

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

# Theatre Organ

JANUARY | FEBRUARY 2009

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THEATRE ORGAN JANUARY | FEBRUARY 2009 Volume 51 | Number 1



Seated one day at the Unit, which was hopeless and weak in the knees,  
In spite of my frenzied efforts, it gave fourth only a wheeze.

Perhaps it was awfully rotten; the manager told me so.  
He used to make coats for a living, and certainly ought to know.

Then I sought a grand inspiration which should swell to a pulsing sob,  
Placate the irate manager and nail me to my job.

I flooded the cinema temple with harmonies rich and rare,  
Which blotted out mundane afflictions and left me free from care.

Then I thought of a theatre position which appeals to all, thru and thru,  
Where double features are verboten and comedies also taboo;

Where you go out and play up the curtain, accompany a single reel,  
Then hie to your sanctorum for a half or three quarter spiel.

If you're late, do they raise the Old Ned? Not a bit; pass it off with a laugh.  
Oh, they realize they're darned lucky to number you on the house's staff.

It may be that bosses as kindly and careless, or slipshod too,  
Are found in the movie houses across the ocean blue:

It may be that someday my rest time to work time shall be 2 to 1,  
But surely 'tis only in heaven that such things are ever done.

And then I work up—and that Unit no more was a burden or care,  
Ne'er again shall my fingers caress it—the manager gave me the air.

—Anonymous  
The American Organist  
December, 1922

**On the cover:** News regarding the giant Christie organ of London's Regal Marble Arch Cinema has swept throughout the theatre organ community and beyond. Long thought lost, the instrument is the largest theatre organ in Europe, and its owners have promised a strict historic restoration with no alterations.

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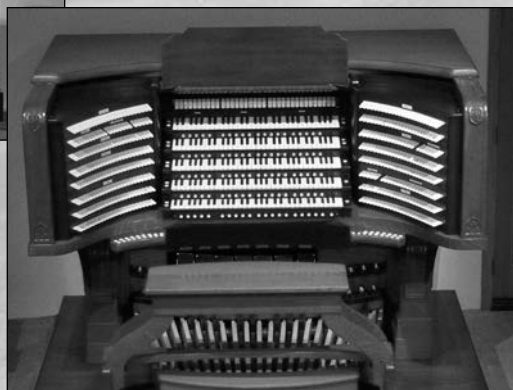
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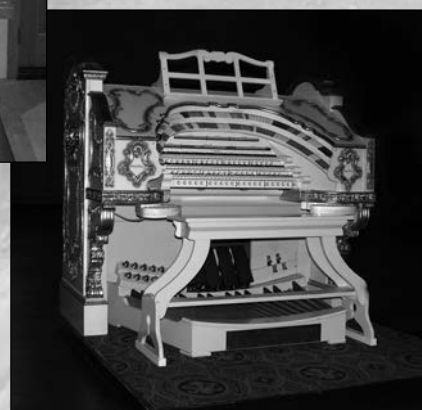
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*Adrian Phillips Music Studio  
(5/106 Midmer-Losh)*



*Orpheum Theatre  
(3/30 Wurlitzer)*

The ATOS Summer Camp is a unique opportunity for young enthusiasts to study and learn the art of the theatre organ through lectures, master classes, and private study. As we embark on our third annual summer camp, we will be continuing our adventures in the great Valley of the Sun.

This year's teaching staff will include Martin Ellis, Donna Parker, and Jelani Eddington. The majority of the coaching sessions will take place at the fabulous Adrian Phillips Music Studio symphonic-theatre organ. We will also take trips to visit many wonderful instruments in the area, including Organ Stop Pizza, the Orpheum Theatre, and many others!

*The ATOS Summer Camp is open to all participants up to 25 years of age. Registration per student is \$295.00 (including all tuition, meals, and transportation to and from the venues during the event). Special arrangements will be made for out-of-town students to stay at a nearby hotel. For more information, please contact Jelani Eddington at 262/639.8788 ([rj.eddington@atos.org](mailto:rj.eddington@atos.org)) or Donna Parker at 503/642-7009 ([d.parker@atos.org](mailto:d.parker@atos.org)).*

# Theatre Organ

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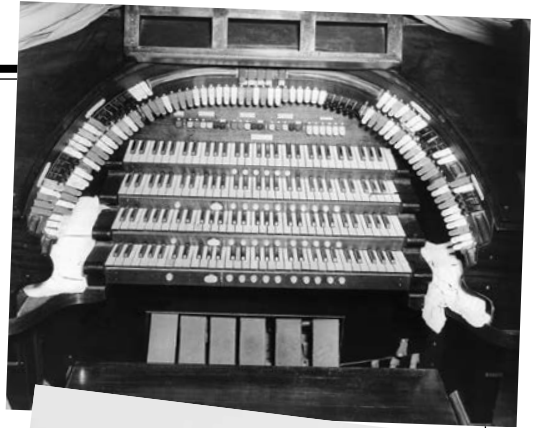
# Vox Humana

We have a fascinating set of coincidental circumstances being played out in the pages of this issue, in the United Kingdom, and in Southern California. Jonathan Orloff introduces the theatre organ community to the Organ Historical Society's recently revised "Guidelines for Restoration and Conservation." The article is the product of a great deal of committee work and contains much food for thought. Richard Hills brings us exciting news regarding Europe's largest theatre organ. Long thought lost, the great Christie organ originally installed in London's Regal Marble Arch Cinema is, in every way, as significant as our New York Paramount Wurlitzer. Richard and his mates discovered the instrument complete and awaiting rescue. The organ now rests in safe storage. Its new protectors are united in their pledge to honor its

monumental legacy with a strict restoration, making no changes or additions.

Word has just reached this office that the historic and iconic outdoor Wurlitzer organ (Opus 998) of Roosevelt Memorial Park, Gardena, California, was removed from its outdoor pavilion just after Thanksgiving. This well-documented instrument is legendary. Voiced on 15", 25", 35", and 50" wind, the organ posed great challenges for its builder and will pose even greater challenges for its (supposed) restorer. Let's hope that its new owner will see that it receives the attention, conservation, and placement properly due such an irreplaceable antique. It's too unusual and important for it to be altered or injured in any way.

—Jeff Weiler, Editor



(Weiler Collection)

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# Headquarters

## A Call to the Membership

Greetings. I hope everyone has enjoyed a wonderful holiday season and a good, safe start to the New Year.

As you read this, the board of directors, selected staff, and the new fundraising committee have concluded the mid-year meeting in Las Vegas. Our thanks to longtime member Phil Maloof, owner of the Chicago Stadium Barton behemoth six-manual console and the Roxy Kimball five-manual console, for his hospitality during our visit.

Before I get to the major point of this message, a word about the mid-year meeting: with the economy in dire straits, the board explored the possibility of foregoing the in-person meeting in favor of attempting to share information via computer videoconference. There were several different avenues explored, one of which might have provided much cost savings. However, the difficulty in overall communication; the need to share much visual information in terms of reports, graphs, and images; and the nature of our meetings where so many opinions get voiced—sometimes one at a time and sometimes all at once—determined that, for this meeting, the board needed to meet together as a group in person. We will continue to explore the potential cost savings of videoconferencing in the future. We meet together just twice a year, and there is too much important work going on to forego these sessions.

Part of the important work at hand is focusing attention on our declining membership numbers and figuring out a way to turn the trend around. There are several avenues ATOS will be exploring in the coming years to generate attention and attract new members both for ATOS and, equally as important, for our individual chapters.

