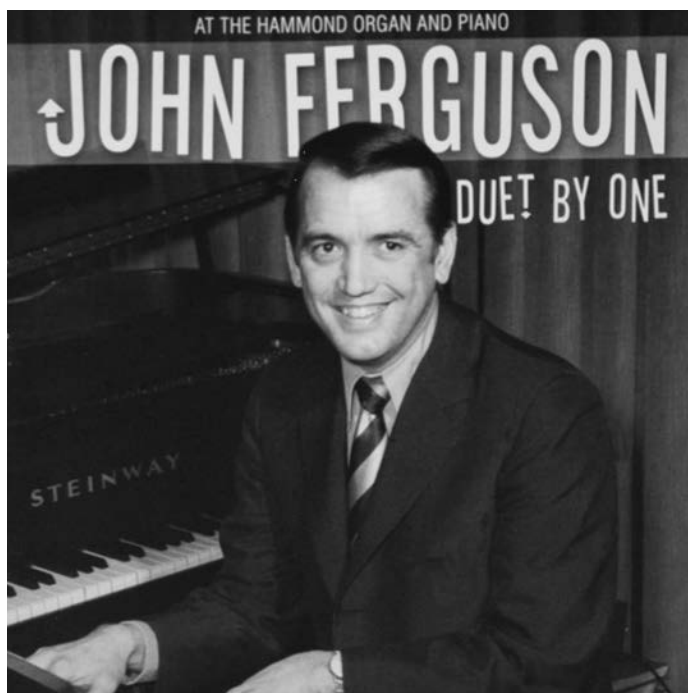
All I can say is that everything about this CD is highly entertaining and fascinating. It's truly a slice in time from the past and it's highly recommended. Lowell Ayars *Recollection* is available for \$17, plus shipping and handling, from Pipe Organ Presentations, 68022 Grandview Avenue, Cathedral City, California 92234-2318 or www.pipeorganpresentations.com.

—Andy Antonczyk



JELANI EDDINGTON Indiana Revisited!

My Jelani Eddington collection of CDs reminds me of the endless midnight freight train where all the box cars look alike and you anxiously await a caboose. His latest, *Indiana Revisited*, is chock-full of the playing that is so typical of Jelani—Olympian keyboard gymnastics and plentiful registration changes. If there is one thing you can always count on in a Jelani recording, it's getting the absolute most for your money. It is hard for me to fully comprehend how he does what he does, but even more so, why he does it.



After I listened to the first two tracks, “Comedy Tonight” and “Between the Devil and the Deep Blue Sea,” I was knocked out of my seat by his arrangement of the song that is supposed to be Lennon and McCartney’s, “Yesterday.” Mr. Eddington’s arrangement was so unbelievable that I had to dig out the original Beatles’ version to see if my recollection of the song was accurate. My memory of the song was not a senile confabulation. The renowned and simple, two-minute original version of “Yesterday” was re-arranged and registered nearly beyond recognition in Eddington’s five-minute translation. Not once in the entire arrangement is the original melody line followed, and the registrations and tempo, at times, are funereal.

“Remembering the music of *Les Misérables*,” A nice 15-minute composite from the popular musical, follows. Jelani’s rendition of the “Radetsky March” although pleasant, never quite marches. Errol Garner’s “Misty” is perhaps the most sensitively played song on this album. I feel the artist really connected with the feeling of this song. It is, without a doubt, the highlight of this CD.

“Back Bay Shuffle” is played in a refreshing and light style that Jelani does well. I especially liked the range of registrations used in this number. This is a great-

sounding Barton, and this theatrical number shows what it can do. The over-14-minute “The Sun’ll Come Out Tomorrow: *Annie Revisited*” medley is another very long cut to absorb on this CD. I think it may work better in live performance, but I found it tedious as an album track. Marvin Hamlisch’s beautiful ballad “What I Did for Love” is another personal favorite on this recording. It’s sensitive, beautiful, and it’s played in a passionate manner. The solo voices and strings are just gorgeous on this particular Barton organ.

The Warren Center auditorium and its Barton are an amazing combination. The sound of this instrument just leaps from the chambers. The auditorium itself is a magnificent sonic space. It has just the right amount of natural reverberation. The acoustical size of the room can be controlled via movable batten curtains. The space is just perfect, and the 3/18 Barton, formerly from the 3,000-seat Indiana Theatre, sings gloriously. Chris Gorsuch has done a superb job in the accurate recording of this remarkable organ installed in the Warren Performing Arts Center.

The last cut on this disc is the Overture from *Zampa*. Parts of it are a dazzling array of notes; other parts are more quiet and sublime. If you like classical transcriptions as part of an organ program, you may enjoy

this selection. Personally, I think the composition’s fast segments are played extra fast by this musician, and to me they sound rushed and cramped for space. I have always wondered why an extraordinarily trained performer plays something faster than comfortably intended by the composer. My guess is that it is to demonstrate that he can.

Indiana Revisited is available from the artist by writing RJE Productions, LLC, P.O. Box 44099, Racine, Wisconsin 44092, or at www.rjeproductions.com.

—Andy Antonczyk

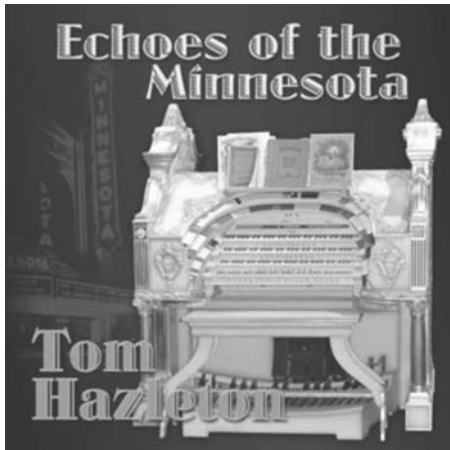
JOHN FERGUSON Duet by One

Once upon a time, there were chic dining establishments that usually served substantive American-style cuisine such as T-bone steaks, twin lobster tails, center-cut pork chops, pan-fried perch, and the like. Before dinner, they would bring out a tasty “relish tray” and take your cocktail order for a Manhattan, or a Rob Roy, or maybe even an extra dry Martini. This type of eatery was known as a supper club, and the best thing about these “clubs” was the remarkable entertainment by musicians that gave us so much more than Muzak™ as we sipped our drinks and savored our meals. After dinner, we would enjoy a cognac and listen for hours to that magical musician at the Hammond, or the piano, or, in the case of this legendary artist, John Ferguson, we’d relax and marvel at his piano and organ harmonizations.

This disc, *John Ferguson Duet by One*, was made from a live recording by the master himself, and it’s a succulent blend of supper club favorites performed simultaneously on Hammond and piano. John made this recording one evening in 1976 so that he could listen to himself and critique his own playing. My earnest opinion is that it is some of the snazziest playing of music of this genre that I have ever heard. The songs on the menu that have been digitally remastered by Chris Gorsuch for this unique CD are “Domino,” “When Sunny Gets Blue,” “Meditation,” “Misirlou,” “With a Song in My Heart,” a medley of “Get Out of Town,” “Takin’ a Chance on Love” and “It’s Delovely.” After quite a few listenings, it’s hard for me to decide my favorite, but I must say that his rendition of “Misirlou” is enchantingly haunting. John’s *recherche*

For the Records

REVIEWS



arrangements are especially clever, and his technique is clean and creamy. His playing has such enormous feeling and sensitivity; you'll marvel how he actually sounds like two individual musicians playing together. Most assuredly, this recording will leave you with a song in your heart...and you may even live happily ever after!

It is so obvious when you listen to John Ferguson as an artist how he, in his later years, has become a mentor of musicians and has cultivated a legion of today's most salient theatre organists.

John was recently persuaded by one of his prominent students, Mark Herman, to make this recording available so that everyone could add these jazzy Hammond and piano recordings to their collection at the very special price of only \$12 postpaid. *John Ferguson Duet by One* may be ordered by sending a check or money order to Mark Herman Productions, LLC, P.O. Box 5059, FortWayne, Indiana 46895. Please add \$3 shipping for international orders. What a bargain for an incomparable slice of musical history!

—Andy Antonczyk

TOM HAZLETON Echoes of the Minnesota

With the loss of Tom Hazleton in 2006, the theatre and classical organ establishment lost an iconic musical talent. When you attended one of Tom's concerts, you always knew that you were going to be in for



some surprises, since Tom was always creating as he played. I found watching the expressions on his face as he performed extremely fascinating; you saw that he was thinking just ahead of the music he was playing and was also listening to the result at the same time. His face told the whole story in that you could tell when even he was tickled by the magic of the resulting musicality he created. And always, *mirabile dictu*, we felt Tom's great joy from the music he performed for us.

Echoes of the Minnesota is a stunning CD in many ways. The instrument itself originates from the enormous Minnesota Theatre, its seating capacity topping 4,000. A Wurlitzer Publix #1, it was originally played by the inimitable Eddie Dunstedter. When the theatre was demolished in 1959, the instrument was purchased by Reiny Delzer of Bismark, North Dakota and installed in his home. The organ was later purchased by a private collector and rebuilt and installed by David Junchen and his assistants. It was enlarged to 27 ranks, including a 32' Diaphone and resides in a 50' x 60' room with a 20' ceiling.

This original DAT recording was made in 1989 by Robert Ridgeway at the request of David Junchen. The Junchen installation of this organ included a record-playback system designed by Robert Trousdale. Tom had put into the player enough material to create this unique album. I'm certain you'll agree that this music sound as fresh today as the day it was recorded.

The recording opens with a snappy version of the theatre organ favorite made famous by George Wright, "South." I just love's Tom's own unique styling. We next

ST. LOUIS BLUES
A "Hot" Transcription For
ORGAN
AS PLAYED BY THOMAS ("FATS") WALLER
ON VICTOR RECORD NO. 20257

W. C. HANDY

Moderato (Allegro)

1st Marmale
2nd Marmale
Pedal

hear the other side of Hazleton with Albinoni's "Adagio in g minor." The obvious *magnum opus* of this recording is a Tom Hazleton original, on the fly, 30-minute montage of popular tunes from America's South, entitled "Southern Fantasia." It's clever, witty, and humorous and demonstrates the true genius of Hazleton. I have listened to it over and over again, and it's absolutely some of the most creative playing I have ever heard. A majestic version of Pachibel's "Was Gott Tut Das Ist Wohlgetan" showcases some of the beautiful ranks added to this instrument in the Junchen rebuild. You will also appreciate the crisp acoustical reverberance of the instrument in its present unique setting. The "1927 Medley" includes "My Heart Belongs to Daddy," "My Blue Heaven," "Blue Skies," "Me and My Shadow," "Diane," and more. It's theatre organ at its very best that would have been popular when the Minnesota opened on March 24, 1928. I think Eddie Dunstedter would have loved Tom's endearing composite of these tunes of that day. The beautiful "A Song of Sunshine" is followed by the regal "Noel VI" by d'Aquin; just wait until you hear the power of this fully rebuilt and expanded Publix #1 when Tom uses the 32' Diaphone. The CD concludes with a popular medley from Rogers and Hammerstein's *Carousel* with those magical segues that Tom did so well.

If you love the sound of a superb Wurlitzer installation, and you want a recording that memorializes one of the most creative and great organists of our time, you'll want a copy of this CD for your collection. *Echoes of the Minnesota* is

available at www.TheHistoricalRecordingCompany.com for \$20 (US), \$23 (all other countries), or by writing Jack Darr, 4451 Pinyon Tree Lane, Irvine, California 92612.

—Andy Antonczyk

PHIL KELSALL Over the Rainbow

Although Phil Kelsall has been the resident organist for the famous Tower Ballroom in Blackpool since 1977, this delightful CD was not made on that venerable Wurlitzer. At the time of this recording, the Tower Wurlitzer was undergoing an extensive overhaul. This CD features Mr. Kelsall at the 23-rank Wurlitzer in the 1,000-seat Assembly Hall in Worthing. The instrument includes the famous “Style D” trumpet from George Wright’s studio organ in Pasadena and the main Robert-Morton Tibia from Wright’s Hollywood Philharmonic Organ. For this recording, the carpeting was removed from the main floor, making the sound extremely live and cathedral-like.

The concept of this CD is just plain fun and easy listening. The songs are familiar to everyone and are played in Phil’s lively combination of traditional theatre and Blackpool style. There is something for everyone in this CD, and this instrument, the largest Wurlitzer in a public concert hall, sounds just superb. The selections on this disc, many included as clever medleys, are: “Blaze Away,” “Somewhere Over the Rainbow,” “It’s All Right With Me,” “So in Love,” “Night and Day,” “Just One of Those Things,” “Highland Cathedral,” “One” from *A Chorus Line*, “You’re Never Fully Dressed Without a Smile,” “Whistling Rufus,” “Bridge Over Troubled Water,” “Nearer My God to Thee,” “O Happy Day,” “Lover,” “Falling in Love with Love,” “The Most Beautiful Girl in the World,” “The Hawaiian Wedding Song,” “Mambo Italiano,” “Amapola,” “Lisboa Antigua,” “Lady of Spain,” “For All We Know” (Lewis, Coats), “For All We Know” (Karlin, Wilson, James), “Baia,” “Bless This House,” “Tijuana Taxi,” “Java,” “Aqua Marina,” theme from *Star Trek*, the *Muppet Show* theme, “Crazy Rhythm,” “Bei Mir Bist Du Schön,” “Lucky Day,” “Zing! Went the Strings of My Heart,” “I Had the Craziest Dream,” “The Finger of Suspicion” and “I’ll See You in My Dreams.” Phil’s adroit knowledge of traditional theatre organ registrations is especially noted; the

registration of the instrument’s two unique tibias used in “I Had the Craziest Dream” is especially stunning.

The recording of the instrument is clean and clear. The sound of this Wurlitzer in its acoustical setting is brilliant, and Phil certainly has a very likable style of playing that’s all his own. You can order this CD for £11.99, plus shipping and handling, at www.philkelsall.co.uk.

—Andy Antonczyk

W.C. HANDY’S “St. Louis Blues”

That a published arrangement of W.C. Handy’s “St. Louis Blues” as played by “Fats” Waller on Victor Record #20357 didn’t make the front page of *The New York Times* the day it was published doesn’t mean that it is lacking in any historical or musical merit. It is a piece which poses no enormous technical difficulties, a fact which comes as a surprise to most people first listening to the recording. It is designed to reach a broad audience which (when it was published) was just learning to “stride” and play the brand new sound of the blues on the organ. This was Waller’s great gift to the art—it was what made his sound absolutely electric.

This reprint by Michael’s Music Service is more interesting and valuable to the student as an insight into the artistry and language of its arranger than for any specific technical tricks accomplished by the composer.

Thomas Wright “Fats” Waller (12 May 1904–15 December 1943) is a man who doesn’t often come to mind immediately as an early and significant pioneer developing the language of the technique now used in the performance of popular music on the theatre organ. How could this be? Waller was a man of many talents. As is so frequently the case with great talents who wear many hats, not infrequently the public eye tends to cast them as a certain persona. Being a virtuoso in every sense at the organ (occasionally playing Bach for friends as well as the latest hits from Tin Pan Alley) and the piano, as well as an accomplished and recognized vocal talent arranger and composer, it can be difficult to decide which facet of this unique musical diamond to look at first!

Likely his most significant contribution stylistically to the musical language of theatre organ is the probable introduction, or at least early wide dissemination of stride, sometimes known as Chicago Style. This is a style of accompaniment in 4/4 time with the left hand and pedal where the pedal plays on beats 1 and 3, and the left hand plays successively on every beat 1–4, as opposed to the more normal practice when playing foxtrots at the time, which was to play the left hand only on beats 2 and 4. What this did for the music was to give it a sort of rhythmic lift...a lilt, even in slow tempi, which was catching and the heartbeat of a unique sound. It was Fats’ unique sound, one which has carried through, although seldom with such rhythmic precision and grace, to modern times.

What is it about his rhythm which was so unique and catching? This is certainly at the heart of Waller’s sound. Even a careful listen to the many extant phonograph recordings of his piano and organ work does not necessarily bring immediately to forefront the secret of his unique buoyancy. In a 1936 interview, he has this specifically to say: “It’s all in knowing what to put on the right beat.... First get a thorough bass. Make it more rhythmic than flashy, a pulsating bass.” And then, most tellingly this: “Study harmony so you will know the chords. Play clean both in the right and left hand...it is necessary to know how to build climaxes, how to raise up and let down, to show sudden contrasts [sic—he probably meant ‘contrasts’]. Keep the right hand always subservient to the melody. Trying to do too much always detracts from the tune.”

This is critical information, and good advice for any keyboard player. Without doubt, there was much emphasis laid on proper technical formation; we know that Waller received a careful and extensive education in classical piano and organ from the music director at his church and, in the more popular vein, the latest musical outpourings of Tin Pan Alley via the endless pneumatic virtuosity of player piano rolls. He also is known to have taken lessons at an early age from legendary Harlem stride pianist James P. Johnson and later joined him in actually cutting rolls at the QRS Music Roll Company. And then there were the “rent parties”—parties which charged admission to literally pay the rent; they featured endless dancing and (whenever physically possible) endless piano playing

For the Records

REVIEWS

and, in some cases, even competitions amongst top performers. This was a refinery for Waller's technical and musical abilities like no other. Probably because of this formation, he was seldom known to ever perform more than one or, at most, two takes in the recording studio.

In particular, it is important to point out the absolute respect which he has for the melody. This was a respect held, albeit in a parallel universe, by other great voices in the development of the technical and musical language of the theatre organ, notably Jesse Crawford who, at the time of Waller's recordings on the organ (1926–1929 and an unrelated series of recordings in England in 1939), held forth at the New York Paramount Theatre and studio and could not have failed to catch Waller's attention with such hits as "Valencia" (recorded 30 May 1926, Victor Master 35079-4), which broke all previous sales reports for recordings. It seems that there was a great deal of mutual professional respect—Waller even substituted for Crawford at the Paramount from time to time.

It would be difficult to let this discussion pass without a few carefully placed remarks about the organ with which Waller had to work. What can one say? It was probably not viewed as ideal from either the viewpoint of Victor or the performers who had to play upon it. Estey Opus 1859 came with the church building located at 114 North 5th Street in Camden, New Jersey, which Victor (being impressed with the building's acoustics and suitability for recording) purchased in the early 1920s. The presence of an organ just seems to have been an added bonus. Correspondence began with Estey almost immediately about how to improve it and make it, frankly, more theatrical. The instrument was assigned consecutively Opus 2370 and 2529 after two successive rebuilds early in 1925, and then again in May of 1926.

From the correspondence between G. S. Boyer, Estey's representative in Philadelphia, to Col. J. G. Estey (the then-president of the company) in letters dated 20 January 1925 and 30 January 1925, the following stoplist has been extracted. It is given here for the historic record as well as to give an idea of exactly the type of instrument Waller was working with:

Great Organ:	
Major Open Diapason (new)	8
First Open Diapason	8
Second Open Diapason	8
Major Flute (new)	8
Flute	8
Gamba	8
Gemshorn	8
Viol d'Orchestre	8
Viol Celeste (new)	8
Flute	4
Harmonic Flute (new)	4
Oboe	8
Cornopean (new; replacement for Trumpet)	8
Clarinet	8
Saxophone	8
Vox Humana	8
Tremolo	
Swell Organ:	
All Stops duplexed from Great Organ; Identical Specification	
Solo Organ (new):	
Stentorphone	8
Tibia Plena	8
Gross Gamba	8
Gamba Celeste	8
First Violin III	8
Flute	4
Piccolo Harmonic	2
Orchestral Oboe	8
Tuba Profunda	16
Tuba	8
Clarion	4
Pedal Organ:	
Open Diapason (new)	16
Bourdon (new)	16
Bass Viol	8
Trombone	16
Tuba	8

The correspondence also seems to indicate that there was second touch on the Great and Pedal, although there may be some doubt that this ever actually came to be the case in the finished instrument. It is also clear that each manual was equipped with the usual sub- and super-couplers.

Why this organ design evolved in the way it did is a great mystery. It is difficult to imagine a more unwieldy instrument for phonograph recording! It is important to remember that the recording equipment of the era (electric recording had only just come into existence in 1925) was completely incapable of capturing an ensemble which resembled more the aural incarnation of pea soup than an orchestra. The new pedal Diapason or Solo Stentorphone were probably worthless to

performers in this environment, as they would have probably have sent a recording stylus right across the wax and onto the floor. This was not the world's ideal recording organ. Not by a long shot.

From this admittedly ponderous and, at best, orchestral instrument, Waller still managed to dazzle with ingenious musical sleights of hand, brilliant rhythm, and marvelously effective registrations. The ensembles which he creates are small, using the fewest stops to the greatest advantage and achieving, in so doing, the maximum clarity.

Evidently, the original 1926 recording of "St. Louis Blues" was not a great success, and it was not until 1928 when Alfred & Co. of New York published the work in the edition which is now presented here by Michael's Music Service. After publication, it gained considerably in popularity, and it is an interesting example of Waller's rather improvisatory compositional technique—the improvised arrangement being the model of the later published score.

