

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

Theatre Organ

NOVEMBER | DECEMBER 2008



THEATRE ORGAN
50
YEARS

Season's Greetings!



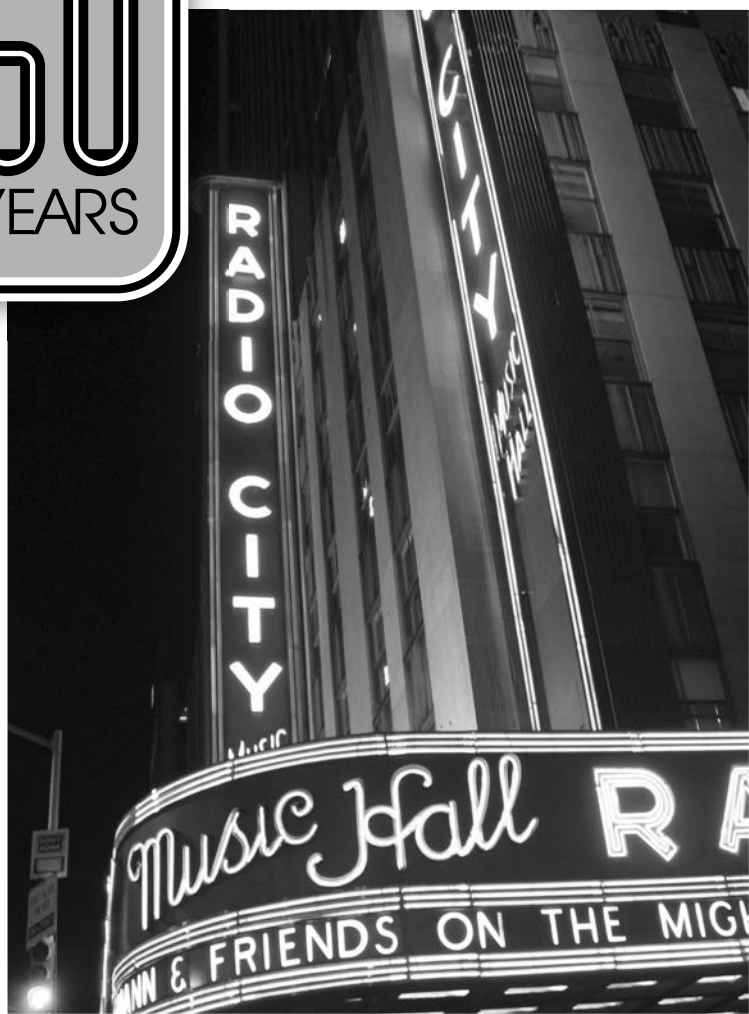
from all of us at Walker Theatre Organs

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THEATRE ORGAN NOVEMBER | DECEMBER 2008 Volume 50 | Number 6

THEATRE ORGAN
50
YEARS



On the cover: The art department at the Rudolph Wurlitzer Manufacturing Company was kept busy turning out spectacular advertisements to be published in exhibitor trade publications such as *The Motion Picture Herald* and *Motion Picture News*. This spectacular ad comes to us courtesy of the Theatre Historical Society.

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A BIG THANK YOU!!!



L to R: Nelson Page, Jack Moelmann, Walt Strony, Gus Franklin, Lew Williams, Russell Holmes

The Radio City Music Hall Gala Event and my “dream” are now History! I want to publicly thank the ones who really made that evening a musical event not to be forgotten. They are Walt Strony, Lew Williams, Russell Holmes, Gus Franklin, and Nelson Page, our emcee. What talent and what showmanship graced the Music Hall stage and the Wurlitzer Theatre Organ consoles. I will never forget them being part of that wonderful evening.

I also want to thank the Theatre Organ Society International (TOSI) for their support. And finally I want to thank all of the members of ATOS and TOSI who came from far and near to attend and support that great evening, as well as the general public who had a unique and historical musical experience. What’s next? I am accepting an invitation to play a Christmas concert at Wanamaker’s in December!

JACK MOELMANN

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Vox Humana

Some interesting discussions have recently ensued regarding the benefits of membership in the American Theatre Organ Society.

Ed Seward, one of the prime movers and shakers in Detroit area theatre organ circles, asked a number of ATOS officials to describe the benefits of membership. In response, he received lists of programs, scholarships, competitions, and awards. Of course, these offerings are all important. But to me, there are personal benefits which far outweigh any number of line items in a column.

ATOS has, in no small way, guided my life's work. My association with the Cedar Rapids Theatre Organ Society as a kid not only allowed me regular access to the first Wurlitzer pipe organ I ever knew but also to a large, thriving association of dedicated hobbyists. People like Howard Burton, Ray Snitil, Jim Olver, and the Adams family were very patient and taught me a lot. This eventually led to exposure to highly respected, professional pipe organ restorers at conventions, and I continue to learn things from these men to this day. Where would I be if there had not been an Edward M. Stout or a Carlton B.

Smith in my life? And were it not for ATOS, I would likely have never known Lee Erwin or had him as a mentor.

Later on, the leadership of ATOS granted me permission to pursue a number of projects which I felt were important, such as founding the David Junchen Technical Scholarship, the creation of a first educator's guide, and, of course, the realization of the Wurlitzer book. Had it not been for ATOS support, that book would have remained just boxes of photos and a typescript in a file drawer in my office.

I am indeed extremely grateful for the opportunities ATOS has provided me and many others over the years. And much more than any menu of committee programs listed on a sheet of paper, I want to do what I can to see that the great tradition of interpersonal guidance and support continues. There is much for which to be thankful.

Greetings of the Season.

—Jeff Weiler, Editor



HAPPY
HOLIDAYS!

FROM: *Jeff* EDITOR

Joanne EDITORIAL OFFICE
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Headquarters

I'm going to feature, as the old Peggy Lee hit says, "a little bit about a lot of things."



First, I take note of our friends in the American Guild of Organists who are now well underway celebrating *The Year of the Organ*; the celebration will continue into 2009. While we in ATOS are drawing up plans for a celebration in 2010 honoring the 100th Anniversary of the Hope-Jones/Wurlitzer connection, we urge all of our ATOS members to support their local AGO chapters and to help them celebrate in this special year for all of us who love the pipe organ. Lest we forget, Hope-Jones had to have something to experiment with to invent the instrument we love. Congratulations to our friends in the AGO, and all

the best to you as you celebrate *The Year of the Organ*.

Technically, this is my first message to you in my new position as President and CEO of ATOS. Basic changes to the organization continue as we slowly work on the development of programs in fundraising, marketing and promotions, and education. We will keep you posted on progress in these pages, and also on the ATOS website, where you can find my "blog" that will regularly update different events and programs.

One of the new endeavors is an effort led by Allen Miller. As we continue with programs such as the Summer Youth Camp and the Adult Getaway, where the focus is teaching young and not-so-young players how to improve, Allen has begun organizing a camp aimed at the technicians. This is a vitally important new initiative for ATOS. I am not too concerned about finding new players. Every year brings along fresh and amazing playing talent. I have often stated my concerns about generating a new audience. Equally as important is finding qualified technicians to keep the organs playing, and to properly install new ones. Truly qualified technicians are too few and far between. Those "who think they know, but don't really" threaten to do much more harm than good. This new camp-like event can be ATOS' first step toward filling an ever-widening gap.

Hats off to our friends at the Desert Winds chapter as they prepare for their spectacular weekend event in the Phoenix area in late November. Hope to see you there. And, it was good to see many of you

in early October as the Garden State chapter did themselves proud in showing off the new Wonder Morton installation at Loew's Jersey Theatre in Jersey City. And I would be remiss if I did not include here my reminder about Cleveland in July, 2009, and Western Reserve chapter's hosting of the upcoming annual convention. Details are on the website, and I hope you are making your plans.

Finally, I cannot let go of a lingering thought that dates back to my Australian tour last July and August. While I was bouncing from city to city (10 concerts in five weeks), so was the intrepid and wonderfully entertaining violinist Andre Rieu and his orchestra, singers, and dancers. What I cannot get out of my head is the fact he presents the same music we do in our pipe organ concerts. Light classics, popular Broadway, marches and waltzes and a lot of musical schmaltz. He draws tens of thousands at each show, and the ticket buyers are paying over \$200 a ticket to hear the same music we present on the theatre organ.

Yes, Virginia, there is an audience for theatre organ music, and Rieu proves it! Our art form is in need of a little repackaging, a little fresh thought, a new approach, and a broad invitation to all to come and give it a try.

Since we will not visit again in this forum until January, I wish a Merry Christmas to you all; in whatever manner you celebrate, have a wonderful holiday season.

—Ken Double
President and CEO

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Vox Pops

Please send your items of interest to the Editor.

Organ Stop Pizza is Tops

Celebrating the best in local dining and nightlife, *City's Best* powered by AOL (formerly America Online) has announced the winners for *City's Best 2008*, and Organ Stop Pizza has won in the Best Family-Friendly Restaurant category for the Phoenix, Arizona market. The annual *City's Best* program provides an opportunity for residents to vote for their favorite venues in their hometown, as well as in cities they enjoy visiting.

The original Organ Stop Pizza was opened in Phoenix in 1972 by Bill Brown. Today, the 700-seat pizza and entertainment facility is located at the southwest corner of Stapley Drive and Southern Avenue in Mesa. The restaurant houses the largest publicly accessible Wurlitzer theatre pipe organ in the world, boasting nearly 6,000 pipes and countless sound and lighting effects. "We are obviously honored to be named Best Family-Friendly

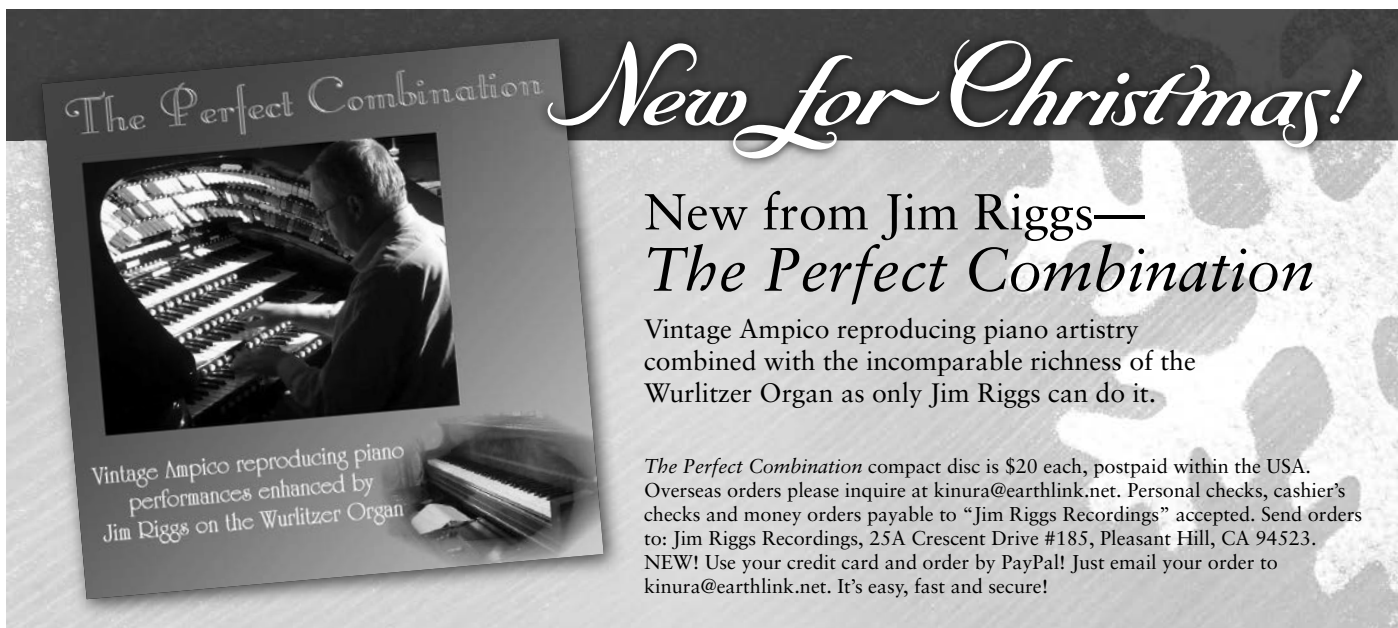
Restaurant in the Phoenix area," said Jack Barz, Manager. "We are one of the few restaurants where you can take people from two to 102 years old and entertain everyone. We are able to present the sights and sounds of the theatre organ to one quarter million people each year, and awe them with world-class performances on our Mighty Wurlitzer. The fact that we seat 700 people makes us an ideal gathering spot for large family functions, sports teams, church functions, and other groups, as well as individual families. There really is no other comparable venue anywhere."

City's Best establishments are nominated based on insights of the *City's Best* editorial team and user feedback. Consumer's votes and rankings ultimately determined which venues were chosen #1 in their categories, and ratings were announced in late July, 2008.



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Directors' Corner

The Technical Committee is working on several ways to expand education on the workings, maintenance, and repair of pipe organ mechanisms. We will be returning technical seminars to conventions, starting with next year's in Cleveland. We will also be continuing a technical session or two during the Summer Youth Camp.

We are working on a technical weekend, possibly starting as soon as next summer. To that end, we would like your input.

The weekend would include some classroom or seminar-type sessions, as well as some hands-on working in shop or chamber environments. There would be opportunity for attendees to play the seminar organ and to visit additional instruments where available. The event would be similar to the Youth Camp and Adult Getaway in structure.

Would you attend: (a) if this can be in an area easily accessible from the convention location; and (b) if it were an

extension of the convention, following the afterglow, such as the following Friday, Saturday, and Sunday? Would you prefer a totally separate event at some other time later in the summer? If you would like to attend, what is your age? We would like to open this event to youth and at least young adults, possibly older technicians as well.

Does your chapter have any young people working on your organs? Would you be interested in sponsoring young technicians to attend a Technical Weekend?

All comments are welcome to help us structure this new event. Send an e-mail to a.miller@atos.org or write to me at the address on the masthead.

If you or your chapter are restoring or installing an organ, consider following the ATOS guidelines and filling out the restoration worksheets while doing the work. This can be most helpful in avoiding costly mistakes.

The "Guidelines for Restoration and Preservation," as well as the worksheet

forms, are available on the ATOS website, www.atos.org.

If you have an instrument you believe to be worthy of inclusion in the National Registry of Historic and Important Instruments, contact us with your request.

As you work on our beloved instruments, keep in mind that they are no longer made. Always keep in mind that you must "first, do no harm"!

—Allen Miller, Chair
ATOS Technical Committee



This summer has been a whirlwind of theatre organ activity! Our ATOS conventions have become huge "family" reunions of sorts, with old friendships renewed and new ones formed. We enjoyed some great music, fabulous instruments, and one of the best banquets ever—all delivered with legendary Hoosier hospitality by the very competent Central Indiana chapter.

Later in July, the second ATOS Summer Youth Camp took place. I walked away totally inspired! It is the most exciting program I have personally been involved with in the theatre organ world in a long time. The talent, insight, enthusiasm and dedication that come from these students are awesome. They are the ones who will carry ATOS and the theatre organ art form into the future...and very capably, indeed. The camp is made possible by the hard work of many folks and the total support of the ATOS board, but the ones who step up to the plate with specific financial donations and gifts are our foundation. Longtime member Bill Mollema gifted one camper's entire

expenses (airfare, tuition, and hotel) in memory of two dear mutual friends—John Catherwood and Betty Darling. John and Betty would be thrilled to be remembered in this way, and it meant the difference whether or not a talented camper was able to attend. Many chapters have donated amounts small and large—even chapters which have no students attending. Another crucial decision that benefits the program tremendously is an annual gift commitment by the NorCal chapter. It creates a financial foundation we can count on as Jonas Nordwall builds this worthwhile program.

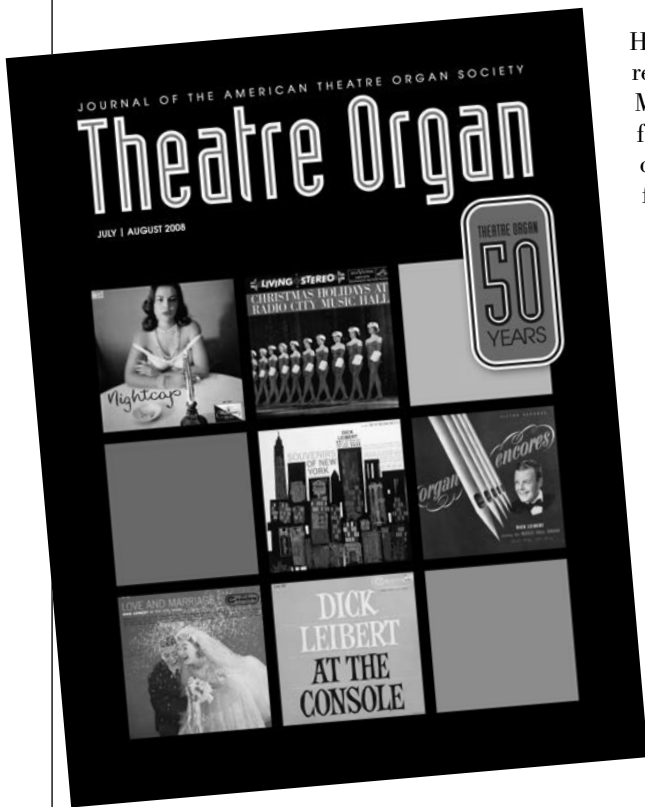
The first ATOS Adult Getaway was held in August, and this offered an educational opportunity that many of our members have requested, to help sharpen their playing skills and learn a few new techniques. Charlie Balogh and Patti Simon were a terrific teaching team for this event. If you are a player, think about joining in next year. Ads and information will be published in THEATRE ORGAN well in advance.

As we head into this autumn season, I am more encouraged than ever that ATOS is making an all-out positive effort to thrive, rather than to just survive. With Ken Double in the newly restructured position of President/Chief Executive Officer, I know we have the right person with the specific skill set and experience required to lead the organization. There is much work to be done, and your board and staff have our sleeves rolled up and the elbow grease ready. It is, indeed, an exciting time in our history to see the gleaming light of growth and success on the horizon.

—Donna Parker



Letters



Leibert

THEATRE ORGAN is to be highly commended for publishing Geoffrey Paterson's complete discography of the late Dick Leibert. I thoroughly enjoyed the whole series, which was excellently presented.

It brought back special memories. For 27 years, beginning in 1963, I was host and producer of central New York's successful organ music broadcast, *The Organ Loft*, on which many of Mr. Leibert's albums were featured. One of the highlights of producing the program was covering theatre organ conventions [and] interviewing noted organ personalities. The ATOS 1970 convention remains one of the most memorable in *The Organ Loft* programming. I thought it would be a crowning achievement if I could arrange to interview Dick Leibert. Therefore, I followed the usual protocol by consulting the convention officials who thought it would be impossible to arrange and thoroughly discouraged the idea. However, not one to take no for an answer, before the midnight concert began, I tracked down the on-duty Music Hall manager [and] presented my case to him.

He asked me to wait a moment. He returned with a favorable word that Mr. Leibert would gladly speak to me following the concert, that I should come out to the lobby just before the final number and an usher would escort me to Dick Leibert's dressing room where he would meet me. The rest is history.

Again, thanks to Geoffrey Paterson for this splendid series.

—Donald P. Robinson
Rockford, Illinois

Preservation

I have read with considerable interest the articles in the last two THEATRE ORGAN journals concerning preservation, protection, and continued innovation/development of the theatre organ. All the articles were well-written, factual, and persuasive. However,

I found that none of these articles overwhelmed the others. Therefore, I conclude that ATOS does not have an "either-or" situation, but a "both-and" situation.

By this I mean that both preservation and innovation/development must, and can, proceed simultaneously. Preserve and protect is a good idea, but not for every theatre organ that exists. ATOS should select a few (15 or less?) original instruments from several different manufacturers at locations scattered throughout the country to be restored and kept original. These could be used as objects for study, for nostalgic concerts, and also nostalgic recordings. ATOS should simultaneously help the remainder grow into modern theatre organ specifications and playing as discussed by Jelani Eddington. Possibly two separate committees should be formed to accomplish these two goals.

By this approach, ATOS can cure its internal dissension and concentrate all its energies towards the innovations necessary to prepare ATOS for its next 50 years.

—Pete McCluer
Shingle Springs, California

Diaphone 1

I enjoyed reading the technical article, "Demystifying the Diaphone" [THEATRE ORGAN, vol. 50, no. 4, July/August 2008]. In my 40-plus years of being around these unique instruments, I have wrestled with many sets of these sound generators. The major problem was, for the most part, that they wouldn't tune properly. I agree with the authors of the articles that many of the sets may never have been regulated from the time they were built. We added a very well-cared-for set of Morton 10" pressure Diaphones to the Visalia Fox Wurlitzer and found that all but one note tuned up fine. This one note was way off pitch, and upon getting into the "works" it appeared not to have been tampered with, so I assume it never was in tune. I have also heard Wurlitzer sets that played softer than Bourdons!

I was involved with the San Gabriel Auditorium installation many years ago, and remember all too well a visit by George Wright before the organ was ready for him to play. The original wood Diaphones would not fit into the chamber and, if memory serves me right, George had asked for a metal set, as they are generally more useful for most playing. I know the set that was installed was not in tune because I had tried to tune it, with no luck, and hadn't had the time to make adjustments to the Vibrators. Of course George sat down at the console and immediately noticed the out-of-tune pedal stop. That did not get things off to a good start.

Having been involved in George's final recording instrument, I had many chances to observe him play. He rarely used Bourdon/Flute combinations as pedal stops in his ballad playing. The metal Diaphone and 8' Open was his choice, along with the 16' Cor Anglais.

In this day of "ready-made" everything, an article like this might not have much interest for your general members, but to the diminishing few of us who are into the "nuts and bolts" of these electro-pneumatic marvels, we find this reading very interesting and educational. There are always things to learn. I hope you will continue to publish technical articles like this one.

—Ken Kukuk
Los Angeles

Diaphone 2

Regarding the Diaphone article, I'm surprised you didn't say anything about the ultimate reasons most theatre pipe organs have Diaphones in the first place. They have the quickest speech of any 16' pitch pedal rank. This is most valuable when accompanying a march or polka.

The Boston Paramount, seen and mentioned in the Wurlitzer book, had a large-scale metal Diaphone which gave a sound much like a loud Violone. The Keith Memorial next door (now [the] Boston Opera House) had a wood Diaphone which worked wonders with its 16' Tuba (alas, all gone).

The superb articles about Leibert at Radio City Music Hall are just that, superb! I have *Leibert Takes Richmond* on Westminster Records, [recorded] at the Byrd Theatre. The long insert by the late Ben Hall helped me to better understand the whole business of theatre pipe organs. Along with [the] late Don Baker, Wright, and Leibert, I sure got an enormous music appreciation lesson via the recordings, starting in 1955, by listening at length.

Regarding the future in Massachusetts, we have the new Hanover Theatre in Worcester, a 4/35 composite theatre pipe organ, and the Chevalier Theatre in Medford has a 2/9 (to be 10) Wurlitzer from B.F. Keith's Theatre, Dayton, Ohio. So our future is looking brighter in these times.

It is our freedom that allows us to see the theatre pipe organ into the future. That is why we must share the instruments, not possess them.

Would someone out there please let me know where we can find a film exchange that has the silent film, *Excess Baggage*. We believe it was a 1928 MGM film.

The Providence Performing Arts Center opened in 1928 as Loew's State Theatre with a 4/20 Robert-Morton that was twice damaged in the 1938 and 1954 hurricanes. It's going to be the theatre's 80th year (1928-2008), and it would be fine to show the first film, *Excess Baggage*, as the 80th anniversary show.

The 5/21 Wurlitzer is doing fine, although not totally restored. Master Xylophone and Piano are not working. We still use the Wurlitzer for special shows and

The Wonders of the Wurlitzer, a free series of concerts in the spring and fall.

The Morton went to San Diego, California.

By the way, the first organist was the late Joseph Stobels (Stobbles?) known as Joseph Stoves. He was followed by the three Cooks—the late Maurice Cook, John Cook of Braintree, Massachusetts (EMCATOS), and Jack Cook, current organist at the Stadium Theatre in Woonsocket, Rhode Island at the 2/10 Wurlitzer.

Please let either me or the theatre know if you can locate the film *Excess Baggage*. Providence Performing Arts Center, 220 Weybossett Street, telephone 401-421-2997. Give your info to Allan Chillie or call me at 781-322-2427.

We do thank you all out there in the United States and abroad for your great support for *Going for the Gold*, the EMCATOS mini-convention. We trust you'll come back for many of our local presentation[s]!

Please, however, keep our theatre pipe organs visible so we can pass them on to a bright future. Theatre pipe organs forever!

—Robert K. Legon
Malden, Massachusetts

Diaphone 3

I really enjoyed the recent article on the Diaphones. Such a thing can be really helpful in the future as well as the present. I have a Diaphone in my home which is mitered just like the one on page 21 of the July/August issue. Its parentage is unknown. The chest is rather bulky, though made of rather lightweight wood. It is stained the way Möller liked to do, and it has mostly Möller internal magnets, but it has a few of the short, fat Morton magnets. It is playing beautifully on 7½".

What I am really writing about is the Jelani Eddington article. I know Jelani is a brilliant, talented, educated man to be respected, and I can see his point of view and how he could draw his conclusions. True, the theatre organ was blessed with many innovators in the heyday, but what Jelani fails to understand is the reason the theatre organ came into existence in the first place. Was it to bring culture to the masses? Was it to provide organists with a job? Was it to do a better job than the orchestra or

band? No; with a few exceptions, the theatre organ was installed to increase the profit for the theatre operator by cutting costs, or keeping up with the theatre across the street. Why else would the operator substitute an imitation orchestra for the real thing? So many of the innovations allowed the organist to do a better job or keep the organist happy, which obviously allowed the "better" organ to attract the "better" player which would attract the bigger crowd which translated to more profit. It seems a mistaken notion that an organist at an organ can successfully recreate the symphony orchestra whether or not it has unlimited pistons (and pipes, I suppose). All of those piston changes are only of potential value in an organ sufficiently large to have "that many" usable combinations. Such organs did not exist "in nature," so it is only the new breed of what might still be called by some a "theatre organ" that allows such symphonic works to be attempted and thus to need 40 piston changes per measure. And to whom is this "new breed" of music directed? Is there some sort of pent-up demand for an organ to displace the symphony? If the potential, target audience wants to hear a symphonic work, they want to hear it played by a symphony orchestra, not a pipe organ trying to imitate a symphony orchestra. If you buy the premise that a pipe organ is a reasonable, acceptable substitute for an orchestra, then it only follows that a synthesizer (or electronic organ) is a reasonable, acceptable substitute for a pipe organ. What has evolved is a group of wonderfully talented organists trying to outplay each other. There is an audience for this sort of thing, and you can see it at any American Guild of Organists event. But how many non-organists does/would that attract? Let's not forget that the theatre organ was only part of the entertainment and never the whole show. Today's organ audience is just looking for a nice outing—something to do on a Sunday afternoon. I used to joke that at some unnamed "pipes and pizza" Joe Enthusiast jumped up, slammed his pizza to the floor, and stormed out with the wife and kids because the Aeoline Celeste only went down to low G. I don't see anyone leaving a theatre organ program that has evolved into a "concert" because there were only 12

Letters

general pistons. In fact, I will submit that 99.6% of the people there would have no idea what a piston is, [nor] care whether or not they are working. No amount of “perfect” playing or piston changes or bewildering amount of manuals or ranks or console gyrations can substitute for genuine entertainment. Give the audience a reasonably competent organist, a magician, a juggler, an acrobat, and a short film or two in less than two hours, and they will come back over and over. It is a wonderful thing that Jelani and several others are so motivated to hone their craft to perfection, and I hope they find that in the end it is worth the effort and fulfills a need, even if it is only a personal need.

On another topic, I wish that the pizza organ had been differentiated from a theatre organ. For the most part the only thing that the pizza organ and theatre organ had in common was a horseshoe console and theatre organ pipes, lots and lots of theatre organ pipes. I can't help but think that had some of the pizza installations been more modest, purchase and maintenance costs could have been held to a level where the restaurant could have been profitable. Once the “oh wow” had worn off and you wanted to talk with your party, you either had to wait until the break, scream in their ear, or retreat to the washroom. In my humble opinion, the big “impressive” organs of today are an offshoot of the pizza organ, not the theatre organ. Moderation in everything!

In short, (too late, I know) I don't think we have to do anything to push the organ's or organist's evolution to where they are “all the same,” competing in that last step toward perfection. If someone wants to spend the money for 87 ranks and 50 pistons per manual so be it, but for anyone to expect that to be the norm or that it will somehow appeal to the masses, or “the younger generations” is unrealistic. Not to take anything from Jelani, his name just happens to be on the article which sparked my comments, but is there a need to set the bar so high? The theatre organ is suffering in the eyes of potential



“enthusiasts” because they think they need 63 ranks, a 5,000 square foot music room, and an organist with a master's degree in order to produce an acceptably “presentable” program. Potential enthusiasts don't know (because they weren't around in the '60's) that they can put a five-rank organ together for pennies and have a blast with it. Just like there are and will always be bagpipe (talk about needing updating) enthusiasts, accordion enthusiasts, banjo enthusiasts, etc., there will always be enthusiasts of the more

traditional theatre organ you remember, the one we loved the first time we heard it. So my vote is for less “perfection” and more entertainment—more FUN!