Our membership committee, headed by new board member John Apple and ably assisted by Atlanta chapter member John McCall and Racine, Wisconsin resident Tom Garver, is focusing on one area in particular—our own chapters.

There are several chapters, for example Central Indiana, which still apply the

previous ruling that if you wish to be a chapter member, you must also join the national organization. They are not alone in maintaining this policy.

There are many chapters whose members are also members of ATOS. These chapters do not require their members to join the national organization, thus supporting the local effort.

We believe there is a potential membership resource here that should be explored. How many of these local-only individuals are out there? How might we best convince them that, along with their membership in their local chapter, membership in our national organization would be a good thing? How can we demonstrate that the work we are doing is worth the effort? And how can we prove to them that roughly \$3.30 a month (our annual national dues divided by 12) is money well spent for the cause of preserving and presenting the theatre pipe organ?

John Apple's committee is beginning an effort to communicate chapter-by-chapter with local officers to find out if we can identify these local-only members and then convince them to join the national organization in addition to supporting their chapter.

If one just makes a few assumptions and runs a few numbers, it gets interesting. For example, let us assume that 40 of our chapters have some local-only members. Convincing just 10 individuals per chapter that ATOS is worthy of their support could account for 400 new members, which could mark a serious start in reversing the declining ATOS membership trend. It is worth our efforts to make this the first step in the membership committee's work; we are making contact with people who already know what the theatre organ is and already enjoy its music. This will be a long-term task as we work through our chapters in groups of 8–10 at a time, but I believe it will be worth the effort. I firmly believe that you folks who are reading this message today can indeed go to your local chapters and help us bring these local-only members into the national fold.



Beyond that, there is something else I would suggest that could also immediately help increase the numbers. Buy a membership as a gift for a friend or family member. It's only \$40. And I am sure you wonderful people must know someone who would enjoy such a gift and thus be happy to maintain their membership on their own for years to come. That's one thing that can be done individually to help increase our membership numbers, while the board and John Apple's committee work on other tasks to accomplish the same goal.

Finally, when counting this and the preceding issue of THEATRE ORGAN, there is much important information on board nominations, grant applications from chapters to the Endowment Fund, information on the Summer Youth Camp, the Adult Getaway, the resurgence of the adult competition, and other programs of interest. And, don't forget the interesting reading that should whet your appetite for the upcoming convention in Cleveland, with no fewer than eight gorgeous theatres on the schedule in the Western Reserve chapter area, all of it new convention territory. There is much contained herein that should interest all of us.

I hope there are theatre organ events nearby, including concerts and silent films, that can help take a little of the sting out of winter. I sincerely hope you can help us grow our numbers. Convince one of your locals to join. Buy a membership for a friend. Spread the joys of theatre organ music around. It will make you feel good all over!

—Ken Double, President and CEO

# Director's Corner



## Jelani Eddington

chatting online through Internet resources such as Facebook and MySpace.

Moreover, we are all so grateful for the outpouring of support throughout ATOS for the Summer Camp that has come from chapters and individual members. In 2007 and 2008, chapters and individuals donated in excess of \$10,000 to ensure that every young person who wants to attend is able to do so. We thank you so much for your generosity.

The 2009 ATOS Summer Camp will take place in Phoenix, Arizona. Once again, this will be a phenomenal opportunity for young people to experience, play, and learn about the theatre organ. If you know a young person who has an interest in the theatre organ, I would personally encourage you to put them in contact with us so that we can make sure they are able to attend the 2009 Summer Camp.

But our work to support and encourage young theatre organ enthusiasts extends well beyond just the Summer Camp. Over the past several years, the ATOS board has continued its support for the Young Theatre Organist Competition and has made a number of changes to ensure that program is even more successful. As a result of these efforts, I am pleased to report that in our most recent 2008 competition, we had three times the number of applicants than the year before. We certainly look forward to continuing that trend with this year's 2009 competition.

I have been honored to serve the membership of ATOS for nearly five years. During that time, one of my primary responsibilities has been to oversee a number of the programs that relate to young organists and enthusiasts. Indeed, one of the most significant accomplishments that the board has made over the past several years is its unwavering commitment to supporting and promoting our youth.

By now, most of you have probably read about the spectacularly successful ATOS Summer Youth Camps that took place in 2007 and 2008. At these camps, young organists by the dozens have had the opportunity to deepen their understanding of and appreciation for the theatre organ and to improve their playing skills. Additionally, the young men and women who have participated in these programs have made lifelong friends with each other, frequently networking and

Later in the year we will also be seeking a candidate for the George Wright Memorial Fellowship—a program that will enable a young person to attend this summer's convention in Cleveland. The program, now in its eighth year, has brought numerous young people from all over the country to enjoy their very first ATOS convention.

Similarly, we will welcome another young person to serve as Youth Representative to the Board. Our current Youth Representative, Tyler Morkin, continues to serve ATOS with distinction, bringing great ideas and wonderful enthusiasm. His term will come to an end in July, 2009; while we will be sorry to see him leave, we look forward to his continuing involvement with the board and with ATOS. Tyler has been working to introduce a set of changes to the ATOS Student of the Year award to help encourage more young people to participate in this program.

In sum, this is a very exciting time within ATOS, and the investments we are making in our young theatre organ enthusiasts are paying great dividends. If you have any questions about any of these youth-related programs, please feel free to contact me at [rj.eddington@atos.org](mailto:rj.eddington@atos.org).

In the meantime, I remain deeply grateful for the opportunity to serve on the board of directors and look forward to continuing to represent the membership of ATOS.

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# Perth Theatre Organ Time Radio Program: 26 Years Old

BY JOHN FUHRMANN

Every Sunday morning, listeners to RTR FM 92.1 radio in Perth, Western Australia have an opportunity to hear theatre organ music. Perth has two functioning and well-maintained theatre organs: namely, the 3/21 Wurlitzer in the Karrinyup Community Centre and the 3/12 Compton in the John Leckie Music Centre.

*Theatre Organ Time* now airs each week with voluntary presenters. When the programme commenced on 3 July 1982, the late Hubert Selby played listeners' requests on the Hammond organ. Hubert was founder of the Cinema Organ Society, United Kingdom. After only 15 broadcasts, it was apparent that the programme had wide appeal. However, due to other performance engagements, Hubert was unable to continue.

With his collection of theatre organ records from all over the world, the then-president of the Theatre Organ Society of Australia, Mal McInnes, stepped in and presented the programme every week for the next 16 years. Mal passed away suddenly on 12 September 1998, after presenting that morning's programme.

Mal had previously spent some months mentoring Lesley and Gary Robinson-Duggan and sharing his vision for *Theatre Organ Time* with them. Lesley and Gary had been interested in theatre organ music for years, and they had gradually developed a fine collection of music. When they began hosting the programme, the two were single; they married during their tenure at the programme. Fittingly, the marriage reception was held in the John Leckie Music Centre, and the Compton organ was prominently featured.



John Fuhrmann-Order of Australia

With work pressures requiring time on the weekends, in 2002 the Robinson-Duggans relinquished their role as the programme presenters. Concerned about the ongoing longevity of the programme and the need to locally promote theatre organ music, they approached TOSA President Stan Higgott and me (part owner of the Karrinyup Wurlitzer), asking us to take on the task of preparing and presenting the weekly program.

The programmes showcase a mix of artists from Australia, the United States, and the United Kingdom and occasionally include live interviews with visiting theatre organ concert artists. The broadcast includes a schedule of theatre organ concerts, including events in the United States and the United Kingdom.