As a document demonstrating Waller's treatment of the blues and Chicago Style on the organ, it is an excellent teaching piece. It is also only moderately difficult and a great introduction to his unique and characteristic sound. In addition, there is a beautifully composed introduction to Waller and William Christopher Handy (composer of "St. Louis Blues") on the inside cover by D. John Apple, and the edition is well printed and reasonably priced. This reviewer votes it to be it a sound addition to any music library.

Available at \$7.00, plus shipping and handling, from Michael's Music Service, 4146 Sheridan Drive, Charlotte, North Carolina 28205, or www.MichaelsMusicService.com.

—Steven Ball

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—Rev. Jerry Rittenhouse, senior pastor
The Kirk of Dunedin, Dunedin, Florida



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Jack in 1955



Jack in 2001

51 Years Later

BY JACK GUSTAFSON (Photos Gustafson Collection)

In the May/June 1995 issue of *THEATRE ORGAN*, a story appeared about the creation of my theatre pipe organ. Now after 12 years and another move, a new story is due. I will not go into details as I did in the first story, since that has already been recorded. Consider this part two.

First, a brief explanation: In 1954 I was an organ student of Kay McAbee, and he introduced me to the great 3/14 Wurlitzer pipe organ in the Paramount Theatre, Aurora, Illinois. I fell in love with the sound, power, and mechanical marvel of this grand musical instrument; so much so, that I wanted one of my own. I lived with my parents in a small home in Elmhurst. In time I started to bring home pipe organ parts which Mr. McAbee gave me. A roller rink was being built in Elmhurst at the time, and I was helping with the organ installation. That became another source of parts. I also found a theatre in the Chicago area that had a destroyed Wurlitzer from which I acquired material. Soon I had enough parts to build my own little 2/5 Wurlitzer in my folks' basement.

My last story ended with my having run out of space. But maybe I could add one more rank? The organ had been moved from Elmhurst to San Jose, California and was

only eight ranks. The organ remained in San Jose from 1979 until 2001. It was always playable, and it was used for a number of recordings and concerts by well-known organists. As time went by, my partner Richard and I decided we had outgrown the neighborhood; it was time to move. With help from friends and after several trips to the southern California desert, we decided to relocate in Rancho Mirage, near Palm Springs. Finding a home to house the organ was difficult, but we succeeded.

When the organ was moved from Elmhurst in 1979, it took about three weeks to dismantle, crate and load. By 2001 it had grown to 13 ranks and took four weeks to dismantle. In the first move, the organ was in the basement, and the big problem was getting the blower and the console up the stairs. The blower had to be taken apart, and the console had to be completely dismantled only to be reassembled before being loaded onto the moving van.

In the San Jose installation, the contents of the organ's second chamber were located above the garage, and the pipes had to be lowered down wobbly stairs. It seemed the 16' Tuba and other parts that I installed 22 years earlier had managed to gain weight.

The move would not have been possible for Richard and me without help from Roger Inkpen and his crew. Richard and I did the packing and crating of most of the pipes. I disconnected all the wiring and windlines. Roger and his crew moved all the larger heavy pipes, windchests, blowers, etc., loaded the truck, and drove it 450 miles south.

The entire organ is powered by two small blowers. The 1-hp blower produces 10" of static wind supplying four ranks—Vox Humana, Saxophone, Clarinet, and Oboe Horn. The 2-hp blower produces 15" of static wind and powers the remainder. The highest pressures used are supplied by the 2-hp blower. The low 18 pipes of the 16' Tuba play on 13½" wind; the Post Horn is on 12" and the Tibia is on 12½". The other eight ranks are on 9"–10".

You'd think I would have run out of things to do to the organ by now, but I haven't. Next I have to rebuild some of the parts I first rebuilt over 25 years ago. The Kimball console primary valves and leather pouches are the original (1926) and are still in very good condition! The on/off pneumatics which they operate have been recovered three times over the years, and they now need it again. The two Chrysogotts

and the Chimes need to be rebuilt, but they lasted 28 years. Some fun!

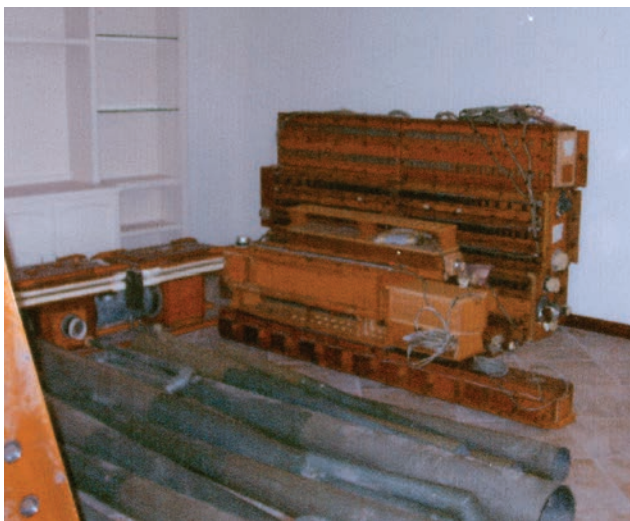
Many people believe that only factory-built pipe organs with opus numbers have history. But mine does, too! During the past 50 years I've owned the organ, thousands of people have heard it; I have three guest books filled with their names. The organ is now 14 ranks and sounds better than ever, and I wouldn't ever want to lose my creation.

Analysis and Stoplist

This hybrid organ has pipework and chests from the Rena (Lawndale) Theatre 3/11 Wurlitzer, Chicago, Illinois and the 2/8 Kimball from the Lemar Theatre, Oak Park, Illinois. Other parts are from these departed organs from the greater Chicagoland:

- The DuPage Theater 3/8 Gottfried, Lombard
- The Paramount Theater 3/14 Wurlitzer, Aurora
- The Roosevelt Theater 3/14 Kimball, Chicago
- The Hinsdale Theater 3/10 Marr & Colton, Hinsdale
- The Symphony Theater 3/18 Kimball, Chicago
- The Chicago Musical College 3/9 Wurlitzer, Chicago
- The Atlantic Theater 3/11 Kilgen, Chicago
- The Bohemian School of Music 2/3 Wurlitzer, Berwyn
- The Rockne Theater 4/20 Geneva, Chicago
- The Capital Theatre 2/10 Wurlitzer, Chicago

The organ is controlled by a Z-tronics solid-state relay. Operative from the three-manual console is a 1927 Fisher 5'4" Moorish art case grand piano with a PianoDisc player system. Other electronic features include a 32-note independent Devtronics 16 ft. pedal division powered by a two-channel amplifier played through four 15" woofers. The console features Accompaniment Second Touch, Transposer, Pizzicato, and Great Sostenuto. Forty-four combination pistons are accessible with a Midi capture action and eight memory levels. Midi is available on Solo, Great and Accompaniment using a Yamaha MU50 tone generator. A Midi record/playback system is also available.



Top and center: The house had a family room that was 15½' x 20' at the time. I started at the back of the room and continued until I had all the pipes in place 11½' forward. Since there was to be only one chamber, the positioning of the chests and pipes had to be very carefully measured to ensure that everything would fit

Bottom: After everything was in place, a contractor built the chamber wall and installed the shutters



Top: Only 8½' of the original music room was left, so we then had the room extended 21'

Center: Due to high desert temperatures (sometimes as much as 120+ degrees), the organ chamber and music room have their own heating and air conditioning system. The two blowers and the five tremulants are installed in the garage behind the back wall of the chamber. The garage is cooled by a swamp cooler during the summer, thus allowing the organ to play in tune



CHAMBER ANALYSIS

8	Tibia Clausa (Kimball/Wurlitzer), 85 pipes
8	Viol d'Orchestre (Wurlitzer), 85 pipes
8	Violin Celeste (Kimball), 73 pipes
8	Horn Diapason (Kimball), 73 pipes
16	Tuba (Kimball), 85 pipes
8	Clarinet (Kimball), 61 pipes
16	Concert Flute (Wurlitzer), 97 pipes
8	(Ten C) Flute Celeste (Barton), 49 pipes
8	(Ten C) Kinura (Dennison), 49 pipes
8	Saxophone (Trivo), 61 pipes
8	English Post Horn (Trivo), 61 pipes
8	Vox Humana (Gottfried), 61 pipes
8	Oboe Horn (Kilgen), 61 pipes
8	Trumpet (Kimball), 61 pipes
	Accordion, 36 notes
	Xylophone (Wurlitzer), 37 notes
	Glockenspiel (Wurlitzer), 37 notes
	Chimes (Deagan), 20 notes
	Chrysoglott (Kimball), 49 notes
	Chrysoglott Celeste (Wurlitzer), 25 notes
	Bass Drum
	Kettle Drum
	Triangle
	Tambourine
	Castanets
	Cow Bell
	Snare Drum
	Tap Cymbal
	Crash Cymbal
	Sizzle Cymbal
	Roll Cymbal
	Brush Cymbal
	Chinese Gong
	Wood Block
	Finger Cymbals
	Train
	Auto Horn
	Bird
	Siren

STOPLIST

PEDAL

Tuba	16
Violin	16
Diaphone	16
Bourdon	16
Piano	16
English Post Horn	8
Tuba	8
Tibia	8
Cello	8
Flute	8
Clarinet	8
String Bass	8
Oboe Horn	8
Piano	8
Accompaniment to Pedal	
Great to Pedal	
Bourdon*	10%
Base Drum*	
Crash Cymbal*	
Tap Cymbal*	
Brush Cymbal*	
Sizzle Cymbal*	
Triangle*	
Trap Coupler*	

ACCOMPANIMENT

Trumpet	8
Tuba	8
Horn Diapason	8
Tibia Clausa	8
Viol d'Orchestre	8
Flute w/Celeste	8

Clarinet	8
Oboe Horn	8
Vox Humana	8
Viol	4
Flute	4
Oboe	4
Vox Humana	4
Flute	2½
Flute	2
Piano	8
Chrysoglott	
Snare Drum	
Tambourine	
Castanets	
Wood Block	
Cow Bell	
Sizzle Cymbal	
Octave	4

GREAT

English Post Horn (Ten C)	16
Trumpet (Ten C)	16
Tuba	16
Tibia (Ten C)	16
Saxophone (Ten C)	16
Vox Humana (Ten C)	16
Clarinet (Ten C)	16
Tuba	8
Diapason	8
Tibia	8
Viol d'Orchestre	8
Concert Flute*	8
Flute Celeste*	8
Clarinet	8
Kinura	8
Oboe Horn	8
Vox Humana	8
Saxophone	8
Tibia*	5½
Tibia	4
Flute	4
Viol	4
Tibia	2½
Flute	2½
Tibia	2
15th	2
Flute	2
Tibia	1½
Tibia	1
Flute Mixture II*	
Piano	8
Chrysoglott	
Xylophone	
Glockenspiel	
Accordion*	
Sub Octave	16
Octave	4
(16, 8 and 4 Tibia not affected by couplers)	

SOLO

English Post Horn	8
Tuba	8
Trumpet	8
Horn Diapason	8
Tibia Clausa	8
Viol d'Orchestre	8
Saxophone	8
Kinura	8
Oboe Horn	8
Vox Humana	8
Clarinet	8
Tibia	4
Flute	4
Tibia	2½
Tibia	2

Tibia	1¾
Chrysoglott	
Glockenspiel	
Xylophone	
Chimes	
Sub Octave	16
Unison Off	
Third	6½
Fifth	5½
Octave	4
Piano	8
Accordion	

**ACCOMPANIMENT
SECOND TOUCHES**

English Post Horn	8
Tuba	8
Solo to Accomp	8

Piano	8
MIDI	
Chimes	

TREMULANTS

Tibia Clausa	
Vox Humana, Saxophone	
Main (Flute/Flute Celeste, Viol d'Orchestre/Viol Celeste, Trumpet, Kinura)	
Solo (Tuba, Diapason)	
Clarinet, Oboe Horn	

GENERAL

Solo to Accomp Pizzicato	
Solo to Great Pizzicato	
MIDI - Accomp	
MIDI - Great	

MIDI - Solo	
Violin Celeste I Amplex	
Violin Celeste II (prepared)	
Flute Celeste	
(Accompaniment)	
Chrysoglott Celeste	

KEYCHEEK BUTTONS

MIDI Re-it	
Glockenspiel Re-it	
Piano Sustain (on Pedal)	
Snare Drum Roll	
Crash Cymbal	
Cymbal Roll	

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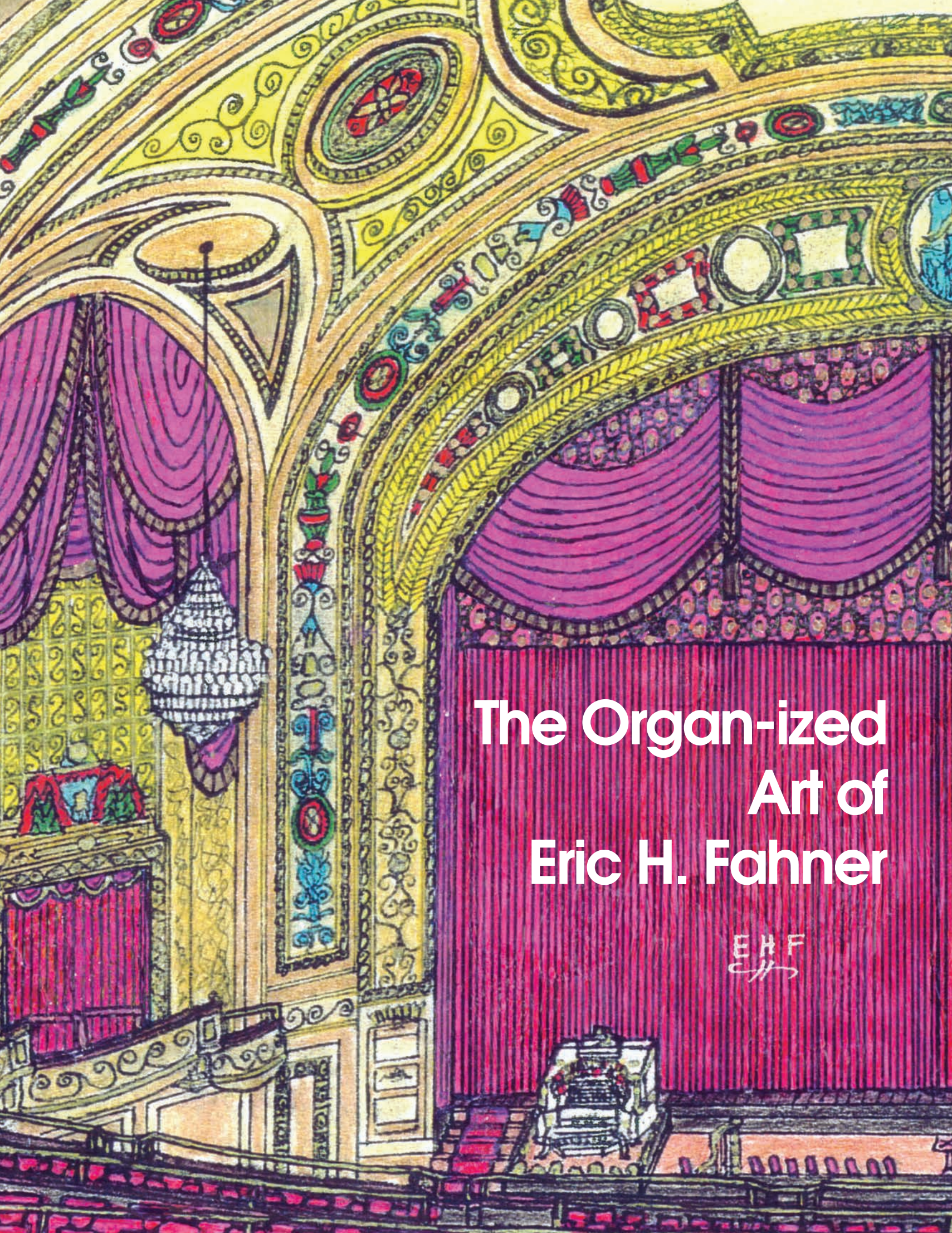
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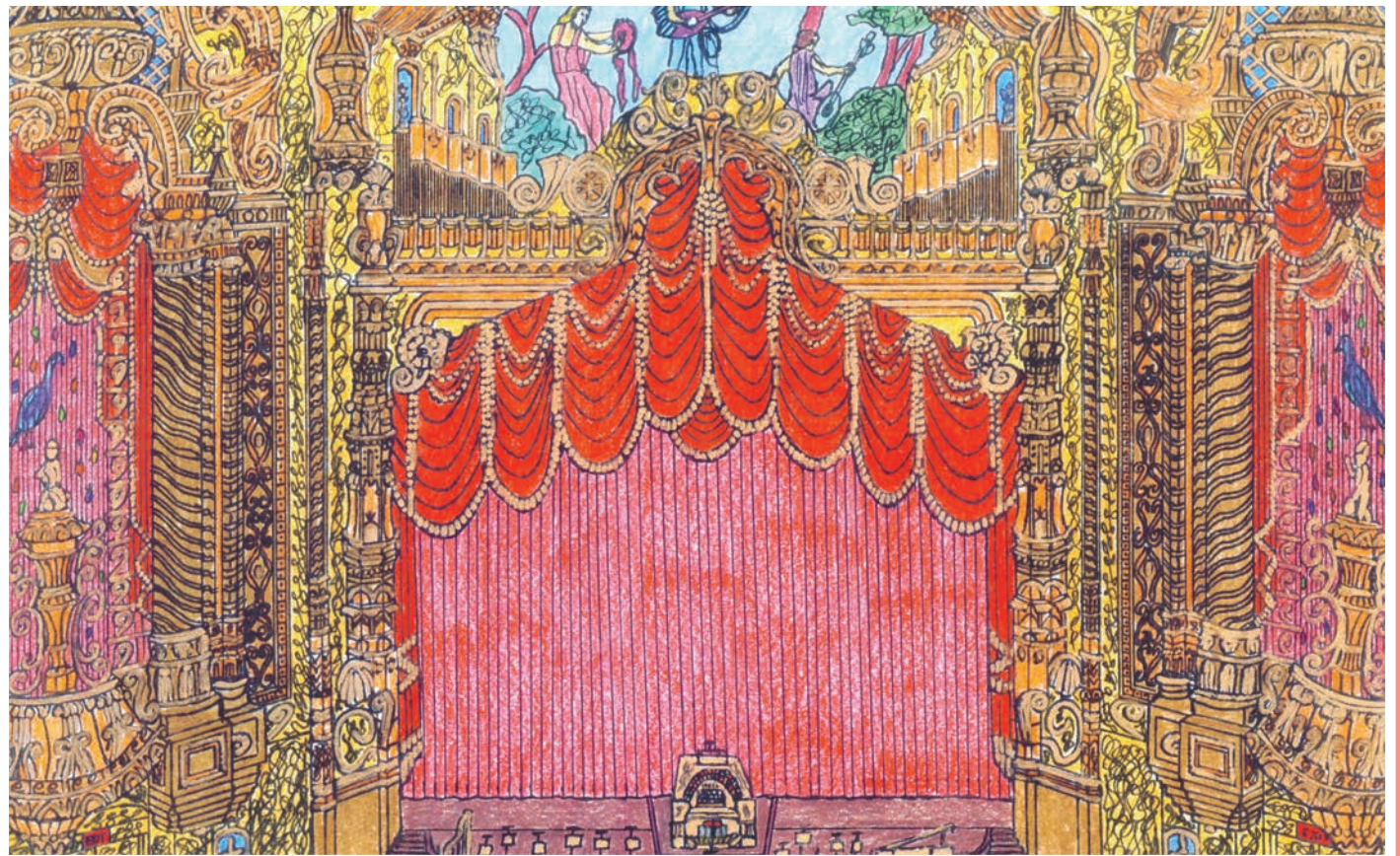


The Organ-ized
Art of
Eric H. Fahner

EHF
EH



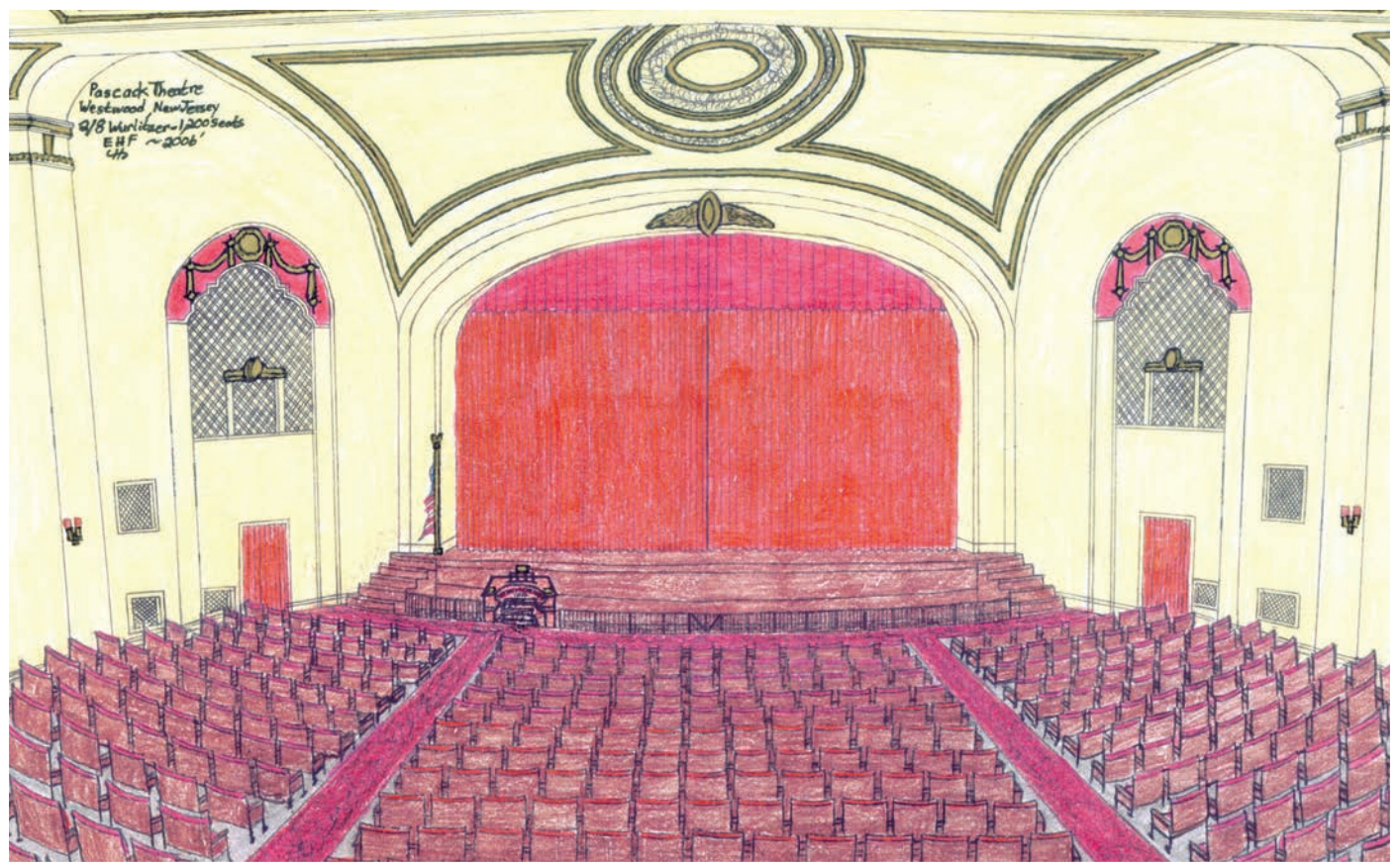
Eric Fahner celebrates the recent installation of the Robert-Morton organ at Loew's Jersey Theatre, Jersey City, New Jersey in a unique way, through his art. In carrying on a tradition established by the late Ron Musselman, Eric has captured a number of other theatres and their pipe organs in a distinctive manner, and we're pleased to be able to share some of his drawings. Eric is also an accomplished church musician and a stalwart supporter of the Garden State Theatre Organ Society.