Most respectfully, and with a wish for peace.

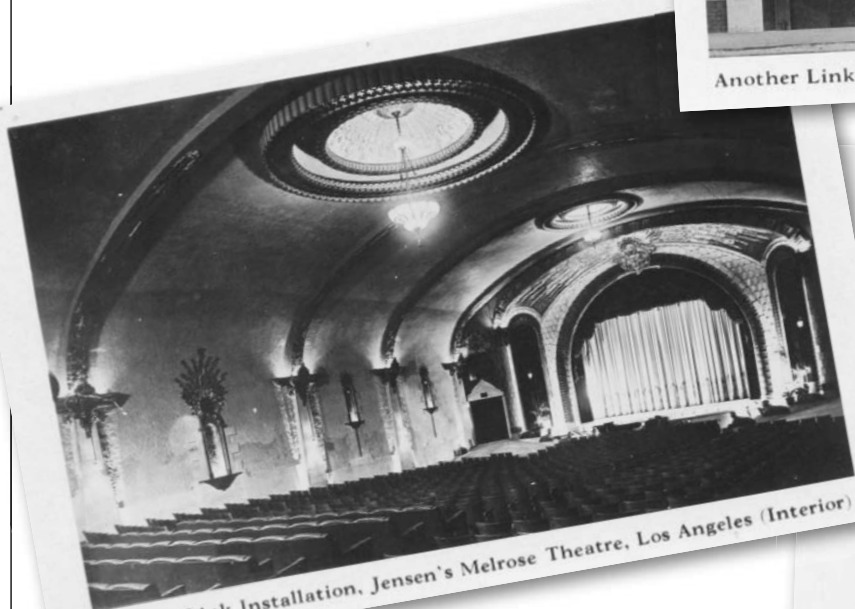
—Gary Rickert
Oak Forest, Illinois

Missing Link

The vintage Link organ materials appearing on pages 20–23 of our September/October issue raised several favorable comments. The Link company also produced an interesting series of postcards which we recently rediscovered. (Weiler Collection)



Another Link Installation, Jensen's Melrose Theatre, Los Angeles (Exterior)



Another Link Installation, Jensen's Melrose Theatre, Los Angeles (Interior)



A Link Two Manual Console



Link-C Sharpe-Minor "Baby Grand" Two Manual Console



A Link Two Manual Console

News & Notes

OPENING OF NOMINATIONS FOR THE 2009 ELECTION OF DIRECTORS

It is time to nominate candidates to fill three (3) positions for ATOS directors for the three-year term of 2009 to 2012. All ATOS members who have maintained continuous membership in good standing for at least the last two years are eligible for nomination and may nominate themselves or be nominated by another member in good standing, in which case written consent of the nominee is mandatory and must be received before the nominee's name can be placed on the ballot.

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

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

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

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

1. Each nominee shall furnish a statement, not to exceed one hundred fifty (150) words, including the name and city/state of residence, personal data, work

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

2. Candidate résumés and photo are to be sent to the nominating committee chair, Bill Carr. It is strongly recommended that nominations be sent via "return receipt" or similar mail class if international. Nominations may also be sent digitally; however, the sender **MUST** verify receipt of the nomination by the chair. The postmark deadline is **January 15, 2009**.

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

4. If you have questions, please contact the nominating committee chair:

Bill Carr
11815 North 77th Avenue
Peoria, Arizona 85345
673-694-1746
b.carr@atos.org

5. Counting words:

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

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

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

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

e. Abbreviations count as one (1) word (Asst., Mrs.).

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

CALL FOR AWARD NOMINATIONS

Now is the time to consider nominating someone you feel is deserving of consideration for one of the ATOS honors. As a people organization, we need to recognize individuals who have done an outstanding job in promoting, preserving, presenting, and otherwise furthering the art form we all hold so dear.

There are many unsung heroes working quietly and diligently who may be unknown to anyone outside of their local chapter. Please take the time to nominate these folks so they may receive the recognition they deserve.

As chair of the Awards Committee, I stand ready to help you or to provide any information you may need. Nominations may be submitted to any director or chapter liaison.

All nominations for ATOS awards must be in writing, not to exceed one typewritten page. Any member of ATOS may nominate anyone for any ATOS award.

Some of the categories are:

- Hall of Fame
- Honorary Member
- Organist of the Year
- Ron Musselman Member of the Year
- Awards for Technical Excellence—Technician of the Year
- Volunteer Technician Awards

There are an additional 20 categories!

More information, and a complete listing of categories, may be found on the ATOS website (www.atos.org), ATOS Front Desk, Board meetings and reference documents, ATOS Policies, #4 Awards.

—Don Near, Director
Chair of the Awards Committee

YOUTH REPRESENTATIVE TO THE BOARD

A program to encourage dialogue and exchange of ideas between our young members and the ATOS board

The position of ATOS youth representative to the board has been established to encourage a two-way avenue for dialogue and the expression of ideas from a youth perspective. The youth representative will serve on the ATOS board of directors for the two-year period from 2009–2011 and should be involved in as many ATOS events as possible. The position is available to young persons between the ages of 15 and 24.

ATOS will cover the approved costs associated with attending events such as the annual convention and any mid-year board meetings the youth representative is required to attend.

All young people interested in applying for this position should request an application today by contacting Jelani Eddington, ATOS Youth Initiatives Chair, 1706 West Palamino Drive, Racine, Wisconsin 53402. The application forms may also be downloaded from the ATOS website, www.atos.org. If you know of a young person who might be interested in serving in ATOS in this capacity, please have him or her send for an application today. Be sure to include your mailing address.

All applications must be submitted by certified mail, return receipt, postmarked no later than **February 28, 2009**.

For more information or for general inquiries, please contact Jelani Eddington at the address listed above, by e-mail at rj.eddington@atos.org, or at 262-639-8788.

THE 2009 GEORGE WRIGHT MEMORIAL FELLOWSHIP

A program to bring a young person to the ATOS annual convention to be held in Cleveland, Ohio and surrounding areas June 30–July 6, 2009

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

All young people interested in applying for this fellowship should request an application today by contacting Jelani Eddington, ATOS Youth Initiatives Chair, 1706 West Palamino Drive, Racine, Wisconsin 53402, or by downloading the forms online from the ATOS website, www.atos.org. If you know of a young person who might be interested, please have him or her fill out an application today.

All applications must be submitted by certified mail, return receipt, postmarked no later than **February 28, 2009**.

For more information or for general inquiries, please contact Jelani Eddington at the address listed above, by e-mail at rj.eddington@atos.org, or at 262-639-8788.

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 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).

News & Notes

2008 STUDENT OF THE YEAR AWARD

The Theatre Organ Student of the Year Award recognizes a theatre organ student who has demonstrated exceptional commitment to, and improvement in, his or her theatre organ studies. It was a difficult process to select this year's recipient; however, a particular student made exceptional progress in her theatre organ studies.

Emily Seward, from Southfield, Michigan, is a highly motivated and exceptionally intelligent young lady who takes a deep interest in theatre organ. She attended the ATOS summer youth camp in both 2007 and 2008. She has also been featured quite extensively at the Redford Theatre in Detroit, Michigan.

Emily was officially presented this award at the Young Artists' Competition at the 2008 ATOS convention in Indianapolis, Indiana.

—Donna Parker

I've been interested in organ since I was three or four. My parents took me to classical recitals and to a silent movie accompanied by Steven Ball at the Michigan Theatre in Ann Arbor, Michigan. When I was six years old, I started taking piano lessons. I was told my "legs weren't long enough to reach the pedals" on the instrument that I really wanted to play. When I was nine, I met my current classical organ teacher at a Wayne Leupold pipe organ demonstration and began lessons with her soon after.

A year or so later, my mom took me to the Redford Theatre with its 3/10 Barton. We joined the theatre's staff and the Motor City Theatre Organ Society (MCTOS) soon after. I then started coming down to practice every chance I could. Not knowing much theatre music, I was having trouble playing Bach with the tremulants! In 2007, on the advice of Jennifer Candea, a regular organist at the Redford, I joined the Detroit Theatre Organ Society (DTOS) and was able to practice on its 4/34 Wurlitzer at the Senate Theatre in Detroit. We also added a two-manual Conn 640 electronic organ at home as I started getting serious about learning the theatre organ style.

Steven Ball and Dave Calendine gave me a few lessons. After the ATOS summer youth camp in 2007, I was even more encouraged, practicing harder than ever; it was now my goal to play the overtures and intermissions at the Redford. Finally, in March of this year, I got my opportunity! Since then, I've played before and during intermissions for *Grease*, *The Incredible Shrinking Man*, and *Pride and Prejudice*.

I continue to learn classical organ and to play for church services. Recently, I have been studying with John Lauter.

—Emily Seward

WELCOME TO NEW ATOS MEMBERS

July 15 through October 11, 2008

Donald C. Auberger, Jr., Cincinnati, Ohio
C.W. Belcher, Bowie, Texas
Sherri L. Boschen, Myrtle Beach, South Carolina
Peter Chester, Beckenham, United Kingdom
Chris Carver, Jacksonville, Florida
Robert N. Cowley, Parrottsville, Tennessee
Anthony Cozzolino, Hempstead, New York
David J. Cucuzza, Margate, Florida
Steven Eaklor, Brookhaven, Pennsylvania
William Enos, Richmond, Virginia
John W. Ferreir, Sarasota, Florida
William E. Foote, San Rafael, California
David Gooding, Strongsville, Ohio
Woodie Grayson, Jr., Vinita, Oklahoma
Bob and Mary Green, Fair Oaks, California
Gerald C. Hammers, O'Fallon, Missouri
Bill Hardacre, Anderson, Indiana
Curtis Hoppins, Los Gatos, California
Dr. Floyd W. Hoyt, Tampa, Florida
Joseph C. Kearly, Dallas, Texas
Jeffrey A. Korn, Marion, Iowa
Laurie Sebastian Koval, El Paso, Texas
Ken Kukuk, Los Angeles, California
Brian Larkin, Providence, Rhode Island
Howard B. Lawson, Santa Barbara, California
Mr. R. J. Long, Ashland, Virginia
Charles Mallory, Phoenix, Arizona
Marilyn Matson, Spring Valley, Minnesota
Joseph McCabe, Lakewood, Ohio
Dennis and Marilyn McGorman, Cerritos, California
Kevin Neafie, Indianapolis, Indiana
Kathleen H. Porter, San Diego, California
Edwin C. Rogers, Phoenix, Arizona
Patrick Sheehan, Dixon, Illinois
Ross Skelton, Toronto, Canada
Daniel B. Talbot, Hudson, Massachusetts
Una B. Tonnesen, Queensbury, New York
Richard W. Vann, Dublin, Ohio
Sandra Watjean, Pawtucket, Rhode Island
John P. Watts, Kent Lakes, New York
Max Wexler, Boynton Beach, Florida
Robert H. Wilson, Punta Gorda, Florida
Anita Wolff, Omaha, Nebraska

NEW ATOS DIRECTORS

D. John Apple

Growing up near Ann Arbor, Michigan, I first heard an organ on my mother's Christmas carol recordings by Jesse Crawford and Lew White. When my church acquired a used Estey spinet, I was eager to learn how this instrument worked. The first time that I heard a theatre organ live was when Gloria Swanson (my mother's cousin) and Lee Erwin came to the Royal Oak Theatre for a showing of her silent film, *Queen Kelly*. I also learned more of the theatre organ when a neighbor became involved in the restoration of the Barton at the Michigan Theatre, Ann Arbor. In my late teens, I began my organ study at the local Hammond dealership that eventually led to a Master's degree in music.

In 1982, I moved to Charlotte, North Carolina, where I played and directed in churches as well as worked for a retail sheet music dealer. In 1983, I began working on a project to research and produce a book on the pipe organs in Charlotte; that book was published in 1985 for our American Guild of Organists' regional convention. Because of my interest in theatre organ, I investigated whether any theatres remained in Charlotte that had had a pipe organ. This began a project that continues to this day: to preserve and restore the Carolina Theatre in Charlotte and to find a theatre organ for its chambers. After joining ATOS in 1986, I founded Metrolina Theatre Organ Society during the fall of 1989 and co-founded the Carolina Theatre Preservation Society in 1997 to help save this theatre. I served on the ATOS board from 2003–2005, serving as a liaison to AGO and creating a task force for strategic planning. I continue to research and edit organ music for MichaelsMusic Service.com, an organ music restorer and publisher. In addition to serving on the ATOS board, I am president of our local chapter of ATOS, secretary of the Carolina Theatre Preservation Society, and archivist for the Charlotte chapter of the AGO.

John G. DeMajo

I feel that I could be of service to ATOS, not only because of my lifelong fascination with and commitment to the theatre organ and its music, but because I believe that I have much to offer with regard to distribution of information, which is critical to maintaining the public's interest in our hobby. It is evident that without increased public awareness of the organ in general, interest in organ performance and restoration will suffer or be lost as far as future generations are concerned. I believe that the Internet and modern computer science have provided us with a vehicle to bring all facets of theatre organ directly in front of the public and to reach people who may not be aware of what we, as an organization, have to offer. I foresee the potential use of web seminars, databases, and interactive websites as the building blocks for a virtual university for future organ historians, technicians, and performers. While ATOS has made strides recently in its use of the internet to reach members, I believe that we have only scratched the surface with regard to bringing our interests to a new generation of people through this medium.

Over the last 10 years in my work with the American Guild of Organists, the Organ Historical Society, and my local ATOS chapter, I have applied my skills as a professional network engineer and information systems specialist to make coveted information available to the pipe organ community. I have also endeavored to use my engineering and electronics skills to better understand and apply electronics to pipe organ control systems and to virtual instruments; I believe it is important to reach those who are not fortunate enough to have a real theatre pipe organ at their disposal.

Bucky Reddish

Hello, I'm Bucky Reddish from Atlanta, Georgia. Besides being a new national ATOS board member, I have been vice president of the Atlanta chapter for five years and am presently serving as president of the chapter. I have a Walker RTO theatre organ in my home and sponsor several programs featuring out-of-town artists each year for the chapter.

I am a pharmacist by trade; however, my passion has been the theatre organ since 1977 when I heard a Rodgers Olympic while visiting the Macon Mall. I bought it that day! In addition to the Walker, I have owned a Barton and an Allen R-311.

By the way, I also have the honor of being editor of the ATOS ETONES group, and I would appreciate any information, news, feedback, etc., concerning electronic organs in order to help the ETONES prosper. Please feel free to contact me; my information is on the masthead.



D. John Apple



Bucky Reddish (Photo by John Nelson)

News & Notes



I would like to thank ATOS for awarding me the 2008 George Wright Memorial Fellowship to attend the ATOS convention in Indianapolis, as well as for support with three years of scholarships to study with Jelani Eddington. The week of events in Indianapolis were some of the best things I've seen in the area of theatre pipe organ. I listened to great people play, heard their viewpoints, and met many interesting people. I would also like to thank the Central Indiana chapter for hosting us and providing a well-run convention.

One thing that I noticed is that, for some reason, there seems to be a greater number of male than female ATOS members. Also, as many of us have discussed before, ATOS as a society needs to continue recruiting younger people, particularly at the local chapter level. We need to look for them instead of waiting for them to walk in the door. I hope that I am doing my part, playing

MY FIRST ATOS CONVENTION

BY GLENN TALLAR

a regular shift at Beggar's Pizza in Lansing, Illinois, exposing young people to the theatre organ. Some of them might follow in the same footsteps as Jelani Eddington, Dwight Thomas, Martin Ellis, and me.

The artists did a great job preparing for this convention. They made it really exciting for us, and they seemed very happy to be there. We started off with Simon Gledhill from across the pond playing impressive arrangements, including a great song from The Beatles—that's the type of "new" music I like to hear! Scott Foppiano did an excellent job making the two-manual Hedback organ really sing. Walt Strony played songs that most everybody in the audience would know. Richard Hills' program was just filled with fun. He has such a good time playing and brings great songs. Ken Double has a great onstage presence and also gave us a very entertaining afternoon. Mark Herman had variety in his performance, including a vocalist and pianist, and I really enjoyed the lighting effects during the show—switching colors in the walls and ceiling. The Trio Con Brio, Jonas Nordwall, Donna Parker, and Martin Ellis, provided another fun experience. The Trio played contemporary music, including popular movie themes and show tunes, well arranged with specific parts for each individual. Jim Riggs played a delightful program and had such a good time showing off the piano on stage. The Young Theatre Organist Competition program was also very enjoyable. I give the young artists so much credit for performing in front of so many people, probably for the first time.

Perhaps the event I enjoyed the most was Clark Wilson's silent film at the Embassy Theatre. I always enjoy seeing silent films, and Clark did an amazing job. I have often heard that when you accompany a silent film, you should try not to make the organ overly noticeable. Clark did that very well. When I was watching the film, I started to think that people back in the 1920s who watched these films didn't care who made the organ or what was in it. All they knew was an organist was playing and an enjoyable sound came out from somewhere.

I had a lot of fun on this trip. It was a wonderful experience, and now that I know better what ATOS is all about, I can't wait until next year. I would also like to thank two people who encouraged me to apply for the George Wright Fellowship: Jelani Eddington and Richard Sklenar. Both Jelani and Richard have been helping me along this exciting adventure. Jelani has been coaching me musically, and Richard has been introducing me to many interesting people.

I would like to extend an invitation to come hear the 3/17 Barton/hybrid organ I play on Tuesdays and Saturdays in Lansing, Illinois at Beggar's Pizza. Also, you are welcome to visit our 3/14 Barton my family has installed in our home. On a final note, I would like to thank the people who have raised me around theatre organs—my parents, Bob and Janet Tallar.

I look forward to seeing all of my ATOS friends again soon!

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.

2009 YOUNG THEATRE ORGANIST COMPETITION

ATOS is pleased to announce the Young Theatre Organist Competition for 2009.

Prize Money—ATOS is pleased to offer up to USD \$1,500 in prize money to this year's competition winners. Each finalist will receive an award of \$500. The overall winner will receive an additional award of \$1,000. The 2009 overall winner will be invited to perform a live concert as part of the 2010 annual convention.

Age Eligibility—This year's competition will be open to persons between the ages of 13 and 24 as of July 1, 2009.

Three Finalists Brought to the Convention—The competition judges will select up to three finalists from the entrants. Those finalists will be brought to the annual convention in the Cleveland, Ohio area, where they will perform live during the convention. An overall winner will be

selected from among the finalists based on that performance.

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

Incentive to Chapters that Sponsor Competition Winners—As a special thanks to our local chapters, any chapter that sponsors an entrant who is selected as a finalist will receive an honorarium of \$250. Any chapter that sponsors the finalist who is selected the overall winner will receive an additional \$250 honorarium.

In an effort to make participation in one of our flagship programs a more enjoyable

experience for everyone, the competition committee has made several important rule changes over the past several years for this event. Please consult the young theatre organist competition rules and guidelines for the complete rules.

A copy of the rules and guidelines, as well as the application form, may be obtained from the competition chair, Jelani Eddington, at rj.eddington@atos.org, or by downloading the materials from the ATOS website, www.atos.org. All competition materials must be received by the chair no later than **April 1, 2009**.

The competition committee hopes that this will be a rewarding and enjoyable event for all who participate. Think about joining in on the fun for 2009!

2008 AWARDS

Outgoing Directors

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Jack Moelmann

Organist of the Year

Chris Gorsuch

Honorary Member

Don Phipps

Ron Musselman Member of the Year

Ray Clements
John Fuhman

George Wright Memorial Fellowship

Glenn Tallar

Young Theatre Organist Competition Finalists

Jonathan Ortloff
Eric Fricke
Mary Ann Sheila Wootton

Young Theatre Organist Competition Winner

Jonathan Ortloff

2008 ATOS Young Organist Scholarship Recipients

Daniel McCollum
Mary Ann Sheila Wootton
Nathan Avakian
Mike Cierski
Eric Fricke
Robert H. Lent
Donnie Rankin
Glenn Tallar

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Gordon Belt



Jack Moelmann



Chris Gorsuch



(Weiler Collection)

A Lasting Obsession

BY RAY CARNOVALE

My lasting obsession with theatre organs began quite accidentally when I was in my early teens in Timmins, Ontario. My best friend, Brian Kelly, and I were electronics buffs and aspiring electrical engineers. So we were into all the usual gadgetry of the era. *Popular Electronics* was the monthly “must read,” and ham radios and stereos were either homebrew, or built from kits. Brian’s father was a doctor and an early enthusiast of the emergent stereophonic recordings, so Brian was constantly experimenting.

One day, I was admiring Brian’s latest foray into stereophonic kit-building. Two Grommes 10-watt “Little Genie” monaural amplifiers were feeding a pair of homemade Karlson speaker enclosures, each containing a 15” triaxial speaker. Brian was keen to demonstrate the thunderous bass for which Karlson enclosures were notorious. “Give a listen to this,” Brian said. And he placed *George Wright Encores* on the turntable.

The speakers, although fed by only 10 watts per channel, did full justice to the opening run of “Jalousie.” And from that moment

on, I became enthralled with all things Wurlitzer, and especially the recordings of George Wright.

That was around 1959. Fast-forwarding four and a half decades, I found myself in the Rainbow Room of Rockefeller Center in 2003. The event was the annual general meeting of the North American Broadcasters Association. We were gathered for the opening evening supper, and I remarked to one of my colleagues how I just loved the Art Deco motif of the Rainbow Room. It turned out that he and his wife often sailed to Catalina Island, and he mentioned that it had an Art Deco theatre. “Is that the one with the theatre organ?” I asked. “Yes,” he replied.

And then began a fascinating revelation. “You know, my house once had an organ in it. One day, a woman knocked on the door and said that her Uncle Richard had built the house, and it had had an organ installed in it. People would pass by in the street and hear the organ music.”

Well, a lot of people have had pipe organs in their houses. But my colleague was from Los Angeles. And the name Richard...Richard, kept going through my head. Who was "Uncle Richard"? When I got back to the hotel that night, I did a Google search on Hi-Fi Records, and came across Ralph Beaudry's article "The Wurlitzer that Made Hi-Fi." I studied the article carefully, and made particular note of one sentence about Richard Vaughn's search for a theatre organ: "His bid for the near mint-condition Paradise Theatre organ in Chicago was accepted, and in the late '40s he began installing it in his home in the Baldwin Hills area of Los Angeles."

The next day at lunch I said to my colleague, "Dave, by any chance would your home be in the Baldwin Hills?"

"Yes."

"Oh my God," I replied. "You don't realize it, but your home is a shrine to theatre organ enthusiasts." And I went on to describe how Richard Vaughn had installed the magnificent 5/21 Paradise Wurlitzer in his house, and that George Wright had made many of the still-definitive theatre organ recordings on that instrument.

A year later, at the next annual general meeting of NABA, this time in Los Angeles, I presented Dave with the Banda compact disc *The Mighty Wurlitzer and George Wright Encores*. "These," I said, "are the first two recordings that George Wright made in your house." Dave thanked me, and then suggested that later that day, after the meeting had ended, we go to his house so I might see it for myself.

It's difficult to describe both the excitement and the eerie feeling I had as I walked into the living room. The living room has a cathedral ceiling. At the far end remains a plaster lattice, leading to the two vertical sound ducts extending into the basement below. Going downstairs, I saw the projection room, and what was no doubt one of the earliest examples of home theatre, with a projection window from a booth built to contain a 16mm projector. Dave showed me a room which, because of the heavy acoustical insulation on the walls, he thought was the audio control room. I indicated that this, in fact, was not the case. It was the blower room, as evidenced by the large breaker panel on the wall and the circular cutout near the ceiling which would have served to route the main duct through to the two chambers.

One of the 16' by 16' chambers is now a sauna; the other is a wine cellar. Having played a variety of theatre organ installations, including a few in residences, I am amazed at how, somehow, Richard Vaughn managed to achieve the perfect combination of chamber size and living room size, coupled by the vertical sound ducts. Many residence recordings are too "up close," and many auditorium recordings sound too distant.

Back in the living room, I stood soaking in the atmosphere. This was where my idol, George Wright, had spent so many hours in making his virtually perfect recordings. And here I was, some 45 years after I, as a teenager, had first heard his recordings. I commented how the organ console must have been on the long wall opposite the fireplace, centered between the windows. After all, one of the album covers shows George standing beside the console, and behind him, to his left, what appears to be a window drape.

And then, we took a step back in time. Dave took the CD and placed it in the player. The drawer retracted, and, for what seemed an eternity, the disc began cuing. And then, once again, that famous opening run from "Jalousie" poured forth, in the very room where it had all begun.

The song hadn't ended, and the melody lingers on.



George Wright at the Vaughn Wurlitzer (Weiler Collection)



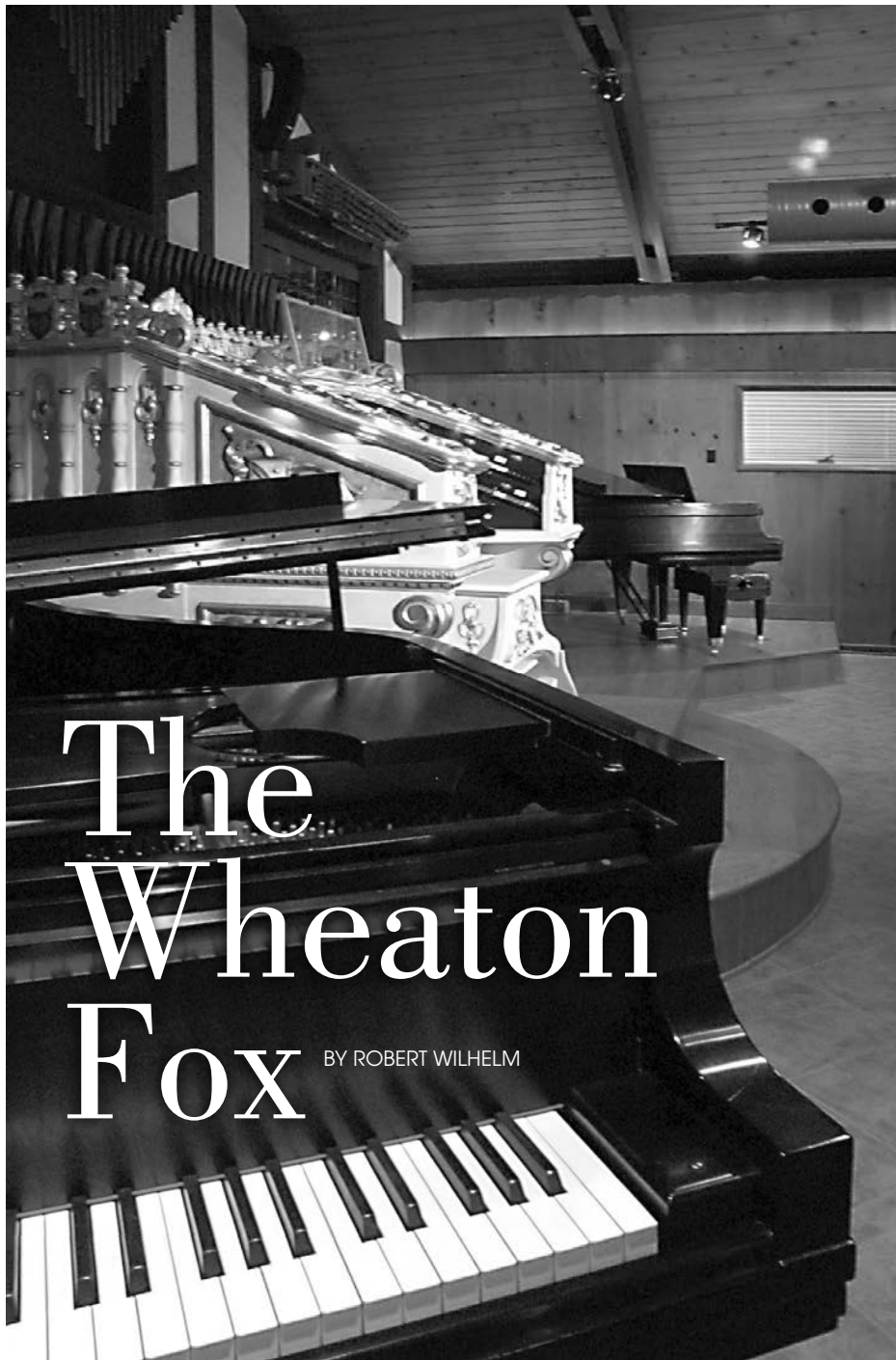
Ivon Ditmars at Vaughn Wurlitzer (Weiler Collection)



Exterior of residence (Photo by Ray Carnovale)



Living room, showing lattice (Photo by Ray Carnovale)



The Wheaton Fox

BY ROBERT WILHELM

A growing town of 7,000 in the late 1920s, Wheaton, Illinois was largely ignored by the great movie palace builders of the era. Located 25 miles directly west of Chicago's Loop, access to the great Chicago movie palaces of the late 1920s required a short trip on the Chicago, Aurora & Elgin Railroad's *Roarin' Elgin*, a recently electrified (in the 1920s) high-speed interurban linking Wheaton with downtown Chicago. Alternatively, the great Chicago & Northwestern Railroad served Wheaton, being one of the first railroads as early as the mid-1920s to make the move to internal combustion (diesel and gasoline) power for their trains.