A strange experience occurred at RTR FM involving theatre organ: on one occasion no presenter arrived for three-hour long *Saturday Jazz* programme that followed *Theatre Organ Time*. The result was the longest theatre organ show in the history of radio (four hours!). One listener rang up after three and a half hours and said, "You are doing a great job, but we are getting a little tired of theatre organ." I replied, "You're getting tired? How do you think I feel?!" The station management was made aware that once again the theatre organ had saved the day.

Theatre organ enthusiasts can tune in to a live broadcast of the programme on Sunday mornings at 8:00am in Perth. Alternatively, visit the website [rtrfm.com.au](http://rtrfm.com.au). Remember the time difference, though: 8:00am Sunday in Perth is 5:00pm Saturday in the Pacific time zone on the west coast of the United States.

---

## In the Studio with the late Mal McInnes

BY KEN DOUBLE

It was August of 1998, and I was completing my first tour through Australia. With the final concert scheduled for Perth and the Karrinyup Centre 3/21 Wurlitzer, the standard procedure included an appearance on the radio with Mal McInnes on his weekend radio program.

As John Fuhrmann has written, Mal was indefatigable, broadcasting

uninterrupted for 16 years. While we praise that incredible track record, I also must offer a little insight into what it was like to be a guest, live on the radio with Mal. Please excuse these rather "left-handed" compliments to a person who can no longer defend himself, but these wonderful memories are laughable moments of one of the best that ATOS ever had.

An in-studio visit was most interesting and entertaining, not the least of which was Mal's demeanor behind the radio console and at the control of the microphones, turntables, and CD players.

Let me make it clear that Mal loved the theatre organ, and loved presenting it on the radio. As John Fuhrmann and others will testify, and at the risk of angering my wonderful friends in Australia and elsewhere, Mal did not let his complete and total lack of skill as a board operator and producer get in the way of putting a show on the air. For me, who spent over 30 years in broadcasting, watching Mal was hilariously fascinating.

At times, he would be all set to start a recording, only to forget which turntable or which CD player to activate. His hands would shake so nervously just before turning on his microphone, it was amazing he could actually activate the switch, much less speak when necessary. Hoping I don't sound brash and egotistical, the difficulties might have been made more so by having a longtime broadcaster in the studio with him; after a while, I ended up doing most of the introductions for the upcoming selections.

These memories bring a smile to my face and, hopefully, to the faces of the thousands of people all over the world who were able to enjoy the final years of Mal's shows via the magic of Internet transmission. Imagine 16 years of weekend programming, uninterrupted by vacation, health, family, or other issues. That is a wonderful measure of a wonderful man who loved his theatre organ music of every type and variety, be it the lush sounds of Larsen, the toe-tapping Blackpool style, or the inimitable George Wright. And he was proactive enough to share all that wonderful music with what became, in essence, a worldwide audience. Here, then, is a toast to Mal, whose legacy lives on every weekend on the radio.

# Letters

## Diaphone Drama

I enjoyed reading the article, "Demystifying the Diaphone," in the July/August issue of THEATRE ORGAN. I can relate one more bit of Diaphonic lore that may not be known. When I bought the 3/11 Barton from the Galesburg, Illinois Orpheum Theatre in 1964, Dan Barton heard about it and wrote me with some recollections of that instrument. And after 40 years he remembered every detail, including the name of the theatre's owner! Subsequently, I visited Dan at his home in Oshkosh on two occasions. He was the most kindly old gentleman who loved to share his stories, and he was most interested to hear about my installation of his instrument in our family home. One of the stories I remember particularly well concerned the one 32' Diaphone he built (Wisconsin Theatre, Milwaukee). He told me that because of space limitations the lowest pipes had to be located backstage. He was so proud of that set of pipes, and he related that when the organ was first used, the organist only put the 32' on during the last few bars of the "Stars and Stripes Forever." Apparently the power of those pipes sent stage scenery tumbling to the floor, broke light bulbs, and blew an electrician off a ladder. Dan said the theatre's manager came running up to him in a panic and insisted that those pipes be disconnected, never to sound again. So, he said, after all the expense and labor to build the 32' octave, they only played one time for a few brief bars of music. Now those were "good vibrations"!

—John R. Near, DMA  
Elsah, Illinois

## Special Request

Would you do some stories on the following organists: (1) The late Arlo Hults, last seen on *Ding Dong School* with "Our Miss Francis." He played a Hammond organ solo and was one of the lesser-known theatre organists, as was John Gart. (2) The late Jerry Burke of *The Lawrence Welk Show*. Jerry showed much evidence of his smooth theatre styling with plenty of Crawford portamentos. (3) Oliver Wallace, who was credited with the discovery of Crawford and

who was tapped by the late Walt Disney for much of the early Disney cartoon music. I remember seeing a Disney program or a *Mickey Mouse Club* show in which the late Oliver Wallace accompanied a silent movie on a two-manual Wurlitzer on television, with Walt narrating the show. Walt's daughter, Ruth Disney Beecher, was an ATOS member. (4) The late Bob Smith, creator and voice of *Howdy Doody* on the *Howdy Doody Show*. He played the Hammond on television for *Three Tons of Fun* with Ben Turpin. He also had a choir in Maine in a local church.

Part of the answer lies in not referring to the theatre organ as an old instrument. George Wright, Billy Nalle, and Dick Leibert certainly dealt with it as a current-day instrument, so why don't we? Mr. Orlov may have hit the nail on the head when it comes to overall visibility, when kids in New Bedford, Massachusetts walk out of the theatre into the actual world, they don't find it [the theatre organ] in TV, radio, or on CDs. No mention in libraries either. What message does that send? Donnie Rankin, on the other hand, doesn't see the late Crawford as old fashioned, but rather brand new. It's just like the light rail descendant of the trolley car. Maybe we need to adopt the same thinking. Most older people fear the destructiveness of the newer generation. When they get tired of something, they throw it away. Lawrence Welk's music is ageless—all music is ageless.

Looks like the Cambridge, Massachusetts project is off, but watch for Worcester, Massachusetts.

Just trying desperately to keep theatre pipe organ alive and well here in New England. Theatre pipe organs forever!

—Robert K. Legon  
Malden, Massachusetts

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## Cherish the Past

I want you to know just how encouraged I am over the fresh air which seems to be blowing through the musty cobwebs of the theatre organ world, at least if its official publication is any kind of indication. Nothing expresses this change more than the inclusion of Ed Stout's unvarnished commentary in recent issues. I have known EMS III more than long enough to recall when his very name was anathema in mainstream theatre organ; now he has become an elder statesman. The funny thing is that Ed has remained Ed: it's the world around him that has started to come about. I'm reminded of the shaggy dog (horse?) tale of the old farmer who hitches the horses to the wagon, picks his wife up at the kitchen door, and proceeds towards town. Thinking of days past, the missus asks "remember when we were young and used to sit up here all cuddled together?" The farmer's reply ends the conversation: "I ain't moved!" Well, folks, neither has Ed.

Among the matters which have troubled him over the years, and more recently in these pages, is the rampant destruction, expansion, and electronification of our historic trust (formerly encouraged by this journal). Several decades ago, writing in *The*

*Console*, a publication which, for all its faults and quirks, was ready to offer a forum to anybody willing to don the toga, I likened mainstream theatre organ to “a museum being looted by its curators.” If this is any less true today, it’s because there is so much less to loot. My idea of the quintessential THEATRE ORGAN article is titled “How I Turned a Style F into a Publix 4, Complete with a List of Organs Broken Up to Make the Dream Happen.” The argument made for today’s alterations is not without its own logic: if Wurlitzer, Kimball, et al., were still in the business today, they would be embracing all that is new. True enough, but Ford is still in its line of business, and I have yet to hear of a Model A engine being scrapped in favor of a new Ford unit. There is still room for both philosophies, but only if we act very soon, before the galleries are bare.