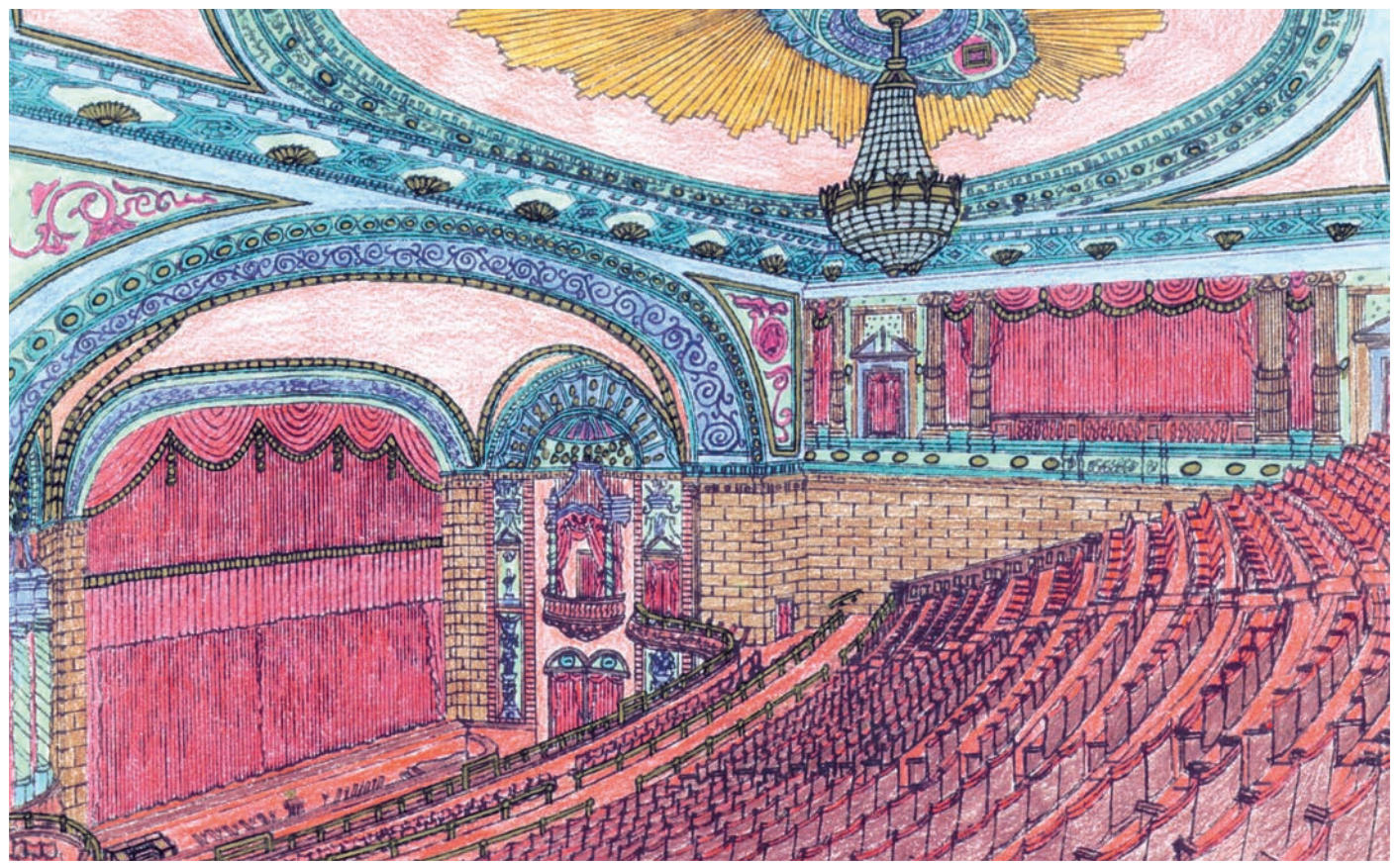
Previous page: RKO Palace Theatre, Rochester, New York, 1928, 4/21 Wurlitzer, 2,916 seats. Above: Brooklyn Fox Theatre, 1928, 4/37 Wurlitzer



Brooklyn Paramount



Pascack Theatre, Westwood, New Jersey, 2/8 Wurlitzer, 1,200 seats



Loew's State Theatre, Times Square, New York, 1921, 4/41 Möller, 1925

A Renaissance in Phoenix

BY JELANI EDDINGTON

The Evolution of a Midmer-Losh Pipe Organ

The past several years have brought about the creation of one of the great pipe organs of all times. Like the mythical Phoenix that rises from its ashes, the five-manual, 106-rank symphonic/theatre organ that now resides in the Adrian W. Phillips music studio has undergone a remarkable rebirth and transformation. For the Phillips family, who rescued key portions of the instrument in 1974 from neglect and a state of troubled disrepair, witnessing the renaissance of this instrument represents the realization of a lifelong dream.

On a higher level, however, this newly installed instrument realizes what many organbuilders have dreamt about for decades: to build a pipe organ equally adept at playing theatre organ repertoire, classical literature, symphonic music, and orchestral transcriptions. This is a tall order and falls into the category of “easier said than done.” Indeed, many have taken up the challenge, but very few have been able to accomplish the task. Yet, such a truly versatile instrument now exists in a quiet suburb of Phoenix, Arizona.

THE ORIGINAL INSTRUMENT

The organ was originally built by the Midmer-Losh organ company between 1923 and 1925 as Opus 4920 for the Atlantic City High School in Atlantic City, New Jersey. The high school instrument was designed by New Jersey Senator and Atlantic City native, Emerson L. Richards, for whom pipe organs were a great passion. With 75 ranks, it became the largest pipe organ ever installed in an American public high school. The instrument was housed in six chambers in the following divisions: Great Unenclosed, Great Enclosed, Solo, Orchestral, Floating, Choir Division I, Choir Division II (borrowed from the Floating division), Antiphonal, Pedal Unenclosed, and Pedal (enclosed in the Solo Division).

Over the course of the next several years, various changes and additions were made to the instrument, bringing the organ to a total

of 125 ranks. Throughout the years that the organ played in the high school auditorium, many public concerts and radio broadcasts were given, including by resident city organist, Arthur Scott Brook. After the high school project was completed, Senator Richards went on to design and oversee the world’s largest pipe organ: the seven-manual, 455-rank Midmer-Losh at the Atlantic City Convention Hall.

Unfortunately, the high school, along with the organ it housed, fell into such a state of disrepair that much of the original pipework was beyond salvage. In December, 1974, Adrian W. Phillips, Jr. (who himself had been a student at Atlantic City High School and was class organist of 1941) was visiting his parents in the area for the holidays and learned that the high school organ was scheduled to be removed and discarded. Adrian and his son, Adrian W. Phillips III, went to the school to investigate the instrument and immediately decided to purchase it. The organ was removed from the school, placed in storage in New Jersey, and gradually transported to Phoenix over the next six years.

THE EVOLUTION

In late 1980, Adrian and his family found a new site for a home located in the Doubletree Canyon area of greater Phoenix. In 1981, a new home was built on a lot with space for a music studio to be constructed at a later date. In 1984, additional pipework was acquired from the original Longwood Gardens estate, once owned by the Pierre S. DuPont family. Over the course of the next decade, Adrian also acquired various organ parts to be used in the instrument.

In 1999, planning commenced for the building of the music room that would house the organ. Construction started in October, 2000 and was completed in July, 2001. The music room measures an impressive 178' long, 35' wide, and 24' high to the apex of the building. In order to accommodate the organ’s massive 32' pipes, two pedal wells were constructed on the east end of the room; they

sit 4' and 6' below the level of the main floor. With the music room constructed, the organ work began in January, 2002.

The Phillips family engaged long-time Phoenix resident and noted theatre organist Lyn Larsen to oversee the rebuilding and installation of the instrument. All of the organ's components were painstakingly restored from the ground up. This process continued through the end of 2006 with a crew of four full-time organ technicians working under the direction of Mr. Larsen. Additional pipework was obtained from a variety of sources to complete the new tonal design of the instrument.

The organ currently has 106 ranks (totaling 6,694 pipes) that speak from seven pipe chambers. Three chambers (Orchestral, Floating, and Choir) are situated on the west end of the music room, with four chambers (Solo, Upper Great, Lower Great, and String) speaking from the opposite end of the room.

Much like the pipework in the original instrument, the Midmer-Losh console was in a state of extreme disrepair when the Phillips family acquired it in 1974. As the reinstallation of the organ progressed, a great deal of work was done to rebuild the impressive five-manual console. Ken Crome of Reno, Nevada repaired and refinished the original casework and built a new fallboard, pedalboard, and stopjamb. The keyboards were completely rebuilt, and Syndyne stop actions were installed. A Uniflex 2000 computerized relay system was installed by Phoenix resident Al Young to control the instrument.

The first sounds of the instrument were heard in November, 2003 with just a few ranks playing on the west end of the room. In May, 2004, with 35 ranks complete, the organ made its public debut to the American Guild of Organists with 130 people in attendance. During the next two years, the organ was completed on the west end of the room, and construction began in the chambers on the east end. The four chambers located on the east end were completed by the end of 2006.

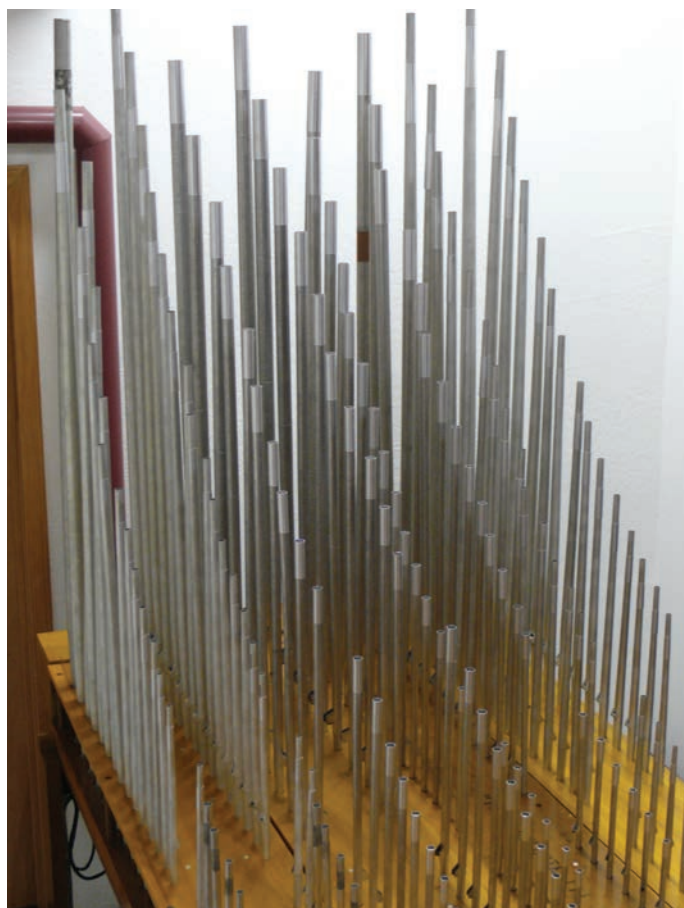
In mid-2007, I approached the Phillips family about making a commercial recording of the instrument. That album, titled *Phoenix Renaissance*, explores a diverse pallet of styles and sounds, including the first-ever recording of the complete Rachmaninoff Piano Concerto No. 2 for organ and piano.

THE REVOLUTION IN ORGAN DESIGN

The result represents a true revolution in organ design. Notably, when the plans were first drawn up for the installation of the organ, much thought was given to how to create a truly versatile instrument capable of performing an unprecedented variety of repertoire.

The Phillips family wanted to have an instrument that could successfully interpret the gamut of classical and symphonic repertoire and orchestral music, as well as theatre organ works. Indeed, organists have often expressed frustration when approaching an instrument that is rigidly locked into one specific musical style.

Because of the way certain instruments are designed, many theatre organs have difficulty playing classical repertoire convincingly. Conversely, many classical organs struggle to recreate the lighter and more orchestral music so often associated with the theatre organ. These limitations are not surprising, given that many instruments are designed to interpret a relatively narrow range of music. Coaxing an organ to recreate music of a style it was never designed to play is akin to the age-old dilemma of the square peg



Above: view of the String Chamber; below: view of the Solo Chamber



and the round hole.

To that end, two very important decisions were made early on that would allow the Phillips' organ to become an instrument equally at home playing classical, symphonic, orchestral, and theatre organ repertoire. First, the organ was installed primarily on unit chests. The unit chest design, a quintessential hallmark of theatre organbuilding, allows the organ's various ranks to be playable at any pitch from any of the instrument's five manuals and pedal. Second, and equally as important, the winding systems were redesigned to ensure that enough of the ranks were independent of each other so that a variety of tremulants could be used throughout the organ where appropriate.

Among the ranks added to the organ during the installation were a select handful of theatre organ pipework from various builders, including Wurlitzer, Kimball, Barton, and Robert-Morton. Every care was taken so that all of the organ's voices from all of the manufacturers would blend well together and create a unified and musically successful sound.

The result is an instrument that is truly the first of its kind, in that it beautifully synthesizes the best of symphonic/classical organ design with the best of theatre organ design. When played as a classical organ, one is immediately reminded of the so-called "English cathedral" school of organbuilding, with its solid Diapason choruses and broad, majestic chorus reeds. When played theatrically, the organist can find every nuance contained in the most refined of theatre organs.

And when the instrument is played orchestrally, it truly finds its voice. It is not simply the 29 ranks of strings and an abundance of orchestral reeds and flutes that make the instrument so successful in the orchestral genre. Rather, the instrument recreates orchestral repertoire so successfully because it is faithful to the notion of how an orchestra makes music. One of the most important aspects of a symphony orchestra's sound is that virtually all of the instrumentalists introduce vibrato into their playing as the music requires. In fact, the stringed instruments (Violin, Viola, Cello, and Contrabass)—which comprise roughly two-thirds of the instruments in a modern symphony orchestra—play with vibrato far more often than not. In fact, if a bowed passage is to be played without vibrato, the composer must specifically indicate *senza vibrato* in the score.

Accordingly, to recreate these sounds faithfully on an organ, it is of the utmost importance not only that these same types of sounds be present (strings, woodwind, brass, etc.), but also that they can come to life as they do in an orchestra through the use of vibrato. Indeed, some of the finest of symphonic instruments in the world struggle to recreate faithfully the sounds of the orchestra for the simple reason that the instruments' winding systems do not support the type of diverse tremulants found on the organ.

These concepts—borrowed heavily from theatre organbuilding and design—allow the Phillips residence organ to recreate orchestral music to a breathtaking degree of realism.

At bottom, the organ's revolutionary design works because it makes sense musically. Like a chameleon, this instrument can seamlessly switch among various styles, remaining faithful to each musical school of thought without the slightest compromise.

The Phillips residence organ will be featured prominently during the upcoming *Desert Winds* Regional, November 28–30, 2008, hosted by the Valley of the Sun Chapter. All are invited to attend and experience the sounds of this revolutionary instrument.



From top:
The Midmer-Losh console as seen through the unenclosed Schultz Diapason Chorus

Resident city organist, Arthur Scott Brook, playing the original Midmer-Losh organ



A view of the 32' Contra Violone installed in the pedal well in the southeast corner of the room

A view of the 32' Bombarde installed in the pedal well in the northeast corner of the room



Five-Manual, 106-Rank Adrian Phillips Residence Pipe Organ Chamber Analysis

ORCHESTRAL DIVISION (15 RANKS)

Contra Fagotto	16	Samuel Pierce
Violina	4	Æolian
Violina Celeste	4	Murray M. Harris
Viola Celeste	8	Æolian
Viola	8	Midmer-Losh
Cornocean	8	Midmer-Losh
Violin	8	Midmer-Losh
Violin Celeste #1	8	Midmer-Losh
Violin Celeste #2	8	Midmer-Losh
Gamba	8	Midmer-Losh/ Æolian
Gamba Celeste	8	Midmer-Losh/ Æolian
Viola	8	Æolian
Oboe	16	Midmer-Losh
Vox Humana	8	Æolian
Nazard	2½	Æolian

FLOATING DIVISION (14 RANKS)

Lieblich Gedeckt	16	Midmer-Losh/ Æolian
Quintadena	8	Midmer-Losh/ Æolian
Gemshorn	8	Robert-Morton
Gemshorn Celeste	8	Robert-Morton
Clarabella Flute	8	Estey/Æolian/ Midmer-Losh
Open Diapason	8	Skinner/Steere
Basset Horn	16	Midmer-Losh
Vox Mystica	8	Estey
Vox Mezzo	8	Gottfried
English Horn (Cor Anglais)	8	Kimball
Salicional	16	Nat'l Organ Supply Co./ Æolian
Salicional Celeste	16	Kimball/Æolian
Harmonic Flute	4	Murray Harris
Gemshorn Quint	5½	Midmer-Losh
Chrysoglott/Celesta		Barton

CHOIR DIVISION (17 RANKS)

Diaphone/Diapason	16	Wurlitzer/ Midmer-Losh
Stopped Diapason	4	Midmer-Losh
Dulciana	16	Midmer-Losh/ Æolian
Unda Maris	8	Æolian/ Unknown
Trumpet	8	Kimball
Tibia Clausa	8	Gottfried/ Midmer-Losh
Gamba	8	Æolian
Gamba Celeste	8	Æolian
Vox Humana	8	Wurlitzer
Concert Flute	16	Wurlitzer
Salicional	4	Æolian
Salicional Celeste	4	Æolian
Clarinet	8	Midmer-Losh
Chimney Flute	4	Casavant
Geigen Principal	4	Wicks

Wood Violone (unencl.)	16	Æolian/Durst
Bassoon	8	Durst

STRING DIVISION (12 RANKS)

Vox Humana	8	Midmer-Losh
Muted French Horn	8	Midmer-Losh
Spitz Flute	4	Laukhuff
Spitz Flute Celeste	4	Laukhuff
First Violin	16	Midmer-Losh
Violin Celeste #1	8	Midmer-Losh
Violin Celeste #2	8	Midmer-Losh
Violin	8	Robert-Morton
Violin Celeste	8	Robert-Morton
Orchestral Oboe	8	Midmer-Losh
Muted Viol	8	Kimball
Muted Viol Celeste	8	Kimball
Chimes		Wurlitzer

LOWER GREAT DIVISION (12 RANKS)