The Chicago movie scene was dominated by Balaban & Katz which in 1925 merged with Famous Players-Lasky to form Paramount Pictures and Paramount-Publix Theatres. William Fox, as well as the Loew's chain, chose not to compete in the Chicago market, hoping that Paramount wouldn't retaliate in other lucrative markets. Wheaton wouldn't have its first "Fox" until the 20th century, when Dave Krall jokingly referred to Paul and Linda Van Der Molen's music room as the "Wheaton Fox." It's a name that stuck!

Paul met David Krall in the late 1970s when both attended a George Wright concert at the Hinsdale Theatre. Paul was a novice to the theatre organ and was interested in hearing and learning more. Jim Glass, owner of the organ in the Hinsdale Theatre, introduced Paul and Dave, and a friendship developed. Dave was going to visit Roy Davis in McMinnville, Tennessee and invited Paul along for the trip. Roy had organ parts that David was interested in, and Paul's pick-up truck provided a means to bring them back to Hammond, Indiana, Dave's home.

Paul had never seen a theatre organ in a home and was fascinated by the concept. On the way back, Dave suggested to Paul that he could have his own at his home in Wheaton. Paul figured his then-wife Jan would never allow him to replace their electronic with an actual pipe organ, but if David could talk Jan into it Paul would give it a try. To Paul's amazement, Dave was able to convince Jan that it would be a good idea to have a home with a pipe organ.

Through Dave Krall, Paul learned that the 3/19 Robert-Morton in the Fairmount Theatre (708 East Tremont Avenue, Bronx, New York), had been removed by Dick Loderhose and was in storage. Opening with vaudeville and movies on September 12, 1928, the 2,559-seat house was Loew's biggest theater until they opened the Paradise. Designed by architect Joseph Orlando, the Fairmount was in French Renaissance style. The auditorium was semi-atmospheric, with patches of dark blue sky peeking through the latticed ceiling, but without floating clouds or twinkling stars. Dropped by the Loew's chain in the late 1950s, the theatre finally closed in 1969. In the mid-1980s the house was four-plexed but it couldn't survive, and eventually it was turned into a supermarket.

Although the instrument wasn't complete, it was available, and Paul made arrangements to purchase it. With an organ in possession, next would be the

construction of a music room on the rear of the garage. Actually, this turned into the removal of the existing garage and the building of the music room, organ chambers, and new garage attached to the side of the house. Access was right out the kitchen door that was formerly an outside entrance. Dave Krall was hired to install the instrument.

Some time after the opening of Pipes and Pizza in Milwaukee in 1976, Dave introduced Paul to Clark Wilson. A strong friendship developed between Clark and Paul, with Clark becoming involved in the home organ project. After much work, the instrument made its debut concert for the neighborhood, with Clark at the keyboards, in July, 1981 with 11½ ranks playing.

While Clark and Dave perhaps believe that Kimballs are inspired by God, it took Paul a little more convincing that he would ultimately enjoy his Morton more than had he found a "Gee, Paul, it's a Wurlitzer." The first sounds were not instantly agreeable to Paul or Clark.

First to go was the Robert-Morton Trumpet (now in the Coronado Theatre in Rockford, Illinois), to be replaced by a 7½" pressure Kimball Trumpet. An evolution began that saw the addition of a Wurlitzer Brass Saxophone, Wurlitzer Vox Humana, and Wurlitzer Orchestral Oboe, along with a Kimball cobra-top Cor Anglais and Kinura. A 15" wind-pressure Kimball Trumpet soon replaced the lower-pressure Trumpet to better work with the organ ensemble. By this time Paul had set his sights on Wurlitzer brass, and a Brass Trumpet from the Organ Grinder in Portland made a one-way trip to Wheaton. The 15" Kimball Trumpet would eventually make its way to the Dickinson Kimball's Solo chamber. The instrument would be further enhanced with the addition of an upright piano from a pizza parlor in Minneapolis, and a Chrysoglott which was modified by Carlton Smith to include paddles to turn it into a "Chrys-o-phone." The instrument would top out at 20 ranks before Paul decided the organ was "finished," at least for the time being.

Through the 1980s and early 1990s Paul hosted many events at the house. Paul's interest and involvement in theatre organ grew. In October, 1983, he joined with fellow theatre organ lovers to form the Windy City Organ Club.

Soon after the organ was playing, the Windy City Organ Club began holding annual pig roasts at the Van Der Molen residence. Always featuring the *crème de la*

crème of organ talent, one year Tom Hazleton, Jonas Nordwall, Clark Wilson, Lyn Larsen, Donna Parker, David Wickerham, John Lauter, John Ferguson, and others appeared in a massive jam session. One of the often-remembered events was when Tom Hazleton prerecorded "The Stripper" by David Rose on the organ's Trousdale player system. As a jam session encore Tom seated himself at the console and pretended to play. Paul had, however, pressed the playback button for the organ's Trousdale playback unit. After playing a few bars, Tom proceeded to slide off the bench where he continued with a very suggestive and sleazy strip down to the bathing suit he had worn underneath his concert attire. As the last bars and measures of the piece were ending, Tom flung open the double glass doors of the music room, ran out to the in-ground pool, and dove in, to the wild applause of the audience!

By far the longest-running and perhaps best-known events have been the Christmas programs. This annual event started more than 25 years ago with an invitation to the neighborhood to join Clark Wilson for an evening of Christmas music. Now a five-concert weekend event that draws people from miles around Wheaton, attendees bring holiday cookies for the intermission. Any delights not eaten, along with generous cash donations raised during the event, go to support a local children's shelter. Clark Wilson has presided for all but four of these sell-out events.

At one of the concerts it was suggested that Paul consider presenting other forms of music. Paul hired three consultants to sample several grand pianos that were available in the Chicago area and make a recommendation as to the one that was best suited to Paul's music room acoustics. They unanimously agreed on a Steinway D that had been signed by Van Cliburn after he chose it for a concert. An internationally renowned pianist, Van Cliburn received the Presidential Medal of Freedom in 2003, the nation's highest civilian honor, in recognition of his contributions to the arts. As the Van Der Molen organ played from a Z-tronics relay and Allen Miller had recently developed Z-MIDI to complement the relay, Allen installed serial number 3 Z-MIDI so that the Steinway could replace the upright piano connected to the organ while still being usable for solos and duets.

Organ and piano concerts are not the only activities enjoyed in the Van Der Molen music room. Having a group of folks

interested in organ, Paul wondered if they might be interested in alternative music programs as well. He decided to give it a try and sent invitations to everyone on the Christmas concert list, as well as to the Windy City Organ Club, for a non-organ program at the house. He found that he immediately had enough subscribers at \$65 per couple to get the Wheaton-Fox Music Lovers Society started. Paul promised each subscriber four to six programs a year, dependent on artist schedules and fees. Only professional musicians perform for the society.

In addition to organ and piano concerts, the Van Der Molens have been most gracious to other organizations such as church groups, opera auxiliaries, service clubs, etc. wishing to make use of the music room. Even a wedding was once held there. Jazz trios, opera singers, string players and pianists, as well as small orchestral groups, have performed. After the purchase of a Mason & Hamlin model CC grand piano, dual piano events have occurred using the two magnificent 9' pianos. There have been dance classes and private music school programs held at the house. Most recently Wheaton Fox Studio was used for a fundraiser which included acclaimed organ teacher John Ferguson at the Mason & Hamlin, organist Jelani Eddington at the Steinway, and Mark Herman at the Robert-Morton.

Paul was single from 1991 until he met Linda in 1997. After dating for one month, he asked her to marry him, and they were married three months later. In the late 1990s, having sold his trash and rubbish removal companies, Paul and Linda began a remodeling effort that would see the organ grow from 20 to 26 ranks, not to mention a "Wonder Morton" console being added. Just short of starting over, only the music room would survive the remodeling. The former organ chamber would evolve into an outdoor café, complete with kitchen facilities for catered events, and a bar. An extension to the music room would provide the additional area and basement required for enhancing the pipe organ. The Wheaton Fox Studio would grow to occupy 2/5 of the total area of Paul and Linda's home. The Van Der Molens are Christians and are grateful to the Lord for enabling them to provide the environment to host a myriad of events.

While contemplating the possibilities for the organ's enhancement, Dave Krall alerted Paul that one of the five Wonder Morton consoles might be available. In the



1920s the Loew's Theatre chain contracted with the Robert-Morton Organ Co. of Van Nuys, California to design pipe organs for their New York "Wonder Theatres." Competing against instruments such as the New York Paramount's Wurlitzer and the Roxy's Kimball, these four-manual, 23-rank organs sported arguably the most ornate and massive consoles to ever command a theatre pipe organ.

Only one Wonder Morton survives in its original location—Loew's United Palace Theatre, 175th Street and Broadway, Manhattan, New York. The instrument originally installed in Loew's Valencia Theatre in Queens, New York is to be installed in the Balboa Theatre in San Diego. The organ from Loew's Jersey Theatre in Jersey City, New York is now in Santa Barbara, California's Arlington Theatre. The Wonder Morton from Loew's Paradise Theatre in the Bronx has recently been installed in Loew's Jersey Theatre.

The fifth Wonder Morton, from the 3,600-seat Loew's Kings Theatre, Flatbush Avenue in Brooklyn, was the only instrument parted out. That instrument's console was in storage in Middletown, New York and belonged to the New York City ATOS

chapter. The console was intended for use with a 10-rank Style H Wurlitzer the chapter was installing in the Middletown Paramount Theatre. Wondering if the chapter might prefer a Wurlitzer console, Paul inquired if they would consider a trade if a suitable Wurlitzer console could be located. Paul was aware that Gary Hanson, owner of the Pipe Piper Music Palace in Greenfield, Wisconsin, had purchased the Wurlitzer console originally from Shea's Bailey Theatre in Buffalo, New York and recently removed from the Hub Roller Rink in Chicago. After a few phone calls, Paul bought Gary's console and traded it to the New York chapter for the Loew's Kings console.

With expanded stopkey space afforded by a four-manual console, Paul offered Clark the opportunity to indulge in the "perfect specification." Clark's specification would add a Kimball French Horn, a pair of Kimball Muted Violins, and a Robert-Morton Flute Celeste to the Main chamber. A Major Diaphone replaced the Diaphonic Diapason, and the Cor Anglais received a 16' extension. In the Solo chamber, a 16' Robert-Morton Horn Diapason and Morton Solo Vox Humana

were added. A solo-scale Robert-Morton Tibia replaced a smaller-scale Robert-Morton set. This brought the organ to 26 ranks, including eleven 16' pedal extensions. A 15-hp blower was acquired to replace the former 10-hp unit. To further enhance the installation, Paul agreed to the digging of a basement under the chambers to house the blower, reservoirs, and tremolos, thus reducing noise in the pipe chambers. A percussion chamber and an alcove for storing the console were also added.

Since a traditional console lift was not possible, Paul chose a moving platform arrangement similar to those found at Radio City Music Hall. Fred Gollnick designed a tubular steel framework to hold the console. Embedded within the framework are four axles of rubber-coated rollers that act as wheels. They are interconnected with a chain drive. A direct current (DC) motor powers the platform in and out of its alcove. The frame is covered with ¾" plywood and industrial carpeting. A panel under the pedalboard allows access to the drive motor. A pair of limit switches on the platform interrupts motor power should there be a

control failure. The gearing is such that the console platform can be pushed by hand if absolutely necessary.

A programmable logic controller (PLC) controls the platform movement. In addition to handling the sequenced startup and shutdown of the organ console, blower and chamber power, and audio systems, the PLC controls the movement of the platform based on its position and which button (Out, Picture, In, Stop) has been selected. As there could not be any limit switches or sensors in the stage floor due to its use for non-organ programs, my solution was to sense the platform position using the taut console signal and power cable. Since the cable must be kept taut so as not to get bound up as the platform moves, Fred designed a cable counterweight system to maintain constant tension of the console cable as the platform moved. I installed positional limit switches based on the counterweight pulley's position to tell when the platform was at either end of its travel or at an intermediate position.

At the time Paul acquired it, the Loew's Kings Wonder Morton console had been butchered by previous "caretakers." The four Robert-Morton keyboards had been removed and replaced by three Wurlitzer keyboards; the decorative fence on top of the console had also been removed. Alterations were made to the stop bolsters in weird places. Fortunately, the parts and pieces had been saved. Much of the decorative ormolu was broken or beyond sensible repair. Dave Krall made molds from the old console decorations and recast all new ormolu which was meticulously hand sanded and finished before being applied to the console. Many Robert-Morton consoles had combination setterboards in drawers on either side of the console which allowed the organist to set pistons while seated on the bench. To accommodate additional stopkeys, Paul had the drawers moved below the keydesk. Combination action controls were placed in the left drawer, with organ blower and platform controls in the right drawer.

In keeping with Robert-Morton practice, the top cover of the horseshoe hinges up to allow access to the stopkeys. The four keyboards do not slide out as with many consoles, but rather hinge up for access to contacts, key springs, and piston wiring. The dimmable low-voltage lighting that surrounds the top cover was added to highlight the ornate decorations of the console shell. The small rows of lights within the console horseshoe are actually 1/2" copper pipe caps mounted to a copper plate and then chrome plated, courtesy of Bunn-Minnick Pipe Organs of Columbus, Ohio. All the light sockets are Harley-Davidson!

Wheaton Fox

CHAMBER ANALYSIS

SOLO

8	English Post Horn	Robert-Morton
8	Brass Trumpet	Wurlitzer
16	Diaphonic Horn	Robert-Morton
16	Solo Tibia Clausa	Robert-Morton
8	Brass Saxophone	Wurlitzer
8	Orchestral Oboe	Wurlitzer
8	Kinura	Kimball
16	Gamba	Robert-Morton
8	Gamba Celeste	Robert-Morton
8	Solo Vox Humana	Robert-Morton
8	Spitz Flute	Meyer
4	Spitz Flute Celeste	Meyer

MAIN

16	Tuba	Robert-Morton
16	Diaphonic Diapason	Robert-Morton
16	Tibia Clausa	Robert-Morton
8	French Horn	Kimball
8	Clarinet	Robert-Morton
16	Oboe Horn	Robert-Morton/Wurlitzer
16	Cor Anglais	Kimball
8	Violin	Robert-Morton
4	Violin Celeste	Robert-Morton
8	Muted Violin	Kimball
8	Muted Violin Celeste	Kimball
16	Bourdon/Flute	Robert-Morton
4	Flute Celeste	Robert-Morton
8	Vox Humana	Wurlitzer

TUNED PERCUSSIONS

Unenclosed	Steinway D Piano	Piano/Disk player
Unenclosed	Xylophone	Robert-Morton
Solo	Glockenspiel	Robert-Morton
Percussion	Chrysoglott/Vibraglott	Robert-Morton
Percussion	Harp	Robert-Morton
Unenclosed	Sleigh Bells	Wurlitzer
Unenclosed	Chimes	Deagan/Möller
Unenclosed	Effects & Percussions	Wurlitzer

ELECTRONIC VOICES

32	Contra Tibia	Peterson
32	Contra Bass	Peterson
8	String Bass	Peterson

MISCELLANEOUS

Design and specification by Clark Wilson. Mechanical installation by Fred Gollnick. Console restoration by Dave Krall and finishing by Tony D'Angelo. Console platform by Fred Gollnick and platform controls by Robert Wilhelm. Relay with MIDI record/playback and Combination Action by Z-tronics installed by Robert Wilhelm. 1 1/4" clear acrylic shutter blades with Wurlitzer frame and action. Mason & Hamlin model CC grand piano. Blower is a 15-hp Spencer from the Tower Theatre, Upper Darby, Philadelphia. All chests and actions are Robert-Morton. Reservoirs and regulators are Robert-Morton and Wurlitzer. Pneumatic tremolos are Wurlitzer and Robert-Morton.



STOPLIST

PEDAL

Contra Tibia	32
Contra Bourdon	32
Tuba Profunda	16
Diaphone	16
Solo Tibia Clausa	16
Diaphonic Horn	16
Oboe Horn	16
Bassoon	16
Gamba	16
Bourdon	16
English Horn	8
Tuba	8
Diaphonic Diapason	8
Horn Diapason	8
Solo Tibia Clausa	8
Tibia Clausa	8
Clarinet	8
Violins II	8
Gambas II	8
Flute	8
Piano	16
Piano	8
String Bass	8
Bass Drum	
Tympani	
Crash Cymbal	
Snare Drum Tap	
Jazz Cymbal	
Ballad Cymbal	
Triangle	
Accompaniment	8
Great	8
Great	4
Solo	8
Accompaniment Traps	
MIDI	

ACCOMPANIMENT

English Horn	8
Trumpet	8
Tuba	8
Diaphonic Diapason	8
Horn Diapason	8
Solo Tibia Clausa	8
Tibia Clausa	8
French Horn	8
Saxophone	8
Clarinet	8
Oboe Horn	8
Concert Violins II	8
Gambas II	8
Muted Viols II	8
Concert Flutes II	8
Solo Vox Humana	8
Vox Humana	8
Spitz Flutes II	8
Octave	4
Octave Horn	4
Tibia Clausa	4
Concert Violins II	4
Gambas II	4
Muted Viols II	4
Flutes II	4
Solo Vox Humana	4
Vox Humana	4
Spitz Flutes II	4
Twelfth	2½
Piccolo	2
Piano	8
Piano	4
Harp	8
Harp	4
Chrysoglott	8
Chrysoglott	4
Vibraphone	
Snare Drum Roll	
Snare Drum Tap	
Tom Tom	

Tambourine	
Castanets	
Wood Block	
Jazz Cymbal	
Ballad Cymbal	
Hi-Hat Cymbal	
Sleigh Bells	
Bird 2	
Accompaniment	4
Solo	8
MIDI	

ACCOMPANIMENT 2ND TOUCH

English Horn	8
Trumpet	8
Tuba	8
Diaphonic Diapason	8
Solo Tibia Clausa	8
Tibia Clausa	8
Clarinet	8
Tibia Clausas II	4
Piano	8
Harp	8
Chrysoglott	4
Octave Glockenspiel	
Chimes	
Trap Select	
Solo	8
Great	4
Solo Pizzicato	8
MIDI	

GREAT

English Horn (Ten C)	16
Trumpet (Ten C)	16
Tuba Profunda	16
Diaphone	16
Diaphonic Horn	16
Solo Tibia Clausa	16
Tibia Clausa (Ten C)	16
French Horn (Ten C)	16
Saxophone (Ten C)	16
Clarinet (Ten C)	16
Oboe Horn	16
Cor Anglais (Ten C)	16
Orchestral Oboe (Ten C)	16
Concert Violins II (Ten C)	16
Gambas II	16
Muted Viols II (Ten C)	16
Bourdon	16
Solo Vox Humana (Ten C)	16
Vox Humana (Ten C)	16
English Horn	8
Trumpet	8
Tuba	8
Diaphonic Diapason	8
Horn Diapason	8
Solo Tibia Clausa	8
Tibia Clausa	8
French Horn	8
Saxophone	8
Clarinet	8
Oboe Horn	8
Cor Anglais	8
Orchestral Oboe	8
Kinura	8
Concert Violins II	8
Gambas II	8
Muted Viols II	8
Concert Flutes II	8
Solo Vox Humana	8
Vox Humana	8
Spitz Flutes II	8
Solo Tibia Fifth	5½
Octave	4
Octave Horn	4
Solo Tibia Clausa	4
Tibia Clausa	4
Concert Violins II	4
Gambas II	4
Muted Viols II	4
Flutes II	4
Spitz Flutes II	4
Tibia Tenth	3½
Solo Tibia Twelfth	2½
Tibia Twelfth	2½
Twelfth	2½
Solo Tibia Piccolo	2
Tibia Piccolo	2
Gambette	2
Piccolo	2
Tibia Tierce	1½
Tierce	1½
Fife	1
Piano	16
Piano	8
Piano	4
Harp	8
Harp	4
Sub Xylophone	
Xylophone	
Glockenspiel	

Chrysoglott	8
Vibraphone	
Great	16
Unison Off	
Great	4
Solo	16
Solo	8
MIDI	

GREAT 2ND TOUCH

English Horn	16
English Horn	8
Solo	16
Solo	16
English Horn Pizzicato	16
Solo Pizzicato	8

ORCHESTRAL

English Horn (Ten C)	16
Trumpet (Ten C)	16
Tuba Profunda	16
Diaphone	16
Solo Tibia Clausa	16
Tibia Clausa (Ten C)	16
Saxophone (Ten C)	16
Orchestral Oboe (Ten C)	16
Strings IV	16
Solo Vox Humana (Ten C)	16
Vox Humana (Ten C)	16
English Horn	8
Trumpet	8
Tuba	8
Diaphonic Diapason	8
Solo Tibia Clausa	8
Tibia Clausa	8
Saxophone	8
Clarinet	8
Cor Anglais	8
Orchestral Oboe	8
Strings IV	8
Solo Vox Humana	8
Vox Humana	8
Solo Tibia Clausa	4
Tibia Clausa	4
Strings IV	4
Solo Tibia Twelfth	2½
Solo Tibia Piccolo	2
Tibia Piccolo	2
Piano	8
Harp	4
Xylophone	
Glockenspiel	
Chrysoglott	4
Orchestral	16
Orchestral	4
Great	16
Great	8
Great	4
Solo	8
MIDI	

SOLO

English Horn	8
Trumpet	8
Tuba	8
Diaphonic Diapason	8
Solo Tibia Clausa	8
Tibia Clausa	8
French Horn	8
Saxophone	8
Clarinet	8

Cor Anglais	8
Orchestral Oboe	8
Kinura	8
Concert Violins II	8
Gambas II	8
Muted Viols II	8
Solo Vox Humana	8
Vox Humana	8
Solo Tibia Clausa	4
Tibia Clausa	4
Solo Tibia Twelfth	2½
Tibia Twelfth	2½
Solo Tibia Piccolo	2
Tibia Piccolo	2
Solo Tibia Tierce	1½
Piano	8
Harp	8
Xylophone	
Glockenspiel	
Chrysoglott	8
Chrysoglott	4
Vibraphone	
Sleigh Bells	
Chimes	
Solo	16
Unison Off	
Solo	4
Harmonic Select	
MIDI	

TREMOLOS

Tuba	
Clarinet/Diaphone	
Main	
Main Strings	
Gambas/Diapason	
Solo	
Trumpet	
Tibia Clausas	
Vox Humanas	
English Horn	
Vibraphone	

CELESTES & TRAPS

Violin Celestes Off	
Gamba Celeste Off	
Flute Celeste On	
Traps Off	
Enclosed Traps On	
Piano Sustain On	
Great Sostenuto Off	

TOE PISTONS

Whoopee Whistle	
Splash Cymbal	
Bird 1	
Train Whistle	
Boat Whistle	
Door Bell	

KNEE PANEL LEVERS

Cymbal Roll & Crash	
Ballad Roll	
Wind	
Siren	
Auto Horn	
Fire Gong	

EFFECTS BUTTONS

Slapstick	
Triangle	
Wind Chime	
Bird 2	
Slide Whistle	
Police Whistle	
Bass Drum	
Whoopee	
Wood Block	
Cow Bell	
School Bell	

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(left) Jonas Nordwall, Patti Simon, Charlie Balogh

And All That Jazz, or the "Gig"* at Gig Harbor

BY JONAS NORDWALL

The week of August 11 saw a new approach to theatre organ music at Wurlitzer Manor in Gig Harbor, Washington. With the inspirational leadership of Charlie Balogh and Patti Simon, adult theatre organ campers were taught the rudiments of creating popular big band, small combo, and other musical styles on the theatre organ.

Fourteen people from around the United States had the opportunity to try their hand(s) and feet at learning to play not only the traditional styles of theatre organ performance, but also a few new and different approaches as well.

Patti began the camp with a "this is a theatre organ" segment. A smart teacher knows that everyone has to be on the same page and never takes anything for granted. She proceeded to do a quick review of the instrument's resources and common registrations, then demonstrated some common pitfalls that amateur organists frequently make. Patti's syllabus contained valuable information about theatre organs in general, music theory, and musical stylings.

To enter the world of jazz, a musician must have knowledge of chord structure, basic reading skills, and creativity. Both Patti and Charlie worked with the

assembled group very thoroughly to provide the tools to do the job. Wurlitzer Manor is very appropriate setting for this event, as owners Raymond and Barbara Lavine operate the non-profit Blues Foundation. All around their spacious living area are artifacts relating to jazz, the Blues, and associated music.

Charlie presented ideas about rhythms, improvising on both melodies and chord structures, plus ideas on creating new sounds on a theatre organ that reflect the spirit of the jazz world. He had prepared a detailed syllabus that had excellent explanations and examples that were easily comprehended.

Next came more than just another organ crawl or social event. The idea of visiting various local installations was designed to show those attending how to apply the techniques on other instruments that had been presented during the sessions at Wurlitzer Manor. On Wednesday, the group visited the Seattle Paramount Theatre to play the enlarged Publix 4/21 Wurlitzer. With some introductory presentations by Charlie, Patti, and me, the group proceeded to modify what was learned in the smaller, drier acoustical setting of Wurlitzer Manor to fit the cavernous Paramount auditorium.

On Thursday, the organ tour continued to the Merlyn Johnson residence pipe organ in Tacoma (a 3/12 augmented Robert-Morton), Tacoma's Bible Presbyterian Church (a 3/21 Kimball), and St. Columban Parish Hall in Yelm (a 3/16 Robert-Morton) to have more coaching sessions and a great time. The event concluded at the Bill Keller residence in Olympia, where everyone enjoyed his newly installed Allen TO-5.

ATOS extends its sincerest thanks to Raymond and Barbara Lavine for their excellent and enthusiastic hosting of our group, to Tom Blackwell, president of the Puget Sound Theatre Organ Society, for arranging the Seattle Paramount Theatre event, and to Merlyn Johnson, Fr. Terence Wager, Don Wallin, and Bill Keller for extending their gracious hospitality.

This was the first ATOS Adult Getaway offering and, based on the responses of those attending, it will not be the last. We have found there is a real desire by many of our members to have the opportunity to get together with other theatre organists to study new techniques and ideas with some of the top professionals performing and teaching today. I had many comments about how this investment of time and money was well worth it, and they are looking forward to future educational events. With the

*A "gig" is a jazz musician's term for a job. Today, even symphony musicians use this terminology.



support of the ATOS board, I will continue to arrange practical, educational opportunities for both our youth and adults at a variety of locations. It is one of the most important programs that ATOS can offer its members who play—helping to perpetuate quality theatre organ performance and enjoyment. We hope to see you next year!

A Week of Wows

The 2008 ATOS Summer Youth Camp

BY JONAS NORDWALL

Our 2008 ATOS Summer Youth Camp was great week of wows. All the participants amazed us with their enthusiasm and playing skills. Over a dozen students returned from last year's camp, and it was impressive to see and hear how their playing had improved over the past year.

Our first two daily sessions were at Paul and Linda Van Der Molen's Wheaton Fox Studio 4/26 Robert-Morton. Donna, Jelani, and I worked with the students on contemporary musicianship, registration, and presentation. At one point we asked them to create a program based on age group demographics. To our surprise, many thought that the 60-year-old population grew up with Big Band and earlier musical styles. They were quickly informed that the Baby Boomer generation knows Elvis, the Everly Brothers, Tijuana Brass, the Beatles, the Rolling Stones, the Carpenters, Three Dog Night, disco, etc., more than older

musical styles. That was a big "wow" for the students.

This year we added another dimension to the curriculum, which was interacting with other instrumentalists. So many chapters are using their instruments in conjunction with instrumental groups that we felt this is an important area to cover. Helping us accomplish this was Lee Maloney, the institutional director of Steinway Chicago, who also represents the Allen Organ Company. He invited us to use his facility for two evening events. The first evening we used Allen theatre organs with piano and several Roland keyboards. The task was to have every student become an instrumental division of a stage band. Two people were the trumpet section, two the trombones, two the saxes, etc., and someone played the theatre organ to complement this instrumentation. Besides being a good theatre organist, Donnie Rankin is an excellent percussionist. His friend and fellow camp student, Glenn Tallar, brought his acoustic drum set to the store, where Donnie provided a solid rhythm bed for the ensemble.

Using "Frankie and Johnny" (a 12-bar Blues structure), we created music on the spot, improvising and experiencing what most solo organists never do—making music with others. Everyone quickly discovered that the "the sainted" Tibias and Voxes don't always work in combination with other instruments. That was something that George Wright, Buddy Cole, Billy Nalle, and many other successful organists who had played with ensembles knew. Besides learning about blending tone

colors, much was learned about creating arrangements within musical forms.

We also were invited back to the Palace d'Musique to tour Jasper and Marion Sanfilippo's collection of automatic musical instruments, band organs and, of course, their spectacular theatre organ. "Wow" doesn't cover it! Later that afternoon, we were guests of the Berghaus Organ Company, which gave a great demonstration of pipe voicing and organbuilding techniques. Following the Berghaus experience, again the JATOE folks graciously hosted the gang at the Joliet Rialto Square Theatre for a delicious dinner and opportunity to play the theatre's 4/26 instrument.

Friday morning saw us at the Tivoli Theatre in Downers Grove. We were treated to an impromptu mini concert by David Rhodes, Dean Rosko, and Glenn Tallar, who regularly play this organ, followed by the opportunity for everyone to give the Wurlitzer a whirl.

Early afternoon was our visit to Jeff Weiler's shop in downtown Chicago. Once again, Jeff held everyone's attention during an action-packed session on theatre organ history, followed by a hands-on demonstration for everyone about the different leathers used by organbuilders, a quick tour of a Wurlitzer chest awaiting restoration, and a variety of theatre organ pipes.