The organs destroyed or compromised are not going anywhere, so we need to be putting our efforts into those which still bear some semblance of their original selves and cherishing them as a part of what we owe to the past. The real effort will have to come from the players, who seem to be driving this rush from history. They may have more ranks at more pitches, and more pistons to muster them than ever before, but are they really making more music and not just more sound?

—Steve Levin  
Port Townsend, Washington

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

### PHOENIX RENAISSANCE



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

### INDIANA Revisited!

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

### A Festival of CHRISTMAS

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

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The Red, White and Blue Ragtime Revue is a collaboration of two incredible musicians. It all started during an informal jam session in Wichita, KS. Organist Dave Wickerham was the featured artist at the concert. Ragtime pianist, Dick Kroeckel was in the audience. By pure coincidence, Dick was seated at the grand piano and Dave sat down at the Little River Studio Mighty Wurlitzer Theatre Pipe Organ. Within a very few moments they had melded their talents. This resulted in the booking of the concert in McKinney, Texas. Inside the DVD case, you'll find a booklet with biographies on the pair, information about the MPAC Mighty Wurlitzer as well as other trivia about the performance.

#### TRACKS INCLUDE:

Repasz Band March, The Entertainer, Memphis Blues, Kiss of Fire (Tango), Temptation Rag, 12th Street Rag, Medley: Easy Rider / Yellow Dog Blues, Original Rags, Maple Leaf Rag, Frankie & Johnny, Scandal Walk, "Chicago" Medley: Overture / All That Jazz / Mama, Pineapple Rag, Medley: Dallas Blues / Houston Blues, Tiger Rag, Missouri Waltz, The Sheik of Araby, The Chrysanthemum Rag, "Red, White & Blue" Medley: Yankee Doodle / Grand Ole Flag / Yankee Doodle Dandy / Stars & Stripes Forever, Medley: Charleston / Doin' The Raccoon



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# 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](http://www.atos.org)), ATOS Front Desk, Board meetings and reference documents, ATOS Policies, #4 Awards.

—Don Near, Director  
Chair of the Awards Committee

## Attention All ATOS Chapter Officers

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

## 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](http://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](mailto:rj.eddington@atos.org), or at 262-639-8788.

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## ATOS ADULT AMATEUR THEATRE ORGANIST COMPETITION

This is your chance to perform at the 2009 ATOS convention! Just enter the 2009 ATOS Adult Amateur Theatre Organist Competition.

All applicants will receive a written critique from the ATOS concert artist judges. The 1st, 2nd, and 3rd place winners will be offered the option to receive a private one-on-one session with an ATOS concert artist at the 2009 ATOS convention. Winners will have the option to perform at the convention.

**Basic Competition Rules:** The competition is open to adult (age 25 and over) ATOS members and future members. Pipe or digital organ entry recordings will be accepted. All entries must be received no later than **April 1, 2009**.

For further competition information and application forms, visit the ATOS website, [www.atos.org](http://www.atos.org), or contact Susan Cole at 352-383-6975 or via e-mail to [legatolady@aol.com](mailto:legatolady@aol.com).

The 2009 committee members are Susan Cole, Col. Michael Hartley, and Wayne Tilschner.

## NEW ATOS MEMBERS

October 11 through November 26, 2008

James F. Berg, Jr., St. Louis, Missouri  
Richard J. Bingham, Rochester Hills, Michigan  
Thomas Brooks, Crouse, North Carolina  
Bob Buchholz, Kirkland, Washington  
Marcia Cutlip, North Reading, Massachusetts  
Paul Dessau, Colfax, California  
G.S. Dugan, Indianapolis, Indiana  
Lydia A. Hartley, Palm Coast, Florida  
Harry Helton, Greenfield, Indiana  
Todd and Joan Hovermale, Anderson, Indiana  
Linda and Robert Jarvis, Carmichael, California  
Lowell Johnson, Rochester, Minnesota  
Michael H. Jones, Kevil, Kentucky  
Roy E. Knight, Grafton, West Virginia  
Kenneth Knollman, Cincinnati, Ohio  
Karsten Lettau, Hamburg, Germany  
Livermore Public Library, Livermore, California  
David and Carol Lukens, Anderson, Indiana  
Jeff McMahan, Moscow, Idaho  
Doug Nelson, Saint Paul, Minnesota  
Paul Pomerantz, New York, New York  
Dallas and Jackie Reeves, Terre Haute, Indiana  
Bryan J. Richter, Novi, Michigan  
Cheryll Simmerman, Wilmette, Illinois  
Michael Sinker, Amersham, United Kingdom  
Skip and Cathy Stine, Lititz, Pennsylvania  
Edward J. Surette, Reading, Massachusetts

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## THEATRE ORGAN STUDENT OF THE YEAR 2009

The Theatre Organ Student of the Year is awarded to a young theatre organ student who has demonstrated exceptional commitment to and improvement in his/her theatre organ studies. Amateur organ students age 27 or younger are invited to submit applications, which are due by **May 1, 2009**. For further information and an application form, please e-mail or phone Tyler Morkin, Youth Representative to the Board, at [t.morkin@atos.org](mailto:t.morkin@atos.org), 906-367-1454, or visit the ATOS website: [www.atos.org/front-desk/forms](http://www.atos.org/front-desk/forms).

# News & Notes

## ATOS ENDOWMENT FUND GRANT/LOAN APPLICANTS

The purpose of the ATOS Endowment Fund is to assist ATOS chapters engaged in theatre pipe organ programs or projects which will have a lasting impact on the preservation or presentation of the theatre pipe organ as an historically American instrument and musical art form; projects or programs of particular historical or scholarly merit; and other projects or programs as approved by the ATOS board of directors. Only one application per chapter, organization, or person per year will be considered.

All grant applications involving a theatre pipe organ, or component(s) thereof, are first reviewed by the chair of the ATOS Technical Committee to determine if the proposed project complies with at least the minimum standards as set forth in the ATOS Guidelines for Conservation and Restoration. This review may require an inspection of the work in progress, organ components, and/or the proposed site where the work is to be done. Following this review, the chair of the ATOS Technical Committee shall make his/her recommendation to proceed with consideration of the application (or not), in writing, to the ATOS Endowment Fund board of trustees.

After all applications have been reviewed, the ATOS Endowment Fund board of trustees will vote to recommend awarding a specific monetary grant for each of the applications. The results of this voting will then be submitted to the ATOS board of directors for final approval or disapproval during their annual meeting (July, 2009). Applicants will usually be informed of the results following the board meeting.

Not more than ninety percent (90%) of the accrued interest on the Endowment Fund principal may be distributed as grants for projects or programs. Not more than twenty-five percent (25%) of the principal may be loaned for projects or programs. All loans must be secured by real property, and a promissory note establishing a reasonable interest rate and payment schedule shall be

drafted and signed by both parties. Given the current financial climate, available funds are limited, and preference will be given to ATOS chapter owned and sponsored projects.

Fund disbursements are administered by the ATOS Endowment Fund financial secretary (ATOS treasurer). Grants are paid on a per-item basis, not to a chapter as a lump sum. Grantee shall submit invoices for items or services prior to payment so that the financial secretary may pay the providers directly.