Trombone 1	16	Midmer-Losh
Trombone 2	8	Midmer-Losh
Cathedral Diapason	8	Midmer-Losh
Violin Cello	8	Barton
Violin Cello Celeste	8	Barton
Harmonic Trumpet	16	Midmer-Losh/ Robert-Morton
Phonon Diapason	8	Midmer-Losh
Bourdon	16	Kilgen
Bombarde	32	Midmer-Losh
Ophicleide/Tuba Sonora (unencl.)	16	Midmer-Losh
Tibia Major	16	Robert-Morton
Twelfth	2½	Æolian
Tierce	1½	Æolian

UPPER GREAT DIVISION (16 RANKS)

Vox Humana	8	Midmer-Losh
Traverse Flute	4	Hall
Flûte Ouverte	4	Midmer-Losh
Grand Diapason	8	Estey
Harmonic Flute	4	Æolian
Harmonic Piccolo	2	Æolian
First Open Diapason*	8	Midmer-Losh/ Æolian
Octave*	4	Midmer-Losh
Twelfth*	2½	Midmer-Losh
Fifteenth*	2	Midmer-Losh
Furniture IV* 12-15-19-22		Organ Supply Industries
Stentor Flute	4	Gottfried
Principal	4	Wicks

*Schultz Diapason Chorus (Unenclosed)

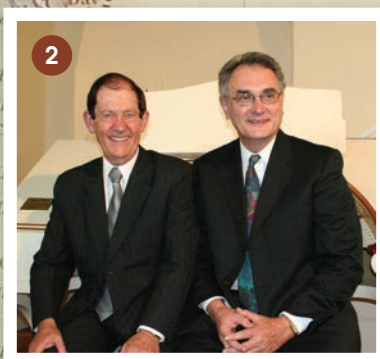
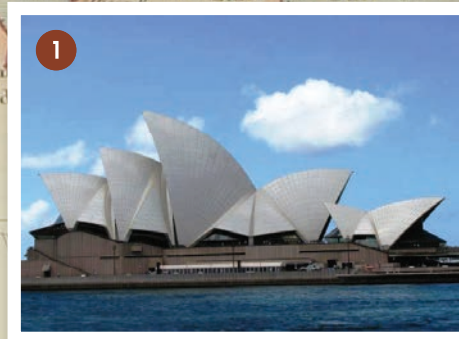
SOLO DIVISION (19 RANKS)

Vox Humana	8	Wurlitzer
Harmonic Tuba	16	Wurlitzer
Tibia Clausa	8	Wurlitzer
Kinura	8	Gottfried
Musette	8	Midmer-Losh
Grand Clarinet	8	Midmer-Losh
Saxophone	8	Trivo
Cor Anglais	8	Midmer-Losh
Post Horn	8	Midmer Losh/ Trivo
Stentorphone	8	Midmer-Losh
Tibia Plena	4	Hall
Tuba Magna	16	Midmer-Losh
French Horn	4	Kimball
Concert Violin	8	Robert-Morton
Concert Violin Celeste	4	Robert-Morton
Doppel Flute	4	Æolian
Gedeckt	8	Robert-Morton
Grand Viol	8	Midmer-Losh
Grand Viol Celeste	8	Midmer-Losh
Contra Violone	32	Midmer-Losh
Violin	16	Kimball
Diaphone	16	Robert-Morton
Percussions and Miscellany (Unenclosed) Wood Open (Unenclosed)	16	Unknown
Pedal Tibia (32 notes)	8	Organ Supply Industries
Chrysoglott/Vibraharp		Wurlitzer
Metal Bar Harp		Midmer-Losh
Marimba/Harp		Robert-Morton
Glockenspiel		Robert-Morton
Xylophone		Robert-Morton
Miscellaneous traps and effects		

The Australian Adventure

BY TERRY SNYDER, SHIRLEY CLAUSEN, AND CHRIS DURRE

The idea of flying some 10,000 miles or so just to attend a couple of theatre organ concerts seemed a bit extravagant at first. The more we thought about hearing talented organists at splendid events on two outstanding Wurlitzers, other activities, and spending time with special Australian friends—well, it was something that we just could not resist. On March 14, we took flight and headed “down under.”



- 1 Sydney Opera House
- 2 Tony Fenelon and John Atwell
- 3 Mark Page and Scott Harrison
- 4 Leon Duncan, Michael Saunders, Norma Wilson and David Johnson
- 5 Terry Snyder
- 6 Ballarat
- 7 Capri Concert Artists
- 8 Shirley Clausen and Terry Snyder
- 9 Capri Organ Chamber
- 10 Balmoral Regent
- 11 Shirley Clausen and Chris McPhee
- 12 Chris Durre
- 13 Warragul Wurlitzer
- 14 Balmoral Regent Overseas Visitors
- 15 Group at Ballarat

AUSTRALASIA.

English Miles
 100 200 300 400 500 600 700 800



The royal treatment began by Rob Gliddon (sporting a red shirt and carrying a Tibia pipe) retrieving Terry (whom he had never met) from the airport. Rob repeated the process for Shirley and Chris Durre (Shirley's daughter) before taking us all to dinner. John Shaw toured us around Sydney, including a harbour cruise. Neil Palmer opened the Marrickville Town Hall in Sydney and unveiled the 2/11 Wurlitzer, treating us to open console time.

Following our Sydney excursions, we flew to Cairns where we enjoyed snorkeling in the Great Barrier Reef, riding a train to an Aboriginal show in the rain forest, and riding the tram down the mountains over the tropical canopies. We could go on and on about details of the great trip, like visits to Ayers Rock and Coober Pedy, an underground opal-mining community, but space is limited.

On March 21, we jetted to Melbourne to meet with special Aussie friends, Barb and Bob Cornish, who had rented a van for the weekend to provide transportation for the three of us, plus two other couples from Adelaide. Bob, the current president of Australia Felix, the Australian chapter of ATOS, drove us to the first special weekend in Warragul, southeast of Melbourne. Warragul events centered around the unveiling of the 3/10 Wurlitzer located in the Wesley Center. The Fine Arts Community Center is a recently refurbished 119-year-old Methodist church. The driving force behind the weekend activities was Norma Wilson, who completed the vision and efforts of her late husband, Kent.

The moment initial chords were heard from Warragul's Wesley 3/10 Wurlitzer, the long journey from America seemed well worth it.

The combined talents of two of the world's finest musicians, Tony Fenelon and John Atwell, produced an unsurpassed piano/organ program. Their expansive repertoires included songs ranging from "I'll Follow My Secret Heart" in Buddy Cole's warm style, to Bach's "Jig Fugue," to the romantic strains of "The Nearness of You." The precision and sensitivity exhibited by Tony and John is the epitome of what music can and should be. Many readers will recall that Tony was proclaimed the Organist of the Year in 2002 at the San Diego ATOS convention.

The smooth organ registrations and arrangements sometimes made the music

appear as if one person with four hands was playing. The solo numbers from each artist were romantic, snappy, jazzy, passionate, stirring, punctuated, emotional, tender, caring, rousing, suggestive, swinging, sassy, and magnificent! These superlatives could be applied to any of the duet or solo numbers almost interchangeably. The syncopation kept bodies swaying. The visual effects painted pictures in the mind's eye ranging from a Viennese ballroom in formal evening wear to a "speakeasy," complete with girls in shimmy dresses and fellows in their spats. The only negative part of this amazing program was that it ended much too soon.

After a splendid dinner at the Elizabethan Restaurant in Warragul, we were treated to a concert with another duo team. Scott Harrison (organ) and Mark Page (piano) played a delightful variety of old favorites and newer tunes. We enjoyed selections from *Raiders of the Lost Ark* and *Les Misérables*. The next day began with open console session. Attendees found the organ fun to play. That afternoon, we were entertained by organist, David Johnston (DJ), the emcee for the weekend, who was joined by Leon Duncan (a spectacular percussionist playing xylophone and vibraharp), and pianist Michael Saunders. This sensational concert was performed with both solos and ensembles. That evening, DJ accompanied DVDs including how *A Wurlitzer Comes to Warragul*. Monday's Afterglow Day featured relaxing sights of the area and a luncheon at the Lillico Glass Co.

Tuesday we were driven on to Adelaide, with a brief stop in Ballarat, Victoria, to tour Her Majesty's Theatre with its 3/9 Compton organ. This theatre is another jewel, with its beautiful aqua balconies adorned with gold gilding and a painted backdrop. Doug McGregor was kind enough to give us a tour of the theatre, and Terry delighted us with a couple of numbers at the organ.

Weekend activities in Adelaide included the celebration of the 25th anniversary of the fantastic 4/29 Wurlitzer. The organ club owns the Wurlitzer and its home, the art deco Capri Theatre. A marvelous concert featuring John Atwell, Paul Fitzgerald, and Robert Weatherall included wonderful varieties of solos and duets on piano/organ. Friday evening we were treated to the silent movie, *The Phantom of the Opera*, accompanied by David Johnston at the

organ. It was the finest job of accompanying this film that we have ever heard. During the weekend we were offered a tour of the organ installation and were given the opportunity to spend time at the console, where we tried our own piano and organ duets.

Another special treat was an evening spent at the Balmoral Regent Theatre, an amazing little 25-seat theatre at John Thiele's home in Adelaide. This theatre is a miniature replica of Adelaide's original Regent Theatre and holds some of the lights, drapes and other fixtures retrieved from that building. David entertained us at the console of a Conn electronic organ providing accompaniment for a variety of films. Included were some produced by John, such as a video of the installation of the Capri Wurlitzer, and even a Mickey Mouse cartoon.

We were again royally entertained in Adelaide with visits to several homes, as well as tours of the city and countryside. We spent a special evening with the McPhee family, including Chris McPhee (winner of the 1993 ATOS Youth Competition), his wife Katrina, and their new baby daughter Jasmine. One afternoon we were entertained by Jan Symonds and her daughter, Kylie Hall (née Mallett); Kylie participated in the Young Organist competition some time ago. We also fed kangaroos and petted a koala as we strolled through Cleland Wildlife Park.

We do wish you could have been with us to enjoy it all. We have heard talk of a possible ATOS convention in Australia in 2012! We heartily encourage you to start saving your pennies and seriously consider attending. Any destination is graded on its people, and the Aussies get an "A+." Everywhere we traveled in "Oz," royal treatment was extended.

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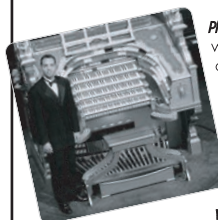
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complete your collection of recordings by **Jelani Eddington**



PHOENIX RENAISSANCE

Phoenix Renaissance is a true sonic *tour de force*. This album is the world premiere of the Adrian W. Phillips symphonic-theatre pipe organ. The 106-rank organ, originally the Midmer-Losh from the Atlantic City High School, combines the best of symphonic, classical, and theatre organ design to create a truly revolutionary musical powerhouse! Among the highlights is the first-ever organ/piano recording of the complete *Rachmaninoff Piano Concerto No. 2*. Other selections include *Put On A Happy Face*, *Music of Ella Fitzgerald*, *Rondo In G*, *Send In The Clowns*.

INDIANA Revisited!

Indiana Revisited! features the Barton theatre pipe organ at the Warren Performing Arts Center in Indianapolis and is Jelani Eddington's first solo album on a Barton organ. The instrument, installed originally in 1927 in the 3,000-seat Indiana Theatre in downtown Indianapolis, fills the Warren Performing Arts Center with a lush, booming "in-theatre" sound. Highlights include *Comedy Tonight*, *Music From Les Misérables*, *Music From Annie*, *Yesterday*, *Racetky March*, *Overture from Zampa*.

A Festival of CHRISTMAS

Celebrate the music of the holiday season with *A Festival Of Christmas*, featuring Jelani Eddington at the incomparable Sanfilippo theatre pipe organ. This album contains some of the most beloved Christmas music of all times, including Leroy Anderson's complete *A Christmas Festival* as well as six works from his *Suite Of Carols*. Other highlights include *Sleigh Ride*, *The Christmas Song*, *Brazilian Sleigh Bells*, *Jingle Bell Rock*, *Away In A Manger*, *Hallelujah! Chorus*

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ROB RICHARDS TOURING ORGAN

Professional Perspectives

Across the Great Divide, or Bridges to Dweebland

BY EDWARD MILLINGTON STOUT III

Have you, our dedicated readers, noticed how many artificial barriers exist within the organ world? The great American composer, Richard Rodgers, was very concerned about the barriers erected between various musical disciplines, and he wrote the following: "Musical labels have always bothered me, in part because the terms in common usage are imprecise and confusing. Is every 'classical' work a classic? Aren't there any unpopular 'popular' songs? All too often such words merely serve to build barriers around each form, attracting one group of people while putting off others."

For the past three years in writing the "Professional Perspectives" essays, the goal has been to stay away from personal conflicts. To that end, in making quotes by other individuals, I have never mentioned or identified the source of the remark or activity; I have endeavored to place myself out of "center-ring" and, therefore, I have tried to avoid the use of "I." The object of the series of essays has been to share experiences gained over a 50-year career in the pipe organ field and to present them in an entertaining way. Most certainly every attempt has been made to avoid separating the remaining impassioned members of ATOS by placing them within one distinct camp or another.

In the last issue of THEATRE ORGAN it seems as though new lines have been drawn in the sand in the form of an articulate article making direct references to observations made by the distinguished musician Clark Wilson and myself. The clever 5,000-word epic raised several interesting questions, some of which should be addressed in this, the next issue of THEATRE ORGAN. There is no way for me to match wits in an ancient campfire ritual, as I would need a week's infusion of prune

juice, but it is necessary for me to clarify a few assumptions made by the distinguished author.

In doing so, I have consulted with several historians and musicians and have used them as deep water channel markers in order to prevent thoughts from running aground.

In paragraph five the author wrote, "the inescapable truth is that as the repertoire of the theatre organ grows and expands, so must the versatility of the instruments." Who arrived at this "inescapable truth?" Are we to understand, in accordance with this fresh new "inescapable truth," the great performances of the first 60 years of theatre organ history were compromised? Is the author really saying the listeners were being short-changed by hearing Jesse Crawford, Oliver Wallace, Iris Vining, Albert Hay Mallotte, Quentin Maclean and later George Wright while they played nearly original instruments? Eleven-year-old Richard Purvis was held spellbound listening to and watching Iris Vining as she made that great room resound with as many notes and colors as the human ear could accept within each measure. Now, that last sentence brings us to George Wright.

It is difficult to know how the author arrived at some of his pronouncements about the man who gave the Wurlitzer organ its new vocabulary, in light of the fact he never met the man or heard him play a live performance. Perhaps the swirling and contaminated Arizona winds carried the mystic tales and fantasies of the great musician directly to the anxious little Royal portable. In spite of my having had the experience of serving George at the San Francisco Fox and Paramount Theatres and visits to the Pasadena studio organ, it was necessary for the gathering of further insight

into the man's musical philosophy. During the last several years of George Wright's life, he valued the close friendship of Timothy Kopaceski, and George openly spoke to Tim about theatre organ playing and what to expect out of an instrument. Just the other day Tim re-enforced Wright's basic understanding of how to approach theatre organ playing, and that was "LESS IS MORE." Of course you, the readership of THEATRE ORGAN, already know that after listening to George Wright recordings over and over again for more than 50 years. Is it not interesting to note which recordings you are drawn to and listen to over and over again and those which receive one playing before making a safe landing on a dusty shelf where the four hundred thousand notes will be preserved for future generations?

For further insight, the wonderfully musical and listenable Jim Riggs was contacted. He was able to articulate very clearly why the theatre organ, as originally conceived, was so very well received and successful. Jim exclaimed, "the theatre organ was not meant to imitate an orchestra, but it was meant to provide the impact of an orchestra within its own unique tonal context." It is not possible to cover all of the assumptions and ideologies presented by the author in this general reply; however, a brief expansion on Jim Riggs' contribution may be worth consideration. The theatre organ, as well as the classical "symphonic" organ, is very much different in terms of tonal resources from any orchestra and, therefore, cannot be compared with an orchestra. The carrying power of the theatre organ's ensemble is the foundational stop, the Tibia Clausa.

The Tibia is the oil base into which an artist carefully adds colors and pigments. Wurlitzer discovered early in their



production the real responsibility of the Tibia, as many of their early clients complained of the organ's not being heard. Hope-Jones organs placed the Tibia Clausa within its own Foundation box, often with a large Diapason, both of which were without a tremulant. The ensembles suffered for the lack of the tremulants, as a tremulant's chief job is to warm the ensemble and allow the radical colors to blend. I once asked the conductor of the San Francisco symphony why all of the voices in the orchestra played with "tremulants on" as the normal policy. Without delay he answered, "the vibrato warms up the ensemble and helps it to blend." I rest my case, Your Honor! The problem with the ensemble being carried by a thick foundational voice is the tendency for the ensemble to become unclear and muddy. There is clearly a saturation point, and hence George Wright's intuitive tonal philosophy of "LESS IS MORE."

In paragraph 27 the author states: "However when those modern conveniences exist, the scope and type of repertoire that can be performed expands tenfold and with it the numbers of members of the general public who will be attracted to the instrument." It seems the author is clearly stating that without the modern systems, the type of repertoire decreases by 10-fold as well as the numbers of the general public. How then did Clark Wilson recently manage to attract a full house of some 1,500 patrons to the Castro Theatre to experience a stunning silent film

scored on a limited museum piece with 10 pistons per manual? How did Walt Strony battle his way on the same relic of the past in his brilliant 1983 concert, when he was able to convince the tired old Wurlitzer relays to stun the audience with several complex and tasteful transcriptions? How in the world would the most gifted Simon Gledhill consider making a CD recording on the Castro's 4/21 Wurlitzer without general pistons or a genuine "Tru-Beet Trap-O-Pulse" rhythm machine? If the true value of performance worth was measured by the number of notes played per measure, perhaps the audience was being short-changed by the artist and the museum piece. Yes, the theatre organ is a museum piece, and perhaps it and those caring for it belong within the artificial barrier of being "limitationists," which has been conveniently provided by the author. Well, put me in that camp any time, and I will be in good company. One fact seems to escape those who hold originality in disdain, and that is every existing theatre organ on the planet is over 80 years old, and the damn things are museum pieces that need not feel ashamed of being so. It is really a wonder patrons are able to sustain interest in hearing a solo piano recital at Carnegie Hall when the 9' 6" concert grand is without digital augmentation.

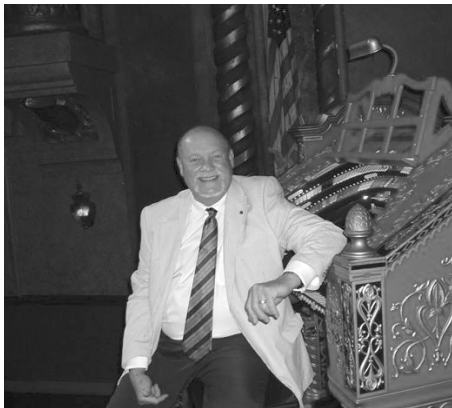
In paragraph 29 the author has made assumptions concerning the understanding between Tom Hazleton and myself. The issue was over Tom's having fun with the solid state system in the creation of artificial mixtures. In one of the essays, I shared the tale of Tom's mixture-weaving having backfired during a concert, where the "gross-o-phone" ended up being coupled to the Pedal. After that concert and during dinner, I ribbed Tom about that, and he laughed at himself and stated, "all of that nonsense doesn't work." We then discussed the creation of artificial upperwork, and he clearly comprehended why the creations do not work. First of all, the scaling is completely wrong and, most importantly, the intervals are not in tune. Tom possessed a wonderful sense of humor and was secure enough to be able to laugh at his own derailments. Clark Wilson mentioned to me his having a similar discussion with Tom, whereby Tom clearly said, "it was all for fun and was not to be taken seriously." Some institutions have in-house computer chiefs,

who are more than willing to please even the most kinky requests by those just crawling out of their backstage trunks. Their great station in life is to please the visiting firemen by re-specifying the organ. I mentioned one console resembling the masking tape giveaway counter at Office Depot. To sum it up, Tom's true focus was in always respecting the composer and taking the music where it comfortably wanted to go. That was recognized the first time he sat down at the San Francisco Paramount's great Style 285 at the age of 18.

Is the author attempting to separate those within the ATOS, who respect the theatre organ in its purest form, from some invisible army of innovationists who pop their "Mr. Now" pills every morning? In paragraph 45 the author registers great fear that by "clinging to the inflexible pillars of originality" the theatre organ may very well go puff, just like the Wicked Witch of the North. Does the author really believe sensitive and bright young people will be driven away from a nearly original instrument because it does not have space-aged gimmicks and cannot take a windless quantum leap over the nearest stagehouse? Tom Hazleton, the articulate Jonas Nordwall, and other first generation disciples of George Wright, along with Simon Gledhill, Clark Wilson, and Brett Valliant, seemed to be drawn to the theatre organ in its original form. Should not the case be made for preserving and restoring as many real theatre organs as possible in order that the original art form may continue, and continue without making any apologies? At one time the official mandate of the ATOS was to further the understanding of the theatre organ and to preserve the remaining instruments. Like many mandates in this plastic gravy age, the bar has not only been lowered, but some want it removed. Many dedicated members of the ATOS still are filled with a sense of profound respect for an original theatre organ and believe the artificial barriers proposed by the author are unnecessary and destructive.