The finale was dinner and a playing opportunity at Jim and Sherri Krughoff's home and their 4/26 Wurlitzer from the original 7th Street Phoenix Organ Stop Pizza. In addition, Jim gave a great tour of his collection of automatic musical instruments, which was a great concluding

“wow” to an intense week of organs, instruction, and music.

Many thanks to Paul and Linda Van Der Molen, Jasper and Marion Sanfilippo, JATOE, CATOE, Lee Maloney and Steinway Chicago, Berghaus Organ Company, Jeff Weiler, and Jim and Sherrie Krughoff for making the week a “wow” week.

Also, thanks to everyone who donated funds to this year’s Youth Summer Camp. To echo President Ken Double’s words, “This is the most important thing that ATOS can do to keep the instrument and the art form alive.”

Letter from a Summer Camper

I am writing to say thanks to everyone who helped fund my trip to ATOS camp, and to tell about my experiences.

First stop was the Van Der Molens’ “Wheaton Fox Studio,” where most of our instruction took place during the first three days. Lots of fun was to be had there: getting to know everybody, and receiving instructions on how to do everything from playing for silent films to finger substitution to making a pipe organ sound like a Hammond. This also happened to be the first Robert-Morton organ I have played.

Tuesday and Wednesday we went to the Steinway and Allen dealership, where we formed a small “band” on all the different keyboards, with each one representing a different instrument or instrument group. More instruction was provided, this time in three smaller groups; we got to try out a great GW4. Short films of famous organists were also shown, which was very entertaining.

On Thursday we went to the Sanfilippo house. All I can say is “Wow!” Between the many band organs, phonographs, and the 80-rank organ (as well as everything else), this was without doubt one of the most astounding places I have ever been. Although I did get an opportunity to play the organ, the size of it was more than a little intimidating. We were also treated to a mini-concert by our instructors.

After Sanfilippo we went to an organ-building shop by the name of Berghaus. There we learned about the parts of a pipe, and how to do voicing. It was a valuable experience, especially to get a look at the “non-theatre” side of the organ world. From Berghaus we went to the Rialto Square theatre in Joliet. This was a beautiful theatre; the organ was on a lift, and I even got to “play the console up!”

On our last day, Friday, we started off at the beautiful Tivoli in Downers Grove. They had a wonderful little Wurlitzer that was just the right size for me—finally! And it was only a coincidence that my dress that day matched the paintings on the console. From the Tivoli we went

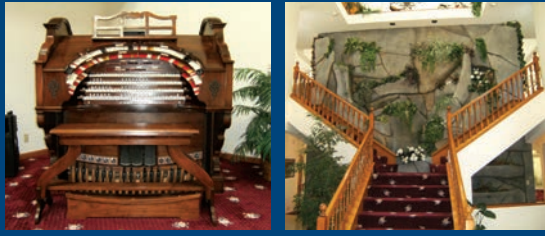
to Jeff Weiler’s shop. There we got a fascinating lesson on theatre organ history, and saw some organs that were in the process of being restored. We even got to touch the actual handwriting of Robert Hope-Jones and Jesse Crawford! I loved Mr. Weiler’s shop; I was so sad when we finally had to leave. Our final stop was the Krughoff residence, which was like a mini-Sanfilippo. Inside were many band organs, orchestrions, various automated instruments (including a banjo), and another lovely Wurlitzer. They even had a “robot band.” After a delicious dinner we received camp participation certificates, enjoyed more console time, and finally headed back to the hotel.

Believe me—I did not want to leave. I think it hit me when we were in a van—all discussing Robert Hope-Jones—that wow, these are my people. It was so cool to hang out with people my age who share my interests. I didn’t have to explain myself at all. The instructors were perfect, and they taught us useful things about playing the theatre organ that I will never forget. Going to this camp was a wonderful, valuable experience that will always stay with me. So again, thank you so much for financing my trip—I couldn’t have had a better one!

With gratitude,

—Kat Brightwell





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A Convention Review

BY ROBERT RIDGEWAY

This year marked the fifth time that the Central Indiana chapter has hosted the annual ATOS convention in Indianapolis. With economic uncertainties emerging around the world, an attendance of 200–300 would not have been unexpected, so it was with much fanfare that a total attendance of 525 was announced. Even more encouraging were numerous attendees from England, Australia, and Thailand.

The convention hotel was the Hyatt Regency, across from the Indiana state capital, in downtown Indianapolis. The Hyatt has been the site for the four previous gatherings, beginning in 1984; while the hotel is still quite satisfactory, it is beginning to show wear and tear. The staff explained that the entire facility was scheduled for a complete revamping toward the end of this year. I hope this will include the elevator system, because with a hotel of this size, it is frustrating to have only four elevators.

Friday, July 4

As attendees arrived, they made their way to the registration desk, picked up their packets, and meandered up to the record room to look over the many new offerings. After hosting so many conventions, it came as no surprise that details had all been carefully attended to by CIC-ATOS members. Registration was effortless and courteous, and the record shop was laid out so you could browse and buy with ease.



A social ritual took place at 4:00pm as nearly everyone came to the opening cocktail party, giving many of us the chance to see and visit with old friends for the first time in at least a year. The room was abuzz with conversation, and we were afforded an added treat: CIC member Cletus Goens at the new Hammond B-3, playing in his finest supper club style. The music and lively banter were so good that we hated to see it end.

One of the most eagerly anticipated events for this year's convention was the installation of a rebuilt Wurlitzer pipe organ in the Hilbert Circle Theatre. For a number of reasons, this project was not completed in time for the kick-off concert by convention favorite, Simon Gledhill. Instead of walking from the hotel over to the Circle, we boarded busses for the short ride to Emmerich Manual High School.

The auditorium at Manual High School is now named for the late Carl E. Wright, a former teacher of stagecraft and the man who arranged in the 1970s for a three-manual Louisville Uniphone pipe organ to be installed there. This organ was used until the late 1980s when it was replaced by a much larger three-manual, 26-rank Wurlitzer. The console came from the United Artists Theatre in Louisville, Kentucky. Other components and pipework came from many sources.

In the past three years the auditorium has been renovated. The acoustical tile that once covered the entire rear wall of the room was removed. The result is a bright, cool, inviting facility that is much more acoustically distinct and lively. The organ speaks with clear authority. In less capable hands it could be loud and strident. The initial convention performer was Simon

Gledhill, who may occasionally play loudly but always musically.

Simon began the Jimmy Van Heusen hit "Come Fly with Me," and the enthusiastic audience assuredly took him at his word. Simon remarked that he was excited to not only be playing for us but thrilled to be the opening concert. He said that for the rest of the convention he could relax and enjoy hearing the other performers, knowing that many would be changing their programs after hearing him play so many favorites. The music of Richard Whiting certainly fills that description, and Simon next gave us a medley of some of his best compositions. Simon then treated us to the exotic tune by Eden Arbez, "Nature Boy," in which he incorporated themes from the Valse in C# Minor, Op. 64, No. 2 by Chopin. No theatre organ concert would be complete without some Gershwin, so just before the intermission, Simon favored the audience with a medley of hits from the musical film, *Shall We Dance*.

The second half opened with a snappy "Let's Break the Good News," originally recorded by the group known as The Organ, the Dance Band, and Me, with Billy Thorburn's dance band and Robinson Cleaver at the EMI Studio Compton organ. It is not enough for organists to listen to other organists; they also have to listen to orchestras, dance bands, and combos,

whether in live concert or on recordings in order to broaden their musical vocabulary. Simon displayed a softer side of the Wurlitzer by playing the Nocturne from *Lyric Pieces*, Op. 54, No. 4 by Edvard Grieg.

Indiana has given the world two first-rate composers. Honoring the first of these two men, Simon played a medley of some of the most beautiful tunes by Hoagy Carmichael, consisting of "My Resistance is Low," "Two Sleepy People," "One Morning in May," and "Up a Lazy River."

The year 2008 marks the 100th birthday of one of the finest musicians from England, Sidney Torch (1908–1990), who was not only a first-rate theatre organist but also a composer of delightful light orchestral music. In the early 1940s, Torch gave up playing the theatre organ and spent the last of his life as a conductor. Torch was closely associated with the popular BBC radio show *Friday Night is Music Night*, which started in 1953 and continues to be broadcast to this day. The work of Sidney Torch has influenced organists on both sides of the pond. The clever offering that Simon played was "All Strings and Fancy Free" by Sidney Torch. The audience was now ready for the work of that other great Indiana native, Cole Porter, and Simon rewarded us with a medley from *Kiss Me, Kate!* The ATOS convention crowd was so in love with Simon and his superlative music-making that they

gave him a standing ovation. This opening convention program by Simon Gledhill set a high standard for artistry that was appreciated by all.

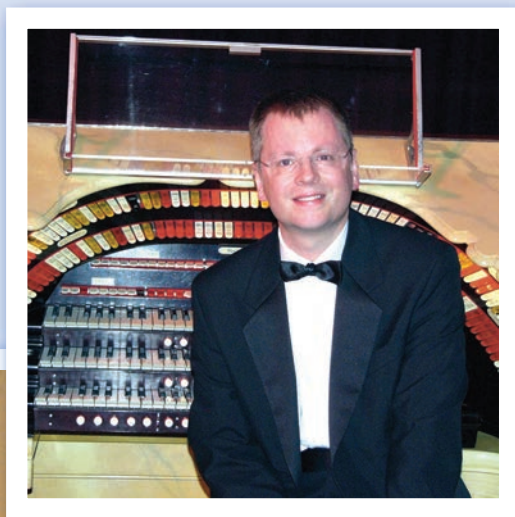
Saturday, July 5

After a good night's rest, most of us arose, sought out sustenance either in the hotel or at nearby eateries, and then availed ourselves of some fascinating presentations. The first one was hosted by Scott Smith, a professional organ technician, organist, and historian. He talked about the careers of two well-known Midwestern theatre organists, Don Miller and John Muri. Scott offered anecdotes interspersed with sound clips. For those old enough to have known and/or heard these gentlemen, it was a pleasant trip down memory lane. Others who may not have been familiar with either musician became aware of these vibrant talents and the contributions they made.

The next presentation/forum was with Ken Double and Ray Compton. Ray has over 30 years of experience in the promotion of sports teams and events. He was as amusing as a Catskill comic when he told story after story about his efforts to fill seats and entertain audiences. Ray has kindly offered to share his promotional skills with ATOS as the organization moves to increase its membership. Good questions

Simon Gledhill at Manual High School 3/26 Wurlitzer (Photo by Robert Ridgeway)

Cletus Goens entertaining on the new Hammond B-3 for the opening day cocktail party in the Hyatt Regency (Photo by Allan France)



Ray Compton, public relations promoter, with Ken Double (Photo by Allan France)



Seminar presenter Scott Smith explaining the significance of two long-time Detroit theatre organists, Don Miller and John Muri (Photo by Allan France)



were asked, and the audience thoroughly enjoyed Ray's responses, especially when he repeatedly addressed Mr. Double as "Kenny." This endearment stemmed from the many years the two worked together in various sports venues.

After lunch we headed to the Hedback Community Theatre with its compact-consoled organ. The two-manual, 11-rank hybrid instrument was originally installed as a 2/5 Page in a Fort Wayne mansion around 1925. It was later installed in another residence in northern Indiana before being acquired by the late Mr. and Mrs. Philip R. Hedback. The Hedbacks donated this theatre to a local musical-comedy group, Footlight Musicals, and the organ is played by CIC-ATOS members for half-hour concerts preceding each performance. Installed in 1976 by the late Tom Ferree, the organ was redesigned and enlarged by John Ferguson and the late Larry MacPherson. Most of it has been rebuilt by Carlton Smith, funded by grants from the Indianapolis Foundation, Lily Endowment, Inc., CIC-ATOS member contributions, and the ATOS Endowment Fund.

Scott Foppiano, the 2007 ATOS Organist of the Year, began his program with a rousing "Beyond the Blue Horizon" which was featured by Jeanette McDonald in the 1930 film *Monte Carlo*. Many will recall

that this was also the theme song of the late John Seng. Sidney Torch's centenary was honored with a delightful novelty number, "What Goes Up." There were two surprises in the program—the first was that so much music could be created with a small instrument with limited combination action. This should be a lesson to anyone who has labored under the incorrect assumption that to make music you need an instrument of staggering resources. Scott worked up a sweat as he put the Hedback organ through its paces, but he was rewarded with a favorable audience response. The second surprise—and a big one—was the addition of a stage band, the Pride of Indianapolis Jazz Ensemble. Scott and the stage band played well together, and many attendees commented on what a treat it was to hear this musical combination. Because the Hedback Theatre is so small, the entire program had to be repeated for two different groups in the afternoon. This would have been an effort for even a simple program.

The Indiana Theatre opened January 28, 1922. John Ebersson designed the theatre to evoke the southern Spanish province of Andalusia. Theatre aficionados have seen many John Ebersson designs, but this one held a few surprises. There were familiar ceiling and floor treatments used in other Ebersson creations, but the horizontal male

and female statues used as soffit brackets proved to be unique. The theatre opened with R. Wellington Welch at Wurlitzer Opus 493, a 3/11 Style 235 that remained in the theatre until the 1970s. Over the years, the Indiana Theatre has had a series of owners. In 2007, the present owner, the KAE Corporation, entered into an agreement with the CIC-ATOS to return a Wurlitzer to the Indiana Theatre. Like the Circle Theatre, it was the intention to have this organ in and operating for this convention, but circumstances prevented this from happening. Work continues on Wurlitzer Opus 1871, which will soon be playing for the delight of Terre Haute audiences. When it became clear the Wurlitzer would not be ready for the convention, an alternate plan had to be utilized. Walt Strony came to the rescue with the introduction of a new Allen organ bearing his name.

Walt has performed at more conventions of the American Theatre Organ Society than any other artist. The console was on center stage, and speakers were placed in the main and solo chambers and also behind a scrim. A digital instrument (indeed, any instrument) requires a lot of voicing and tweaking to suit the acoustics of the room in which it is placed. Walter worked for several days, ably assisted by Dwight Beecham, to ready the new instrument for its public debut.

Scott Foppiano at the console of the organ in the Hedback Theatre (Photo by Robert Ridgeway)

Hedback Theatre concert with Scott Foppiano and the Pride of Indianapolis Jazz Ensemble on stage (Photo by Robert Ridgeway)



Walt Strony at Indiana Theatre in Terre Haute (Photo by Allan France)



Indiana Theatre marquee (Photo by Allan France)

Working around the schedule of an operating theatre, this becomes a complicated endeavor. The end result, in the opinion of many of the attendees who own digital organs, was that the Allen had many features and a huge potential that wasn't entirely evident in this presentation. For those who have enjoyed Walter's programs over the years, it was apparent that he was stressed from the rigors of set-up and voicing. This was reflected in his performance, which was frustrating.

The program included a number of well-known selections from the Strony repertoire, including "Summertime," "Donkey Serenade," "Stranger in Paradise," "Tonight," "The Stripper," "Shenandoah" and medleys from both *South Pacific* and *Showboat*. The crowd appreciated his efforts, and I heard many attendees comment that they were eager to hear Walter and his signature digital organ after the myriad voicing details were solved.

The conventioners got in the busses to return to the hotel. The busses were quite comfortable and clean, and the drivers and bus captains handled the logistics with great ease. The only mishap, in which no one was injured, occurred when one of the busses carrying handicapped attendees had a tire blow out. Passengers had to be

transferred, which made for a very late night.

Sunday, July 6

The Hyatt Regency Ballroom was the location of the annual board meeting. It was encouraging that about half of the convention attendees were present for this important presentation. The officers' reports were given, and numerous members responded with specific questions. The board has enacted a policy that will go into effect in 2010, prohibiting the use of video cameras and audio recorders at concerts. This elicited a lively discussion. We adjourned for lunch, after which we boarded busses for a short ride back to Manual High School. The afternoon was devoted to hearing young artists at the 3/26 Wurlitzer.

The first performance was a full concert by Donnie Rankin, 2007 ATOS Young Organist Competition winner. Donnie began his program with the *King Kong* March and then contrasted that with a Lyn Larsen arrangement of the old standard "Louise." This was followed by a Michele LeGrand composition that we do not often hear, "What Are You Doing the Rest of Your Life?" This piece was marred by a cipher, one of the very few during the

entire convention. The influence of Jelani Eddington's instruction was apparent throughout Donnie's concert. His approach to his music is much different than last summer. Donnie continued his program with a variety of selections including "The Varsity Drag," a medley from *The Music Man*, and then "A Broken Rosary." A spirited "Puttin' On the Ritz" was next played but the ending, to my ear, was somewhat abrupt. Donnie finished his concert with "All the Things You Are" and "Slaughter on Tenth Avenue." The audience gave Donnie a positive round of applause, after which he played "Roller Coaster" as an encore. Then we got up to stretch our legs before the cameo concerts by the three finalists in the Young Organist Competition, Eric Fricke, Mary Ann Wootton, and Jonathan Ortloff.

I'd like to express my wholehearted thanks to the organ technicians. Carlton Smith and his assistant Justin Nimmo made sure that these instruments were in excellent tune and operation, thus lessening performers' stress levels. It must be noted, however, that there were some combination system memory problems with the Manual High School organ which contributed to some delays and challenges for the competition performers. This was not a failing on the part of any individual. The Trousdale

Donnie Rankin, the 2007 overall young organist winner, after his concert on the 3/26 Wurlitzer at Manual High School (Photo by Allan France)

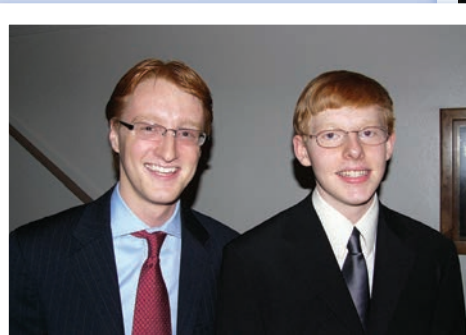


The youngest contestant in the ATOS Young Organist Competition, Mary Ann Wootton, from Great Britain, maintained her regal composure following her well-received performance at Manual High School (Photo by Allan France)



Conventioners waiting to get into Manual High School Auditorium (Photo by Allan France)

The two red-haired young organist competitors, Jonathan Ortloff and Eric Fricke following their performances at Manual High School (Photo by Robert Ridgeway)



combination system is very dependable, but the method by which digital files are loaded and saved is outdated cassette tape. Depending upon the size of the organ, the process of changing combinations requires anywhere from one to five minutes. Say what you will about electronic combination actions, electro-pneumatic systems are nearly bulletproof. Apparently, a rare glitch surfaced with the digital memory system while new combinations were being uploaded. This technical gremlin created challenges for each contestant.

The first performer was Jonathan Ortloff, a senior at the Eastman School of Music in Rochester, New York. Jonathan began his program with an inventive interpretation of "The Trolley Song" from *Meet Me in St. Louis*. He slowed the pace with a haunting "Charade," a tune that is rarely heard in recent times but is captivating when played well. The aforementioned combination action gremlins appeared as Jonathan gave us "Tip Toe Through the Tulips." It forced him to do some rapid hand registering when assorted erroneous percussions burst forth. He kept his cool and made it through the piece. The final selection was Jonathan's own arrangement of the finale from *The Firebird* suite by Igor Stravinsky. This was very ambitious, especially with registrational uncertainties, but Jonathan very skillfully wove the themes

and rhythms into a finale that brought the audience to approving applause.

The next finalist was also the youngest. Mary Ann Wootton, 13, is a student at Chetham's School of Music in Manchester, United Kingdom, where she is studying classical piano. Her opening piece was "The Washington Post March" by John Philip Sousa. She, too, experienced erratic and altered combinations but worked her way through. Mary Ann chose as her next piece "Fools Rush In" as arranged by Bill Irwin. The dynamics were unusual but satisfying. Her final offering was a medley from *The Wizard of Oz*, and here she displayed a greater confidence. The audience gave full approval to her efforts, and undoubtedly we shall be seeing and hearing more from her.

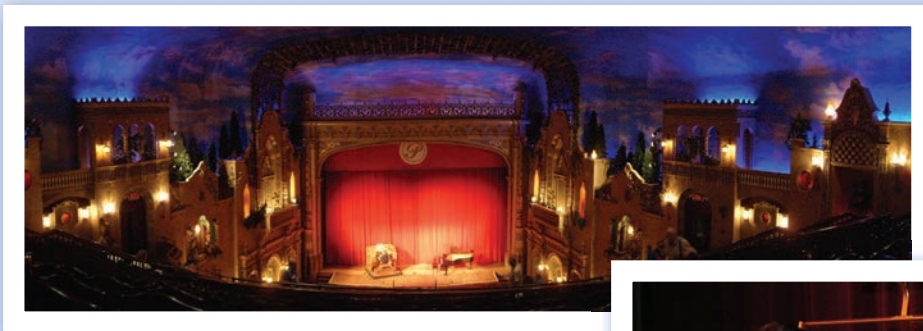
The last of the three contestants was 15-year-old Eric Fricke, second-place winner in last year's competition. Eric was faced with the most daunting combination action issues of the three performers. Even before he began, the pistons were not what he selected. While the tape was repeatedly reloaded in an effort to correct the problem, Eric was forced to assume the role of a stand-up comedian. He extemporaneously recounted humorous family stories while waiting for his opportunity to perform. When the time came, he was understandably somewhat shaken by this unexpected

turn of events. Even so, I felt that his choice of opening selection, the well-known novelty tune "Roller Coaster," played as a pedal solo, and the unconventional playing technique should have been reconsidered. Eric was impressive in his audacity, but sorely lacking in execution. His last three selections were played in a much more conventional and satisfying manner, beginning with two delightful 1910 compositions by Fritz Kreisler, "Caprice Viennois," and "Tambourin Chinois." Eric's final offering was the traditional "Londonderry Air."

The judges for the competition this year were Mark Renwick, Jim Riggs, and Walter Strony. They reviewed their notes, and in a few minutes came back with the determination that Jonathan Ortloff was the competition winner. The convention audience appeared pleased with the afternoon program.

The Warren Performing Arts Center auditorium, seating nearly 1,200 on the main floor and balcony, was built in 1983 to serve the cultural interests of the school and the east side of Indianapolis. Former Paramount Music Palace manager Bob MacNeur convinced the local authorities to include pipe organ chambers in the design for the auditorium. In the early 1990s, the Central Indiana chapter was delighted to acquire the former Indiana Theatre 3/17

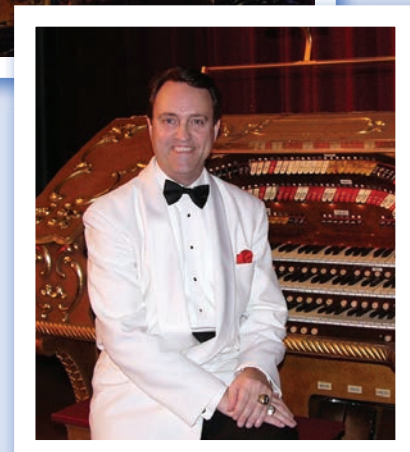
Panoramic image of the interior of the Anderson Paramount Theatre from the top of the balcony (Photo by John Leeming)



Richard Hills at the console following his Warren Center concert (Photo by Allan France)



The Anderson Paramount Theatre (Photo by Robert Ridgeway)



Ken Double at the console of the 3/12 Page organ in the Paramount Theatre (Photo by Robert Ridgeway)

Barton for installation at this facility. The organ has been enlarged with the addition of a Barton Orchestral Oboe. The entire project, under the capable direction of Carlton Smith, assisted by hard-working chapter volunteers and outside professionals, has been funded by CIC-ATOS member donations, profits from the 1990 ATOS convention, and grants from the ATOS Endowment Fund, the Indianapolis Foundation, and the Lily Endowment, Inc.

Richard Hills became interested in the theatre organ at the age of seven. In 1990 at age 10, he began studying with John Norris, one of the leading teachers in the UK. In 1993 he won the London chapter's Young Organist of the Year competition, and two years later he was judged overall winner of the ATOS Young Organist Competition in Detroit. Having won an organ scholarship to King's School, Rochester in 1994, Richard studied classical organ with William Whitehead and regularly played the organ in Rochester Cathedral. This led to an organ scholarship at Exeter College, Oxford, a BA in music from Oxford University, and subsequent organ scholarships at Portsmouth Cathedral and Westminster Abbey. Richard is also a Fellow of the Royal College of Organists. In addition to his regular musical duties at St. Mary's Bourne Street, London, Richard is in great demand as a recitalist and as part

of the team that rebuilt the historic Style F Wurlitzer at the New Gallery Theatre in Regent Street, London.

Richard opened his concert with the 1953 Doris Day hit "The Deadwood Stage" from the musical *Calamity Jane*. He then made the transition into the old favorite, "Serenade in Blue," by Harry Warren. Next up were six songs whose first letter in the title spells out BARTON—"(The) Best Things in Life are Free," "As Time Goes By," "Remember Me," "Try a Little Tenderness," "On the Sunny Side of the Street," and ending with "New Sun in the Sky." No Richard Hills program is complete without examples of his wry sense of musical humor. Today was no exception, and Richard nearly outdid himself when he performed *Boots and Saddle—a Cowboy Fantasy*, arranged by English theatre organist Ronald Hanmer. Richard even donned a genuine Stetson hat, to the great amusement of the audience.

When he returned for the second half, Richard (minus the Stetson) entertained us with a lively but relatively unknown samba entitled "Tampico." Quentin Maclean (1896–1962) was one of the most respected theatre organists in England. Early on, Maclean studied with Max Reger, among others. He moved to Canada in 1939 and continued making music in theatres and on the CBC. Richard favored us with a

charming Quentin Maclean composition, "Babbling." Another composer of English light music was the Edward German. We heard his "Satyr Dance." Richard remarked that he first heard it on an old Ashley Miller recording made at Radio City Music Hall. Through assiduous sleuthing, a copy of the sheet music was obtained from Mr. Miller, via David Shepherd and Simon Gledhill.

The last work of the program, and certainly the most demanding, was the overture to *La Forza del Destino* by Giuseppe Verdi. The audience was on their feet. Finally Richard, with an impish grin, sat down and launched into the most jaw-dropping version of "The Twelfth Street Rag" that I have ever heard.

Monday, July 7

Opening on August 20, 1929, the Paramount Theatre in Anderson was designed by noted architects John Ebersson and Alvin Strauss. It is one of only 12 remaining Ebersson atmospheric theatres. Slated for the wrecking ball in 1989, a group of citizens rallied together to form the Paramount Heritage Foundation. Their fundraising efforts were successful, and the theatre reopened in August, 1989. By 1996, this lavish theatre had been redecorated and refurbished by Conrad Schmidt Studios. The original 3/7 Page theatre organ



Mark Herman and Anthony Snitker at the console of the 4/16 Page organ in the Embassy Theatre, Fort Wayne (Photo by Robert Ridgeway)



Clark Wilson at the console of the 4/16 Page organ in the Embassy Theatre in Fort Wayne (Photo by Robert Ridgeway)

Dyne Pffeffenberger at the piano after the Embassy Theatre concert (Photo by Allan France)

was extensively water damaged, but it has been brought back to like-new condition by Carlton Smith Pipe Organ Restorations. It has been enlarged with five additional Page ranks.

Ken Double began his concert with “Everything’s Coming up Roses.” He echoed our sentiments with his rendition of “I Love Being Here with You.” He could not pass up an opportunity to honor his long-time sports affiliation with a lively “Take Me Out to the Ballgame.” The big barn-burner was the 1882 Johann Strauss, Jr. “Voices of Spring,” which utilized all the resources of the gorgeous Page organ. A lush “Love is a Many-Splendored Thing” followed by a sprightly “Coquette” rounded out a fine program. After lunch, we were off to Fort Wayne and another excellent Page theatre organ still in its original location.

The Embassy Theatre was designed by the team of Strauss and Ebersson. This Spanish Revival structure opened as the Emboyd Theatre on May 14, 1928. The theatre was closed in 1972 and barely escaped demolition, thanks to the untiring efforts of the late Robert Goldstine, local real estate mogul, talented pianist/organist, and ATOS Hall of Fame member. Were it not for his philanthropy and loving dedication, the Embassy would not exist today. The Page organ has been in almost constant use. This exciting instrument is

maintained by a dedicated group that keeps the organ in top shape.

Mark Herman was born in Fort Wayne. He showed musical talent at an early age; he began piano lessons when he was seven and classical organ lessons when he was 12. Mark was exposed to the Page organ of the Embassy Theatre while in the fourth grade during a program sponsored by the American Guild of Organists. He took an immediate interest, and in 2001 began studying with one of the finest theatre organ teachers in the country, John Ferguson. Progressing rapidly, Mark played a cameo performance in 2003 at the ATOS convention in Oakland, California. The following year Mark won the ATOS Young Theatre Organist Competition. He has just completed his second year at DePaul University in Chicago, majoring in theatre management. Even with the demands of school, he still gives concerts throughout the United States.

Anthony Snitker is a BFA student in Musical Theatre at Columbia College in Chicago, and he has only recently been exposed to the theatre organ. An accomplished singer and dancer, this show would be his first performance accompanied by theatre organ.

Dyne Pfeffenberger began piano lessons at the age of six in his hometown of Celina, Ohio. He established his musical

credentials by playing with orchestras and dance bands, as well as in supper clubs while in college, obtaining three degrees in the process. After he moved to Fort Wayne, he was involved with many of the Buddy Nolan shows at the Embassy. Dyne is the official archivist for the theatre and has just completed a large-format book on its history. He recently retired as the Chair of the Department of Accounting and Finance at Indiana University-Purdue University, Fort Wayne. He is now free to go back to his first love, which is to play superb piano music.