The 2008–2009 ATOS Endowment Fund board of trustees: Michael Fellenzer, chair; Paul Van Der Molen, financial secretary; Jelani Eddington, recording secretary; Bob Maney, trustee; and Alden Stockebrand, trustee.

### Instructions

In order to consider your grant application properly, the ATOS Endowment Fund board of trustees needs certain information. Please provide the following; each item when printed must fit on one piece of 8½ by 11 inch paper. Applications are to be sent electronically (via e-mail). If this presents a problem, please contact the chair of the Endowment Committee.

- A cover letter to the ATOS Endowment Fund board of trustees; please be brief.
- Information about your chapter (or you and/or your organization if this is not a chapter project). Include ATOS chapter or membership status, number of voting members, incorporation information as applicable, special federal tax exempt status under Section 501(c)(3) of the Internal Revenue Code, etc. Please list names, addresses, telephone numbers and e-mail addresses of your chapter president, vice president, secretary and treasurer.
- A detailed description of the project for which the grant is requested. Include information regarding ownership (including any components on loan to the project and the terms of such loans), financial

encumbrances (such as loans or liens), disposition agreements and written rental or lease agreements with outside parties. Summarize prior grants or gifts given specifically to this project. Describe how the project is to be used and how the project will benefit the public and chapter. Any photos should be submitted electronically as JPG images not exceeding 500K each. Please remember, all completed work on a pipe organ, as well as all future work, must meet the ATOS Guidelines for Conservation and Restoration and will be subject to inspection by the ATOS Technical Committee. (A copy of the guidelines may be obtained from the technical director or the ATOS website, [www.atos.org](http://www.atos.org).)

- A breakdown of how the grant will be spent. Include materials, equipment rental, contracted and other professional services, etc. Also provide a projected schedule of project activities (including starting and completion dates). If the grant request is for a portion of a restoration project, please provide a comprehensive budget outline of the complete project.

- The names, addresses, and telephone numbers of individuals and/or companies that will provide services to be paid for by the grant.

- A copy of your IRS letter of determination, if applicable.

Please e-mail grant application materials no later than **April 15, 2009** to:

Michael Fellenzer, Chair

ATOS Endowment Fund Board of Trustees

[m.fellenzer@atos.org](mailto:m.fellenzer@atos.org)

317-251-6962

All submissions will be acknowledged via e-mail; however, it is incumbent on the submitting party to verify materials were received. If you should have any questions or need further assistance, please contact Michael Fellenzer. Your application materials will be distributed to the chair of the ATOS Technical Committee, the ATOS Endowment Fund board of trustees, and the ATOS chair.

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

## 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](mailto:j.weiler@atos.org) or 312-842-7475.

## 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](http://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](mailto:rj.eddington@atos.org), or at 262-639-8788.

The 13th Annual

## Rialto Keyboard Pops Concert

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**\$38** per person

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Van Der Molen Wonder Morton: Jelani Eddington & Donna Parker

**Saturday April 25 – \$30 per person**

Krughoff Wurlitzer, Jonas Nordwall & Martin Ellis

**Sunday April 26 – \$60 per person (includes dessert buffet)**

Sanfilippo 5/80 Wurlitzer, Rob Richards & Alex Zsolt



Enjoy all 4  
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# Vox Pops

Please send your items of interest to the Editor.

## A German Organ Tour

During my first business trip to Detroit, Michigan in February, 2001, I had the chance to visit the Music Palace in Sharonville, Ohio. As an ATOS member, I knew that there was a theatre organ installed there and played by Trent Sims. I heard him play three times, and we subsequently kept in touch over the years.

After attending the ATOS convention in New York, I decided to become more active in the German theatre organ scene. Together with my friends Hans Volmerg and Ralf Krampen, heads of the German Theatre Organ Club, we invited Trent Sims for a German organ tour. This started on June 11, 2008, when Trent arrived in Frankfurt am Main. According to a prepared schedule, the first concert took place on Friday, June 13 at Hans Volmerg's home in Hamm, at his Allen 6500. The next day we travelled to the little village Brey on Rhine to play the Compton 3/9 owned by Ralf Krampen. Both concerts were attended by an appreciative public.

Following dinner at a good friend's home (although Trent will never eat fresh Matjes herring again!), we travelled to the north to Company Fleiter in Münster to see and play the Wurlitzer 2/6 Style D. On Tuesday, June 17, Trent was invited to play the historic Arp Schnitger organ at the Jacobi Church in Hamburg. That was impressive; what a wonderful instrument. That same evening we had a stop at my parents' home in the center of Germany to play another historical organ in the village church. The

next day, we arrived at my hometown. I had organized a church organ concert followed by two concerts in my home using my Allen GW 319.

Trent played wonderful concerts. He knew how to play German music with characteristic precision. Also, his Jesse Crawford arrangements demonstrated extreme musicality and excellent technique. It will be a pleasure for us to hear him again in the near future.

—Helmut Sobotta  
Hirrlingen, Germany

## Breaking New Ground in Augusta

The Atlanta chapter has never been one to only “color inside the lines” of what is ordinary with respect to getting the theatre organ to those outside of our regular audiences. In 2004, we successfully promoted the screening of *Metropolis* at Atlanta's Fox Theatre to local science fiction societies. In 2006, Ken Double was enthusiastically received, both in concert and accompanying short silent films, at the first-ever Macon Film and Video Festival. This year, we participated in the inaugural Westobou Arts Festival in Augusta, Georgia.

In 2005, while in Augusta for an organ crawl, featuring Walt Strony, to the homes of ATOS members, we toured the Imperial Theatre, not knowing that in only a few months, the Atlanta chapter would have the opportunity to rescue the Imperial's long-removed Wurlitzer organ from potential

destruction. In December of 2005, the organ was returned to Augusta with the goal of reinstalling it in the theatre and, since then, chapter members have participated in fundraising and publicity events in Augusta with respect to the effort.

This year, the Augusta arts community presented the Westobou Festival, patterned after Spoleto, which included art exhibits, concerts, plays, opera, and other events. The Atlanta chapter of ATOS was included as an official participant.

One of the very first Westobou events was a benefit for the Imperial Theatre's organ fund, held at the Imperial: a screening of *The Three Faces of Eve*, an Augusta-based true story. Presented on the 51st anniversary of the film's world premiere, the program featured the master of ceremonies from the world premiere, the organist who played that evening, and the special appearance of Chris Costner Sizemore, “Eve” upon whom the film is based. The event opened with a presentation on the history of the Imperial Wurlitzer by Atlanta chapter vice president Larry Davis.

The next evening, chapter member Ron Carter presented masterful accompaniment to *Pandora's Box* to a sold-out audience at Sacred Heart Community Center. Sacred Heart sponsors a silent film night each fall, and this year's event was their festival offering. Ron has become an Augusta favorite, and the standing ovation that followed the film indicated the appreciation of the audience for the artistry they had just



Trent Sims at the Allen GW 319 in Hirrlingen, Germany (Sobotta Collection)



Trent Sims at the historic Arp Schnitger organ located in the Jacobi Church, Hamburg (Sobotta Collection)



witnessed, both on the screen and at the console of Sacred Heart's Allen.