All spokespersons within our wonderful organization should be most careful before using themselves as the yardstick for what is appropriate and for what constitutes musical excellence. Not all yardsticks are manufactured from seasoned stock.

Chapter News



Alabama: John McCall at "Bertha," the Alabama Theatre's original Mighty Wurlitzer (Photo by Thurman Robertson)



Atlanta: Lloyd Hess with Joe Patten at Joe's Hammond (Photo by Elbert Field)



Atlanta: Ron Rhode and Bucky Reddish at the Walker RTO-335 (Photo by Elbert Field)

ALABAMA

Birmingham—John McCall played his fifth concert for the Alabama chapter on Sunday, May 18 at Birmingham's Alabama Theatre. McCall featured an overture from a popular 1950s MGM musical and also included a set of ballads recorded by Jesse and Helen Crawford.

It was discovered at the close of the concert that the first three selections had not been recorded on the Crawford Special Wurlitzer, so the artist agreed to repeat those pieces. Most of the audience stayed and, since there was no chapter meeting scheduled, he repeated the entire concert.

—Thurman Robertson
Sabrina Summers, President
205-688-2357, sabrina_atos@earthlink.net

ATLANTA

Atlanta, Georgia—On Sunday, May 18, a special event occurred: We were invited to hold our *Hamm-O-Rama* at the apartment of Joe Patten. To have an apartment in the Fox Theatre is truly a dream. It is a 3,200-plus square-foot residence located beneath the great domes of the Fox.

The instruments were a Hammond RT3 organ and a Chickering reproducing grand piano. The Hammond includes percussion, a Leslie speaker, a 32-note pedalboard, and a true 32' pedal voice. The reproducing piano accurately reproduces the playing of a great piano artist using rolls that have variations in touch and pedal control. Joe has a large collection of piano rolls for use with this piano.

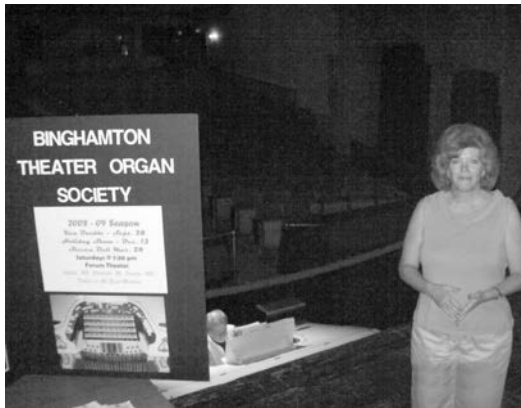
The artist, Lloyd Hess, is a native of Canada. Lloyd studied piano at the Toronto Conservatory of Music, laying the foundation for his organ and accordion proficiency. While living in Texas, he played accordion for several German restaurants. He has been a church organist here in Atlanta for a number of years. Lloyd treated us to a wide range of music on both the Hammond and the Chickering. He proved his great skill with both instruments. Open console followed, and a well-presented array of snacks rounded out a memorable meeting.

Our June meeting took place Sunday, June 29, at the residence of Bucky Reddish and his well-known Walker RTO-335. Our artist was none other than Ron Rhode himself! True musicianship, great ability to choose selections to please the audience at hand, and the ability to fully exploit the resources of the available instrument and make it seem effortless are the trademarks of this amazing artist. The music was offered in just about every style available—dazzling rhythm, true ragtime, ballads that honored the composer's intent, classical and operetta—even authentic nods to past greats like Jesse Crawford.

As John McCall states, "We in the Atlanta chapter are a spoiled lot." With great resources made available to us, we continue to have the best in the theatre organ world!

—Rick McGee
Bucky Reddish, President
770-948-8424, buckyrph@bellsouth.net

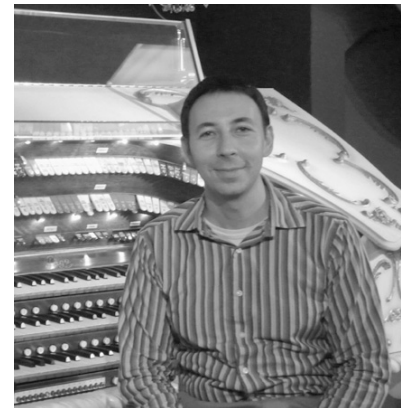
The deadline for receipt of Chapter News items by the Editor is the FIRST of the month TWO months prior to the THEATRE ORGAN publication date (that's the first of every odd-numbered month). Please note that ATOS policy prohibits inclusion of music titles played at programs or menu items served at chapter 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@atos.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.



Binghamton: Claudia Kachmarik by our display (Photo by Paul Stapel)



Binghamton: George Melnyk and Jim Chavatal at the console of the Morton (Photo by Paul Stapel)



Central Florida: Vince Mirandi at the Page (Photo by Gary Blais)

BINGHAMTON

Binghamton, New York—On April 12 the Binghamton chapter presented David Peckham, house organist at the Clemens Center in Elmira, New York, for the third concert of our 2007–2008 season. David performed a diverse program including music from each decade of the twentieth century, effectively demonstrating the capabilities of our 4/24 Robert-Morton. David also accompanied Buster Keaton's silent classic film, *One Week*. Attendees were treated to coffee and dessert at the end of the concert.

Election of officers took place on June 3, with Paul Stapel as founder and chairman of the board, Bill Metzlar as president, John Demaree as vice president, Mary Pat Kiley as recording secretary, David Clark as treasurer, and Richard Sheasley as membership chair. The board of directors includes Ernie Pessagno, Roberta Rowland-Raybold, Sherry Williamson, Ken Fetterman, Claudia Kachmarik, and Richard Sheasley.

The Morton will also be heard at the *Summer Film Fest* with Bruce Bozdos, Jim Chvatal, Claudia Kachmarik, and Irene Martin performing. Each evening begins with a half hour organ concert followed by a feature film.

The BTOS also participated in the Binghamton's *First Friday Art Walk*, a stroll through 24 venues of art and music. The Morton was played by Jim Chvatal and Claudia Kachmarik.

—Bill Metzlar, President
607-762-8202, billmetzar@mac.com

BUFFALO AREA

Buffalo, New York—The Buffalo area has been fortunate to host a variety of events, and we look forward to many more.

In April the Riviera Theatre turned back the clock to the 1920s and held its first silent movie festival, featuring the films of Harold Lloyd. The three-day event featured organists Clark Wilson, Robert Israel from California, and our very talented Bruce Woody at the renovated Wurlitzer. Audiences were treated to an authentic silent movie-era experience including a real silver screen and carbon arc projection. The event concluded with a special appearance by Suzanne Lloyd (Harold's granddaughter), and a screening of his most famous film, *Safety Last*.

The Riviera is gearing up for its first *Keyboard Artist Spectacular* in September featuring Jelani Eddington, Donna Parker, and other world-class artists. Check www.riviera-theatre.org for the latest information.

In July, the Lockport Theatre Organ Society also went back in time, but only to the 1970s. The club's annual pizza and pipes event is always well attended and very enjoyable. Over 12 local organists took their turn at the club's 2/8 Wurlitzer while the public enjoyed pizza, pop and free admission.

—Andrew Wos and Bruce Woody
Andrew Wos, President
716-684-8414, awwos@roadrunner.com

CENTRAL FLORIDA

Pinellas Park, Florida—Every month brings new changes and improvements to our organ in the Pinellas Park auditorium. With two work sessions held in May and June, the new blower and windline have been completed. The winding system is much quieter, and the organ sounds better than ever, with no sagging and a stronger voice. June's work session focused on the new (to us) toy counter installation. The traps have been mounted and placed in the chamber. Winding and wiring remain to be completed. The work session was followed by a general meeting, the last before our summer break. Several members took the opportunity to try the organ with its new lungs.

On June 8, Rosa Rio made an appearance at the Tampa Theatre Wurlitzer. The event was a reception for members of the Tampa Theatre. Rosa sat on stage and answered many questions about her long and illustrious career at the organ and some of the stars with whom she has worked. She then accompanied a Harold Lloyd short, *Get Out and Get Under*, much to the delight of the audience.

On June 15, our group traveled to the Wimauma, Florida home of Johnnie June Carter for a joint meeting of the Central Florida and Manasota chapters. Entertainment on Johnnie June's beautiful 3/12 Page organ was provided by CFTOS Board member Vince Mirandi. Vince played a group of favorites which showed off some of the delightful sounds. A light picnic lunch was served and open console followed, with members from both chapters taking the opportunity to play the rare Page organ. Thank you to Johnnie June Carter for her hospitality.

—Gary Blais
Cliff Schaffer, President
407-207-1792, cliff71@aol.com

Chapter News



Central Indiana: Dyne Pfeffenberger and Michael Davis (Photo by Mike Rolf)



Connecticut Valley: Jelani Eddington (l), Eleanor Anderson, Allen Miller, and Daniel Volpe (Photo by Jon Sibley)



Dairyland: Former ATOS George Wright Scholarship winner Zack Frame (l) with John Cornue (c) and Jelani Eddington (Photo by Gary Hanson)

CENTRAL INDIANA

Indianapolis, Indiana—On May 4, the Central Indiana chapter had their annual luncheon picnic, including a short business meeting followed by an excellent duet concert. All this took place at the home of CIC president Tim Needler. Michael Davis and Dyne Pfeffenberger put on a fine program, switching between the Conn 653 organ, the 7' Mason & Hamlin Ampico, and 7' Steinway Duo-Art pianos, providing fun and excitement to those in attendance. The program ended as Cletus Goens joined in playing a 5'6" Baldwin Welte-Mignon reproducing piano located across the main hallway in the den. Talk about stereo pianos!

June 8 saw Ken Double at the Warren Performing Arts Center for a special event at the 3/18 Barton. This was not a typical theatre organ concert. Ken filmed this performance to be released on DVD. The program featured Skip Styne, an excellent trumpet player and a former member of the Harry James band. It was a lot of fun to experience a movie in the making. There was a lot of starting and stopping and “re-dos” to get the perfect take. As Ken humorously explained, “This is why we didn’t charge you admission!” The anticipated release of the DVD is sometime in September.

Check out our website, www.cicatos.org, for up-to-date Central Indiana concert information, as well as our latest newsletters.

—Justin Nimmo

Tim Needler, President

317-255-8056, tneedler@needlersales.com

CONNECTICUT VALLEY

Thomaston, Connecticut—A concert to honor the 100th birthday of Leroy Anderson was held on May 18 at the Thomaston Opera House by Jelani Eddington. The entire program consisted of Leroy Anderson’s compositions including many of the well-known selections, some pieces that had never been published, and two written expressly for the organ. Jelani was assisted by Daniel Volpe, percussionist for the West Hartford Symphony Orchestra, to provide many of the special effects in Anderson’s music. Allen Miller also assisted with additional percussion effects.

The presence of Leroy Anderson’s widow Eleanor and son Craig was a special treat. For a number of years, with the assistance of Mrs. Anderson, Jelani Eddington has conducted extensive research in order to prepare a complete compilation of Leroy Anderson’s compositions. On the 5/80 Sanfilippo residence organ, Jelani has recorded two highly recommended CDs of Anderson’s music.

Jelani noted that Anderson had served as a church organist for many years and that the theatre organ, having distinctive orchestral stops, is ideally suited for playing Anderson’s compositions. Many people are familiar with Anderson’s music as recorded by the Boston Pops Orchestra under the direction of Arthur Fiedler.

The program was superbly played by Jelani and was most enthusiastically received by the audience. Eleanor and Craig Anderson were very appreciative of the excellent presentation.

The 3/15 Marr & Colton organ at the Thomaston Opera House has been well maintained for many years by John Angevine.

For additional information about CVTOS, please visit our website, www.cvtos.org.

—Jon Sibley, President

860-345-2518, jmsibley@earthlink.net

DAIRYLAND

Racine/Milwaukee, Wisconsin—Dairyland members enjoyed a long-awaited social hosted by John Cornue of Lake Geneva on May 25. John inherited his 2/11 Barton from Fred Gollnick when Fred passed away. John has spent several years installing the Barton in his large industrial building. The organ speaks from four chambers into a room that can seat over 200 and has excellent acoustics. John purchased a four-manual Kilgen console from the Piccadilly Theatre in Chicago; he will eventually have both consoles operating so that duets may be played. In addition, the organ will grow to 40 ranks.

John is a very accomplished organist, and he began our May 25 program. His wife, Laurie, joined him for an organ/violin duet written by John. Next, Zach Frame, also a talented organist, played several numbers. Open console followed with many experienced organists, including Dean Rosko, the organist for the Milwaukee Brewers baseball team, and well-known concert artist Jelani Eddington.

DTOS celebrated Father’s Day with a social held at the Elkhart Lake home of Gary and Nancy Bieck. The organ is a three-manual Wurlitzer, located in a large music room. The artist was Jelani Eddington, a multi-talented Dairyland member. Jelani not only played a wonderful and varied program on the organ, he also entertained on the Weber grand piano. After the potluck meal, open console players were John Cornue, Gary Kay, and Bob Luetner and Bill Gans in an organ/piano duet.

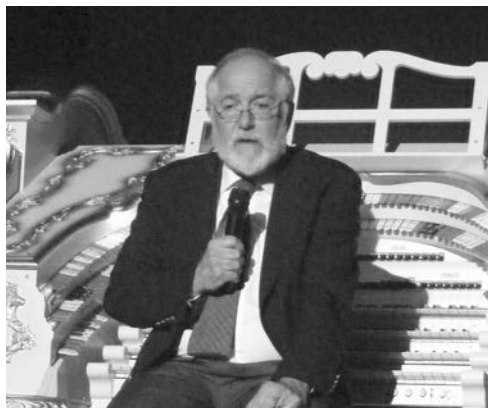
—Sandy Knuth

Dean Rosko, President

262-886-1739, Organsk8er@aol.com



Dairyland: Violinist Laurie Cornue was accompanied by her husband John at the organ (Photo by Pete Tillema)



Eastern Massachusetts: Bill Porter acknowledges applause (Photo by Dick Handverger)



Eastern Massachusetts: Diaphones in Main chamber of Hanover Theatre (Photo by Bruce Hager)

DELAWARE VALLEY

Telford, Pennsylvania—On Sunday, May 11, the theatre organ society of the Delaware Valley presented *A Musical Celebration of a Life and Progress* at the Colonial Theatre in Phoenixville, Pennsylvania. The two-fold purpose was to honor the life of our late president, Harry Linn, Jr., and to provide a progress report on the Colonial Theatre installation of the society's 3/24 Wurlitzer. In a musical tribute to Harry, members Candi Carley-Roth, Dick Metzger, and Rudy Lucente gave stunning performances on the Rodgers Trio now installed on the lift in the theatre.

Emcee Jack Serdy, crew chief for the project, gave an informative progress report on the Wurlitzer (it will sound terrific!). We marveled at the console now on display in the lobby. The pipes are still at Patrick J. Murphy & Associates, Inc., in Stowe, Pennsylvania, and the installation should be completed in a year or so. Rudy Lucente gave a description of the differences between a theatre organ and a church or straight pipe organ. Then he introduced his wife, Clare, who has a wonderful singing voice. They performed the title song from a Rogers and Hammerstein show. Finally, Wayne Zimmerman assumed the bench of the Trio and played background music for two hilarious Laurel & Hardy silent movies, *The Second Hundred Years* and *Two Tars*. Wayne's technique for making these films come to life is stunning.

Approximately 100 people attended, including members of Harry Linn's family, making the show a success. We will always remember Harry Linn, Jr.

Dick Auchincloss worked on the printed program and was greeter; Anna Bonelli Downey handled refreshments; Tom Rotunno was treasurer and handled the sales desk; Bill Gelhaus handled public relations; and George Pinchock did publicity. Mary Foote represented the theatre. Many thanks to all, especially to: Miss Diane Linn, Mr. and Mrs. Robert Linn and children, the Association for the Colonial Theatre, Patrick J. Murphy & Associates, Inc., and Phoenixville Federal Bank & Trust.

Last but not least, congratulations to our sitting president, Al Derr, for his leadership in putting on this very fine program.

At a meeting held at a later date, the following new officers were elected: president, Anna Bonelli Downey, and vice president, Wayne Zimmerman. Bill Gelhaus and Tom Rotunno will continue on as secretary and treasurer, respectively.

—Dick Auchincloss
Anna Bonelli Downey, President
215-723-7716

EASTERN MASSACHUSETTS

Wellesley, Massachusetts—With the arrival of summer, our very successful concert and social season was over for another year. Our hard-working board of directors earned their summer vacation.

Our board of directors met in late April. The board approved a concert schedule for next year and also approved additional tonal work on the chapter's beloved 4/18 Wurlitzer. This work should be completed during the summer. Member Dick Hill and assistant John Phipps have replaced the majority of the magnet cap gaskets in the chapter organ. As a result of this work, the organ is more reliable than ever. Thank you, gentlemen.

The Shanklin Music Hall was the scene of our May social, featuring Bill Porter at the 4/34 Wurlitzer theatre pipe organ. Bill is a renowned instructor and performer of classical repertoire; he is quite at ease on the bench of a theatre organ. Frankly, your author didn't know exactly what to expect but was hoping for the best. Well, Bill Porter gave the best. From his opening number to his exciting closer, Bill demonstrated his mastery of the Wurlitzer—Second Touch, Post Horn, and all! What was most impressive was Bill's obvious affection and respect for the instrument. What a wonderful afternoon of great music. Come back again, Dr. Porter; you'll always be welcome at EMCATOS.

On June 1, Chris Elliott made his New England debut at the Shanklin Music Hall. We had been trying to engage Chris to play for EMCATOS for three years, but somehow our schedules never meshed. Finally, we found a date that was mutually agreeable, and the performance was worth the wait. Chris piloted the Shanklin Wurlitzer console on its rotating platform through his opening number. From the first selection, Chris had the audience in the palm of his hand. Six hundred people

Chapter News



Garden State: Don Hansen at the console of his Allen III Plus digital organ
(Photo by Cathy Martin)



Garden State: Console of the 3/12 Kimball being installed in Our Lady of Consolation School, Wayne, New Jersey
(Photo by Mike Fox)

responded to every offering with thunderous applause. One can often read an audience after a few selections, and this group was “with” Chris all the way. Mr. Elliott was generous in his offerings, serving up a feast of music from Broadway to the semi-classical. This versatile performer’s sense of humor was evident in his comments and music.

Although not strictly an EMCATOS project, the installation of the Phipps’ 4/35 Wurlitzer organ in the Hanover Theatre for the Performing Arts is coming along. Don Phipps has donated the rebuilt instrument to the theatre and, along with a dedicated band of EMCATOS assistants, is installing the instrument. The crew has done everything from solder and assemble 250’ of 14” blower pipe to preparing the Main chamber for the installation of pipes. The first pipes (wooden Diaphones) were installed on June 26–27, 2008. As Don Phipps declared after the chamber was ready for pipes, “Now the fun begins.” We are anticipating completion of the installation sometime in late 2009. This will allow sufficient time to ready the instrument for the 2012 ATOS annual convention, tentatively to be hosted by EMCATOS. The organ will make its presence known in the totally refurbished theatre. For a pictorial history of the project’s progress, visit www.emcatos.com and click on “What is the Hanover Organ?”

The members and board of directors of EMCATOS hope you all had a happy and safe summer. See you in the fall for our 53rd year of offering the best in musical performance to the public.

—Bob Evans, President
508-574-0276, bob@organloft.org

GARDEN STATE

Trenton, New Jersey—Don Hansen, theatre organist and former Garden State Theatre Organ Society chapter president, invited members to his home in early June for a social with plenty of food and lots of time for open console at his Allen III Plus organ. His is the first Allen III Plus organ. It was designed by Lyn Larsen, who played its debut concert, and Walt Strony made two recordings on this instrument. Don now has it installed in his home, with quite an array of speakers which bring out the sound very effectively.

Later in June we held a meeting in the future home of the 3/12 Kimball formerly installed in the Galaxy Theatre. The organ has been moved into Our Lady of Consolation Roman Catholic Parish School in Wayne, New Jersey. Fr. Michael Lombardo, who has embraced the project and has inspired the parishioners to support the acquisition of the organ, graciously opened his home to us for a membership meeting. After the business portion of the day, Fr. Lombardo offered members a delicious supper followed by a tour of the parish gymnasium which will house the Kimball. It has a high arched wooden ceiling with lots of space for the sound to develop. The blower is in place, and the console is already waiting on stage. Chambers will be built by parish carpenters, and then the Peragallo Organ Company of Paterson, New Jersey will complete the installation.

Meanwhile at the Loew’s Jersey City, things continue to keep popping for our 4/23 Wonder Morton. Young and old alike enjoyed the sounds of this thrilling instrument during the month of June as it played before classic films such as the original *King Kong*, *Son of Kong*, *Mighty Joe Young*, and *Planet of the Apes*. A broad range of people have seen and heard this beautiful theatre pipe organ. About 100 employees of Google broke into small groups and spent an entire day touring the landmark Loew’s theatre. As part of the tour, each group heard an explanation of theatre pipe organ history and function and then listened to Ralph Ringstad, Jr. play the organ.