Mark brought the console up playing a lively version of “Cherokee.” For several years, Mark has composed music for the organ and piano. He proceeded to play the first of two of his own compositions in the form of a light tango he calls “Carefree.” He displayed the lush side of the Page with “The Boy Next Door.” Anthony Snitker sang three songs accompanied by Mark at the organ: “On the Street Where You Live,” “I’ll Build a Stairway to Paradise,” and an emotional “Cry Me a River.” The audience was clearly impressed. Mark then played his original tune concerning high school travails, “Making It to Class on Time.”

The next guest performer was introduced during a George Gershwin medley. Mark began with “Shall We Dance,” and as he began “Embraceable You,” the orchestra



4/76 Kimball in North United Methodist Church (Photo by Allan France)

Trio Con Brio at the North United Methodist Church: Jonas Nordwall, Donna Parker, and Martin Ellis (Photo by Robert Ridgeway)



Jim Riggs at the conclusion of his Warren Center concert (Photo by Robert Ridgeway)

elevator rose with Dyne Pfeffenberger at the concert grand piano. The two finished the medley with “Our Love is here to Stay” and “I Got Rhythm.”

During intermission, audience members had the opportunity to help Mark in honoring his mentor and teacher, John Ferguson. Mark took it upon himself to produce and make available a delightful CD of John’s supper club music from the 1970s. The album, *Duet by One*, features Ferguson’s sophisticated music-making at the Hammond organ and piano. For those who may have missed the opportunity, the CD is available for purchase on Mark Herman’s website, www.markhermanproductions.com.

Mark began the second half of the program with “Funiculi, Funicula,” and to answer the question that has probably puzzled listeners since it was written in 1880 by Italian composer Luigi Denza, the title refers to the incline railways that go up the sides of Mount Vesuvius.

Dyne Pfeffenberger returned for a solo piano performance of one of the great standards, “As Time Goes By.” Now it was time for a novel musical and athletic presentation—Dyne began playing “I Love a Piano,” and he was soon joined on the bench by Mark for a four-hand interpretation. Mark began playing the bass part before he jumped up to the treble as Dyne

moved down on the bench. The selection was ultimately completed with Mark finishing at the Page organ and Dyne at the piano. Their four-hand antics were greatly appreciated by the audience.

Anthony Snitker returned to the stage for “This Nearly Was Mine” from *South Pacific*, accompanied by Mark at the piano. The last vocal for the afternoon was a very jazzy rendition of “Love for Sale,” after which Anthony received a solid round of applause for his contributions to the show. Mark has grown up around the Page organ at the Embassy Theatre (and his first CD was recorded there), so he was well-equipped to bring out two contrasting sides of the instrument with his last two selections, “When Your Lover Has Gone,” and then the knuckle-busting “Dizzy Fingers.” The last offering brought the audience to its feet. Mark played an encore of “Zing! Went the Strings of My Heart,” which segued into the “Embassy Theme,” written by the late Buddy Nolan.

We were taken by bus a few blocks away to the Masonic Hall for a delicious meal prepared by the lodge members. It afforded us the opportunity to relax and reflect upon the two great shows we had heard that day and to anticipate the final event back at the Embassy Theatre, a classic silent film.

Clark Wilson began his musical training at the age of nine in his native Ohio. For

several years he was a reed voicer and tonal finisher for the Schantz Organ Company before becoming the featured organist at Pipe Organ Pizza in Milwaukee, Wisconsin. He has been a visiting lecturer on theatre organ and silent film accompaniment for the Indiana University organ department, and a popular silent film accompanist at the Chautauqua Institution in New York; the Packard Foundation’s Stanford Theatre, UCLA; and the Fox Theatre for the Atlanta premiere of the restored *Metropolis*. He has received both the Technician of the Year and Organist of the Year awards from the ATOS—the only person to have done so, and his time is equally divided between concert and technical work.

Clark opened his program with only one selection, “Hooray for Hollywood,” before beginning his accompaniment to the silent film, *The Winning of Barbara Worth*. Many had never seen this film, and the 35mm print was in excellent condition. There is nothing quite like seeing a pristine silent film on the big screen in a magnificent theatre, accompanied on a thrilling theatre organ by a performer who knows how to do it well. Clark transported us back to a less frantic time, and the audience was captivated. We hated to see the evening come to an end. The bus ride home gave us the chance to exchange comments about the events of the day and to doze off.



Bill Tandy entertaining the crowd during the banquet in the Indiana Roof Ballroom (Photo by Allan France)



Indiana Roof Ballroom set up for the annual banquet (Photo by Robert Ridgeway)



Don Phipps at the podium acknowledging his Hall of Fame award presented at the banquet. From left to right: Bob Evans, Alan Miller, Ken Double, Phipps, Don Near, and Tyler Morkin (Photo by Robert Ridgeway)



Tuesday, July 8

North United Methodist Church was completed in 1931, and a four-manual, 41-rank Kimball was installed. Additions to the instrument were made in 1965, 1972, and 1986, and another renovation of the instrument was completed by Reynolds and Associates in 2003, bringing the organ to its 76 ranks. This concert was co-sponsored by the church and CIC-ATOS. The Allen Organ Company was invaluable in arranging for a suitable digital organ to be provided for this performance.

Trio Con Brio explores new musical possibilities with a unique approach, using three organs to perform transcriptions and other musical works from all time periods. Originally founded by lifelong friends Jonas Nordwall, Donna Parker, and Tom Hazleton, Martin Ellis became the third member of the group with Tom's untimely passing in 2006. Jonas serves as organist and music director of First United Methodist Church in Portland, Oregon, a position held since 1971. He is also organist for the Portland Symphony Orchestra and concertizes worldwide. Donna enjoys an active concert and teaching schedule, and she serves on the ATOS board of directors. Both artists have enjoyed the honor of being named Organist of the Year by the ATOS. Martin, the first overall

winner of the Young Organist Competition in 1984, is organist and assistant director of music at North United Methodist Church, and he serves as Senior Staff Organist/Pianist and Staff Arranger for the Indianapolis Children's Choir and Youth Chorale. He has appeared as organ soloist with the Indianapolis Symphony and Carmel Symphony Orchestras, and has many published pieces for choir and instrumentalists with Hal Leonard and Colla Voce.

The Trio began their concert with a rousing interpretation of the theme from *Raiders of the Lost Ark*. Next came two pieces by George Gershwin. "Rialto Ripples" was his first published work, and "Our Love is Here to Stay" was his last. The trio played themes from *Harry Potter* in an arrangement by Martin Ellis. Each of the members then played a solo: Donna played "Avenue C" at the Allen organ; Martin played "On a Spring Note" by Sidney Torch, demonstrating the resources of the large Kimball; and Jonas played "Blessed Assurance" using the Allen organ. The Trio regrouped to perform "Mean Green Mother from Outer Space" and the theme from *Tales from the Crypt*. The novelty tune next was "Monkey Doodle Do" from the film *Coconuts*. Some years ago Donna met CIC-ATOS member Matt Dickerson, who composed a piece of music he called "Jig"

and dedicated it to Donna. This was the next selection performed by the Trio.

Both Tom Hazleton and Donna Parker studied with Richard Purvis. The Trio played a seldom-heard movement from Purvis' *Sierra Suite* called "Abandoned Hacienda." "An American in Paris," in another arrangement by Martin Ellis, was the blockbuster selection of the day. Donna and Jonas joked that they had to wait for Martin to grow up before they were able to achieve this musical *tour de force*. The Trio Con Brio returned to perform the theme from *The Simpsons* as an encore. The conventioners got back on the busses for the ride back to the hotel. Then off to the Warren Center once again.

Jim Riggs has been a long-time favorite of theatre organ audiences. He is a dedicated partisan of lush, orchestral music, drawing his inspiration from 1930s musicals and dance bands and recreating that enveloping sound using the many resources of the theatre pipe organ. With numerous CDs to his credit, he has appeared in concert at most of the major theatre organ venues. Jim has served as house organist for various premier locations in California, such as the Paramount Theatre in Oakland, the Stanford in Palo Alto, and the Bay Theatre in Seal Beach. Recently Jim has embarked on creating organ and piano duets using a reproducing

Front drive and entrance to the Greenacres Art Center in Cincinnati, the former home of Julius Fleischman of the yeast and gin manufacturing company.

Our afterglow tour of this restored mansion included a dinner and the opportunity to hear the 2/24 Æolian pipe organ rebuilt by Ron Wehmeier (Photo by Jack Moelmann)



Jack Moelmann playing the 2/24 Æolian organ in the Greenacres Art Center for our afterglow group (Photo by Allan France)



Jelani Eddington at the console of the Ron Wehmeier Wurlitzer in Cincinnati (Photo by Robert Ridgeway)



grand piano playing Ampico rolls while Jim fills in on the Wurlitzer. Catch them on YouTube! Jim was named Organist of the Year by ATOS in 1990 and has served as a board member of the organization.

Although the Warren auditorium has a fine Barton organ, it has no Ampico reproducing piano. For Jim Riggs' concert, an electronic piano was connected to the house sound system. The volume of the piano was too loud, but the musical results were magical. Jim opened his program with "Paramount on Parade," a song he has played perhaps more times than he would care to think about as organist at the Art Deco treasure in Oakland. This was followed by a catchy version of "Lulu's Back in Town." Justin Nimmo ably assisted with the piano "roll" functions for the first duet, "I Want to be Happy" from Vincent Youmans' 1925 show, *No, No Nanette*. Jim took us on a nostalgic journey with such gems as "When It's Sleepytime Down South," "Am I Blue?," "Dance of the Blue Danube," "Home in Pasadena," "Singin' in the Rain," "I Concentrate on You," "June Night," "It Happened in Monterey," "Moonlight on the River," and "Hello, Bluebird." Jim wrapped up his program with a medley of tunes from the musical *Forty-second Street*. Nearly everyone agreed that it was a magnificent way to spend an afternoon.

The Indiana Roof Ballroom was for many years the place to go for proms, receptions, and banquets. While the Indiana Theatre fell into disrepair, the Indiana Roof kept going. However, in the 1960s "the Roof," as it has always been fondly called, began to show signs of age and decay. Fortunately for the city, it was taken over by the Simon Property Group, owners of the adjacent Embassy Suites hotel, and beautifully restored. This landmark continues to be enjoyed by patrons who gather under the twinkling stars in the Spanish courtyard. This splendid setting was the site for the banquet and was an easy stroll out the door of the Hyatt. The conventioners, now dressed to the nines, made their way up in the elevator and gathered in the bar area adjacent to the enormous dance floor upon which banquet tables had been set. A projected presentation showed the extent of the flood devastation in Cedar Rapids. One can scarcely imagine the scope of the damage until you see it in a 10-foot-wide image.

ATOS board member Michael Fellenzer announced that the theatre organs in Cedar Rapids are in dire need of financial assistance after the flood. Michael donned a bright sequined vest, picked up a huge plastic salad bowl, and made the rounds like a deacon with a collection plate. Attendees dug into their wallets, and when

the bowl made it to our table, it was nearly full of cash. The amount collected was not announced, but it will certainly help the Cedar Rapids Area Theatre Organ Society with its restoration efforts. Thank you to everyone who contributed to bringing back the two splendid instruments in Cedar Rapids.

The entertainment for the evening was provided by Bill Tandy on multiple synthesizers. Bill is proficient on piano, bass guitar, and saxophone, but most of us enjoy his talents in recreating the big band music of the 1920s and '30s. Bill was in top form and provided some terrific music while we ate and danced.

Wednesday, July 9

Those who signed up for the afterglow got up very early and boarded six busses for the two-plus-hour ride to Cincinnati, Ohio. Because of the total size of our group, it was necessary to divide us up throughout the day. We would be reunited for the late afternoon dinner cruise on the Ohio River. The first stop for my group was the Greenacres Art Center, formerly called Winding Creek Farm and originally the estate of Julius Fleischmann, Jr. of the yeast and gin company fame. Æolian Company installed a 2/24 pipe organ, Opus 1579, in 1925. Upon the death of Dorrett Kruse



New chambers under construction in one end of the ballroom of Cincinnati Music Hall for the former Albee Wurlitzer
(Photo by Robert Ridgeway)

Front view of the Basilica of the Assumption, Covington
(Photo by Allan France)



Wicks organ in the Basilica of the Assumption, Covington
(Photo by Robert Ridgeway)

Fleischmann in 1994, the entire estate was purchased and completely restored as Greenacres Foundation, a cultural arts center, by local Cincinnati philanthropist (and neighbor) Mrs. Louise Nippert. The foundation hired Ron Wehmeier to rework the original organ and to add a Steinway Duo-Art reproducing piano to the instrument. Ron completed the project in August, 2007, and this was the first visit for many of us.

The Greenacres Foundation has a complete catering kitchen to accommodate gatherings and prides itself on being environmentally sensitive, i.e., “green.” A fine buffet was served to our group using the family china and silver. We got to eat, hear the organ, tour the house, and, had it not begun to rain, visit the grounds surrounding the mansion. We got back on our busses and headed off for a tour of Cincinnati’s Music Hall. The Ballroom of the Music Hall is being renovated for the installation of the former Albee Theatre Wurlitzer, Style 260 Special, Opus 1680, which was for many years installed in Emery Auditorium. The rebuild and installation was contracted to Ron Wehmeier, funded by a grant from an anonymous local donor. Work on the building and the organ is ongoing. The completion date was not announced.

As our bus was heading southbound down I-71, we noted that northbound traffic

was stopped. We soon discovered the site of a massive accident. We made it into the city without incident, but the delay to northbound traffic amounted to several hours. Unfortunately, in a completely unrelated incident to the one mentioned above, one of the busses carrying ATOS conventioners was struck in the rear by a truck. No injuries resulted, but there was a significant delay while the police reports were filed. As a consequence, two groups arrived at Greenacres at once. Because Greenacres is a green facility, no paper or plastic plates can be used. Unfortunately, they only had a limited amount of china and silver. Both groups showing up at the same time created a problem due to lack of dishes. Some got seated immediately. Then the staff hurriedly washed the dishes so the remainder could eat. Because of the lost time due to the traffic accidents, everyone arrived much later than planned, pushing lunch much closer to the dinner cruise.

The group I was with finished up our tour of Music Hall and headed to Price Hill and the Ron Wehmeier residence. Ron began his pipe organ business in 1965 out of the carriage house on what had been the family homestead since the 1870s. As Ron’s business expanded, he was able to acquire a large Wurlitzer and construct a music room, with a shop located below for the pipe organ and reproducing piano businesses.

The organ installation (and the pianos in the music room) reflects fastidious attention to detail.

Jelani Eddington is certainly no stranger to ATOS. He serves on the board of directors and concertizes extensively. Jelani began piano studies at an early age and, after hearing the Wurlitzer in the former Paramount Music Palace, he began to take classical organ lessons and ultimately received theatre organ instruction from John Ferguson. This study paid off, and Jelani won the ATOS Young Organist Competition at the age of 13, the youngest person to do so. In 2001 ATOS gave Jelani the Organist of the Year award when he was 27, the youngest recipient of this honor. He has made dozens of recordings and has played concerts around the world.

Because of the way the busses had to be split up, our group was first to visit Greenacres but the last to visit the Wehmeier residence. This concert was the third Jelani had performed that day. He was still in great spirits, but undoubtedly he had more energy earlier in the day. Nevertheless, his opening selection was a rousing “Put on a Happy Face,” played with considerable gusto. “Yesterday” followed; naturally, it was much more relaxed. Jelani has been identified in recent years with the music of Leroy Anderson, and he played an evocative piece called “Bugler’s Holiday”



Richard Rogers providing an impromptu calliope serenade, entertaining listeners for miles around (Rogers Collection)

Looking across the rear deck of The Belle of Cincinnati as we cruised up the Ohio River (Photo by Robert Ridgeway)



ATOS board of directors at the banquet (Photo by Allan France)

as his next offering. Nearly everyone has been exposed to the music of Andrew Lloyd Webber, and Jelani then played a medley from his best-known work, *The Phantom of the Opera*. The group I was with expressed hearty approval.

Revisiting the Leroy Anderson *oeuvre*, Jelani introduced Donnie Rankin who would assist in the presentation of the next two selections. Donnie added just the right amount of rhythmic touch to the “Sandpaper Ballet” and “Horse and Buggy.” The closing selection was a delightful old war horse by Von Suppe, “The Light Cavalry Overture.” This was a staple of the theatre organist’s repertoire from the early years. Jelani allowed us to experience the full visceral impact of horses, soldiers, and battle. At the end everyone let out a sigh of exhaustion. The crowd and Jelani were still up for one more, and the encore was the Harold Arlen tune “Get Happy,” introduced by Ruth Etting in *The Nine-Fifteen Revue* in 1930.

We headed down the hill and across the Ohio River to Northern Kentucky and the Basilica of the Assumption in Covington. This enormous church was inspired by Notre Dame in Paris, but on a reduced scale. We were ushered in and, because the rain clouds from earlier in the day had passed, the stained glass windows were ablaze in color. The Wicks pipe organ was

ably demonstrated by the resident organist, Robert Schaffer. In a stone space as vast as this, you can more fully appreciate the sound as it rolls around.

As we emerged from the church, we discovered how the time delays had accumulated for the other groups. We waited in the church parking lot for the busses to join us. When the last bus finally arrived, its occupants were unable to see the Basilica or hear the organ. We drove from Covington to Newport through the huge opening in the levee to where we would meet the excursion boat. B&B Riverboats have operated in the Cincinnati area for many years. The vessel has a paddle wheel on the rear that is turned by fluid drive units powered by the diesel engines. The actual driving motion, however, is delivered from screw propellers underneath. It is the impression of being on an old riverboat that keeps people coming back again and again.

We were served a buffet meal on the middle deck, looking out the windows as we dined. After eating, we could go outside and stroll the various levels, if we so chose. The boat came equipped with an air-powered (no steam on this vessel) modern calliope made by Miner Manufacturing Company, and quite a number of our group found their way to the rear deck where they tried their hand. We were blessed with several hours of sunlight, which gave us the chance to

watch the shoreline on both sides of the river. A few miles further up-river, we turned around and headed back to the B&B dock. We disembarked and found our respective busses for the ride back to Indianapolis. It had been a long day of adventure, misadventure, and music.

Those involved with this convention deserve sincere thanks for extending their special “Hoosier Hospitality.” Unquestionably, a lot of hard work and planning went into the event, and the registration totals and smiling attendees attest to the success of this collective effort.



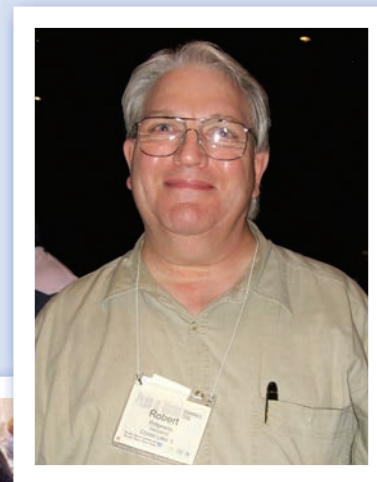
Tim Needler, convention chairman, receiving congratulations from ATOS board and Central Indiana chapter member Michael Fellenzer for coordinating the fifth successful convention in Indianapolis (Photo by Allan France)



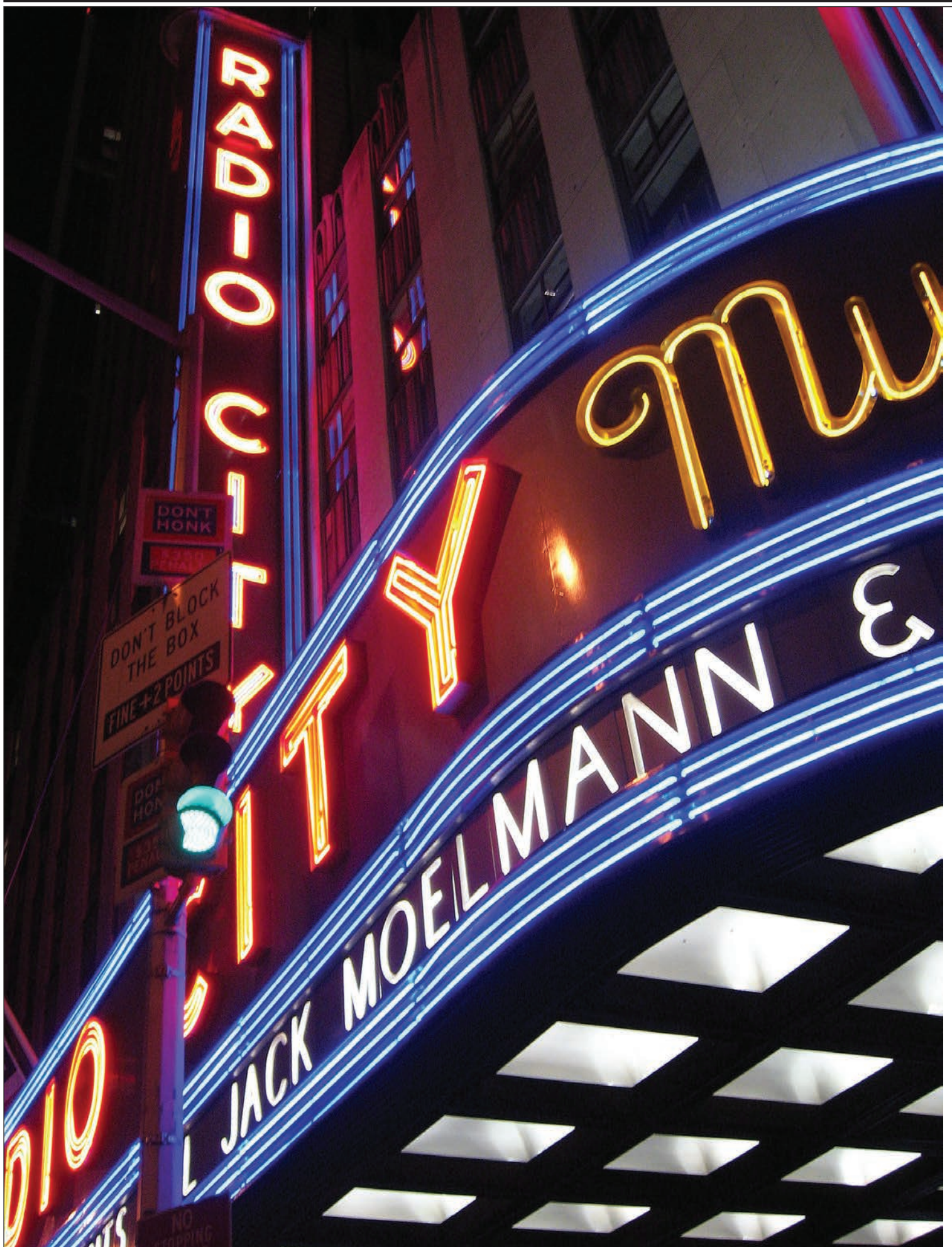
Former ATOS president Fr. Gus Franklin and current ATOS board member Don Near waiting to board a bus for a concert (Photo by Allan France)



Robert Ridgeway in the hotel lobby (Photo by Allan France)



Tyler Morkin, ATOS board youth representative (Photo by Allan France)



Reflections on

Jack Moelmann & Friends

at Radio City Music Hall

BY ALLEN MILLER

Radio City Music Hall has been home to some of the most spectacular entertainment ever produced. From the greatest headliners like Elton John, Frank Sinatra, Liberace, Barry Manilow, and others, to great events such as the Tony Awards, the now-popular *Excellence in Sports Performance Yearly Awards* (ESPY Awards), and the annual Christmas Spectacular, the Music Hall provides entertainment and events as part of its standard bill of fare.

Imagine what officials at Cablevision, owners of the famed theatre, are now asking themselves: How did a guy nobody knows generate more publicity for a single event than any other in the history of Radio City Music Hall? And who would have ever figured that event would have been an organ concert?

CBS, CNN, Fox, and *The New York Times*, as well as hundreds of newspapers and radio and television news outlets across the country, now know the name Jack Moelmann, as well as some “new” pipe organ terms. Jack’s concert at the Radio City Mighty Wurlitzer pipe organ drew amazing media attention. And to that end, our former ATOS president and “Mr. Everything Else” focused a stronger national spotlight on the instrument we love than any other event in our history. Jack’s real dream was to bring the public eye to the theatre organ, and where else to do that but at the Nation’s Showplace, and on the theatre organ perhaps most heard by the average John Q. Public.

While the news story angle focused on “Military Retiree Spends Life Savings to Play Famous Organ,” the fact of the matter is, on that glorious Saturday night, August 9, in New York City, Jack did what smart performers do—he shared the stage and the console with some of the best talent in our business. Walt Strony, Lew Williams and

Russell Holmes also took to the giant consoles, along with Fr. Gus Franklin, and a crowd estimated at nearly 1,000 enjoyed the big Wurlitzer in solo performance for the first time in many years.

It was certainly an historic and monumental occasion, and friends not only played, they came from all over the country and beyond. It was also a very musical and entertaining evening. Veterans Walt Strony, Lew Williams, and Russell Holmes handled the Music Hall Wurlitzer’s idiosyncrasies and dead notes with an extreme degree of professionalism; they also gave us a decent romp through the instrument’s resources (at least the ones it still has to offer).

The evening belonged to Jack Moelmann, and he offered no pretense. He was simply himself, there to have a good time, realize a dream, and share it with lots of friends, “some of whom [he] liked better than others, but all of whom [he] had known

since the day [he] met them.” When things didn’t go exactly as planned or perhaps desired, Jack poked fun at himself, and the audience loved the informality. The people clearly wanted to be there and enjoyed every minute. And a plethora of minutes there were. The program lasted over 2½ hours, plus an ample intermission with time to refresh, buy a beverage or Jack’s wares—cassettes, wire recordings, and tee shirts—or just socialize with the “who’s who” and enjoy the Art Deco surroundings.

While duets were promised with two organists at the consoles, for the most part, one or the other sat there doing nothing, the duets being the passing of the baton from 51st Street to 50th Street on one piece or another in a medley. Granted, playing duets a full city block apart is tricky and may have required cell phones with long distance (or international) calls to coordinate matters. I almost expected an appearance



(Photos courtesy of Allen Miller and Allan France)



of Russell Holmes mid-stage, at grand piano, for the finale, but that probably was yet another \$90,000, as would have been a five-minute appearance of the Rockettes kicking to canned music.

Many of us had choice seats right up front and center, only feet away from the stage lip. I have no idea why the people who run these venues think the best seats for an organ concert are those at the edge of the stage, but they do. It would even have been too close if the Rockettes had performed. (Next time, Jack.) I was between the cham-

bers, the percussion chamber overhead, and it was the Music Hall organ on “headphones” perhaps with a few steroids thrown in.

Much has been said about the organ over the past years. It was still full of dead notes, causing obvious gaps in some of the music, especially when the organist was trying to solo a voice (or cluster of voices, such as full Tibias, or Tubas). Many times, the Solo 4' Tibia or mutations simply dropped out of the melody. Most people probably didn't notice. The sonorous Tuba Mirabilis (and

its Profunda partner) often dropped out on the same note on both ranks, leaving the organist with a hole in the melody. Russell simply jumped octaves to find a note that existed. Lew and Walter seemed luckier in avoiding the gaps. What got by the best were the traditional full organ combinations we are so used to hearing at the Music Hall, with and without 2' Tibias, Strings, Glockenspiel, and Xylophone. The latter two seemed to have fewer dead notes than some of the pipe ranks.

Jack proclaimed that the organ has lots of red stops and that the tabs were very pretty. Try as I might, I never heard most of the traditionally expected reeds—Trumpets, Post Horn, and the subtleties of Clarinets, Saxophones, Oboes and Kinuras. Jack's signature “Rubber Duckie” had no quackers.

The Bishops have done much to quiet the organ, with extraneous wind noise nearly gone. Tuning was tolerable, and tremulants seemed to work in the traditional Music Hall fashion. Lew William's Toccata, *Symphony V* (Widor) came through with extremely “French” tuning at times. I would guess that there were fewer dead notes than last year, but for this listener, it was still like a ride on a street full of potholes.

The massed strings and Voxes were as luscious as I can remember ever hearing them, and there were some moments in Walt's, Lew's, and Russell's medleys where soft combinations were showcased and were as delicious and sweet as Junior's desserts. For the first time in years, the organ is again amplified. I have mixed reactions to that. It certainly isn't subtle, especially the Xylophone and Glockenspiel Mirabilis, nearly as loud as the rest of what is playable at this point. I was unable to detect sound from the other chambers as coming from speakers; the effect might have been

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—Rev. Jerry Rittenhouse, senior pastor
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different further back in the house. It was difficult to guess how much direct sound was hampered by the two suspended large screen TV displays right in front of the lower proscenium chamber openings. The TV screens were cleverly decorated with ruffled curtains, but the array of five huge speaker clusters was nothing sort of ugly, a blight on Roxy's sunburst. I can see the need for amplification when playing to a full house of exiting and entering patrons, but during a concert, I would rather hear the organ *au naturale*.

Remembering New York American Theatre Organ Society's Sunday morning musicales, especially those with John Seng, Lyn Larsen, and Tom Hazleton, it is difficult to make comparisons between sounds over a period of decades. Those solo organists had no advantage of a settable combination action and multiple memory levels. I certainly do remember some rare soft moments back then, with solos on the Bassett Horn (Clarinet) and other choice goodies that just happen to be standard Wurlitzer ranks with fancy Kimball names. Certainly in the past, the organ had a pronounced rush of wind noise, and it was obvious when the amplification was turned on just prior to the show. Yet I do not recall enjoying the organ quite as much as I did that August, 2008 night, in spite of the missing notes. If the technicians keep fixing what doesn't work, the results should be rewarding.