On Saturday afternoon, our chapter presented the program that we sponsored as an official part of the Westobou Festival: a classical concert on the Casavant organ at Saint Paul's Episcopal Church. Local member Dr. Robert Polglase proposed and organized the program, performed by Saint Paul's organist and director of music, Keith Shafer. The audience of almost 250—including ATOS chapter members, American Guild of Organists Augusta chapter members, church members, festival participants, and people off the street—streamed into the church as the hour approached. In our initial conversations, Mr. Shafer had expressed reservations that he was not a theatre organist. Despite his protestations, his program was one of high musical artistry and, at the same time, was immensely entertaining. He included Edwin Lemare's "Andantino in D Flat" upon which the popular tune "Moonlight and Roses" was

later based. His performance of "The Battle of Trenton" by James Hewitt, the first music director of the church, featured a Revolutionary War reenactor in full uniform, using his musket to turn the placards describing the musical action. Theatrical indeed!

The Mayor of Augusta declared September 20, 2008 as Bernard Carpenter Day in honor of the late legendary Augusta musician who served as the Imperial's organist and as music director at Saint Paul's. Mr. Shafer presented the proclamation to Mrs. Martha Scroggs, daughter of Mr. Carpenter, in the company of her children and grandchildren. He followed the presentation by performing Mr. Carpenter's favorite composition, Mendelssohn's "War March of the Priests"; it was definitely a crowd pleaser.

On Sunday morning, Larry Davis and Mike Deas, chairman of the Imperial's organ committee, presented a program at Saint Paul's on the history of Augusta's theatres and the Imperial Theatre organ. It was

well attended by very interested and informed people who were able to share their memories and add information to the presentation.

The Sunday afternoon event was a meeting at the home of Bob and Amanda Polglase, featuring their Allen Renaissance GW4 in the most capable hands of theatre organist Dolton McAlpin. Following that program, a handful of members made the trek to Sylvania, Georgia for an afterglow at the home of Randy and Kim Magnuson. There, chapter members were joined by local Sylvania citizens and organists for an evening of music on the hybrid theatre organ.

The weekend was remarkably successful in terms of the quality of the programs, the quality of the music, and the overall interest in theatre organ that was generated as we moved outside the normal channels, bringing theatre organ and ATOS to new audiences.

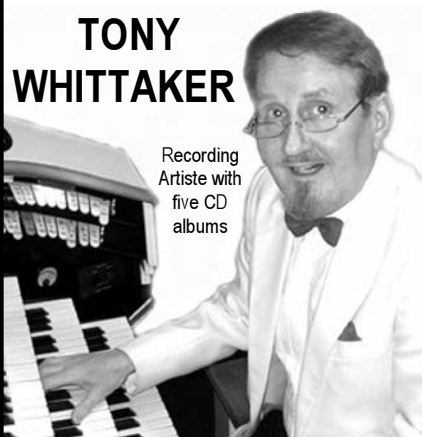
—Larry Davis  
Marietta, Georgia

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# In the Spotlight

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

## The Palace Publix #1 Wurlitzer and Weldon Flanagan

The Palace Publix #1 4/20 Wurlitzer, Opus 2125, and Weldon Flanagan are still synonymous in Dallas, Texas. Although each has a unique story, when the two were finally connected in 1946, the times and lives of each were permanently intertwined as a most important part of Dallas entertainment history.

The glorious Palace Theatre at 1623–25 Elm Street opened on June 11, 1921. It was designed by Thomas J. Lamb of New York and C. D. Hill and Company in Dallas. The original owner was Earl Hulsey, through Southern Enterprises, a holding company. The outside, with its three-story brick façade, was not imposing but, upon entering the lobby, smiling staff led patrons to an amazing auditorium. Spacious seating for 3,000 patrons was provided and, since there were neither posts nor other obstructions, every seat offered a clear view of the stage and screen. Golden accents on swirls of creamy white decorative plaster embellished the crystal lighting fixtures, and lavish maroon plush drapes and a glittering golden waterfall curtain provided the perfect backdrop for the musical preludes. A 30-piece orchestra was present for the opening night extravaganza, and the console of a three-manual, 11-rank Style 235 Wurlitzer (Opus 411), was placed in the center of the orchestra pit on a hydraulic lift. This organ accompanied the silent movies of the day.

Hospitality was the hallmark of this theatre; as the opening night programs stated, upon attending "the poor will walk with kings and the rich will be blessed with the common touch—blessings and privileges of the America we love as the land of the free and the home of democracy." Another section, titled "I Am a New Theatre," expressed appreciation for this new golden palace of dreams. For more than the following four-plus decades, the Palace Theatre brought vaudeville, silent movies, stage shows and, eventually, movies with sound to Dallas audiences. First-run movies

were usually booked for a week at a time, and elaborate stage shows, such as *The Enchanted Forest*, *Minstrel Melodies* and *Rhapsody in Blue*, were produced using various themes to accent the movies that would be shown after them.

Carl Weismann was hired as the first Palace Theatre organist, and later Billy Muth, C. Sharpe Minor, Jack Caldwell, Dwight Brown, and others played during the 1920s. Harold Ramsay became the more prominent organist in the 1930s. Dwight Brown continued playing into the early 1940s. In time, the most remembered and honored became Weldon Flanagan.

In 1930, one of the most exceptional theatre organs in this nation was installed in the theatre: a Publix #1 four-manual, 20-rank Wurlitzer (Opus 2125). It was purchased on August 16, 1930. For some months prior to its installation, the console was displayed in the windows of Whittle Music Company. The console, finished in a dull burnished gold with brilliant gold ormolu, was later painted white to further showcase this fine instrument. A new electric lift was purchased in 1926 to replace the old, unstable hydraulic lift, and the new organ console was placed on it at the left side of the orchestra pit. A piano was installed on a special platform behind the grillwork to the left of the console.

There were only a few of these Publix organs manufactured by the Wurlitzer Company, and only a very few survive. Although by the time this Publix #1 Wurlitzer was purchased and the organ chambers enlarged, the golden heyday for theatre organs was drawing to a close. Sound was added to the movies in 1927, and theatre organs in more than 10,000 theatres across the United States were soon being discarded. Earlier, the small 1921 3/11 Wurlitzer had been taken out of the Palace Theatre and installed in the outdoor amphitheater at Fair Park in Dallas, but that proved to be an unsuccessful venue. It was sold in 1932 to the

Ambassador Hotel, Coconut Grove, in Los Angeles, California, then sold to WHEC in Rochester, New York by 1934, and then to a man named Runyon in Colorado.

The 1930 Publix #1 4/20 Wurlitzer was still played occasionally during the 1930s, accompanying vaudeville acts, stage shows, and other entertainers. A special performance by Jesse Crawford and his wife, Helen, who played on a slave console, was a sell-out in 1934. The organ continued to be played sporadically into the early 1940s. In 1945 Dwight Brown played for a few performances, but he had become undependable and, finally, the organ was no longer used.

In 1946 the Interstate Company, which by the 1930s owned (among many others) the Palace Theatre, was celebrating its 40th anniversary, and the company refurbished the Palace Theatre. Heavy curtains covered the organ chamber grills on each side of the immense stage. The organ console itself had sustained some damage, mostly from neglect and critters such as mice and rats. There was much water damage from a leaky roof over the chambers, and even some to the console itself, so it, too, was covered up.

Weldon's interest in organs began when he was only four years old. His family would often take him to the Palace Theatre, and he would actually cry to go down and touch that huge console. At home he began making cardboard models of the console, and the desire to learn to play that organ burned within him constantly. His talent was discovered following damage to his arm by the rollers on a washing machine. The doctor told Weldon that, as therapy to strengthen the muscles and tendons, he should play the piano. Weldon's amazing talent burst forth during those therapy sessions. Within a few years, he was playing piano, church organ and, later, electronic organs. At a party in 1946 for an executive of the Interstate Company, Weldon was asked how his musical career could be helped. Weldon immediately answered, "By letting me play

that Palace Theatre organ." Weldon, only 12 years old at the time, proved to be a musical genius, and all he wanted was the chance to play the Palace Theatre organ.