Much of our chapter’s energy is focused on preparing the inaugural event for the Bob Balfour Memorial Wonder Morton in the Loew’s Theatre. Three days of entertainment are being planned for October 3–5, from organ concerts to organ-accompanied silent films, to a combined orchestra and organ concert featuring big band sounds. This will be the first presentation of the beautifully restored Wonder Morton since the tonal finishing has been completed. Check our website, www.gstos.org, for more details and registration information. We invite you to join us for our exciting *Wonder Weekend*.

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



Hudson-Mohawk: April meeting presenter Bill Hubert (Photo by Norene Grose)

HUDSON-MOHAWK

Schenectady, New York—There was a great deal of activity during the spring and early summer months of 2008. The well-received free *MVP Gold Organ Concert Series* is traditionally presented at noon one Tuesday per month September through June; this year's series wrapped up July 1 with Greg Klingler. Earlier in the season the following artists were spotlighted: March 18, Tom Savoy; April 29, Carl Waldron and Jim Brockway; and May 27, Al Moser and Ed Goodmote. The series will resume in September.

In March 2008, Carl Hackert and New York Theatre Organ Society organist John Baratta played pre-show music for the FDR High School's spring production using the New York chapter's touring Allen theatre organ. Several times during the spring and early summer Carl Hackert and Ned Spain demonstrated the 3/18 Wurlitzer at Proctors Theatre for walking tour patrons. Avery Tunningley accompanied silent movies at the Capitol Theatre in Rome, New York on May 10. On May 23, Ned Spain presented a concert at the Shell Point retirement community in Fort Myers, Florida. John Wiesner played an organ concert at the Watervliet United Methodist Church on June 22. Guest organist Don Thompson joined Proctors Theatre's movie line-up with a special triple showing of a classic Harold Lloyd silent on May 27.

Goldie, the 3/18 Wurlitzer, is maintained by volunteers including Frank and Carl Hackert, Dick Calderwood, and Claudia Bracaliello. The instrument plays a vital role in most monthly general meetings, even if it's only open console. On March 17, the chapter held a St. Patrick's Day supper which featured Irish music. April 28 saw Bill Hubert presenting a technical meeting. May 26 was a very special event, a joint meeting between the Hudson-Mohawk chapter and the members of the

American Guild of Organists hosted by dual member Charles Jones. After a pre-meeting buffet at a local restaurant, AGO members joined us for a musical evening presented by Juan Cardona, consisting of pops and light classical selections and a superb short silent film accompaniment. Charles Jones will be organizing the AGO's *Year of the Organ* locally in the fall of 2008. Refreshments and open console completed the night. June is our club's traditional month for an end-of-season cook-out at a member's residence. Accordingly, on June 21, we were again guests of member John VanLaak in Schenectady. Thanks to John and his daughter Carol for their warm hospitality and to Deb Calderwood and Helen Menz for their organizational assistance. The general meetings will resume in September with our on-stage banquet.

Finally, thanks to Audrey Weber for her donation of photos and digitized CDs relative to Winifred, the Wurlitzer organ that was the star of the Market Street Music Hall in the 1980s but is now, sadly, no longer operational. The donation was made in memory of her late husband Dick.

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

JOLIET

Joliet, Illinois—We had a social at the Rialto Theatre on May 4 with Tim Charlton, and it was a great one. He is one of our younger, very talented members. Guess what? He plays by ear: hard to believe!

On June 10 we were very lucky to hear Ron Newman, who is from the Aurora/Elgin area. Ron has been playing by ear for many years. Both of his parents were well-known musicians and, for a long time, entertained in the area. Ron played for quite a while at the Arcada Theatre in St. Charles and then had his own radio program. We enjoyed his playing, as he brought out many of the beautiful sweet sounds of the Rialto organ that we do not often hear. It was a beautiful social, with over 65 members attending, and Ron played many of our older favorites. Thank you, Ron, for sharing your extraordinary talent.

The ATOS Summer Youth Camp was held in our area on the weekend of July 24, 2008. Saturday evening the Joliet chapter hosted a catered dinner for attendees and their parents at the Rialto, after which we heard the attendees at the organ. Many of these young artists are quite accomplished and hope to go far in the organ playing field.

Our *Extravaganza XII* being over, we are already planning *Extravaganza XIII*. Many people all over the country look forward to this annual April event. CDs of *Extravaganza XII* are currently available. We hope to see many of you in April, 2009 at *Extravaganza XIII*.

—Barbara Petry
Jim Patak, President
708-562-8538

Chapter News



London: Ian Gough (l) and Michael Baron at Woking (Photo by David Coles)



London: Kevin Morgan at Woking (Photo by David Coles)

LAND O' LAKES

Minneapolis/St. Paul, Minnesota—The Barton Player Piano Company presented its annual organ concert and movie day on March 21 at the Heights Theatre. Karl Eilers presented a brief concert on the WCCO Wurlitzer pipe organ and accompanied a short silent film. An episode of the 1950s TV program, *You Asked for It*, took the audience on a tour of the QRS Piano Roll factory narrated by (then) company president Max Kortlander. All proceeds went towards the continued restoration of the Wurlitzer.

About 15 chapter members attended our April 10 meeting at the home of Paul Kenworthy. A short business meeting was held to discuss updates on the Heights combination action and to inform attendees that three of our chapter members had passed away in the preceding months. Chapter members in attendance were also advised of the changed Phipps Center schedule due to the delayed organ relay installation. This was followed by Karl Eilers playing a brief concert of varied selections on Paul's Allen LL324 organ. Thank you, Paul and Lavonne, for once again hosting the chapter!

Charlie Balogh ended the Phipps Center for the Arts 2007–08 *Organ Series* on June 7. Due to delays in the installation of the new relay system, Charlie played his concert on Paul Kenworthy's Allen organ.

A chapter meeting took place at the Heights Theatre on June 25 in conjunction with the American Guild of Organists national convention. Karl Eilers played a brief concert at the Wurlitzer followed by open console. On June 26, the Heights presented the 1936 studio print of the musical *Show Boat* as part of its special film presentations. Karl Eilers and Kerry Ashmore performed several organ/banjo duets, featuring selections from the musical, which were well received by the audience.

Jelani Eddington played two concerts at the AGO convention: first, a classical program June 25 at Plymouth Congregational Church on its 3/39 Holtkamp organ, and then light classics and popular music at the Fitzgerald Theatre in St. Paul.

Tickets for the Phipps Center 2008–09 *Organ Series* schedule of concerts are now available. For additional information, see www.thehipps.org.

—Kim Crisler
Terry Kleven, President
651-489-2074, nlttak@comcast.net

LONDON & SOUTH OF ENGLAND

Woking, Surrey—Our organists on 17 May, Michael Baron and Ian Gough, journeyed from the North of England where they are well known on the organ circuit. Amongst their regular Northern venues are the Peel Green Centre and Hope-Jones Museum created by the Lancastrian Theatre Organ Trust. Ian is a recent First Prize winner of the ATOS adult competition, and Michael is a classical organist and pianist. Both independently learned of, and became pupils of, former ABC organist Joyce Alldred. A teacher for many years, Joyce continues a busy teaching schedule following her recent retirement as a professional organist, a career that spanned almost 50 years.

Both players covered a wide repertoire and were extremely well received by our audience. The Yamaha Clavinova is now in regular use at our Woking events and, in another first, two piano/organ duets concluded the concert to rapturous applause.

Kevin Morgan made a welcome return visit to Woking on Saturday, 28 June. Kevin is a piano and organ schoolteacher in the North of England, and clubs/societies are only able to book him when school is not in session. Kevin is extremely popular, and our chapter was amongst the first of his bookings this year. The programme included a wide selection of music Kevin chose to commemorate composers' anniversaries. It was a wonderful evening.

One of our long-standing helpers, June Baldwin, celebrated her birthday that day; in time-honoured fashion, she was in the spotlight whilst Kevin played a rousing chorus of "Happy Birthday"!

—David Coles
Ian Ridley, President
+44-1494-674944, ianridley@atos.london.co.uk

LOS ANGELES

Los Angeles, California—On May 17, approximately 20 Los Angeles chapter members boarded the high-speed hydrofoil to cross the blue Pacific Ocean waters to Santa Catalina Island.

Arriving at Avalon Harbor, it was an easy oceanside walk to the eclectically decorated El Galleon Restaurant, where the members enjoyed a delightful buffet. With only a few cars permitted on the island, the City of Avalon is truly a world away from the traffic-choked Los Angeles County mainland.

In 1929, when the island was owned by the Wrigley family, the northern mountain ridge forming Avalon Harbor was leveled to build the Art Deco Casino Ballroom and Avalon Theatre. Many famous big bands played in the ballroom. The theatre has one of only three remaining original Page organs. The instrument being very close to ocean, salt water, and fog, it has been a challenge to keep the Page playing.

The Santa Catalina Island Museum-sponsored film festival this year presented Fritz Lang's 1927 *Metropolis*. Bob Salisbury, who lived on Catalina for many years and maintained and played the four-manual Page, brought the film to life with his expert accompaniment.

As an added attraction, the Art Deco Society of Los Angeles held its annual fundraiser that evening in the Casino Ballroom. Some of the LATOS members remained to experience one of the finest dance floors in America. Hardwood is laid in an octagonal pattern (so you never dance against the grain of the wood), placed atop a layer of cork for cushioning. The dance music was provided Dean Mora's Rhythmists Dance Orchestra with Maxwell DeMille as emcee. Dean Mora's name may sound familiar not as an orchestra leader but as the theatre organist who played the LATOS Laurel & Hardy show at South Pasadena High School last September. Obviously, he's a man of many talents.

As I write, we are getting e-mail updates from the summer's Midwest floods. Our hearts go out to the hardworking crews trying to save the theatres and their organs.

—Diana Stoney
William Campbell, President
714-563-9638,
williamcampbellit@yahoo.com



Motor City: Actor, nightclub entertainer and TV personality Johnny Ginger (l) and Ken Collier, MCTOS member and movie emcee (Photo by Ed Seward)

MOTOR CITY

Detroit, Michigan—The Redford Theatre is celebrating its 80th year of continuous operation. Owned and operated for 30 years by the Motor City Theatre Organ Society, and associated with MCTOS for more than 40 years, our golden-voiced 3/10 Barton Organ has never sounded better thanks to the efforts of many individuals. The theatre is over 80% restored to its original 1928 Atmospheric Japanese Garden opulence, due in large part to the efforts of beloved member Donald Martin, who recently passed away.

Our classic movie series is on the upswing in attendance and excitement. In May, enthusiastic crowds saw *Grease* and *The Magnificent Seven*. Our *Three Stooges Festival* set recent attendance records. Johnny Ginger, a 1960s local kiddie TV host, entertained us as Billy the Kid in the Stooges movie, *The Outlaws Is Coming*.

Our all-volunteer staff always tries to provide extra fun with each feature. This was never more true than for *The Incredible Shrinking Man*. Patrons were delighted to see massive popcorn bags and a giant spider looming over them in the middle of the lobby.

The big project of remodeling and installing modern soda fountain equipment was recently completed. The Redford Theatre has an award-winning concession counter known for high quality and great choices. The theatre recently purchased a portable wheelchair ramp for our restrooms. Façade improvement is coming soon to our marquee area.

We are eagerly anticipating the return of Fr. Andrew Rogers, who will accompany *Steamboat Bill, Jr.* on October 4.

—Phyllis Steen
Tom Hurst, President
313-537-2560, www.redfordtheatre.com

Chapter News



New York: Larry Hazard helps one of his young students during open console at the Bardavon 2/10 Wurlitzer (Photo by Tom Stehle)



North Texas: Traveling organ console during construction (Photo by Kenneth Brown)

NEW YORK

New York, New York—Several chapter members and guests spent an enjoyable morning at the historic Bardavon Opera House in Poughkeepsie, New York on Saturday, May 10, where they had an opportunity to play both our chapter's 2/10 Mighty Wurlitzer and our three-manual Allen touring organ. As a special feature, house organist Juan Cardona, Jr. joined with organist John Baratta for a four-hand jam session using both the Wurlitzer and the Allen. Our host, Bardavon crew chief John Vanderlee, provided delicious refreshments. Many thanks to John Vanderlee and assistant crew chief Bob Strang for arranging this event, and also to Juan Cardona, Jr. and John Baratta for their impromptu performance.

Two weeks later, on Saturday, May 24, we gathered at the Lafayette Theatre in Suffern, New York, where chapter members and guests had a chance to play and enjoy our beautiful Ben Hall Memorial 2/11 Wurlitzer for an open console session. Our host, Nelson Page, invited members to stay as his guests for the day's *Big Screen Classics* feature film, Charlie Chaplin's *City Lights*. As the doors opened to the general public after open console, we were treated to 30 minutes of delightful music by organist Jeff Barker as he played in the house. Jeff also accompanied a rare Koko the Clown silent cartoon before the feature film. And, as an added treat, visiting British organist Stephen Austin was at the Wurlitzer to play the house out following the movie. Thank you to Nelson Page for his warm hospitality, including refreshments, and to his Lafayette Theatre staff. And thanks also to crew chief Bob Miloche and to John Baratta for keeping the organ in such fine tune for us to enjoy.

On Sunday, June 8, the chapter presented organist Don Thompson in concert at the Chaminade High School 3/15 Austin-Morton in Mineola, New York. Fortunately, the auditorium is comfortably air conditioned, since the heat and humidity in the New York area broke all records that day, which no doubt also contributed to the small attendance at the concert. Don entertained us with a wonderful selection of tunes from the "Great American Song Book." He also included several interesting musical selections that supposedly describe the Middle East by composers who, as Don pointed out, had never been there, including Mozart, Beethoven, Rimsky-Korsakoff, and Boieldieu. A sing-along and short silent comedy rounded out Don's program, and the small but appreciative audience brought him back for an encore. Many thanks to Br. Bob Lahey, Bob Atkins, and Dan Minervini for their work in tuning the organ, and thanks also to Phil Yankoschuk, Tom Stehle, John Valentino and Allan France for their production assistance, and to the Chaminade students who assisted with sound, lighting, and projection.

—Tom Stehle
John Valentino, Chairman
466-469-5049,
valentinofrance@earthlink.net

NORTH TEXAS

Dallas/Fort Worth, Texas—After our spring program, the chapter put its efforts toward the completion of a traveling organ. The organ is based on a Devtronix three-manual console shell. The original guts were removed, with the exception of the keyboards and stop controls. An Artisan system was installed and several new stopkeys ordered due to the revised specification. The organ's computer is currently at Artisan to be loaded with all the needed voices and controls. Completion of this project is expected by the end of July. Several groups in the area have expressed an interest in scheduling a demonstration of the organ and theatre organ music. Many thanks are extended to those who have contributed their time and resources to make this project possible. Now, if we can only be blessed by the donation of a large enclosed cargo trailer for transporting the instrument to events.

On June 22 the chapter held its annual open console meeting. There was a nice turnout, and five people graciously entertained us with their talents.

—Kenneth Brown
Don Peterson, President
972-422-7750, dpete.tx@verizon.net



Orange County: Don Near (l) and Chris Elliott
(Photo by Randy Bergum)



Orange County: Front row Bob Mitchell (l) and
Ralph Wolf; standing Lyn Larsen (l) and Stan Kann
(Photo by Pat Mower)



Piedmont: Rex Ward at the Paramount
(Ward Collection)

ORANGE COUNTY

Fullerton, California—In January, the annual *Wurlitzer Weekend* concluded with an unusual presentation at Plummer Auditorium in which the Orange County Theatre Organ Society welcomed “old time” entertainers Bob Mitchell, Stan Kann, and Ralph Wolf, hosted by Lyn Larsen. The show started with the “ghost” of George Wright playing the Plummer Organ, thanks to help from digital player electronics and access to tapes recorded on his “Hollywood Philharmonic” organ. Lyn then led the group in interviews and recollections, interspersed with photos and film clips. All were invited to play a few numbers on the organ and the grand piano during the show.

Chris Elliott appeared for the Orange County Theatre Organ Society on Fathers Day, June 15, to over 400 attending the afternoon performance of Harold Lloyd’s *Safety Last*. Chris opened the show with a varied selection of 1950s and 60s tunes. After a brief explanation of the film, he launched into a masterful accompaniment of the 1923 classic. Chris’s parents were in the audience, and they were also joined by 30–40 friends and neighbors. Chris grew up in nearby Santa Ana, so a large group came to see the “local boy” in action.

Part of OCTOS’s responsibility is the maintenance of the Plummer Wurlitzer, and this year the instrument required some TLC. We are busy releathering the Ethereal division swell shutter motors, which will be complete before the next concert.

—Bob Trousdale and Don Near
Ed Bridgeford, President
714-529-5594, ebridgeford@sbcglobal.net

PIEDMONT

Burlington, North Carolina—The Piedmont Theatre Organ Society website is moving to <http://piedmont-theatre-organ-soc.org>. Our old site will remain online for the rest of the year.

Rex Ward is doing us proud at the Paramount in Bristol, Tennessee. At one event, local members of the American Guild of Organists swelled the crowd to 336 people. This is a record for attendance at a Paramount organ program. Good going, Rex! On July 11, Rex performed *Tunes at Noon* at the Paramount organ.

Mac Abernethy, Brodie Finch, and Buddy Boyd spent Labor Day weekend wiring 12 ranks of Wurlitzer chests for the Main chamber at Williams High School, Burlington, North Carolina as a part of the process to enlarge this division from eight ranks. Even with the work half complete, the organ still performed well for the class of 2008 graduation.

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

PIKES PEAK

Colorado Springs, Colorado—The *Sacklunch Serenade* series continues in its 14th year. As of June 30, 2008, approximately 380 people have been in attendance; once we add the numbers for July and August, we hope to break last year’s record of 580 visitors to the historic Colorado Springs City Auditorium.

We had a *Clock Day* for the first time, and it was a success. Bob Lillie brought several clocks for display and presented a time-themed program. With a reproduction of a clepsydra (water clock), several small clocks (including a Hammond electric), and a new atomic clock, the presentation spanned about 700 years of clock history.

Judd Murphy, a member of both the Rocky Mountain and the Pikes Peak chapters, donated a small working model of a pipe organ to our chapter. It is very helpful in explaining to children and adults alike how a pipe organ operates. Thank you, Judd; your thoughtfulness is very much appreciated.

On October 28 we will be showing two Lon Chaney silent films, *Shadows* and *The Hunchback of Notre Dame*, accompanied by Tom O’Boyle and Bob Lillie at our wonderful 1927 3/8 Wurlitzer. This is our second *Lon Chaney Film Festival* at the City Auditorium.

There will be three *Sacklunch Serenades* during the Christmas season, on December 4, 11, and 18.

We are always happy to see visitors. Audience members have come from nearly every state in the United States, as well as England and other countries, including a visitor from Ireland this summer.

Programs are free of charge, and you may bring your lunch or have lunch at the auditorium while you enjoy the program.

We’re looking forward to welcoming you.
—Robert C. (Bob) Lillie
Dave Weesner, President
719-632-9539, DNWDWA@aol.com

Chapter News



Puget Sound: Russ Evans carefully re-leathers secondary pneumatic motors (Photo by Jo Ann Evans)



Puget Sound: Repaired plaster and re-installed pipes (Photo by Tom Blackwell)



River City: Joyce Markworth, Ken Double, Bob Markworth (Photo by Jerry Pawlak)



River City: Shirley Young and Janet Domeier, Durand Sky Ranch Barton (Photo by Jerry Pawlak)

PUGET SOUND

Seattle, Washington—A crew of nine Puget Sound Theatre Organ Society volunteers has been hard at work this spring, embarking on a two-year plan for extensive restoration of the Seattle Paramount Theatre's Publix 1 Wurlitzer. During a survey of the instrument several years ago, PSTOS discovered a water leak in the String chamber. Fortunately, the damage had not yet affected any of the organ components. The PSTOS crew, led by Tom Blackwell, carefully disassembled the windchests and other organ components so that the theatre's facilities staff could repair the damage. The walls and ceiling were then washed and repainted to the original 1928 color, even preserving some historic graffiti. With the plaster repairs completed, the PSTOS crew began a detailed restoration of organ components, including reservoirs, swell motors, and offset and manual chests.

The work of PSTOS will continue for the next 24 months, part of a master plan requiring that a total of \$105,000 be raised for parts, materials, and professional services. In April a special benefit/fundraiser concert featuring Donna Parker was held at Wurlitzer Manor in Gig Harbor; over \$4,000 was raised, bringing the total to nearly \$40,000 to date. It is hoped that the remaining funds may soon be secured so that the work can be completed in time for the ATOS annual convention being hosted by PSTOS in Seattle in July, 2010.

The PSTOS crew includes Mark Baratta, Tom Blackwell, Kat Brightwell, Russ Evans, Phil Hargiss, Dave Luttinen, Larry Mayer, Clint Meadway, and Bob Zat.

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

RIVER CITY

Omaha, Nebraska—ATOS President Ken Double was the artist at the Markworth residence on May 25. This is the chapter's annual spring pot luck meeting. Ken performed an exciting program at the 3/24 Kimball theatre pipe organ. The organ was recently updated with a DMX512 computer and a grand piano, in addition to the original upright piano. The listening room also incorporates overhead projection of the keyboards and a light board to enhance the artist's musical moods. Ken received a standing ovation at the end of his program. After dinner, Ken returned to the console and continued to entertain the approximately 100 members and guests in attendance by taking requests.