It was Jack Moelmann's evening, a feather in Theatre Organ Society International's cap, and a great publicity event for theatre organ in general. ATOS was prominently mentioned at least three times as well, all good for promoting theatre organ in general. Jack was marveling to me about the wide range of publicity that had caught on, and news cameras were in evidence, both outside and during the first half of the performance, especially when the Colonel

was at the console. We can look back in our history and know of some special events. Those George Wright midnight concerts at the Fox, the premier of the new home for Jesse Crawford's Paramount Wurlitzer in Wichita, Tom Hazelton proving the Chicago Stadium Barton was a great pipe organ, and on and on. But none of that ever generated a 3½ minute segment on the *CBS Evening News*, or several column inches in *The New York Times*.

Jack Moelmann most certainly proved you are never too old to dream and to have

those dreams come true. Seemingly the entire world was reminded of that by media attention we in pipe organ land can only dream about! It was a great event, indeed.

Thanks, Jack; you made it happen. Thanks to all in TOSI who participated and helped pull it off. Thanks especially to Nelson Page, who finally caught the attention of the Associated Press with the "spends life savings" angle.

Now, where do we get \$200,000 for the encore with the Rockettes?



FLOODS DAMAGE HISTORIC CEDAR

Several years ago, I wrote an article for THEATRE ORGAN about historic pipe organs in Cedar Rapids, Iowa, called “Wind on the Prairie.” If I were writing that article today, I would probably have to call it “Water on the Prairie,” or perhaps “What Prairie?” During the month of June, devastating floods struck this Midwestern city, wreaking havoc on some of its most important musical treasures.

The Red Cedar River runs through the heart of Cedar Rapids. Much of the city’s history is tied to industry lining the river, and downtown Cedar Rapids is bisected by this body of water. In the middle of the river in the heart of the city, Mays Island has stood for hundreds of years. A prominent landmark, Mays Island is home to the city’s municipal government, making Cedar Rapids one of just a few cities whose seat of government is located on an island. Also on the island are the courthouse and Veteran’s Memorial Coliseum, home of a famous stained glass window designed by artist Grant Wood. At the height of the flood, Mays Island was completely invisible, with only the tall buildings standing above the water to show where it once was.

Cedar Rapids knew a flood was coming, and her citizens prepared accordingly. Volunteers turned out in a monumental sand-bagging effort. What no one could have anticipated, however, was the magnitude of the flood of 2008. The water rose, up and up, and up, and when it peaked, it had completely inundated Mays Island, downtown Cedar Rapids, and many residential neighborhoods near the river. Hundreds, if not thousands, of homes and businesses were damaged or destroyed. Countless people were left homeless, and the government of Cedar Rapids and many of its downtown and neighborhood businesses were compromised. Amid the devastation, overshadowed by the tragedies of people left homeless and historic buildings damaged, two significant cultural icons were also devastated by the raging waters. These are architectural treasures—two historical theatres dating back to 1928—and musical treasures—the pipe organs which they house.

Those who attended the 1998 regional convention of the American Theatre Organ Society may recall that three organs were



featured. We are fortunate that one of those historical instruments was spared.

In 1930, the city was proud to acquire a new municipal organ, a four-manual instrument built by the Skinner Organ Company and installed in Veteran’s Memorial Coliseum on Mays Island. If that important instrument were still installed in that arena, its console would have been completely destroyed during this flood. Fortunately, it was spared this fate. In 1952, the instrument was moved to Sinclair Auditorium, on the campus of Coe College, some 10 blocks above the high water line. As a result, it suffered no damage during the flood.

Unfortunately, Cedar Rapids’ two original theatre organs did not fare as well.

The beautiful Paramount Theatre, built in 1928, stands at the corner of Third Avenue and Second Street in the heart of downtown. Built in the grand style, this 2,000-seat movie palace was completely restored to its former glory just a few years ago to the tune of 7.8 million dollars. Its Hall of Mirrors, modeled after the great *Palais de Versailles* in France, ushered generations of movie-goers toward the opulent auditorium, where the sound of the 3/11 Mighty Wurlitzer beckoned. All of this glory came to an ignominious end during the first week of June, when the river crested its banks and inundated downtown Cedar Rapids. A wall of water rushed through the Paramount Theatre building and into the auditorium. The heavy Wurlitzer console, raised on its lift to stage level in anticipation of the flood, was tossed onto its back and onto the stage. The stage extension, built of heavy reinforced panels and extending over the orchestra pit, was knocked into complete disarray. In the end,

some 8½ feet of water covered the stage, organ console, and auditorium. The lift and console were completely submerged for at least a week, and in the sub-basement, the organ’s blower was under at least 30 feet of water. Fortunately, the organ chambers were not breached by the water, or the tragedy would have been far worse. At this writing, the pipes, percussions, and windchests, as well as the original Wurlitzer relay, appear to have been spared. The blower was not reachable until one full month after the floodwaters receded. It is damaged, but the shaft of the motor still turns. The most serious loss is the console itself, which was destroyed. While it was found essentially intact after the waters receded, the waters had weakened wood and joints, and it literally fell apart as workers attempted to remove it from the theatre. This is particularly tragic as this was an unusual Wurlitzer console, with unique decorative details, controlling an unusual instrument. Classified by Wurlitzer as a model Balaban 1A, the Paramount’s organ (Opus 1907) is the only extant instrument of this model still in essentially original condition still in its original home. Only seven Balaban 1As were built by Wurlitzer, and this one has resided in the Paramount Theatre since opening night in 1928.

Like the theatre itself, the Wurlitzer organ is owned by the City of Cedar Rapids. It has been carefully maintained by, and at the expense of, the Cedar Rapids Area Theatre Organ Society (CRATOS) since that group was formed in 1969. CRATOS volunteers are working hard now to restore this organ to its former glory, but many questions remain about the structural integrity of the building, possible insurance coverage, and funding. The generous support of friends of the theatre organ will be needed to allow this special Wurlitzer organ to sing again. Obviously, the console will need to be completely restored or replaced.

Meanwhile, at nearby Theatre Cedar Rapids (originally the RKO Iowa Theatre), Cedar Rapids’ other historic theatre organ suffered a similar fate. Theatre Cedar Rapids is home to the celebrated “Rhinstone” Barton (Opus 510), so named because of its spectacularly decorated

Above: The courthouse in downtown Cedar Rapids, Iowa, surrounded by water (Photos by David C. Kelzenberg)

RAPIDS THEATRE ORGANS

BY DAVID C. KELZENBERG

console. This is another unique instrument, the largest of several Bartons which were actually built by the Wangerin Company of Milwaukee and, like its Wurlitzer neighbor, an original installation from the year 1928. As far as is known, this is the only organ ever delivered with a console covered in black velvet, brilliant rhinestones, and sparkling glitter. This organ was theatre organ historian and rebuilder David Junchen's favorite Barton, and anyone who has heard or played it in its original home in Cedar Rapids can understand why.

The news from Theatre Cedar Rapids is somewhat brighter than that from the Paramount. At First Avenue and Third Street, TCR is a bit further from the river, and there was no wall of water crashing into the building. But creep in it did, and although the console had also been raised to stage level in anticipation of the flooding, the water rose to about the level of the Solo (top) manual, where it remained for several days. The console damage was disastrous. This instrument's blower and relay are, fortunately, located at chamber level, so only the console and its Barton four-post lift were damaged by the floodwaters.

The Barton organ is owned and maintained by a small non-profit corporation, Cedar Rapids Barton, Incorporated (CRBI). The organ was not insured, and funds for its restoration will need to come from generous donors and grants. Already a grant has been provided by the National Endowment for the Humanities, which has been used for the removal of the Barton console from the theatre and into safe storage where the damage is being assessed. However, significant funds are still needed to support the restoration or replacement of the organ's

console and other work needed to bring the Rhinestone Barton back to life.

Cedar Rapids was not the only eastern Iowa community to suffer damage to important pipe organs as a result of this epochal flood. In nearby Iowa City, the Iowa River left its banks, flooding the University of Iowa's Voxman Music Building and severely damaging two large studio pipe organs and three practice instruments built by Schlicker, Holtkamp, Casavant, Brombaugh, and Taylor & Boody. The school's large Casavant organ, installed in an elevated position in Clapp Recital Hall,

Many of these same people have spoken out in support of restoring the organs, which they consider the "voice" of these theatres, providing much needed moral, if not financial, support. And it is the firm goal of CRATOS and CRBI working together to do whatever it takes to bring these unique historical instruments back to their former glory.

It will take time for these transformations to take place. And, it will take the generous financial support of many of our friends in the theatre organ community and the music world. At the recent annual convention of the American Theatre Organ Society in Indianapolis, many people contributed to the cause of these two organs. But this is only the beginning. An on-line fundraising appeal is underway.

How can you help? If you would like to support the ongoing restoration and upkeep of the Cedar Rapids theatre organs, please consider making a contribution to the cause. You can do so at www.cr-atos.com, where you may make an online contribution and view many photos and news stories on the flood damage to

the organs. You may also purchase a copy of *Back in the Black*, Scott Foppiano's spectacular CD recorded on the Rhinestone Barton, proceeds from which will support the organ fund. Or, you can send a check (made payable to CRATOS) to CRATOS, P.O. Box 611, Cedar Rapids, Iowa, 52406, USA. You can designate your donation for the Wurlitzer, the Barton, or both. The people of Cedar Rapids thank you for your support and encouragement during these difficult times.



remained high and dry, although the hall itself was inundated. The other organs will all be removed for repair and rebuilding while teaching takes place in local churches. The University tentatively plans to re-open the music complex in the fall of 2009.

With all of the personal tragedies the people of Cedar Rapids and Eastern Iowa have suffered as a consequence of this devastating flood, the restoration of these two historic theatre organs may seem an insignificant goal. Yet the people have demonstrated a strong will to restore their beloved theatres, which they consider important cultural landmarks for their city.

Above: The Paramount Theatre's Wurlitzer console as it appeared after the floodwaters receded

Professional Perspectives

How Many of Our Readers Have Had a “Lost Weekend”?



BY EDWARD MILLINGTON STOUT III

The following reflections are about Larry Vannucci, a true San Francisco original and a musician's musician in the truest meaning of the phrase.

“That Don't Sound Like No Awgan Larree, that sounds like an orchestraw,” so stated Sam, an Edward G. Robinson lookalike, who with his Cherokee Indian partner “Ernie” were the owners of the famed Lost Weekend cocktail lounge. The Lost Weekend was named after the award-winning photoplay starring Ray Milland, and the fit was perfect as many dedicated music lovers lost their weekends within the rumbling confines of what appeared to be an innocent neighborhood bar. What set the forties-styled building, with its huge slanted glass-brick façade, in a class of its own was Larry Vannucci holding court at the two-manual console of the ORIGINAL Style 216 Wurlitzer organ from Oakland's Fox Senator Theatre.

Larry's two-manual throne sat on a platform behind the graceful arched bar, which ran from the front of the lounge to the

dividing wall that supported the two pipe chambers. Aside from Sam and Ernie, the owners, there was another regular named Heddy, the unofficial cocktail waitress. She was a dear soul who resembled a half-starved sparrow whose water and seed dishes were attached to the Chrysoglott bearers at the end of the bar. Often her little stalks would become tangled in her gown-less evening strap, thereby affording unsuspecting patrons a tray full of free drinks.

The 10-rank jewel was installed in two 10' by 10' chambers, with the shutters sitting directly on the floor. The ensemble poured forth evenly throughout the room, and the robust “taunk” of metal Diaphone helped in shaking the drinks. The Solo was on the house left side of the room, and it contained the Vox, Orchestral Oboe, Tibia Clausa, English Horn, and Tuba Horn. All of the percussions were located in the Solo, with the exception of the Chrysoglott, which supported Heddy's landing platform. The Main chamber spoke through a Mello-tone grill material above a fireplace. A smoke-muted painting of Ray Milland was centered above the mantle, reminding the gimlet-eyed patrons to forget their families and homes.

Larry Vannucci began playing at the Lost Weekend in 1954 on a Hammond and a piano. Although he already had a long association with playing theatre organs, it was not until the George-Wright-led revival in interest that Larry was able to convince the then-owner, George Barns, to make the considerable investment in acquiring and installing the Wurlitzer. Ron Downer, a pioneering organ buff, assisted in the search for the perfect organ for the Weekend. Veteran pipe organ man, Paul Schoenstein, made the original installation, and the organ was inserted into the chambers without any restoration efforts. Later, a most talented organman, Richard Stenger, repositioned

much of the organ to gain proper egress. EMSIII began caring for the organ in 1958 and conducted releathering tasks with Larry on many Saturday afternoons.

Just what was so special about Vannucci's music, and why did George Wright consider Larry the greatest jazz and Blues organist he had ever enjoyed? Not unlike George, the musical expression resulted from the natural gifts from the gene pool and the exposure to live musical forms and expressions from a very early age. Larry began playing the accordion at an early age, followed by piano studies. It is interesting to note two other brilliant organists began their musical studies with the accordion: Jonas Nordwall and Simon Gledhill. All three possessed exceptionally fine and effortless techniques, thereby freeing them to concentrate on musical expression. One of Larry's first gigs was playing the Style D Wurlitzer organ in San Francisco's Avenue Theatre for his graduation celebration from grammar school. Also present was another treasure in the theatre organ world, Larry's classmate, Alex Santos, now in his 91st year. Alex had a long career working in San Francisco theatres and was the official doorman and greeter at the same Avenue Theatre during its long second run as a silent photoplay revival house.

Further academic studies were not for the impassioned young musician who began moving up the ladder by playing piano in local houses of sweet repose, whereby he could vastly improve his rhythmical abilities in accompanying the spasmodic gymnastics from above. During the thirties and forties, Larry played both the accordion and piano in many of San Francisco's dance bands. This valued era afforded him the opportunity to polish his gift for arranging and spontaneous jazz playing. Larry understood the art of accompanying because he, like George Wright, was truly a keyboard

vocalist. He knew how to sing a song in the most tasteful and sensitive fashion. His right hand WAS Ella Fitzgerald or Frank Sinatra, and his left hand was the combo. He never let the singing line down or tried to upstage the melodic line. You could always feel a little Puccini pulling at your heart as Larry coaxed a ballad from the vibrant whistles he loved so well. One of the most abused musical terms, when associated with the theatre organ, is jazz. So often the listener is assaulted by a full organ rampage masquerading as a "big band." That was not the Vannucci approach. He favored playing jazz or the Blues from an instrumental point of view, often utilizing individual solo voices in their most pure and fluid form. Vannucci seemed to remove the keyboard and all machinery while coupling his musical soul with the music. Unlike those who feel they should be paid piecemeal by the note, Larry loved playing the organ and would often spend the early hours in one of the Bay Area's dusty old pleasure domes to the delight of his dedicated fan club.

In some ways the Lost Weekend was a classroom, with Professor Vannucci sharing his insight and special approach in connecting with the composer's intent. Often you would see 18-year-old Tom Hazleton hiding by the Chrysoglott along with many other distinguished California organists, all being held spellbound by the inseparable bond between Larry and the 10-rank treasure. On occasion Buddy Cole would dash out to hear

Larry after his gig at the Fairmont Hotel where he appeared with Rosie Clooney. Buddy, like George Wright and Gordon Kibbee, marveled at Vannucci's limpid style, where clarity of line was never upstaged in a vain attempt to catapult one's self into a state of narcissism. Because the arrangements were created one millisecond before the relay machine received its command, no one was quite sure where the 12-minute version of the "Saint Louis Blues" was heading. How refreshing it was to hear the melody line played on the Clarinet or the 16' Tuba combined with the Fifteenth off the sizzling VDO. As a little sideline, genial Bob Power hosted George Wright and Gordon Kibbee every year to celebrate Larry's birthday. George always nicknamed Vannucci "Marge."

Larry left the Lost Weekend in 1965 to play a most successful engagement at San Rafael Joes, a popular Marin County "scarfateria." He completed his 60-year career playing the beautiful Wurlitzer organ in David Packard's magnificently restored Stanford Theatre in downtown Palo Alto. There Larry captivated the respectful patrons with his insightful solos and astounding accompaniments beneath the live stage vocals by Nancy Gilliland. Following Larry's death in 1993, David Packard, assisted by Ed Stout, presented an interesting retrospective of Larry's life and musical career in the Stanford Theatre. Delightful tales were

shared by close friends, and examples of Larry's piano and organ playing filled the theatre's expansive auditorium while slides of the gifted artist were projected on the immense white picture sheet.

That brings up one last question about the recorded legacy of this sensitive musician. Larry froze and became wooden when being confronted by professional recording engineers, who often feel they are the ones with the artistic gifts. The two or three recordings made on alleged "pure virgin vinyl" gave the impression he was in a full body cast. No, Larry had to be in a smoky old room with broken glass and cigarette ashes beneath the pedal keys before he loosened up and felt at home. What true artist could make musical love to the instrument with some idiot engineer shouting, "Wagon Wheels, take 23...roll 'em"? It is with good fortune Larry's real playing does exist on informal recordings made during early morning jam sessions in most of the Bay Area's great theatres. Some were made on questionable and inexpensive equipment where the wire recorder became tangled in the seat arm, but the playing is clear and beyond what most listeners have ever had the privilege of hearing. Larry's close friend, Dave Schutt, and some old organ man have a most worthy collection of Vannucci's artistry, and they are intending to share Larry as he carried us on on his "Diaphonic Wing of Song."

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For the Records

REVIEWS

CAMERON CARPENTER Revolutionary

Cameron Carpenter's new Telarc® release, *Revolutionary*, is just exactly what the title implies: it is revolutionary, and extraordinary. This CD release includes a bonus DVD that will leave you breathless. If you have previously seen Cameron perform, you will be reminded of his unparalleled and even athletic technique. After his performance at the 2007 ATOS convention, Dr. John Weaver, who has been the head of the organ department at both the Julliard School of Music in New York and the Curtis School of Music in Philadelphia, stated, "There never has been anyone with Cameron Carpenter's technical ability in the organ world—if there were, we would have known about it." His comment itself was so

Cameron Carpenter perform, if you are alive and have ears and eyes, and you are open to experiencing something all new, you will be astounded at what you see and hear.

Although, I do not personally think that the Marshall and Ogletree instrument sounds anything like a pipe organ, I was immensely entertained and even mesmerized by every single selection on this album. The familiar classic selections have been adapted by Mr. Carpenter to suit his totally original style. There is nothing that is not unique about this 21st century performance artist. This particular Marshall and Ogletree machine is also an original and, at times for me at least, difficult if not impossible to appreciate as even being an organ. In spite of that fact, however, *Revolutionary* is a breakthrough collection of both audio and visual theatre and, most importantly, it's totally captivating and a lot of fun. Because it is so radically different and ground-

breaking, one has to listen and observe with unbiased eyes and ears fully open to new possibilities. Cameron, himself, states in the album booklet that, "The organ is musical dynamite, but its fuse must be lit." Without a doubt, Carpenter takes plenty of chances, and he shows no fear in doing so. His heroes are guys like Nureyev, Liberace, David Bowie, and Karl Lagerfeld—the people who are their message, not their medium.

The selections included are Chopin: Étude, Op. 10, No. 12 in C Minor, "The Revolutionary," Bach: "Evolutionary," Toccata and Fugue in D Minor, BWV 565 (world premiere recording),

"Solitude," Demessieux: Octaves, from *Six Etudes*, Op. 5, Liszt: Mephisto Waltz No. 1 ("The Dance in the Village Inn"), Carpenter: "Love Song No. 1" (2008) (world premiere recording), Dupré: Prelude and Fugue in B Major, Op. 7, No. 1, Chopin: Étude in C Major, Op. 10, No. 1, Bach: Chorale Prelude on "Nun komm, der heiden Heiland," BWV 659, from the *Great*

Eighteen Chorales, Horowitz: Variations on a theme from Bizet's *Carmen*, and Carpenter: "Homage to Klaus Kinski" (world premiere recording).

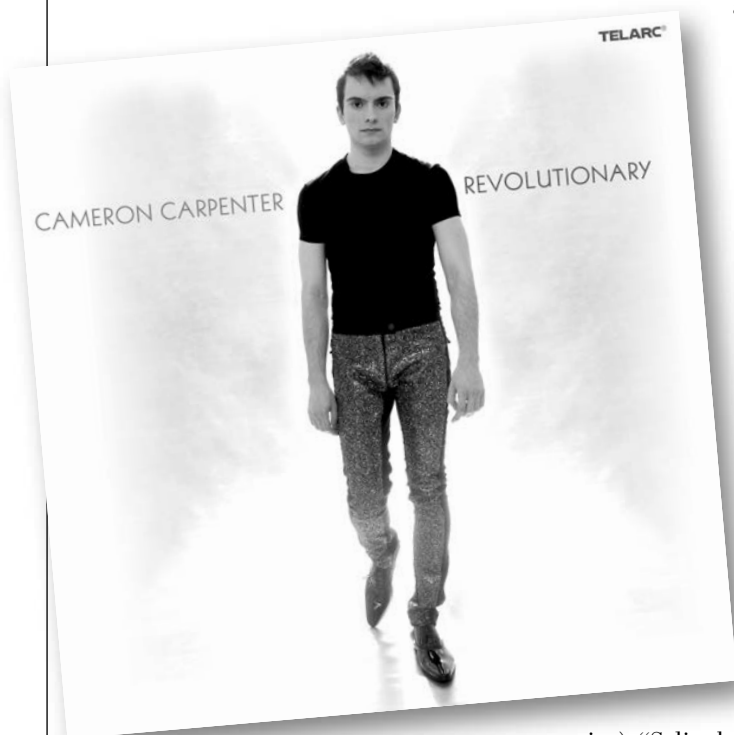
Like Kinski's performances, Cameron projects explosive theatrical intensity and temperament in the collection of performances on this album, but like many new things, the more you expose yourself to this unique recording, the more layers of Carpenter's artistic dimension will become illuminated to you. *Revolutionary* is one classical album that's grandiose, glittering, and truly theatrical. It is available in traditional CD format or SACD. Both formats include the bonus DVD. It can be ordered directly from the label at www.telarc.com for \$15.99 plus \$2.00 shipping and handling.

—Andy Antonczyk

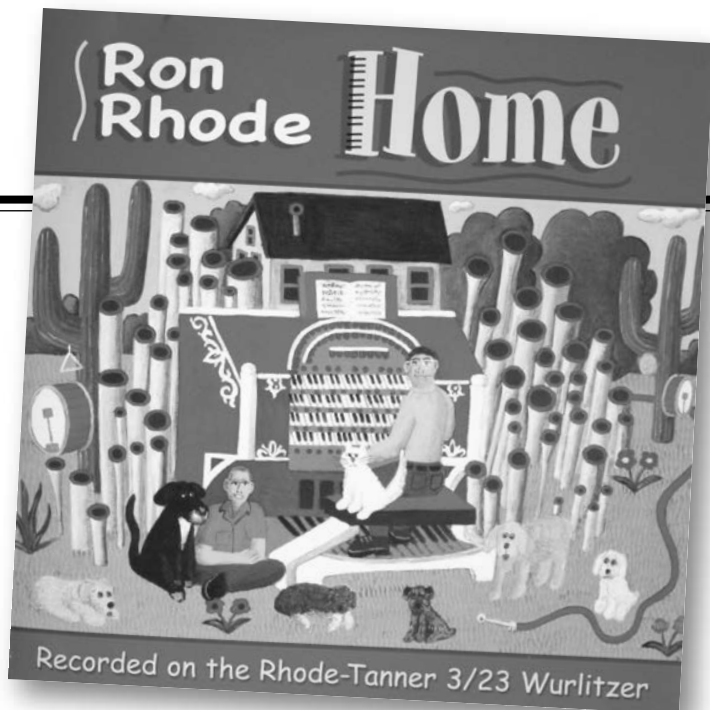
RON RHODE Home

I always know when I get a new Ron Rhode release that the album will be original in concept, it will have a collection of clever songs that I'm not used to hearing all the time, the instrument will sound great, and, most of all, the recording will be good solid fun. Well, Ron really topped himself with this new release entitled *Home*. The 3/23 theatre organ has been installed in Ron and his partner's home for over a decade. They recently moved on to a new home and, due to space restrictions, it became necessary to downsize and sell this special instrument. This recording was made before the instrument was dismantled and relocated from their home. At its core was Wurlitzer (Opus 2131), a Balaban 2 originally installed in the Mattapan Square Oriental Theatre in Boston, Massachusetts in 1930. It had the only Chinese Art Deco console that was ever built by Wurlitzer. It can be seen on page 213 in David Junchen's book, *The Wurlitzer Pipe Organ: An Illustrated History*, published recently by the American Theatre Organ Society.

After the organ was removed from the theatre in Boston, and before it was in the Rhode/Tanner home, the organ was installed in New Lenox, Illinois in the Hochmuth/Stankey residence. Ron Rhode became familiar with the instrument when it was at



revolutionary that the ATOS convention concert reviewer, Robert Ridgeway, approached Dr. Weaver and asked him to confirm that he actually made that statement. Although Cameron at times plays with lightning speed, the music is always accurate, and his phrasing elicits a casual quality. Whether or not you have seen



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

to Two,” “See You in C-U-B-A,” “Old Cape Cod,” “Whispering,” “On a Little Dream Ranch,” “Mabelle” (duet with Steinway-Æolian), “Young at Heart,” “Doo-Wacka-Do” (Hochmuth/Stankey environment), “Nobles of the Mystic Shrine” (duet with Steinway-Æolian), “Night and Day,” “True Love,” “Hello, Dolly” and “Home.” Of course, every song is played perfectly in Ron’s inimitable style and

seasoned with his innovative registrations. perform at the Detroit Senate Theatre on the former Fisher Theatre 4/34 Wurlitzer. He was asked to give a concert there when he was 15 years old. When John Seng died, he left all his music and organs to Tony Thomas. It has been said that John Seng remarked several times to others that Tony Thomas was one of the few musicians who intimidated him.

The sound as captured on this CD is a remarkable achievement; to fully capture the jazz sound nuances of this organ for this disc, Scott May extended his services as audio consultant and Robert Ridgeway’s Magnetclub was responsible for the actual recording. The sound jumps right off the disc in a way you have not heard in a long time on organ recordings.

This disc was recorded by Chris Gorsuch, and the sound is clean and very up front. The final surprise of this CD is the creative hand-drawn booklet and tray illustrations by Rob Lacher and Ron Tanner. I truly enjoyed everything about this album, and the carefully designed and artful packaging was a welcomed and appreciated bonus. The CD is available for \$20 at www.ronrhode.com, or by calling 480-695-8568.

—Andy Antonczyk

that location and sported 22 ranks. When Ron acquired the instrument, a 10" Tibia Clausa replaced the Lieblich Flute, a Style D Trumpet replaced the Tuba Mirabilis, and a Kinura was added, making it 23 ranks. Sadly, this organ has recently been separated from its console. Fortunately, the one-of-a-kind console was re-purchased by Terry Hochmuth who generously donated it in memory of Dan Stankey to be installed in the Phipps Center for the Performing Arts in Hudson, Wisconsin. The elegant ivory and gold Art Deco Chinese console now controls the Phipps instrument, Wurlitzer Opus 1404, originally from the Capitol Theatre in St. Paul, Minnesota, and later installed in KSTP television studios in 1957 where it was recorded by the dazzling organist, Leonard Leigh. The Wurlitzer was finally moved to the Phipps Center in 1983.

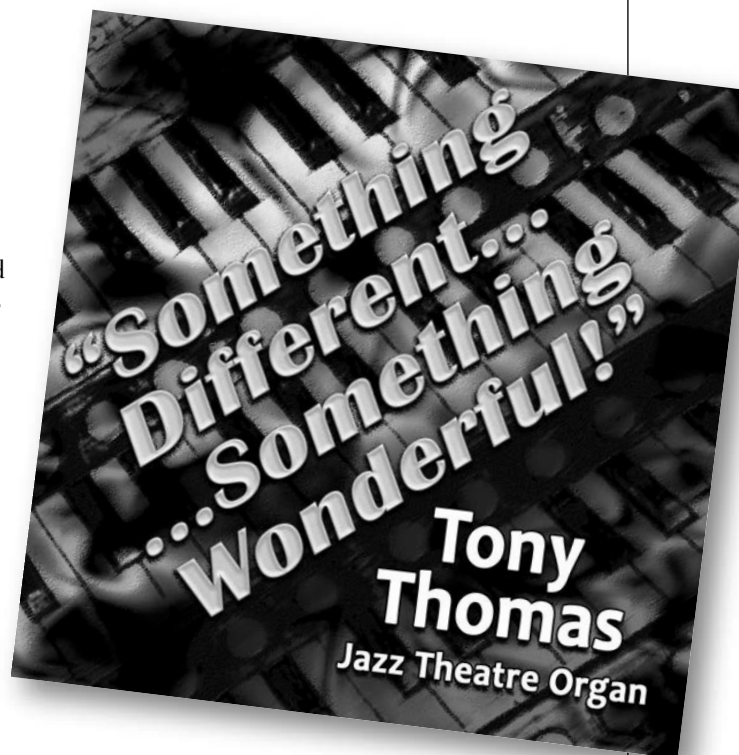
The collection of songs on this album is both familiar and not-so-familiar, with a few surprises. The first surprise on this disc is that Ron has included three duets that were made with the organ and a Steinway-Æolian DuoArt roll player. I’m sure you’ll agree with me that they are sensational. Another surprise is that Ron also includes a tune that was recorded when the instrument was installed in the Hochmuth/Stankey home so that the listener can make an acoustical comparison of the added ranks and different environments.