In 1946 Weldon was permitted to go to the theatre; upon first turning on the organ, more than 100 pipes ciphered. He could see there was a lot of work to be done. He was determined not only to repair the damages, but also to enhance and bring back the amazing sounds of that special Wurlitzer. Weldon began taking organ lessons from a prominent teacher at Southern Methodist University. He was on a work program, attending school half days then going to the theatre in the afternoons. He knew little of repairing organs, so he began to read as many books as he could from the library. When he ran into a problem, he would call the Wurlitzer people, most of whom would say, "Just go look in the trash bins behind the theatres or in the old organ chambers of any theatre, and you will probably find what you want." He did that on more than one occasion. Two decades of dedicated talent and ingenuity, combined with a passion for theatre organs, enabled Weldon Flanagan to demonstrate and bring forth that organ's versatility.

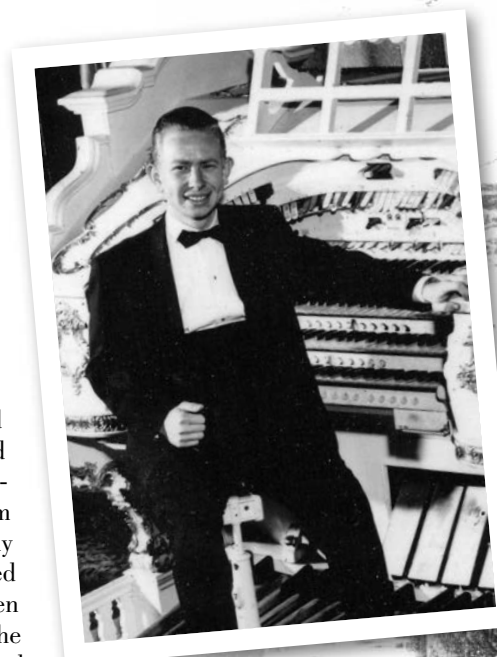
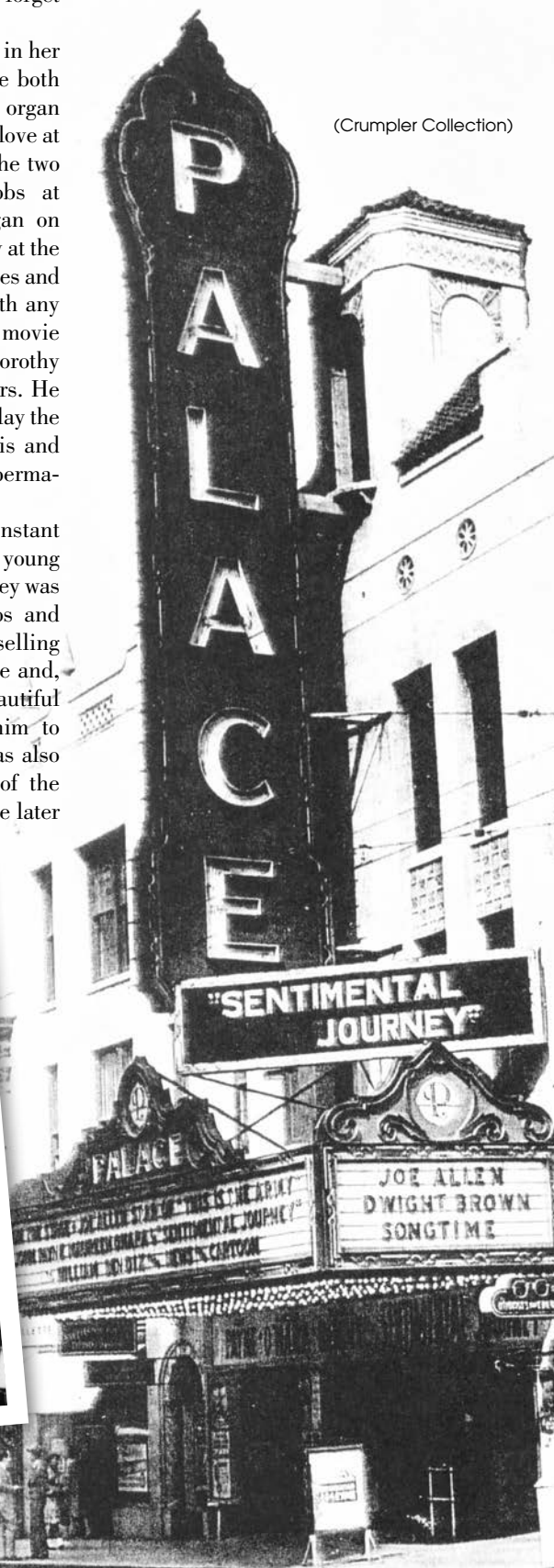
By 1948 Weldon had the organ fairly well repaired, and his astonishing performances were bringing in hundreds of appreciative movie patrons. By 1952 he had been appearing on a regular basis; on more than one occasion, his playing outshone the movie that followed. Within a short time Weldon was hired as the permanent Palace Theatre organist, and he and the Publix #1 were considered the dynamic duo of entertainment in Dallas for the next 20 years. It was such a thrill when the house lights would dim, the brilliant white spotlight cleaving through the darkness, and the first notes of the Publix #1 would literally shake the walls! As the magnificent console came rising up from the basement, Weldon would usually play a rousing Sousa march, followed by a current mellow ballad, and then the spectacular closing piece. As he finished, he would turn slightly toward the audience, smiling and continuing to play, and the console would descend. The

thousands who saw him would never forget that.

Weldon's wife, Mary, was an artist in her own right. They met when they were both teenagers and she was playing an organ during the state fair. It was definitely love at first sight and, within a short time, the two were married. They both had jobs at different churches playing the organ on Sunday. Weldon's schedule was heavy at the Palace Theatre. He played the matinees and two evening performances, along with any special stage appearances by many movie stars, such as James Stewart, Dorothy Lamour, Angela Lansbury, and others. He was asked to come to New York and play the Paramount organ, but Dallas was his and Mary's home, so he turned down a permanent position in New York.

Thousands of people became instant fans of Weldon Flanagan, including a young man named Rodney Yarbrough. Rodney was first interested in old player pianos and had begun buying, repairing, and selling them. He went to the Palace Theatre and, after seeing Weldon playing the beautiful Publix, Rodney wanted to meet him to express his appreciation. Rodney was also interested in knowing all aspects of the theatre organ and how it operated. He later

(Crumpler Collection)



Weldon Flanagan  
(Robert MacNeur Collection)

# In the Spotlight

became an organbuilder, and his knowledge of theatre, classical, and other organs is quite extensive. He and Weldon became good friends and, from then on, they kept in touch and shared their love for theatre organs. In time Rodney even helped tune the Palace Publix more than once, and later he purchased two theatre organs himself, restoring them and eventually installing one in his home in Celina. One of Rodney's fondest memories was a July 4th barbecue at his home when Weldon played the restored Houston, Texas Kirby Theatre organ for more than two hours. In 1964 Rodney was disabled in an accident and, although he had purchased and was intent on restoring the San Antonio, Texas Theatre Wurlitzer, he was unable to complete that project.