June 15 took us to the Durand Sky Ranch home of the chapter's nine-rank Barton. New members and first-time guest artists were Shirley Young and Janet Domeier. Both ladies presented a very entertaining musical program. During the business meeting, we held the election of officers for the next term, which begins on September 1, 2008. Elected were president, Bob Markworth; vice president, Jeanne Sabatka; treasurer, Steve Witt; and secretary, Jerry Pawlak. Greg Johnson, Harold Kenney, and Collin Warren were elected to the board of directors. After open console at the Barton, many members continued the afternoon at Surfside, a restaurant on the Missouri River in Omaha.

—Jerry Pawlak

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

ROCKY MOUNTAIN

Denver, Colorado—Sunday, May 18, Holiday Hills Ballroom: *Bella, Bella, Bella!* The sun was shining, the organ was playing, the bells were ringing, and over 100 faces in attendance were smiling. Our May social, *Ding Dong with DeLoy*, was absolutely delightful.

DeLoy Geoglein opened the afternoon at the theatre organ playing a string of old favorites. He then introduced Shirley Wichern and Valerie Saker, The Reflection Ringers. The bell-ringing duo, in just over 30 minutes, provided a wide variety of music. They used every bell-ringing technique in the book, all the while executing fine-tuned (no pun intended) choreography to complement each song, and they did it without any printed music. After their closing number played on a bell tree, the standing ovation was predictable and well deserved.

DeLoy helped us celebrate the birthdays of our two 90-year-olds, Leroy Moss and Larry Burt. Leroy was not able to attend but, thankfully, his birthday cake did. After the refreshments break, DeLoy accompanied a sing-along and ended with some patriotic songs.

On Sunday, June 22, at the Holiday Hills Ballroom, our club social was *Howdy, Dieu!*

The just-under 120 in attendance had the chance to meet the fellow from Ogden, Utah, Douglas Dieu.



Rocky Mountain: The Reflection Ringers, Shirley Wichern and Valerie Saker (Photo by Bill Kwinn)



Rocky Mountain: Kay Graham and Douglas Dieu (Photo by Bill Kwinn)



Sooner State: Phil Judkins getting ready to play for the silent movie (Photo by Bill Rowland)



Sooner State: Releathering pouches with Phil Gray, Phil Judkins, and Bill Rowland (Photo by Carolyn Craft)

Doug is the house organist at the Organ Loft in Salt Lake City. He was joined by Kay Graham, also from Ogden, at the grand piano. The two are neighbors and have been working together for many years.

They performed independently and together in a varied program. Many of the piano selections were Kay's own beautiful arrangements. Doug's soulful interpretations of old favorites produced a tear in many an eye. It was theatre organ and grand piano at their finest, and it was wonderful to have our neighbors from the West share their talents with us.

For additional photos of all our events, visit our website, www.RMCATOS.org.

—Priscilla Arthur
Jim Burt, President
970-385-9490, jimburt1@frontier.net

SOONER STATE

Tulsa, Oklahoma—At our May program, about 150 folks came to see the Laurel & Hardy movie, *The Finishing Touch*, accompanied by Phil Judkins at our Robert-Morton three-manual, 13-rank organ. In addition to the movie, we had a sing-along. Carolyn Craft, Joyce Hatchett, Phil Judkins, Lynda Ramsey, and Bill Rowland each played a set, and then Bill played requests from the audience. Among these requests were some unusual tunes!

June 20 was our full-length presentation of *The Mark of Zorro*, starring Douglas Fairbanks and accompanied by Bill Rowland, our chapter president. We also had a short sing-along, which our crowds always enjoy, consisting of tunes that were popular in 1920 when the movie was first released. About 350 people filled the conference room at the Southeast Campus of the Tulsa Technology Center.

Work continues on restoring our 80-year-old organ. Our volunteer crew has been replacing pouches, and we had a significant meltdown of the electronic relay in May. Thanks to the excellent work of Dick Deaver and Phil Gray, the relay is once again working and controlling the pipes like it should.

—Barbara Purtell
Bill Rowland, President
918-355-1562

SOUTHERN JERSEY

Franklinville, New Jersey—Several of our members attended the ATOS annual convention in Indianapolis. They are deep into theatre organ music and had a good time, bringing back lots of CDs and other souvenirs. They were back in plenty of time to enjoy the chapter's annual BBQ in the Rementer backyard. This is the first of our two yearly social events. The second event is the Christmas gathering. Both feature very beautiful organ music and very delicious food. Our president, Joe Rementer, takes advantage of the good attendance by working in short business meetings.

The Broadway Theatre of Pitman, New Jersey will house our pre-Halloween show. The silent movie, *The Phantom of the Opera*, will be accompanied by the 3/8 Kimball. Curtain time is 7:00pm. You are all invited!

John Breslin, one of our Broadway Theatre organists, is recovering from recent surgery. Lois Watson, an excellent pianist-turned-organist, is filling in for him. She enjoys the organ with its assortment of voices; we hope that she will continue to play after John returns. The Broadway's dependable Kimball provides its gorgeous sound before every stage show and most movies and is played by our members. For more information, contact the theatre at 856-384-8381.

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

Chapter News



Susquehanna: Bob Lachin at the Capitol Wurlitzer



Valley of the Sun: Ed Benoit (Photo by Fred Watson)



Valley of the Sun: Don Story (Photo by Fred Watson)

SUSQUEHANNA VALLEY

York, Pennsylvania—At our May meeting, Bob Lachin's masterful program included many show tunes and hits. He used well the many resources of the Capitol Theatre's organ.

The June meeting was focused on the silent movie seminar theme, with Don Kinnier and Roy Wainwright accompanying silent films.

Our chapter was greatly saddened by the sudden passing of long-time member Bobby Raye Lilarose. Bobby was the first rescuer of the nucleus of the Capitol Theatre organ some 30 years ago. Bobby performed with his accordion on over 500 cruise ship tours, and he was an expert at the theatre organ and piano. Last fall he and Don Kinnier challenged each other to an organ and piano "duel" at one of our meetings.

For additional information, visit www.svtos.org.

—Roy Wainwright, Secretary
Sam Groh, President
717-534-2470, pres@svtos.org

VALLEY OF THE SUN

Phoenix, Arizona—The final film of this year's *Silent Sundays* series was the 1927 classic *Wings*. The film was presented March 9 in the Phoenix College Bulpitt Auditorium. Ron Rhode provided accompaniment on an Allen organ, since work on the Phoenix College Wurlitzer is not yet finished. Next year we will return to the Orpheum for our silent film series.

We had a short chapter meeting following the film. A slide show and a video produced by chapter member Fred Watson were presented for our information and enjoyment. These featured our activities on the Orpheum and Phoenix College Wurlitzers.

Young organist Eric Fricke was the featured artist for our April 13 meeting, held at the residence of Charlie Cox. Eric played a fantastic program of classical, light classic, and theatre organ favorites on the Rodgers installation. Following the meeting, we remained as Charlie's guests for his semi-annual Organ Bash. We enjoyed a delicious buffet provided by our host. During an open console period, Eric again delighted us with his musical talents, as did Lew Williams, Virg Howard, and others. Thanks, Charlie, for a lovely afternoon and evening!

On April 19, Arizona family members and friends of Richard Loderhose attended a memorial celebration of his life at Prince of Peace Lutheran Church in Phoenix. Mr. Loderhose donated his Bay Theatre organ to the Beatitudes Campus here in June, 2007.

Downtown Phoenix temperatures reached triple digits on May 18, but we didn't mind (it's a dry heat!). We kept cool in the comfort of the Orpheum Theatre. Featured artist for the afternoon was our chapter membership chairman, Ed Benoit. Ed performed for many years at the Denver Paramount Theatre, and he is also familiar with many of the pizza parlor musical standards. Our chapter president introduced him by saying, "Ed thinks he plays pizza music, but I think he plays fun music." We definitely had fun with Ed's program! He paired pizza music with a well-known beer brand's march theme (think Clydesdales). He also played some movie themes and patriotic songs, as well a sprinkling of The Beatles and Billy Joel tunes. Some of our chapter members enjoyed open console at the 3/30 Wurlitzer following Ed's program.

We returned to the Orpheum on June 8 for a program presented by another talented chapter member, Don Story. Don likes to challenge our musical knowledge with numbers we don't usually hear. Where he finds some of these pieces is a mystery! He has been nicknamed by our newsletter editor as "Mr. Obscurity." He usually gives the title after he plays a song. It's always fun to see if we can identify the tunes before he tells us. Again, open console followed the program.

We anxiously look forward to our November, 2008 *Desert Winds* weekend. Attendees will hear some instruments that they have not heard at previous *Desert Winds* gatherings. We invite you all to come and enjoy with us.

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

Don't miss an issue of THEATRE ORGAN

Renew your membership on time.

A black and white photograph of Fr. Andrew Rogers, a man with glasses and a beard, wearing a clerical collar and a cross necklace, standing in front of an organ console.

Fr. Andrew Rogers
Concerts
Silent Films
(810) 875-0061
rogersconcerts@yahoo.com

JACK MOELMANN

P.O. Box 25165
Scott Air Force Base, Illinois 62225-0165
Phone: 618-632-8455
Fax: 618-632-8456
Cell: 618-558-8455
E-mail: JACKMOELMN@Aol.com
www.JackMoelmann.com

DESERT WINDS

PHOENIX, ARIZONA

NOVEMBER 28, 29, 30, 2008

Artists scheduled to perform

Ron Rhode, Chris Gorsuch, Jelani Eddington
Allan DePuy, Jerry Nagano, Chris Elliott
Donna Parker and Lew Williams

On these magnificent instruments

Orpheum Theatre 3/30 Wurlitzer
Adrian Phillips Music Room 5/106 Midmer-Losh
Trinity Cathedral 4/71 Schantz
Phoenix College 2/12 Wurlitzer
Organ Stop Pizza 4/74 Wurlitzer

Lyn Larsen
Master Of Ceremonies

Mark your calendar now for an exciting weekend of music!

For more information and to join our mailing list visit our website at
<http://www.DesertWinds.info> or email us at DesertWinds2008@cox.net

Around the Circuit

Theatre Organ Programs
and Performances

We strive for accuracy; however, the information contained in Around the Circuit is presented as submitted. ATOS is not responsible for errors resulting from unreported changes to schedules, venue, and contact information.

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

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

CALIFORNIA (NORTH)

Bob Hope Theatre (Former Fox California)—242 Main Street, Stockton, 209-337-4673 (4/21RM). Organ played monthly for classic and silent movies, 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 (4/24W). Thirty-minute organ prelude, with guest organist, to frequent classic movies. www.foxvisalia.org

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

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

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

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

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

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

CALIFORNIA (SOUTH)

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

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

Fox Hanford—326 North Irwin, Hanford, 559-584-7823 (2/10W). Saturday, November 1, 7:30pm, Paul Roberts in concert. www.foxhanford.com

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

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

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

Plummer Auditorium—201 East Chapman, Fullerton, 714-870-2813 (4/36W). All Sunday shows at 2:30pm: September 14, *Car Tune Follies* with Lance Luce including Harold Lloyd's silent film *Get Out and Get Under*; November 9, *Ben Hur* accompanied by Clark Wilson.

COLORADO

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

Holiday Hills Ballroom—2000 West 92nd Avenue, Federal Heights, 303-466-3330 (4/33GW4Q). All events at 2:00pm. September 14, *All is Calm* with Jim Calm; November 16, *Got Gospel?* www.RMCATOS.org

Paramount Theatre—Glenarm and 16th Street Mall, Denver, 303-466-3330 (4/20W). Events at 2:00pm. October 26, *Footloose II* with Dave Wickerham, the Rockyettes and 23 Skidoo. www.RMCATOS.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 or www.dtoskimball.org

FLORIDA

Grace Baptist Church—8000 Bee Ridge Road, Sarasota, 941-922-2044 (4/32W). For concert schedule see www.mtos.us

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 to 9:00pm. Friday and Saturday evenings: open 4:30pm to 10:00pm; organ performance: 5:00pm to 10:00pm. Saturday and Sunday afternoons: open 12:00 noon to 2:30pm; organ performance: 12:30pm to 2:30pm. Wednesday, Friday, Saturday afternoons, Sunday evenings, and alternating Mondays: Dwight Thomas. Tuesday, Thursday, Saturday evenings, Sunday afternoons, and alternating Mondays: Bill Vlasak. www.roaring20spizza.com

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

GEORGIA

Fox Theatre—600 Peachtree Street NE, Atlanta, 404-881-2119 (4/42M). Larry Douglas Embury plays before each show. www.foxtheatre.org

Rylander Theatre—310 West Lamar Street, Americus, 229-931-0001 (3/11M). Call for information and tickets.

HAWAII

Palace Theatre—38 Haili, Hilo, 808-934-7010 (4/13RM). Hawaiiiana show every Wednesday, occasional silent movies, concerts and special events featuring the organ. Bob Alder, Tommy Stark and Dwight Beacham. www.palacehilo.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>

Beggars' Pizza—3524 Ridge Road, Lansing, 708-418-3500 (3/17BH). Tuesday and Saturday 6:00pm to 9:00pm; Glenn Tallar. www.beggarspizza.com/loca_lansing.php

Lincoln Theatre—103 East Main Street, Belleville, 618-233-0018 (3/15H). Organ plays movie overtures: Friday, David Stephens; Saturday, volunteers. November 2, 2:00pm, Lew Williams. 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.

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

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

INDIANA

Manual High School—2405 Madison Avenue, Indianapolis, 317-356-3561 (3/26W). Sunday, October 26, 2:30pm, Ron Rhode. www.cicatos.org

Warren Center—9500 East Sixteenth Street, Indianapolis, 317-295-8121 (3/18B). Sunday, September 14, 2:30pm, Ken Double. www.cicatos.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=Marr 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 is the 10th of every odd-numbered month. Send information for inclusion to: Dave Luttinen, 4710 225th Place SW, Mountlake Terrace, Washington 98043, 206-963-3283, calendar@atos.org. Listings may also be added, modified, or cancelled on the ATOS Calendar of Events web page (www.atos.org/calendar).

MAINE

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

MICHIGAN

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 the theatre for dates and times.

Michigan Theatre—603 East Liberty, Ann Arbor, 734-668-8394 (3/13B). Daily intermissions before evening films, plus silent films and special occasions. Dr. Henry Aldridge, Director; Dr. Steven Ball, Staff Organist; Stephen Warner, Newton Bates, and Loren Greenawalt.

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, 248-350-3028 (3/10B). Movie overtures, Fridays at 7:30pm, Saturdays at 1:30pm and 7:30pm. Guest organists include: John Lauter, Newton Bates, Jennifer Candea, Dave Calendine, Brian Carmody, Gil Francis, Tony O'Brien, Emily Seward, Lance Luce, and Gus Borman. www.redfordtheatre.com

Senate Theatre—6424 Michigan Avenue, Detroit, 313-894-4100 (4/36W). Sunday, September 21, Rich Lewis. Sunday, October 19, Trent Sims. Sunday, November 16, Paul Roberts. Sunday, December 2, Dave Calendine and Johnny Kash. All concerts start at 3:00pm. Tickets are \$12 and may be purchased at the door (cash only). www.dtos.org

Temple Theatre—203 North Washington, Saginaw, 989-754-7469 (3/11B). Organ played before selected events. Sunday, September 14, 2:00pm concert by organ club members; Sunday, November 9, 3:00pm, Lance Luce. www.templetheatre.com

MINNESOTA

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

MISSOURI

Fox Theatre—527 Grand Boulevard North, St. Louis, 314-534-1678 (4/36W). Tours every Tuesday, Thursday and Saturday (except holidays) at 10:30am. Thursday and Saturday tours include a performance by Stan Kann. Tuesday tour: \$5 for adults and \$3 for children (12 and under). Thursday and Saturday tours: \$8 for adults and \$3 for children. www.fabulousfox.com

Jones Auditorium—College of the Ozarks, Point Lookout, 417-331-6411 ext 2212 (3/15W). Doors open 30 minutes prior. September 21, 2:30pm, concert and silent film *The General*; September 22, 7:00pm. Convocation for students, also open to the public, two silent films. \$10/person.

Kansas City Music Hall—301 West 13th Street, Kansas City, 913-568-2613 (4/28RM). All performances start at 2:00pm. Sunday, September 21, Marvin Faulwell, with the silent film *The General*. www.kc-theatreorgan.org

NEW JERSEY

Broadway Theatre—43 South Broadway, Pitman, 856-589-7519 (3/8K). Organ played before most movies and all stage shows. Harold Ware, John Breslin, Nathan Figlio, Janet Norcross, Bob Nichols.

Loew's Jersey Theatre—54 Journal Square, Jersey City, 973-256-5480 (4/23RM). October 3-5, Wonder Morton Premiere. Friday, buffet dinner and Rio Clemente at the piano, Jelani Eddington opening concert; Saturday tours and lunch, Lew Williams concert, Dennis James accompanying a feature length silent film; Sunday Stanley Theatre tour, Ralph Ringstad and the Silver Starlite Orchestra, open console and pizza party. www.gstos.org

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

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

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

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

NEW YORK

Auditorium Theatre—885 East Main Street, Rochester, 585-544-6595 (4/23W). Saturday, September 13, 7:30pm, Lew Williams, free admission for general public in appreciation for supporting RTOs; Sunday, October 19, 2:30pm, Jelani Eddington; Sunday, November 16, 2:30pm, Danny Ray. Tickets available at Box Office one hour before the concert begins. Admission free to members; \$15 general public; for groups of 10 or more ordered in advance, \$5 discount per ticket. No charge for children 12 or under when accompanied by an adult. www.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

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

Forum Theatre—236 Washington Street, Binghamton, 607-762-8202 (4/24RM). All events are Saturday, 7:30pm. September 20: Ken Double; December 13: Christmas Show. www.theatreorgans.com/btoc

Lafayette Theatre—Lafayette Avenue, Suffern, 845-369-8234 (2/11W). Saturday, 11:00am, Earle Seeley. 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

Proctor's Theatre—432 State Street, Schenectady, 518-346-8204 (3/18W). Noon concert series, Tuesdays, unless stated otherwise. 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. September 3, Byron Jones; October 1, Ron Reeseigh; November 5, Jerry Nagano; December 3, Paul Roberts. www.rivieratheatre.org

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

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

OHIO

Collingwood Arts Center—2413 Collingwood Avenue, Toledo, 419-244-2787 (2/7H). Organ played monthly before classic movie showings. House organists: Paul Jacyk and Dick Lee. \$10 admission. www.collingwoodartscenter.org

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

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

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

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

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

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

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

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

Around the Circuit

Theatre Organ Programs
and Performances

OKLAHOMA

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

OREGON

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

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

Keystone Oaks High School—1000 Kelton Avenue, Pittsburgh, 412-921-8558 (3/19W). All concerts on Saturdays at 7:30pm. www.aol.com/wurlit2/

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

TENNESSEE

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

TEXAS

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

UTAH

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

VIRGINIA

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

WASHINGTON

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.lincolintheater.org

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

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

7th Street Theatre—313 7th Street, Hoquiam, 360-537-7400 (E). www.7thstreettheatre.com

WISCONSIN

Hermes Basement Bijou—Racine, 262-639-1322 (5/35W). For bus tour, contact Eileen at Racine County Convention Bureau, 262-884-6407 or Fred Hermes for appointment. Open console on weekends.

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.

Phipps Center for the Arts—109 Locust Street, Hudson, 715-386-8409 (3/16W). Unless otherwise noted, tickets are \$22 for adults and \$15 for students w/current ID. Sunday, September 28, 7:00pm: Dennis James performs a wide theatre organ repertoire and accompanies silent film shorts, adults \$21, students w/current ID \$14; Saturday, October 25, 7:30pm: Clark Wilson accompanies *The Phantom of the Opera*; Sunday, December 21, 2:00pm: holiday concert with Ron Reseigh; Saturday, January 31, 2009, 2:00pm: Jelani Eddington plays the organ and the grand piano; Saturday, March 14, 2009, 7:30pm: Dave Wickerham; Saturday, June 6, 2009, 7:30pm: Ron Rhode.

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.

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

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

CANADA

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

NEW ZEALAND

Hollywood Cinema—20 St. Georges Road, Avondale Auckland (+64 9) 525-7067 (3/15 mostly Wurlitzer). Sunday, September 21, 2:00pm, Len Rawle (UK); Sunday, November 30, 2:00pm, Dennis James (US). 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.

Civic Hall—North Street, Wolverhampton, West Midlands 011-44-0-1902-552121 (4/44C). Friday 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

Community Centre—Black Road, Ryhope, Sunderland (3/9C) Sunday, October 26, 2:30pm, Joe Marsh.

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

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

New Victoria Centre—High Street, Howden-le-Wear, Crook, County Durham, 011-44-0-1388-762467 (3/18W). Concerts on Saturdays at 7:00pm and Sundays at 2:30pm. www.theatreorgans.com/uk/netoa

Ossett Town Hall—Market Place, Ossett, Wakefield, West Yorkshire, 011-44-0-1132-705885 (3/13Compton/Christie). All concerts on Sundays at 2:30pm. Doors open at 2:00pm. October 5, Joe Marsh; November 2, Matthew Bason; December 7, Simon Gledhill.