Who but Ron Rhode could ever come up with a track list like this? “Cosi Cosa,” “Be Like the Kettle and Sing,” “Cinderella, Stay in My Arms,” “I Won’t Dance” (duet with Steinway-Æolian), “Un bel di” from *Madame Butterfly*, “My Cutie’s Due at Two

TONY THOMAS

Something Different... Something Wonderful

Few theatre organ buffs would ever dispute that Johnny Seng was one of the all-time greats for having the talent to accurately present the theatre organ as a jazz instrument. In *Something Different... Something Wonderful!*, Tony Thomas plays jazz theatre organ on a large-scale installation of a Rodgers 360 theatre organ that was voiced and initially set up by John Seng. In fact, Tony even uses many of John’s original pistons on this CD. Tony Thomas is still the youngest person ever to



For the Records

REVIEWS

Fame. Tony's theatre organ style bears a remarkable resemblance to that of John Seng. This recording is a genuine classic.

From the very first notes of "The Best is Yet to Come," you'll know that this is the real deal. It's smoky, gritty, and all pure jazz. If you could somehow combine the stylings of Seng, Wright, and Hazleton, you would get Tony's arrangement of "The Boy Next Door." The CD continues with George and Ira Gershwin's "Nice Work If You Can Get It." Here the reeds are cutting, the contrasting flutes are smooth and willowy, and the rhythm is sensuous. Next is the sensitive and Seng-like "Body and Soul." Tony's arrangement in "What is This Thing Called Love?" will for sure get you tapping your toes to an incredible sounding "night clubby" string bass. In a quieter mode is "You Stepped Out of a Dream," with a glorious vibe solo. "Li'l Darlin'" is loaded with jazzy organ power chords and riffs that just flow. The Lionel Hampton vibes are just great in "Stompin' at the Savoy." The Nat King Cole medley of "It's Only a Paper Moon," "That Sunday,

That Summer," and "Sweet Lorraine," really showcases how Tony Thomas can blend various theatre organ styles with wonderful big band accents.

Tony plays Irving Berlin's "Always" in a beautiful and danceable mode much like you would have heard in the days of big band jazz clubs. "Shiny Stockings" starts out hazy and tinkling, and ends with a big band encore. Tony's arrangement of "This Nearly Was Mine" is really unusual; but again, like Seng, he expertly blends theatre organ stylings with powerful jazz accents. The beginning of "Dream a Little Dream of Me" reminds me of the wonderful theatre organ jazz style of Pearl White, but as the song progresses we hear the more contemporary jazz styles of Wright and Hazleton seamlessly blended right in. The powerful chords, intricate rhythms, and harmonies Mr. Thomas uses in "Out of Nowhere" demonstrate amazing musical knowledge and talent that you don't hear much of these days. I had to listen to this song over and over again to fully appreciate it. Like the previous track,

the George Shearing classic is great jazz and great theatre organ. Tony has assimilated jazz stylings from all of the greats and added a few of his own; I just love the way he does it!

If you love sophisticated theatre organ and jazz, you'll play this CD over and over. It is a rare gem and has about as much music that you can fit on a CD, over 79 minutes. It, for sure, is the best recording showing what a Rodgers 360 can do in the hands of a fine musician like Tony Thomas. It is one of a very few authentic theatre organ jazz recordings ever made. It is *Something Different...Something Wonderful!* and it's available at www.polocafe.com for \$20, which includes sales tax, shipping, and handling.

—Andy Antonczyk

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46219, www.cicatos.org

Cinema Organ Society—
www.cinema-organs.org.uk

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366-3637, www.hobralston.com

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Chapter News



Atlanta: Page console and crew: Jack Sandow, Rick McGee, Randy Hendry, Bob Haag, and Larry Davis (Photo by Elbert Fields)



Atlanta: Open console: Paul Renard playing while others inspect Page console (Photo by Elbert Fields)



Binghamton: Jim Chvatal played the Wurlitzer at the Syracuse New York State Fair (Photo by Bill Metzlar)

ATLANTA

Atlanta, Georgia—On Sunday, August 24, the Atlanta chapter met at Stephenson High School, near Stone Mountain National Park. Following a short business meeting and a discussion of up-coming meetings and events, Larry Davis introduced Rick McGee at the Page. Rick's short program displayed the operational portions of the Page installation. This utilized a temporary two-manual Wurlitzer console to control the Main chamber.

After the program, Rick turned the meeting over to the Page organ crew boss, Jack Sandow. Jack and the crew assembled on stage and presented a surprise to the attendees. The curtain parted and the Page four-manual console, mounted on its carpeted platform, was rolled to center stage so all could inspect the progress. The stoprails, manual, and pedalboard were in place, and even a Howard seat was in position. The console wiring is underway, and rapid progress is being made.

Chamber tours were offered, and open console was available. Quite a few attendees took advantage of both, and some great music filled the auditorium, while members and visitors were able to see what it takes to get one of these instruments assembled and made into a truly musical result.

Meetings for the Marietta Strand Theatre installation are taking place. The Strand crew is beginning to sort pipework, percussions, chests, etc., and to map out the restoration and assembly timetable.

The Augusta Imperial Theatre Wurlitzer is back in its original home, and installation plans are on track.

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

BINGHAMTON

Binghamton, New York—Binghamton organist Jim Chvatal (St. John's Catholic Church) was a performer at the New York State Fair in August. The Syracuse fairgrounds includes the Empire State Theatre and Musical Instruments Museum, which houses Wurlitzer Unit Orchestra Opus 1143. The organ was installed on August 27, 1925 in B. F. Keith's Theatre in downtown Syracuse and was reinstalled at the museum in January, 1967. The organ is maintained by the New York Theatre Pipe Organ Society.

Here in Binghamton, chief engineer George Melnyk and assistant chief engineer and programmer Bill Decker upgraded our Robert-Morton (4/24) theatre pipe organ at the Forum Theatre to include a MIDI system. During the late 1970s, when the organ was restored and installed, George and Bill both worked for IBM. They designed and developed for our organ a pre-MIDI recording system based on an IBM mainframe computer tape deck. Many concerts were recorded using this system, allowing listeners to experience the organ exactly as it had been played. Unfortunately, the condition of those 30-year-old tapes is deteriorating. George and Bill hope to convert these tapes to the MIDI format, thus preserving the original concerts. Future concerts will now be recorded in MIDI.

Bill Decker also is member of the Rocky Mountain chapter in Denver, where he is actively involved in videotaping and editing their concerts.

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

CENTRAL FLORIDA

Pinellas Park, Florida—We suspend general membership meetings during the summer months since many members are out of the area. In an effort to continue the progress on our chapter organ, however, we held work sessions in July and August. Work was done to finish the trap assembly installation, and preparations are underway for the new relay and console.

In August Gary Blais was appointed by the chapter's officers to complete Chaz Bender's term on the board of directors.

On Sunday August 31, Rosa Rio accompanied the 1927 silent film *Wings* at the Tampa Theatre to a nearly full house. Rosa played with her impeccable style and aplomb. This was the final movie in the Tampa Theatre's *Summer Classic Film Series*. If you missed *Wings*, you missed a gem.

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

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.

CENTRAL INDIANA

Indianapolis, Indiana—Well, it's over! "It," of course, is the 53rd ATOS annual convention that was held here in Indianapolis. Hearty congratulations and a big thank you to Central Indiana chapter president Tim Needler for organizing the event. Many other chapter members also put in hours of hard work and deserve our thanks: Carlton Smith Pipe Organs, for keeping the organs in great shape and tune; Shawn Chase and John Seest, for keeping the busses on track; Barb Johnson, for keeping the registration table organized and running efficiently; Mike Rolfe, Bob Hudson, and their assistants, for maintaining the record shop; Jason Young and his ushers, for being on hand at each venue to ensure attendees had a smooth transition from the busses to their seats; and Connie Smith, for the banquet seating.

August 10 brought chapter members together at the Embassy Theatre in Ft. Wayne, Indiana. After a short business meeting, Cletus Goens entertained us at the four-manual, 16-rank Grande Page; he even sang a number composed by Bing Crosby. Mr. Goens announced that he will be the featured organist for the annual Buddy Nolan Memorial Concert at the Embassy.

For more information on upcoming events and chapter news, please visit www.cicatos.org.

—Justin Nimmo

Tim Needler, President

317-255-8056, tneedler@needlersales.com

CONNECTICUT VALLEY

Thomaston, Connecticut—The June 14 meeting was held at the house of Mike and Kathy Foley in Tolland, Connecticut. After the business meeting, an enjoyable program was played by Mike Foley and Allen Miller on the Foleys' 3/25 Wurlitzer. The program consisted of music from shows, popular standards, and the 1930s.

The organ console is unusual as it retains the original finish applied at the Wurlitzer factory in 1931. The organ also retains its original relays and pneumatic combination action; they are kept in excellent working order by Mike Foley, with the able help of Paul Weigold. Mike is the president of Foley-Baker, Inc., a well-known pipe organ service company in the Northeast.

On August 2 we met at the Guilford summer cottage of Meredith and Jon Sibley. Music was provided by Jon's Faventia barrel piano and 1890-vintage Gem roller organ. We reviewed the ongoing project of rebuilding the console for the 1927 Austin organ, which was originally installed in the Allyn Theatre in Hartford, Connecticut and is now installed at the Shelton High School, Shelton, Connecticut. The present goal is to have the console work completed so that concerts may resume in the spring of 2009.

Connecticut Valley Theatre Organ Society members were well represented at the Radio City Music Hall organ concert by Jack Moelmann on August 9. The RCMH program was an excellent opportunity to hear the legendary Wurlitzer featured in a full concert. We at CVTOS are deeply appreciative of Jack's efforts and resources, making the most memorable program possible.

—Meredith Sibley, President

860-345-2518

DAIRYLAND

Racine/Milwaukee, Wisconsin—In August, the Dairyland Theatre Organ Society held two events. The first, on August 17, was an open house held in conjunction with the Racine Theatre Guild to raise awareness of the theatre's Wurlitzer organ, as well as to let the community know about DTOS and encourage membership. Two well-known organists treated audience members to the sounds of the theatre organ—Jelani Eddington, concert artist and Racine resident; and Dean Rosko, organist for the Milwaukee Brewers baseball team and associate organist at Organ Piper Pizza. The event was a success, and we hope it will promote better attendance at our concerts.

The next week was our annual picnic at the summer home of Jack Moelmann on beautiful Lake Geneva. Since 1991, DTOS has been coming here to enjoy the view, hear Jack play for us on his Hammond, have open console, take boat rides to see the large estates built on the lake by famous Chicago-area people like the Wrigleys, and to have a meal. Jack is a great host, and everyone had a good time on this beautiful summer day.

—Sandy Knuth

Dean Rosko, President

262-886-1739, Organsk8er@aol.com

Chapter News



Delaware: Members Jean and Jim Peron at their Conn 650
(Photo by Wayne Zimmerman, Sr.)



Eastern Massachusetts: Don Phipps acknowledges the Honorary Member of the Year Award (Photo by Sally Evans)



Garden State: Organist Gordon Turk poses with GSTOS members at the Ocean Grove Auditorium (Photo by Allan France)

DELAWARE VALLEY

Telford, Pennsylvania—On June 21, 2008, we were entertained at the home of members Jean and Jim Peron in Kirkwood, Pennsylvania.

Officers, members, friends, and relatives had a delightful day with Jean, Jim, and their son, Ken. Their Conn 650 was enjoyed by Ed Yeagley, Glenn Hough, Wayne Zimmerman, Tom Rotunno, and Bill Gellhaus. Jim has quite a collection of organs, both reed and digital, as well as pianos. We had a tour of their United States pipe organ. Among other guests was Hans Herr, reed organ collector, with a 2/7 home installation. With all these instruments, there were many terrific duets. Our hosts were so gracious and kind. As we were leaving, they gave flowers/plants, fruits, vegetables, and jams from the nearby Amish farms to Theatre Organ Society of Delaware Valley president, Anna Bonelli Downey, and Tom Rotunno. TOSDV thanks you from the bottoms of our hearts for your invitation and for all the fun we had.

—Anna Bonelli Downey, President
215-723-7716, annatosdv@comcast.net

EASTERN MASSACHUSETTS

Wellesley, Massachusetts—After a long and restful summer, the Eastern Massachusetts chapter board of directors is ready to get to work. We have a very busy and fun-filled season ahead.

On Saturday, November 15, and Sunday, November 16, Dave Wickerham and Dick Kroeckel will hold forth at Babson College and the Shanklin Music Hall respectively with their *Red, White, Blue, and Ragtime* show. Brett Valiant is set to entertain at our annual EMCATOS holiday bash on Sunday, December 14. Each year Sarah and Garrett Shanklin host EMCATOS at the Shanklin Music Hall and sponsor the appearance of the artist. Good food, a great artist, and a marvelous venue promise a wonderful afternoon.

January 11, 2009 will find Mark Herman at the EMCATOS 4/18 Wurlitzer at Babson College. Mark will be this year's artist for our *Young Organist Concert* sponsored by member Charlie Briggs. Mark played for our 50th birthday party and we're looking forward to hearing him again.

Always popular Phil Kelsall will appear at Babson on Saturday, April 18, 2009 and at the Shanklin Music Hall on Sunday, April 19. Phil always fills the hall and is very popular with our audiences.

We also have a full schedule of monthly meetings from September to May. Our "Guru of Socials," Dick Handverger, skillfully books the talent for these monthly gatherings. Many of the mini-concerts performed for our meetings are truly of professional quality. For a full schedule of meeting dates and performances, go to our web site, www.emcatos.com, and look under "Member Events."

EMCATOS was well represented at the annual convention in Indianapolis. Members Dick and Dorothy Hill, Don and Polly Phipps, Charlie Briggs, Garrett Shanklin, Steve Worthington, and Sally and Bob Evans enjoyed the convention. Hats off to the Central Indianapolis chapter and their hardworking convention committee.

EMCATOS has submitted a bid to host the 2012 American Theatre Organ Society annual convention. We're hoping to share some of our great venues and organs with the general membership.

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



Garden State: GSTOS members at the ATOS Convention in Indianapolis (Photo by Jelani Eddington)



Hudson-Mohawk: Frank Hackert, Harry Onley, and Norene Grose at Radio City Music Hall (Photo by Patti Yafchak)



Hudson-Mohawk: Ned Spain, William Hubert, Carl Hackert with Edna VanDuzee at Round Lake Auditorium (Photo by Norene Grose)

GARDEN STATE

Trenton, New Jersey—A dozen Garden State Theatre Organ Society members participated in the annual ATOS convention in Indianapolis in July. The quality of the already-excellent experience was enhanced by the camaraderie among GSTOS members in attendance. We went to concerts and meetings and always seemed to be looking for something to eat between sessions. Those at the convention became more aware of the latest news from the national organization, which was then brought back to the local membership. We also heard amazing artists, some of whom we hope to invite to perform for us back home.

Summer at the Shore was our July theme. Members gathered at the Hope-Jones/hybrid pipe organ installation in the Great Auditorium of Ocean Grove, New Jersey. It is the centenary of the original organ, built by Robert Hope-Jones in 1908. The instrument has been expanded well beyond its humble beginnings and is now a five-manual, 176-rank organ. At this concert, Gordon Turk, organist in residence at the Ocean Grove Auditorium, featured the remaining Hope-Jones stops in a number of selections. He also spent time with us after the concert and joined in a group photo with GSTOS members.

No summer seems complete without our annual picnic at Lake Hopatcong, where Bob and Cathy Martin welcomed everyone to their lakefront cottage. Food and fun followed with keyboards, piano, and accordion providing the background music for swimmers and boaters by canoe, rowboat or paddleboat. The August weather was perfect, especially for sitting together, enjoying the beauty of nature and each other's company.

—Catherine Martin
Michael Cipolletti, President
732-899-1588, mic22@verizon.net

HUDSON-MOHAWK

Schenectady, New York—Generally, the summer is a tranquil time for club activities. However, two peripheral events captured the attention of Hudson-Mohawk members.

On August 9, in New York City, an event of near epic proportions occurred in the theatre organ world when Radio City Music Hall was the scene of an evening featuring all theatre organ music. Organ club co-founder Harry Onley and club members Frank Hackert, Norene Grose, Patti Yafchak, Donna Tallman, and Ed Goodmote journeyed to the Big Apple to attend the *Col. Jack Moelmann and Friends* concert featuring the theatre's legendary Wurlitzer. For three hours the audience heard artists Jack Moelmann, Gus Franklin, Russell Holmes, Walt Strony and Lew Williams perform at the Wurlitzer. It was a perfect evening!

Later in August, the Round Lake Auditorium was the scene of two events featuring Hudson-Mohawk members. On Sunday August 24, members William Hubert and Carl Hackert (ably assisted by Ned Spain) presented a pops concert featuring the 1885 900-pipe Ferris tracker organ and two electronic Allen organs. The concert was dedicated to musical director Edna Vanduzee, who has scheduled organ concerts at Round Lake Auditorium for 40 years. Later that same week, William Hubert presented a wonderful accompaniment to the silent classic, *Wings*, at the auditorium.

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

JOLIET

Joliet, Illinois—We were very fortunate to have had Steve Eaklor at our July social. He is beyond comparison. I was so amazed at the way he operated the expression pedals and allowed each chamber to be heard individually. He put on a great performance for us, and we hope to hear him again soon. Over 100 were in attendance, including members of the Chicago Area Theatre Organ Society. Our socials are a lot of fun, and we enjoy the use of the Rialto Theatre and its pipe organ. What a beautiful setting for such lovely music. Most of our members bring food to share, and no one goes away hungry. Eat, listen, and be merry.

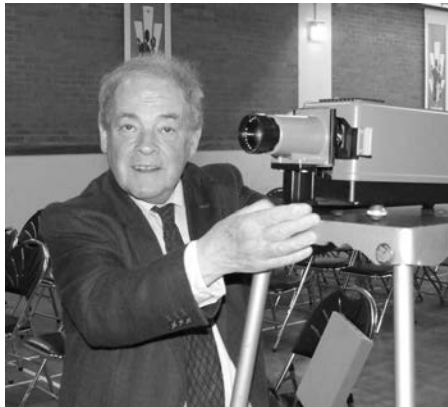
We are very busy planning *Extravaganza XIII*, as it takes about a year to set things up. The CDs for *Extravaganza XII* are now available at \$30 for the two discs; they are very special.

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

Chapter News



London: Dennis James at Woking
(Photo by David Coles)



London: Projectionist Alan Willmott at Woking
(Photo by David Coles)



New York: Dan Minervini at the George Wright IV at Allen Organ Studios during the Mineola organ crawl (Photo by Allan France)

LAND O' LAKES

Minneapolis/St. Paul, Minnesota—Michael LuBrant and Jeff Charlton opened their Hastings, Minnesota home for our July 20 event; 35 chapter members and guests were in attendance. After a brief business meeting, Michael demonstrated the stops of his 2/13 Kimball residence organ and told us about its history. Mike Grandchamp, known by many from his days as the featured organist at Cicero's of Edina, then put the Kimball through its paces. Open console followed as we enjoyed a sumptuous dinner. Michael then demonstrated some MIDI files featuring symphonic transcriptions, piano rolls and performances by theatre and classical organists. Thanks so much to Michael and Jeff for their hospitality and for hosting another summer gathering!

Lawrence and Phyllis Crawford were our hosts for the August 17 meeting in Arlington, Minnesota. Forty-five members, guests, and neighbors filled the Crystal Homewood Studio, home to an impressively large and exquisite collection of music boxes. The centerpiece is a 3/24 Wurlitzer, the heart and soul being an eight-rank instrument from the Homewood Theatre in Minneapolis. Land o' Lakes chapter secretary Dave Kearn was the artist, followed by open console. Background dinner music was provided by Tom Needle. Moments after our guests were seated to dine, the power flickered several times preceding a total blackout. Lawrence came forward and put one of his prized music boxes into play; the sound was full and beautiful. Despite what took place, it was a wonderful afternoon. Thanks to the Crawfords for being "hosts with the most."

Latest news on the Phipps Center Wurlitzer organ upgrade project: the computer-based relay system is now installed and working. Through the generosity of Terry Hochmuth (in memory of Dan Stankey), they received a one of a kind, three-manual console originally from the Oriental Theatre in Mattapan, Massachusetts. Currently there are 19 ranks, plus tuned percussions. Chris Gorsuch was featured in concert on August 23, rescheduled from this past season. This was not the first time some of us heard Chris, as he was one of the artists who played at the 1993 Twin Cities Spree regional convention at Powderhorn Baptist Church. His program was well received by the audience. The highlight of the evening was Chris' solo piano performance which showcased another side of his superb musicianship.

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

LONDON & SOUTH OF ENGLAND

Woking, Surrey—We were delighted to welcome Dennis James from the United States on Saturday 19 July. Well known for his dedication to the continuation of the theatrical traditions of organ performance, Dennis expertly accompanied Charlie Chaplin's *The Gold Rush*.

Converting a sports hall into a movie palace isn't easy, but with suggestions from Dennis, changes to the layout, decorations, lighting, and two vintage projectors, the temporary transformation was completed. We used a genuine hand-loaded slide projector and 16mm cine projector, all supplied by Alan Willmott, a specialist in film projection.

A musical welcome to Hollywood was accompanied by a 35mm slide sequence, with the projector operated by Len Rawle. Then, with the evocative sound of the sprocket hole noise that only a vintage projector can provide, Alan's thrilling accompaniment brought the film to life.

During the interval and following the performance, a large queue of audience members waited to talk to Dennis. They were interested in learning more about the Wurlitzer and the art of accompanying. In spite of his continuous playing, Dennis took almost no break, instead talking to the many members of the audience. It was a wonderful way to further public interest in the theatre pipe organ.

The audience enjoyed the outstanding performance; all our efforts to provide an atmosphere to showcase the event were well worthwhile.

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



Los Angeles: Ken Rosen at open console
(Photo by Dave Lessig)



New York: Rob Kleinschmidt at the 3/15 Austin-Morton at Chaminade High School
(Photo by Allan France)



North Texas: Peter Schumacher at MPAC Wurlitzer console
(Photo by Mike Tarzis/Don Peterson)



North Texas: North Texas chapter traveling organ (Photo by Ken Brown)

LOS ANGELES

Los Angeles, California—Saturday, July 12, Ken and Jenice Rosen hosted our annual Los Angeles Theatre Organ Society potluck at their Chatsworth home and studio, which houses the former Hollywood Pig 'n' Whistle restaurant pipe organ.

The afternoon began with 70 members and friends at tables on the covered patio enjoying the buffet and conversation. Past the swimming pool and beautiful garden, we strolled to the music studio, where 94-year-old Bob Mitchell delighted the group with stories and music from the Wurlitzer and the grand piano. The previous night at Dodger Stadium Bob, the first organist for the Dodgers baseball team, was interviewed and played "Take Me Out to the Ballgame" for 50,000 fans as the club celebrated 50 years in Los Angeles.

The afternoon continued with open console. The mild weather beckoned a few members back out to the lovely garden and patio. Past 5:00pm, members were still in the studio having fun, and our host told us that midnight was the cutoff! Thank you, Ken and Jenice, for an enjoyable day.

Saturday, August 2, at Pasadena City College Sexson Auditorium, we were treated to a concert by the UK's Matt Bason on the J. Ross Reed 4/23 Wurlitzer. Matt played an upbeat array of 1950s, '60s and '70s songs. After the very entertaining concert, Matt and his wife Jenny joined LATOS members for refreshments. This is Matt's first concert for LATOS, and we hope he will soon return to the States.

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

NEW YORK CHAPTER

New York, New York—Thanks to the hospitality of Steve Frank, owner of the Allen Organ Studios of New York in Mineola, Long Island, and to Br. Rob Lahey of Chaminade High School, also in Mineola, New York, chapter members and guests enjoyed a delightful Mineola organ crawl on Saturday, August 23. Two outstanding instruments were featured: the four-manual George Wright IV Allen digital electronic organ, and the Chaminade High School's 3/15 Austin-Morton theatre pipe organ.

The activities got underway in the morning as members gathered at the Allen Organ Studios and took their turns playing open console. Several of our professional organist members in attendance provided us with a number of fine mini-concerts on the big Allen. Following a delicious lunch at the Allen Studios, courtesy of Steve Frank, the day's activities moved about a mile down the road to Chaminade High School. Members and guests had plenty of time to play and enjoy Chaminade's 3/15 Austin-Morton (enhanced with a bit of Wurlitzer and Barton), while the organ's curator, Br. Bob Lahey, conducted chamber tours for those interested.

In all, it was a most enjoyable way to spend a summer Saturday. Thanks also to New York chapter secretary, Tom Stehle, for his assistance in arranging this activity.

—Allan France
John Valentino, Chairman
646-469-5049,
valentinofrance@earthlink.net

NORTH TEXAS

Dallas/Fort Worth, Texas—On August 17 the chapter held its regularly scheduled meeting at the MPAC in McKinney, Texas. After normal business was completed, it was time for our featured artist, Mr. Peter Schumacher, to present his program, *An Organ Potpourri*. This was Peter's first time at the MPAC 3/17 Wurlitzer, and was also his first time at a theatre organ. After a few opening butterflies, Peter delivered an excellent program that was enjoyed by all. Peter teaches math, but his real love is playing the organ. He has been the regular organist at Calvary Lutheran Church in Dallas for 10 years. Prior to that, he played at a church in Wisconsin for 25 years. He states, "I guess you could say that what math does for my mind, music—especially organ music—does for my heart and soul." We plan to hear more from Peter.

The chapter also presented its newly completed traveling organ to members and guests. It generated considerable interest and was tried out by several members.

—Kenneth Brown
Don Peterson, President
972-422-7757, dpete.tx@verizon.net

Chapter News



Orange County: Randy Bergum and Laura Greenwood enjoy open console (Photo by Ed Bridgeford)



Orange County: Bob Andjulis at Plummer Auditorium (Photo by Ed Bridgeford)



Oregon: President Rob Kingdom, pictured in the Main Chamber at Cleveland High School, contemplating the next task (Photo by Jerry Hertel)



Pikes Peak: Brett Valliant and Tom O'Boyle at August 3 Mount St. Francis concert (Photo by Bill Kwinn)

ORANGE COUNTY

Fullerton, California—The Orange County Theatre Organ Society enjoys a unique relationship with the owners of the building in which “our” organ resides. Actually the organ and building belong to the Fullerton Joint Union High School District, and we are privileged to lovingly maintain the organ. We are able to take advantage of the fact that the auditorium is dark for most of the summer months.

On August 16, we had a great time at our open console and potluck. It was held on the stage at Plummer Auditorium; we simply turn the console around and, as we eat lunch, watch whoever plays. Occasionally we invite someone to play a mini-concert for us, and this year we asked member Bob Andjulis to do the honors. Bob did a fine job with his easy-to-listen-to style, and he didn't even care that we ate while he played!

We are always looking for programs that will catch the attention of people in our community other than our regulars. We have just such a program coming up in April, 2009. The line between classical and theatre styles has been blurring over the past few years, and we think that is a good thing. There is a lot of great music out there to be enjoyed on our theatre organs. Cameron Carpenter does a spectacular job of presenting these styles. He performed at Trinity Church for the 2007 ATOS convention in New York City; he recently performed at the 2008 American Guild of Organists convention; and he will perform at Plummer Auditorium in Fullerton on April 19, 2009.

—Ed Bridgeford, President
714 529-5594, ebridgeford@sbcglobal.net

OREGON

Portland, Oregon—Under the leadership of chapter president Robert Kingdom, during the summer months several members made many needed improvements to Portland's largest publicly accessible theatre organ, the 3/25 Kimball located in the auditorium of Portland's Cleveland High School. Major rewinding to Marimba Harp, Chrysoglott and the Main Tibia Clausa Tremulant has been completed; blown Chrysoglott pneumatic motors were repaired; the Main Tibia Clausa pipes have had all the stoppers repacked and dead notes repaired; and Clayton and Rick Parks (Elsinore Theatre) donated a Kimball Winker and dice box for future use and assisted with tuning the Wurlitzer metal Diaphone in the Solo Chamber.

Mike Bryant has refurbished the Sleigh Bells and Surf/Aeroplane actions, and they look just like new. Mike continues work on the rest of the trap units that were removed for refurbishing. Many of the traps and sound effects were non-functional and haven't been heard for years. Jack Powers and Robert Kingdom repaired many major and some minor wind leaks. The Main chamber wind noise has been dramatically reduced.

Overall, the improvements and repairs are significant and will improve the quality of this great instrument quite a bit. The quality of the workmanship is world class. More details about this organ and the improvement projects can be seen at the OCATOS website, www.theatreorgans.com/oregon/ocatos/ocatos2.htm.

—Jerry Hertel
Robert Kingdom, President

PIKES PEAK

Colorado Springs, Colorado—August was the end of our 14th summer season of *Sacklunch Serenades*, at the historic Colorado Springs City Auditorium. Our next *Sacklunch Serenades* will be in December, the first three Thursdays in the month. We will have three Christmas and holiday sacklunch programs from noon to 1:00pm.

On July 31, we were treated to a special program by Brett Valliant at City Auditorium, at our 1927 Mighty Wurlitzer 3/8. Listening to and talking with Brett are always a joy.

On August 3, we had a program at Mount St. Francis Auditorium, on our chapter's 3/20 Wurlitzer and Chickering grand piano. Brett Valliant and Tom O'Boyle presented a varied program, with Brett playing the organ and Tom at the piano. This was the most acclaimed program that we have ever had at Mount St. Francis.

We look forward to seeing you whenever you are in the area. Sacklunch programs are, as always, free of charge.

—Robert C. (Bob) Lillie
Dave Weesner, President
719-473-2010, DNWDWA@aol.com



Puget Sound: Don Feely and his teenage daughter Hannah at the console of the five-manual Allen (Photo by Jo Ann Evans)



River City: Lincoln AGO Pipe Organ Encounter-Advanced students at the Markworth residence 3/24 Kimball on July 8 (Photo by Jerry Pawlak)



River City: Jeanne Sabatka and Jerry Pawlak at the console of The Rose Theatre Wurlitzer on July 20 (Photo by Joyce Markworth)

PUGET SOUND

Seattle, Washington—Even the occasional downpour didn't dampen the spirits of about 70 Puget Sound chapter members and friends who gathered recently at Bill Keller's lovely home in Olympia, Washington to enjoy the inaugural program of his new five-manual Allen organ. Our artist was Don Feely, for over 10 years a featured organist at the Portland Organ Grinder Restaurant's 4/51 Wurlitzer. Don played an entertaining program to a very appreciative audience. His selections included a wide assortment of musical styles and genres. Bill Keller's organ sounds fabulous, and Don expressed his appreciation to Bill for his gift to the organ-loving community. He has indeed created another outstanding venue for theatre organ programs.

The audience had a delightful surprise when Don introduced his teenage daughter Hannah, a fine vocalist. Don accompanied Hannah as she sang several songs. Keep up the great work, Hannah!

Open console found a number of members trying out this one-of-a-kind instrument. Bill's warm hospitality and generosity in opening his home and sharing this wonderful instrument was appreciated by all. It was a great day!

—Jo Ann Evans

Tom Blackwell, President
206-784-9203, tom@pstos.org

RIVER CITY

Omaha, Nebraska—On July 8, the Markworth residence hosted *Pipe Organ Encounter-Advanced*, a workshop sponsored by the Lincoln, Nebraska American Guild of Organists. The audition-only workshop featured talented young pianists/organists; they ranged in age from 13 to 18 and came from all over the United States. The University of Nebraska music department also played an integral part in the workshop. The students experienced many of the church organs in Lincoln and made a road trip to Omaha to visit St. Cecilia Cathedral. In the evening, a theatre pipe organ program at the Markworth 3/24 Kimball was presented. Many of the students had never experienced such sounds, and they were appreciative of the program presented by River City Theatre Organ Society secretary Jerry Pawlak. RCTOS President Bob Markworth conducted a chamber tour and answered questions. Refreshments were served, and the students were given the opportunity to play the organ. It was a wonderful experience getting to know this enthusiastic group of extremely talented musicians.

July 20 was another hot, muggy Nebraska Sunday afternoon. The annual RCTOS meeting at the Rose Theatre in Omaha attracted more than 105 members and guests who experienced the sounds of the 3/21 Mighty Wurlitzer. After a show of hands, it was interesting to note that more than half of the attendees were first-time visitors to the theatre or people who had never heard the Wurlitzer. After a short business meeting, president Bob Markworth introduced the artists for the afternoon's program, Jerry Pawlak and Jeanne Sabatka. Bob Markworth had spent the morning repairing an air leak which had

developed in the Xylophone; after that, the Wurlitzer sounded great and behaved beautifully. Thanks go to Bob and the RCTOS organ crew; they never fail to make it all happen.

The annual RCTOS picnic meeting was held August 17 at the Omaha residence of Frank and Jeanne Sabatka. Their home has three electronic organs and a piano. After the short business meeting, Jeanne Sabatka presented a very entertaining program, including a sing-along and "stump the organist." Joining Jeanne was past-president Greg Johnson at the piano. This party was great fun, and the group of 80 enjoyed an afternoon of musical adventure and a fabulous potluck on Frank and Jeanne's beautiful patio. Of course, the party continued late in the evening with a jam session by many of the talented chapter musicians.

RCTOS was honored to make a donation to the scholarship fund associated with ATOS Summer Youth Camp. Member Shane Krepp attended the workshop and had nothing but praise for the program and all the instructors.

—Jerry Pawlak

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

Chapter News



Rocky Mountain: Bruce and Kitty Spangler at Magical Music (Photo by Bill Kwinn)



St. Louis: May meeting hosts Howard and Joan Pfeiffer (Photo by Ken Iborg)



St. Louis: July meeting host Bob Ruby at his Allen (Photo by Gary Broyles)

ROCKY MOUNTAIN

Denver, Colorado—Pizza and pipes are a theatre organ tradition, but the George Wright digital theatre organ at Holiday Hills has no pipes. Somehow *Spaghetti and Speakers* just doesn't sound (no pun intended) enticing. Thus, our *Pizza and Pipe-less*, a two-day run, held July 13 and 14 at the Holiday Hills Ballroom.

Our guest artist was Trent Sims from Cincinnati, Ohio. Trent came to Denver following his return from a concert tour in Germany. Trent was organist at Cincinnati's Music Palace pizza parlor up until a few years ago when it closed. Each performance satisfied the promise of a fun-filled afternoon, with audience involvement and a surprise or two sprinkled in here and there. Our punctual audience presented themselves promptly for the pizza and pipe-less premier performance package with participation at a perpetual party pace perfectly priced at \$10 per person. Fun received—priceless!

Our August 10 social was a members' day at the Paramount Theatre. The program, titled *Magical Music*, was just that—the music was by Bob Castle at the Mighty Wurlitzer, and Bruce and Kitty Spangler had a wonderful magic show for us. (How do they do that?) As always, Bob played a beautiful program of challenging and gorgeous music, and the Spanglers performed a very professional and mystifying set of illusions; they had more than a few tricks up their sleeves. It truly was a memorable and enjoyable afternoon.

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

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

ST. LOUIS

St. Louis, Missouri—There just seems to be something about a theatre pipe organ that attracts water. In the case of the chapter's 3/17 Wurlitzer at the City Museum, water was introduced as a means to extinguish the fire caused by errant sparks from a welder's torch. As of this writing, the organ is playing again, albeit without some 16' Tibias, which dutifully provided fuel to the flames. With remarkable speed, organ crew chief Al Haker obtained a replacement offset chest and pipes which were scheduled to be operational in August.

Howard and Joan Pfeiffer were our hosts for the May meeting, with Howard manning the bench. He kept everyone guessing at song titles; his varied program included selections we all recognize but rarely hear performed. Howard presented a wonderful concert, displaying his skills at the Allen 319ex.

The annual June picnic was at our favorite location under a beautiful old pavilion in one of St. Louis' historic parks. Along with wonderful food and fellowship, there had to be music. An organ for open console performances was on hand through the courtesy of member and Allen Organ dealer Jerry Roberts, owner of Midwest Music.

Longtime member Bob Ruby hosted his first SLTOS meeting in July, taking the spotlight with his recently acquired three-manual Allen theatre organ. Once again, Chris Soer was selected as guest artist, and no one complained. He continues to keep his audience engaged with interesting selections, arrangements, and humorous anecdotes. Chris has quickly become a crowd favorite.

—Ken Iborg
Jim Ryan, President
314-416-0146, jim@sltos.org

SOONER STATE CHAPTER

Tulsa, Oklahoma—On July 17, 160 attendees enjoyed well-known concert artist Don Thompson for his last performance on his final concert tour. Don played a varied program based on an anniversary theme, beginning with songs from years ending in the number eight. Having performed in many countries, Don talked a little about music from the Middle East. He played some compositions by Mozart, Beethoven and Rimsky-Korsakov, all of whom wrote music that supposedly sounded Middle Eastern, even though none of them had ever been there. Before playing a piece of real Middle Eastern music, Don pronounced the title in (we think) perfect Arabic. Songs composed by Rogers and Hart, Cole Porter, Sigmund Romberg, Vincent Youmans, and performed by Judy Garland, rounded out the program. Don's selections included ebb tide sounds and cuckoo sounds, illustrating the versatility of our organ.

On August 15, local members Lynda Ramsey and Paula Hackler, who have performed together for many years, presented a delightful program of organ and piano music. They began by appearing on the stage dressed as explorers trying to solve a great mystery—Lynda explained the mystery was what they were going to play! Both Lynda and Paula took turns on the piano and organ.

Out-of-state member Bob Acker of Dallas was in Tulsa on business; we were delighted he dropped in to enjoy our program.

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



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



Southern Jersey: Nathan Figlio entertains the SJTOS members on Joe Rementer's 3/20 Austin pipe organ (Photo by Fred Oltmann)

SOUTHERN JERSEY

Franklinville, New Jersey—Our successful summer barbecue, on Saturday, August 16, was held at the home of chapter president Joe Rementer. Organ music, conversation, and food were thoroughly enjoyed. Joe Rementer's music room is an organist's delight, with two organs and a piano.

Joe took advantage of the good attendance by having a short chapter business meeting. The more important items discussed were:

- Among other venues, during its 2009 convention, the Theatre Historic Society will feature the Broadway Theatre in Pitman. We will provide music on the 3/8 Kimball during their visit.

- The Broadway's Kimball is in urgent need of a combination action to replace the defunct unit now in the console. Discussion with the theatre management is required to determine fiscal responsibility for the project.

- Several of our members are involved in the rehabilitation of the two organs in the Atlantic City Boardwalk Convention Hall. The Hall's organ shop is being prepared for the work on the huge 7/455 Midmer-Losh. The console of the four-manual Kimball organ in the Hall's Ballroom has been shipped to a contractor for extensive work.

- Our annual Christmas party will be on Saturday, December 13, in the Rementers' music room.

As the cool days of fall give way to winter's cold weather, we wish all a Happy Thanksgiving, a Joyful Hanukah, a Merry Christmas, and a Happy New Year.

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

SUSQUEHANNA VALLEY

York, Pennsylvania—The annual picnic of the Susquehanna Valley chapter was held at the home of Larry Fenner and Barry Howard in Lebanon, Pennsylvania. Members and guests shared a sumptuous picnic banquet and many desserts!

Larry and Barry are currently rebuilding and installing Wurlitzer Opus 501 in their home. The three-manual, 16-rank Style 260 organ was first installed in the Lafayette Theatre in Buffalo, New York. Special preparations were required, including 23' ceiling pipe chambers in the basement and a 14' ceiling in the music room.

The full story and photos of Larry and Barry's efforts, as well as photos of the picnic, are available at www.opus501.com.

The Wurlitzer installation is a year or more from completion, so entertainment was furnished using Larry and Barry's three-manual Rodgers organ.

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

VALLEY OF THE SUN

Phoenix, Arizona—Our July 13 chapter meeting was a salad and pizza buffet at Organ Stop Pizza in Mesa. This type of event always attracts many chapter members and guests. On this particular Sunday, we were also joined by several lovely ladies from the Rosebuds chapter of the Red Hat Society. Featured artist for the afternoon was Organ Stop Pizza staff organist Charlie Balogh. While he played some of his own favorites, much of his program was made up of requests from the audience. This provided us with a nice variety of wonderful music. It was a fun-filled afternoon.

Direct from rave reviews following his appearances in California, UK organist Matthew Bason was our artist at the Orpheum on August 10. It was a treat to have someone from "across the pond." Referring to the summer heat in Phoenix, Matthew extended to us "literally, a very warm welcome." We were invited to sit back, relax (maybe put our feet up), and enjoy the afternoon. And a most enjoyable afternoon it was. Matthew did not introduce most of his selections. Instead, he grouped them into familiar medleys. Bason has a friendly, humorous, easy-going manner. He is an extremely talented young man.

We are looking forward to the New Year, which brings a new *Silent Sundays* series, once again at the Orpheum Theatre.

—Madeline LiVolsi
Bill Carr, President
623-694-1746, Billcarr3.atos@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/ck/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. November 30: 8:30am, Donna Parker and 12:30pm, Lew Williams. www.desertwinds.info; www.organstoppizza.com

Orpheum Theatre—203 West Adams, Phoenix 480-460-7699 (3/30W). Silent film series; pre-show concerts, 2:30pm to 3:30pm. Concerts and film accompaniment by Ron Rhode. www.silent.sundays.info. November 28: 1:30pm, Ron Rhode and 7:00pm, Chris Gorsuch. November 29: Chris Elliott. www.desertwinds.info

Phoenix College—1202 West Thomas Road, Phoenix, 623-639-1746 (2/12W). November 29, Jerry Nagano and 7:30pm, Ken Double. www.desertwinds.info

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, pre-show 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). November 9, 2:00pm, *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). 2:00pm, November 16, *Got Gospel?* 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 (3/12RM). Movie overtures: Friday and Saturday, 7:15pm; Sunday, 1:45pm. 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). Hawaiiana 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 (4/27H). 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

MARYLAND

Weinberg Center for the Arts—20 West Patrick Street, Frederick (2/8W). All shows at 8:00pm. Ray Brubacher performing Friday, January 9, 2009, showing *The General* and Friday, April 3, showing *The Mark of Zorro*; May 8: *An Evening of Charlie Chase*.

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).

MASSACHUSETTS

Knight Auditorium—Babson College, Wellesley Avenue, Wellesley, 508-674-0276 (4/18W). November 15, 2:30pm: Dave Wickerham at organ and Dick Kroeckel at grand piano; January 11, 2009, 2:30pm: Mark Herman with vocalist Anthony Snitker; April 19, 7:30pm: Phil Kelsall. www.emcatos.com

Shanklin Music Hall—130 Sandy Pond Road, Groton, 508-674-0276 (4/34W). November 16, 2:30pm: Dave Wickerham at organ and Dick Kroeckel at grand piano; April 19, 2009, 2:30pm: Phil Kelsall. www.emcatos.com

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 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: Friday, 7:30pm; Saturday, 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, November 16, Paul Roberts. Sunday, December 2, Dave Calendine and Johnny Kash. All concerts start 3:00pm. Tickets \$12; 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, 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 of the Fox Theatre conducted every Tuesday, Thursday and Saturday (except holidays) at 10:30am. Tuesday tour: \$5 for adults and \$3 for children (12 and under). Thursday and Saturday tours: \$8 for adults and \$3 for children. For parties of less than 20, no reservations are needed. www.fabulousfox.com

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). Organ played before selected movies and events on a regular basis. www.gstos.org/ww

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.

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). November 16, 2:30pm: Danny Ray. January 25, 2009, 2:30pm, Dave Wickerham. February 15, 2:30pm, The Eastman Group.

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 at 7:30pm. 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.nyfos.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. 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 (4/11H). Organ pre-show for movies (6:30pm to 7:00pm).

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

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, 330-454-9181 (3/12Kilgen). 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

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

Blackwood Estate—Blackwood Lane, Harrisville, 724-735-2813 (3/20W-H). Private residence near Pittsburgh hosts several concerts; proceeds benefit charities and scholarship recipients. www.blackwoodmusic.com

Around the Circuit

Theatre Organ Programs
and Performances

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 Gulledge.

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.lincolntheater.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). *Twelfth Annual Silent Movie Mondays* at 7:00pm, with Dennis James accompanying all films. January 5, 2009, *Hunchback of Notre Dame*; January 12, *The Magician*; January 19, *The Bells*; January 26, *Der Golem*. www.theparamount.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 Reeseigh, Ralph Conn, and Dean Rosko.

Phipps Center for the Arts—109 Locust Street, Hudson, 715-386-8409 (3/16W). Sunday, December 21, 2:00pm: Holiday Concert with Ron Reeseigh; Saturday, January 31, 2009, 2:00pm: Jelani Eddington plays the organ and the grand piano. Saturday, March 14, 7:30pm: Dave Wickerham; Saturday, June 6, 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, November 30, 2:00pm, Dennis James (US).

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

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. 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.voxlancastricia.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.voxlancastricia.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, November 16, Andrew Nix. Sunday, December 7, Chris Powell. www.geocities.com/ryewurlitzer

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

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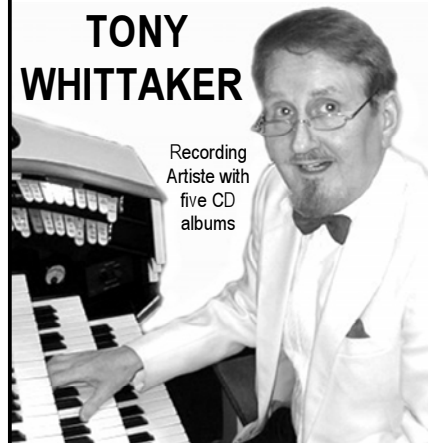
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Minutes

MINUTES OF THE ATOS BOARD OF DIRECTORS TELEPHONE CONFERENCE

WEDNESDAY, JUNE 11, 2008

President Double called the meeting to order at 8:00pm EDT.

Officers Present: Ken Double, President; Bob Evans, Secretary; Paul Van Der Molen, Treasurer; Excused: Craig Peterson, Vice President. Board Members Present: Vern Bickel, Mike Cierski, Jelani Eddington, Michael Fellenzer, Allen Miller, Don Near, Donna Parker, Doug Powers, Carlton Smith. Absent: Tyler Morkin, Youth Representative. Staff Present: Jim Merry, Jeff Weiler, Dennis Unks, Jonas Nordwall.

Guests Present: John DeMajo, Bucky Reddish, Steve LaManna.

President Double declared a quorum.

The minutes of the April 21 telephone conference were approved.

OLD BUSINESS

Indianapolis Convention Update:

- As of June 11, 2008, 476 people have registered for the convention.
- Instructions for people driving will be given out at the registration desk.
- Afterglow tickets will be given out at the registration desk.
- Members must attend the afterglow sessions for which they register.

Survey Update:

- About 10% of the surveys have been returned. This is about an average number.
- Many of the surveys featured handwritten comments, making data entry take much longer.
- Hopefully the analysis will be ready for the board's annual meeting.
- The survey for chapter officers is almost done and will be administered via the Internet.

THEATRE ORGAN Mailing Update:

- The U. S. Postal Service has changed the regulations for overseas mail. All overseas mail is now sent airmail. This change in regulations created a large increase in the last overseas mailing of the journal. Jeff Weiler and Paul Van Der Molen are investigating means by which to alleviate this sharp increase in postage.

- Paul Van Der Molen illustrated the increase by saying that the cost to mail 279 of the last issue overseas was \$100 more than

the postage for all the other copies mailed domestically.

Summer Youth Camp Update:

- Jonas Nordwall indicated that plans for the ATOS Summer Youth Camp are 98% complete. All that is needed is a food vendor for the closing event.

- Financial aid is needed for many students. This should be administered through the national organization.

- Jonas asked that the need for financial aid be "pitched" at the annual membership meeting and at the banquet.

- So far seven candidates have enrolled for the camp. Jonas expects that many more will register and would like to cap attendance at twenty students.

Adult Camp Update:

- The ATOS adult camp will be headquartered at Wurlitzer Manor in Gig Harbor, Washington from August 11-14.

- Reasonable hotel accommodations have been made for participants.

- Charlie Balogh is the principal instructor, with Patti Simon and Jonas Nordwall assisting.

- All information is posted on the ATOS website and will be featured in the upcoming THEATRE ORGAN.

Vote on Mount Baker chapter:

- President Double called for a vote to accept the Mount Baker chapter as the newest chapter of ATOS. The Chapter Charter Certificate will be awarded at the convention. Michael Fellenzer moved that the ATOS board accept the Mount Baker chapter. (Carried unanimously)

Reaffirmation of Awards Procurement Procedure:

- Bob Evans reminded the board that the chair of the awards and recognition committee is responsible for the procurement of award media.

- Don Near, Awards and Recognition chair, reported that the award media was ordered and would be delivered to Indianapolis for the convention banquet.

Update on ATOS National Tour:

- Steve LaManna reported on the status of the national tour.

- The first show will be at the Riviera Theatre in North Tonawanda, New York on September 11, 2008 featuring Jelani Eddington, Donna Parker, and Chris Gorsuch.

- Plummer Auditorium in Fullerton, California has also been booked for January, 2009.

- Steve is beginning to hear from theatres because they are through with their current season and are booking for the next. He will send a grid with the possible venues for the tour listed.

NEW BUSINESS

- Convention Meeting Schedule will be as follows:

- Informal meeting with Ray Compton, marketing expert, on Wednesday, July 2.

- The board should plan to meet all day on Thursday, July 3.

- The board will also meet on Friday morning for about 90 minutes to go through the electronic binder to familiarize the board with its contents.

Good of the Order:

- Paul Van Der Molen stated that because of the poor performance of the investment market, the Endowment Fund has not grown appreciably. The Endowment Fund has only \$3,400 to distribute. There is a balance of \$26,493.18 in what we call the Smithsonian Fund that has been used to finance the installation of the Ayars' Wurlitzer in Macy's in Philadelphia. All obligations for these funds have been met.

- Paul made the following motion:

"That of the remaining \$26,493.18 and any additional accumulated interest in the so-called Smithsonian Fund, \$5,000 be used for the previously authorized grant to the Phipps' project, \$10,000 of Smithsonian Fund money be added to the \$3,400 (this year's earnings) allowed to be distributed by the Endowment Committee for 2008 grant requests. The balance of the Smithsonian Fund, \$11,493.18, plus any additional accumulated interest, shall be deposited into the Endowment Fund to contribute to its ongoing growth." (Carried unanimously)

- Allen Miller inquired about the status of Endowment Fund grants. Michael Fellenzer expects to act on these grants soon.

President Double declared the meeting adjourned at 9:17pm.

/s/ Bob Evans, Secretary

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

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Obituaries



Dan Bellomy

Ah, Dan.

He smoked, he drank, he swore (!), he was deliciously politically incorrect, he could have been a charter subscriber to *Town Grouch* magazine, and he didn't care if he pissed people off. He was indeed his own man, and his fans loved him for it.

Most of all (and fortunately for all of us), he was a REAL musician whose vision for his chosen instrument was unique. His music was like no other's. As filtered by his incredibly deep musical sense, melody, harmony, and rhythm became one. His arrangements were completely personal—always elegantly constructed with that unmistakable Bellomy flair. And when he played, the organs at which he sat seemed to proudly declare, “THIS is what I sound like today! Buckle up!”

Appropriately, he approached the instrument itself holistically, not just as a collection of parts. Under his ministrations, the Unit Orchestra fulfilled its promise. Then there was his technical prowess. Yikes! He seemed to play the organ effortlessly—like a natural extension of his brain—as if his fingers transcended mere physicality and he was simply willing the music.

All of this came together within a consummate musician who continually thrilled

us, challenged us, and made us think. We can ask no more of an artist; we can only be grateful.

Our little insular world of the theatre organ has lost a unique voice at a time when uniqueness is becoming alarmingly rare. Let's hope that young musicians will listen to his work and be inspired to think out of the box and into their own hearts.

Farewell, Dan, you wonderful *#%@?*\$#!
I'll miss you more than I can say!

Your fan forever,

—Jim Riggs

ATOS is saddened by the news that one of the genre's most distinctive musical voices, organist Dan Bellomy, passed away on Friday, August 29, 2008, after a lengthy battle with cancer. He was 57 years old.

Born in Houston, Texas, his vocal “Southern drawl” was in complete contrast to his New England residence of many years. Following the path of so many of his musical associates, Dan wore many hats while pursuing his concert career. He made his television debut at the age of 11, later wrote and directed for television shows, served as musical director for *The Sunday Show*, which aired on KNBC in Los Angeles, and was host for his own program,

The Music You Remember, which aired on Boston area cable TV channels.

Dan Bellomy performed for the first of his nine ATOS convention appearances at the Los Angeles Orpheum Theatre in 1987. Of those nine appearances, several were especially memorable events, including his Indianapolis appearance in 2001 at the Hedback Theatre. He played both the two-manual pipe organ along with a Hammond C-3, backed by drummer Jack Gilfoy. It was Dan at his jazzy best, despite the fact he had to play twice, and in the morning, no less. It was a spectacularly entertaining event. His final convention concert might have been his best. In July of 2007, Dan performed at the Trenton War Memorial Möller, and the organ never sounded better. Dan's program included not only his signature jazz styling but also ballads, Broadway, and everything in between—proof that in every way he was a consummate presenter of theatre pipe organ music at its best.

Dan Bellomy served on the board of directors of ATOS and was very active from his election in 2000 through 2006. Dan is survived by his wife, Tina, and his beloved dog Ethel, both of whom were with him when he passed away. He also leaves behind his stepchildren Kathleen “Kat” MacArthur of Lowell, Massachusetts and Timothy MacArthur and his wife Colleen of Waltham, Massachusetts. Donations may be made in Dan's memory to Parmenter Wayside Hospice, 266 Cochituate Road, Wayland, Massachusetts 01778.

—Ken Double

Earl “Mac” McDonald, Jr.

I have the sad duty to report that on Sunday, August 17, 2008, Earl “Mac” McDonald, Jr. passed away. He was a staunch supporter of theatre organs and a charter member of the ATOS and its predecessors. He had a very active and full life. He was born in Dallas, Texas to Dr. Earl D. McDonald and Lucille Cunningham McDonald on February 5, 1930. Mr. McDonald grew up in Santa Anna, Texas, then moved to Dallas. He

attended Southern Methodist University and received a BSEE. In college, he worked at WFAA, Channel 8, and developed his first love and vocation—television. After SMU, Mac was employed by NBC, Burbank, California, and worked with early TV stars Dinah Shore and George Gobel. Returning to Dallas, he pursued his engineering studies and worked for Texas Instruments for 45 years as one of the pioneers of the early computers. There, he was awarded the International Historic Landmark Award as part of the team that invented the integrated-circuit wire bonder. After retirement, Mac returned to his first love, television, at KERA, PBS Channel 13, where he worked until he lost his eyesight.

Other passions included theatre pipe organs, being a charter member of ATOS and very active in the North Texas ATOS chapter. He was the chapter president in 1974 and again in 2002–2004. He also was a board member up until his death. He helped install several pipe organs including his own, a 3/8 Robert-Morton that he rescued from the Old Mill Theatre in Dallas. It was for a time installed in the Lakewood Theatre in Dallas. Mac was also an active member of the Dallas Scottish Society, participating in many of the society's activities. With the onset of blindness, Mac used the services of, and became a strong advocate for, Reading and Radio for the Blind. He was chosen as the Texas Instruments United Way "poster boy" in 2007, when TI chose to make a sizeable donation from their United Way collections to Reading and Radio for the Blind. As some close friends said "We're not bound to see the likes of Mac again. He fully occupied his space on earth."

Mac was willing to share his knowledge and provide assistance to those who requested it. He will be sorely missed by his friends, and especially by the present and former members of the North Texas chapter.

Mr. McDonald is survived by his wife, Donna L. McDonald, his daughter, Grace McDonald-Bumpass, and his son-in-law, Richard C. Bumpass.

—Kenneth Brown
Wylie, Texas

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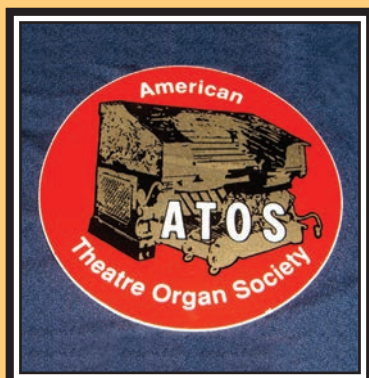
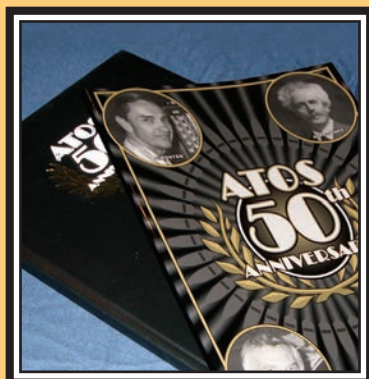
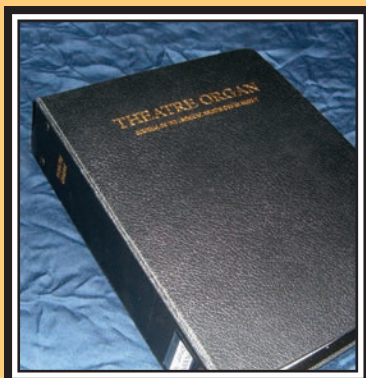
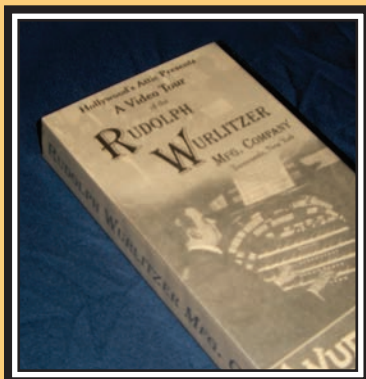
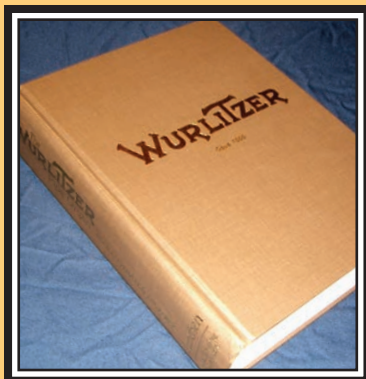
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