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). Lunchtime concerts at 12:00 noon, first Monday of each month except August. www.voxlancastrica.org.uk/concerts

Theatre Organ Heritage Centre and Hope-Jones Museum—Alexandra Road, Peel Green, Eccles, Manchester (2/6W). Lunchtime concerts Wednesday every week, 1:00pm. www.voxlancastrica.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; Sunday, September 28, Paul Roberts. Sunday, October 26, John Mann. Sunday, November 16, Andrew Nix. Sunday, December 7, Chris Powell. www.geocities.com/ryewurlitzer

Victoria Hall—Victoria Road, Saltair, Shipley, West Yorkshire BD18 3JS, 011-44-1274-589939 (3/10W). www.cosnorth.co.uk

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Schedules subject to change.

Minutes

MINUTES OF THE ATOS BOARD OF DIRECTORS TELEPHONE CONFERENCE MONDAY, APRIL 21, 2008 8:00PM EDT

President Double called the meeting to order at 8:03pm EDT

Officers Present: Ken Double, President; Craig Peterson, Vice President; Bob Evans, Secretary; Paul Van Der Molen, Treasurer. Board Members Present: Vern Bickel, Mike Cierski, Jelani Eddington, Michael Fellenzer, Allen Miller, Don Near, Doug Powers, Carlton Smith. Youth Representative Present: Tyler Morkin.

Staff Present: Tom Blackwell, Web Master; Mike Kinerk, Convention Planning Coordinator; Jim Merry, Executive Secretary; Jeff Weiler, Parliamentarian.

President Double declared a quorum.

The minutes of the March 24, 2008 telephone conference were approved with one minor address correction.

OLD BUSINESS

Youth Protection Policy:

Jelani Eddington presented the draft form of a Youth Protection Policy for the board's consideration. The recommended policy would not require automatic criminal background checks because it is broad in scope in order to cover all of ATOS youth activities. In this policy ATOS reserves the right to conduct background checks if deemed necessary on an individual activity basis. Each applicant for any position involved with youth would be subject to a check with the United States Government Sex Offender Database.

The board discussed this policy at great length. Some members wanted more stringent requirements. These members had suggested the inclusion of language that would allow the board of directors to conduct additional security measures, which might include a background criminal check. The presenter(s) of the policy reminded the group that the policy was broad in scope to encompass all ATOS youth activities. ATOS will, under the terms of this policy, reserve the right to conduct any security checks appropriate to individual activities.

Bob Evans moved that we accept the Youth Protection Policy as presented by Jelani and his committee.

The vote: Yes: Peterson, Evans, Van Der Molen, Bickel, Eddington, Fellenzer, Miller, Powers, Smith. No: Cierski, Near.

NOTE: President Double offered the clarification that this vote was to accept the policy as presented. Those voting "yes" voted to accept the policy as presented. Those voting "no" were voting not to accept the policy as presented. No

member of the board was voting against a youth policy.

Update on Youth Initiatives:

Mike Cierski reported on the ATOS MySpace page. Ten people have signed up for the page. The question was asked about allowing older ATOS members to sign up for the page. That was not a problem.

Tyler Morkin then reported on the ATOS YouTube folder. The page was activated on April 15. Currently there are five videos. The videos have been viewed 495 times. This is very impressive. The Youth Initiatives are on the go!

Update on President/CEO Position:

Bob Evans reported that the job description is complete and will be distributed very soon. The next move will be to create a broad evaluation instrument to chart the progress of the new administrator. This should be in place by the convention.

Jelani Eddington was requested to examine the bylaws to determine what changes will be necessary because of the new administrative position.

Web Page Update:

Tom Blackwell gave the board a progress report. He and Paul Jacyk are interviewing two web page designers. One of the designers looks promising as he or she will work within our scope of needs and our budget.

Convention and Convention Schedule Update:

ATOS board members are to make their individual arrangements for registration, lodging, and travel. The travel day is July 2. The board will meet on July 3 in the "Vision Room" at the Hyatt Hotel. The Convention Planning Coordinator and annual convention committee are optimistic about attendance and are sure that the convention will be a success.

Mike Kinerk reported that the Youth Camp hotel would be the Carol Springs Holiday Inn.

Archives Trip to North Dakota:

Jeff Weiler, archival liaison, described the Eric Reeve collection that is now officially a part of the ATOS Archives. This collection has been appraised at over \$318,000. Coincidentally, the same person who appraised the Watergate tapes for the National Archives appraised this audio archive. The appraisal is accurate.

Election Update:

Two candidates from the regular election will be seated at the annual board meeting in Indianapolis. These two gentlemen are the only two candidates who were nominated for the election. Only one candidate was nominated for the special election.

President Double expressed the need for active recruitment of qualified candidates for the board. We need to encourage members to run.

Youth Camp Update:

Plans are progressing for the second annual Summer Youth Camp. Once again, the camp will take place in and around Chicago, Illinois. Details will be given during the next telephone conference.

Ken Double initiated a discussion of "interested directors" participating in the camp. We have two directors who are instructors for the Summer Youth Camp. Our bylaws allow for this as long as the board has full knowledge and gives approval.

Fundraising Update:

President Double reported that active solicitation of monetary gifts to ATOS has begun. He has several pledges of financial support.

The Fundraising Committee should be in place by the summer. Ken has talked to many people regarding their participation on this committee.

NEW BUSINESS

Member Request:

A member asked why his candidacy for the ATOS board of directors was disqualified. President Double informed the member that his membership had lapsed over the allowed time. Therefore, by ATOS policy, he was not eligible to serve on the board.

Riviera Theater Funding Request:

The Riviera Theater in North Tonawanda, New York has requested funds to pay for the work done to the Wurlitzer. This matter was tabled until more specific information is received.

Request for Increase in Funds for Scholarships:

Carlton Smith requested an increase in scholarship funds to \$8,000. Eight students have applied for scholarships this year. Michael Fellenzer moved that the funds be increased to \$10,000. Paul Van Der Molen reminded the board that we have a budget process and that this request should be made before the new budget is prepared. Michael Fellenzer amended his motion to a request \$8,000 for this year only. If a larger amount is needed in the future, the scholarship committee will work with the treasurer on a formal request within the time constraints required. The vote: 9 for, 2 abstentions.

President Double declared the meeting adjourned at 9:37pm EDT.

/s/ Bob Evans, Secretary

The meeting was conducted according to *Robert's Rules of Order*. Jeff Weiler, Parliamentarian

Obituaries

Ralph Beaudry

Another long-time friend of the Los Angeles Theatre Organ Society, ATOS, and all things theatre organ, has passed away. Ralph Beaudry died in Fresno, California on Friday, June 20, 2008, coincidentally on his 83rd birthday. There is no surviving family, no close friends in the area, and at his request, there was no service.

Ralph grew up in the Chicago area and developed a lifetime interest in trains and streetcars. In his younger years he had a career in retail and personnel management, first in Chicago and later on the west coast where he had moved after a short marriage ended. He eventually ended up in Los Angeles, and for many years worked as a postal carrier in the San Fernando Valley.

In the mid-to-late 1960s, he became involved in LATOS activities, serving on the board and its committees for almost four decades. At various times he handled the organization's finances and helped with the editing of the monthly chapter newsletter, *The Organ Log*. He rarely missed the annual ATOS conventions and usually traveled by extended and circuitous routes to the various cities in which the convention was held by his most beloved mode of transportation—the railroad car. He managed the record shop at several conventions, including one held in Fresno.

In the late 1980s Ralph found his niche as editor of record reviews for THEATRE ORGAN, then under the editorship of Gracie McGinnis. Of the same generation as Gracie, he knew what punctuality and responsibility meant, and she valued it highly. Each had a fondness of controversy; Gracie proclaimed a certain amount was healthy in a vital organization. Ralph enjoyed the flack that came from conflicting opinions. In the late 1990s he was still living at the cute (but smoky) corner house on Haines in North Hollywood. The house was on his postal route, and he had befriended the elderly lady who lived there. When she went to live with her daughter in Oregon, Ralph offered to rent the house. Record reviews were written in this smoke-smudged living room for a generation.

Over the years Ralph's general health continued to deteriorate, and in the last year or two he experienced more difficulty with his legs, related in part to his postal career. Eventually he decided to give up reviewing CDs for THEATRE ORGAN and devoted much of his time to reading books and magazines and listening to his vast collection of CDs that included almost every Broadway musical ever produced. Earlier this year, as it became harder and harder for him to maneuver himself around his home, he chose to move to the Beverly Living Center in Fresno. He had been hospitalized several times during the past year, and in the second week of June he was again admitted to St. Agnes Medical Center in Fresno.

Ralph outlived many of his friends and contemporaries. He will be sorely missed by those of us at LATOS who respected him and remember his devotion to the organization, as well as his enthusiasm for the theatre organ world. He will also be fondly remembered by the many artists he befriended and whose records and CDs he reviewed over the years. And finally, he will be missed by the many friends he made at the annual ATOS conventions, as well as his acquaintances in the railroad/streetcar world.

Ralph led a long and interesting life. May he enjoy this well-earned rest from the cares and troubles of this life.

—Jim Dawson and Wayne Flottman



Brewer with 16' Kinura

Richard David “Dave” Brewer

Dave Brewer (1937–2008) was found deceased in his home after neighbors became concerned and called the police to investigate. No cause is known at this time, but it is assumed to be a heart attack. Dave worked for Ford Motor Company for about 30 years, following in the footsteps of his father, Richard. They built what Dave affectionately referred to as the “Marr and Bartolitzer,” a wonderfully musical three-manual, 16-rank hybrid theatre organ, in the basement of their Dearborn, Michigan home.

I first met Dave in 1974 at the Redford Theatre. We were getting the organ ready for the ATOS convention, and there were some Tuba pipes our maintenance chief could not tame. He called Dave, who came and straightened out the offending pipes. In this era most men had longish hair, even my father. In walked this guy whose appearance was right out of 1958: short-cropped hair that never changed except to take on a silver hue in later years, and plastic eyeglass frames from a previous decade!

Dave began his association with the Fisher Wurlitzer as it was being removed from the theatre, part of the large ad-hoc crew George Orbits assembled to get that unique instrument out moments ahead of demolition. Dave was active in the installation of the organ in the Iris Theatre, the club's first home, then the rehabilitation of the derelict Senate Theatre on the city's southwest side, a building the group purchased for \$1,000 in back taxes. David was a key figure in the installation at the Senate.

The young Detroit Theatre Organ Club membership wanted to have centralized, high-quality microphones to allow members to record concerts with better equipment than they could individually afford. Dave designed and built the elaborate vacuum tube signal distribution pre-amplifiers that would not affect other machines if there was a fault with one. That preamplifier has been working since 1964 and still emits a crystal clear signal. He headed the maintenance of the Fisher/DTOS Wurlitzer for over 45 years. In more recent times, Dave had been less inclined to physically perform the needed upkeep on the organ. He personally funded the professional restoration that has been underway for the past two years by Scott Smith Pipe Organs and Ken Holden.

Dave, like many of his generation, had a sensibility that was formed by the Great Depression. He practiced the now seemingly quaint lifestyle of thrift and had a lifelong fascination with gadgets and electronics. He and his father would go salvaging for treasure on garbage day, plucking consumer electronics and small appliances to bring home, "triage" to determine what could be repaired, harvest usable parts from those that could not be repaired, then sort the parts into a vast network of immaculately organized drawer units, milk cartons, jars, file cabinets, and other storage means throughout the house. They loved finding lamps—Dave rarely bought light bulbs; he got plenty of good bulbs from discarded lamps. Dave could design and build anything from this cornucopia of parts. He converted his Barton Chrysoglott into a vibraphone, using all recycled components. He used the motor, drive belts, pulleys, and

optical sensors out of a copy machine to make the shafts spin.

His basement listening room area was decorated (if I may use that term) in a style reminiscent of the Universal horror films of the 1930s. While others were making their rooms into mini-movie palaces, or squeezing a huge three-manual French console into their otherwise Danish modern living room, Dave chose a "mad scientist" atmosphere, replete with arc-climbing Jacobs ladders and a particularly frightening machine that used an x-ray machine transformer to create a 12-inch long lightning bolt on command!

Dave built the one and only 16' Kinura extension known to exist. He gathered various boots and resonators from other common reed pipes and calculated the necessary reed, shallot, and resonator sizes necessary to make this unusual octave. In keeping with his weekly trash day eve "treasure hunt," he was proud of the fact that the shallots were crafted entirely from tubing collected from discarded brass lamps. Musically, this effect was quite humorous, and Dave played selections that exploited that unique sound.

The Brewer home was the site of the annual "Brewer Bash," a party the night before New Year's Eve. His neighbors would come to this event and marvel at all of the people who came over, knew how to play the organ, and didn't think having a pipe organ in your basement was weird.

Dave played the theatre organ very well. His style was built on the blues, and he played many original blues compositions that were perfect examples of the familiar 12-bar pattern. Understanding the blues made him a great jazz player, too. He played for various members' concerts at the Senate and would play at gatherings at his home, where his specially designed trap units sounded like a live drummer accompanying him.

Dave was a source of constant amusement for his neighbors in the genteel section of Dearborn populated mostly by professionals from Ford Motor Company, who tended to pronounce their city as "Dearbern." They would observe Dave taking their weekly discards, then buy back at the annual neighborhood garage sale the now-functional appliance, after it had received the "Brewer touch." When he wasn't being the popular mechanics poster child, he liked

to grow the exotic (and odiferous) sacred lily of India plants, and loved animals. Dave took care of all the neighborhood dogs while their masters vacationed, and he would pet the Labrador retriever next door for hours, yet he never had a pet of his own.

A lifelong bachelor, Dave lived in the house he was raised in and cared for his elderly mother who preceded him in passing ten years ago.

Dave was a quiet man, a person who understood technology better than the emotions of people, yet was a loyal friend to all. Not at all reclusive, he made new friends easily. Dave was lonely in later years and in need of other humans to have contact with—a visit to his home to get parts for a mechanical/electrical project could take hours, but he was never boring. Dave was a gentle soul; his presence in our community will be missed greatly.

—John Lauter

John E. Grierson

John E. Grierson, president of the Rochester Theatre Organ Society, died on Tuesday, May 27, 2008, at age 59, following a courageous battle with cancer. Services were held on Friday, May 30. John is survived by his mother, Gail Grierson; wife, Nancy Grierson; children, Keith (Nancy) Grierson, Amy (Al) Melita, Jennifer (Brian) Riley, Craig (Jerriann) Grierson, and Deanna Grierson; and 11 grandchildren.

John was the third generation of the Grierson family's intimate association with the RTOS Mighty 4/23 Wurlitzer, Opus 1951. His grandfather, Tom Grierson, developed the specification for this world-renowned instrument in 1928; he then presided over it in Rochester's RKO Palace Theatre as the first and only house organist from its debut on Christmas Day 1928 until the theater closed in 1965. John's father, John M. (Jack) Grierson, followed Tom and was an RTOS board member and assistant crew chief for many years prior to his passing in 2001. Before John became ill last fall, his 10-year-old daughter Deanna, representing the fourth generation of Griersons, assisted her dad in making the

Obituaries

monthly announcements from the stage at RTOS concerts. Also carrying on the family tradition is John's niece, Laura Brumbaugh, who serves as the editor of the RTOS *Blower*.

John was truly a gentle giant. He stood head and shoulders above most any crowd, and his thick, curly shock of red hair was always easy to spot. Although in many ways he really didn't fit the mold of the stereotypical theatre organ person, he was deeply devoted to his extended RTOS family and was tireless in his efforts to maintain the success of the Grierson family legacy. His generous smile and booming voice will be missed by all. John's pet project in recent years was the acquisition of a permanent video camera/projection system for the Auditorium Theatre. Memorial contributions received in his name will be used to help in obtaining and installing that video system.

—Russ Shaner



Robert R. Lilarose

Entertainer Robert R. Lilarose, 69, unexpectedly passed away on May 12, 2008 during an evening performance in Ocean City, Maryland.

He was the husband of Diane E. (Hoyer) Lilarose. The couple would have celebrated their 50th wedding anniversary on June 14, 2008.

At age 15, Bobby began playing the accordion professionally at the Moose Home in Waynesboro, Pennsylvania. He was also a prominent accordion, organ, and piano teacher much of his life. Bobby played thousands of shows for all kinds of audiences and in many locations during his career, including conventions, fairs, trade shows, ethnic festivals, clubs, and resorts throughout the United States and Canada.

His act (a one-man musical comedy show) was discovered by a talent scout for Royal Caribbean Cruise Line, who thought he would be perfect for shipboard audiences. He was one of the line's stars for more than 15 years. Bobby played over 600 cruises, which took him and his family all over the world many times.

An avid and active theatre pipe organ enthusiast, he was a member of the Delaware Valley Theatre Organ Society, the Susquehanna Valley Theater Organ Society, and an honorary member of the Freestate Organ Society.

He loved performing, and his music enriched the lives of all who knew him.

John Oien

John Oien was the spark plug and inspiration who, in 1986, organized the original seven people who formed the Santa Barbara Theatre Organ Society. He spearheaded the two-year effort to get a pipe organ rebuilt, releathered, refinished, and installed in the Arlington Theatre in Santa Barbara, California. Without John's extreme optimism and gentle pushing, the Robert-Morton organ (ex-Loew's Jersey City) might not be there. Not only did the organ get installed, John enlisted and encouraged over 30 volunteers who spent more than 36,000 hours under the tutelage of Stephen Leslie of Newton Pipe Organ Services to get the organ installed and playing within the two-year time frame.

One of the conditions the North Texas chapter attached to its donation of the organ to the City of Santa Barbara was that it be playing within two years, otherwise it had to be returned. The inaugural concert on October 1, 1988 featured Tom Hazleton.

On Sunday, May 4, John suffered fatal cardiac arrest resulting from complications of aortic aneurysm surgery performed on the previous Wednesday.

John was born and raised in Duluth, Minnesota. He attended Gustavus Adolphus College in St. Peter, Minnesota and became a teacher. After moving to Santa Barbara in 1975, he worked in consumer electronics retail and repair and later worked for Macy's.

John loved the theatre pipe organ and was the emcee at many of our concerts. He was the first president of the Santa Barbara Theatre Organ Society and has continuously been a member of the Board. It is an understatement to say John will be greatly missed.

—Bruce Murdock

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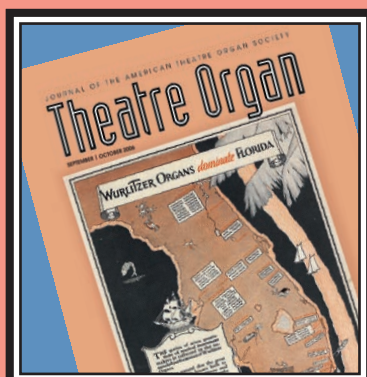
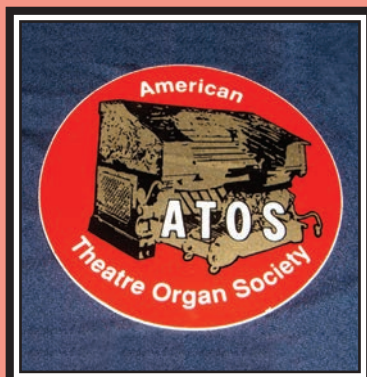
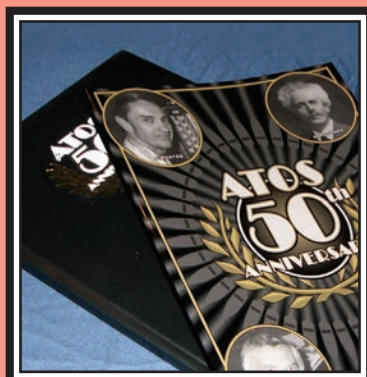
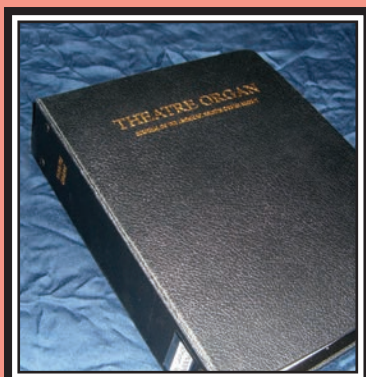
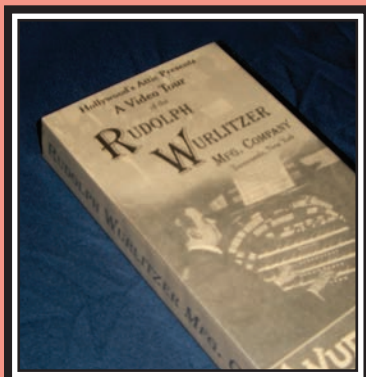
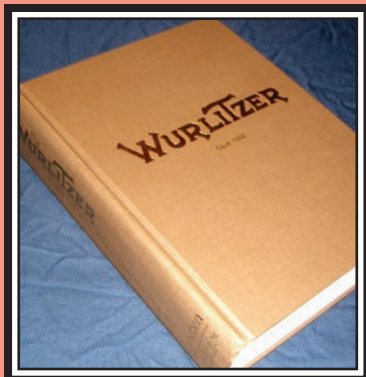
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