Weldon and the Palace Publix #1 provided the same outstanding and vivid memories to the patrons of the Palace Theatre for the next two decades; to this day, people still remember the glorious Palace Theatre organ and, in particular, Weldon Flanagan. The organ had become a featured part of entertainment at the Palace. As early as 1963, the ownership of the organ was transferred to Weldon. He also had many programs that were broadcast, and some later telecast, from the Palace Theatre. By 1970 Weldon had decided to retire, but instead in 1975 he began touring for the Gulbransen Company

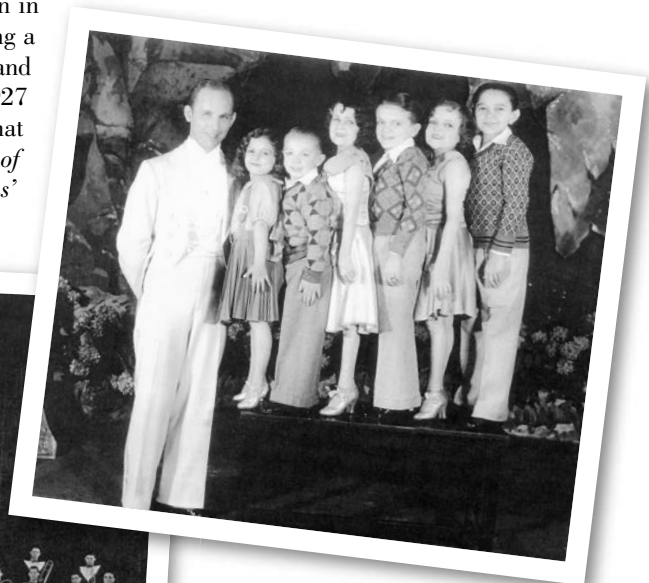
and traveled all over the world giving concerts. After his formal retirement, Weldon began building a Wurlitzer in his living room in Plano but, sadly, poor health has caused cessation of further work.

My own memories go back to a cold February night in 1948 after I had moved to Dallas. My date took me to see and hear Weldon Flanagan and the Palace organ. My Dad told me back in the early 1940s that if I ever heard a theatre organ played in a theatre as it was meant to be, I would never forget it; I did indeed hear and see Weldon Flanagan that night, and I have never forgotten the memory. Over the years, I went to the Palace Theatre many times to enjoy seeing Weldon and hearing his dazzling performances. If for some reason Weldon wasn't scheduled to play, it was not uncommon for people to wait until he was scheduled or even to ask for their money back if he didn't appear. The theatre finally posted a printed schedule showing the times he would be playing.

Weldon often played special music before premier performances of blockbuster movies such as *Carousel*, *Oklahoma*, *The Music Man*, and many others. People would stay just to hear him again. And the sing-alongs were such fun! Several other stories were told to me after I met Weldon in person in 1997, when I was writing a book about the Lakewood Theatre and the 1984 installation of a 1927 Robert-Morton organ in that theatre. When I wrote *Street of Dreams, A History of Dallas*

*Theatre Row*, Weldon, along with many others connected with theatre organ history in Dallas, provided me with most interesting stories of those invaluable instruments and their lasting impact on the entertainment world. Although my latest book, *The Theatre Organ Murders*, is fictional, it includes a true history of the Palace Theatre and a specification list for the Publix #1 that has been out of print since 1955. Much information and many stories were shared with me by Edward Millington Stout III, Willetta Stellmacher, George Cearley, Jr., Paul Harris, Weldon and Mary Flanagan, Paul Adair, Jeff Weiler, Rodney Yarbrough, and many others who have been connected with the theatres and/or theatre organs over the years.

As to the final destination of the Palace Publix #1, prior to the closing of the Palace Theatre and its demolition, the organ was given to Weldon because of his long years of dedication, talent, and expenditures. He kept it in his home on Haverford in Dallas until he and his family moved to Plano, at which time he decided to sell it to Dr. Graybeal of Fort Worth. Dr. Graybeal later made a decision to sell the organ to Jim and Tammy Faye Bakker, who planned to place it in a Christian theme park they were



(Photos Crumpler Collection)

building, but The PTL Club scandal had broken, and the organ was left in storage in California. The whole story may be found in my current book, by contacting Edward Millington Stout III, or by visiting [www.shomler.com/calsj](http://www.shomler.com/calsj). Fortunately, most of the organ is now installed in the California/Fox Theatre in San Jose, with the console from the Chicago Uptown Theatre (Opus 1060). Dr. Graybeal kept the original console until his death in 2007; his executor was awarded the console and now has possession. In a sense, the organ is still alive in two locations.

Theatre organists and these amazing instruments may “shuffle off this mortal coil,” so to speak, but these few treasured instruments now in dedicated hands will continue to bring joy and appreciation whenever they are played.

—Jeanette Howeth Crumpler

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Willetta Stellmacher, Dallas, Texas

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Jack Fenner at the Wurlitzer in its original home at the Gaumont Oldham in the late 1930s (David Ritchie Archive)



Dale Hall, Hampsthwaite by night (David Lowe Collection)



A Young David Lowe at the console in its first COS home in Dale Hall (David Lowe Collection)

# From the Gaumont to the Victoria Hall:

BY DAVID LOWE

Opus 2208, a three-manual Special, was dispatched from the Wurlitzer factory on 26 February 1937. It was destined for the Grand Theatre Oldham which had been refurbished and was to re-open as a Super Cinema under the auspices of the Gaumont British Picture Corporation.

This instrument was one of an identical pair (the other being for the Gaumont Cinema Watford) designed by the legendary Quentin Maclean. The original stoplist provided, surprisingly, for a Solo String and Dulciana, but the organ was installed with the more usual Violin and Violin Celeste. Also unusual for an instrument of this size was the solo-scaled Tibia and the 15" WP Diaphonic Diapason with a 12-note wood Diaphone extension. The three reed units were French Trumpet, Saxophone, and Vox Humana. There was no 16' reed extension.

The French Trumpet, unknown in North American Wurlitzers, was voiced to give a more 'nasal' tone than the sweeter #2 Trumpet (Style D) or Brass Trumpet and was incorporated in a number of UK instruments. This stop was intended to combine the virtues of the powerful English Horn (especially off tremulant) with the lyrical #2 or Brass Trumpets on tremulant. Although perhaps less successful in either mode, it was a very useful compromise. Arguably the most successful application was on the Regal/ABC Kingston instrument, where Joseph Seal used this stop with tremulant,

on second touch, most effectively for counter melodies and accents.

What was the intent of this strange animal? Wurlitzers, a highly recognised brand in the UK, were going head-to-head in competition with the estimable John Compton organ company. Comptons had realised the 1930s market need for theatre organs to evolve from silent picture accompaniment to intermission use and were offering powerful, compact instruments at a cost well below that of Wurlitzer. Two other British chains, Union and Granada, were developing small, effectively specified Wurlitzer models, and the Oldham and Watford organs were Gaumont's solution to the problem. The Oldham organ is, therefore, of considerable historical interest and value as an insight to the "what if" scenario of the North American theatre organ market surviving into the 1930s and beyond.

[NB: A variant of this style was built for the Palladium Copenhagen, opened February, 1938, with the Violin replaced by a Gamba, and no Celeste provided.]

Maclean's layout was thus:

## CHAMBER ANALYSIS

### MAIN

16 Diaphonic Diapason	85 pipes	15" wp
16 Bourdon/Flute	97 pipes	10" wp
8 Violin	73 pipes	10" wp
8 Violin Celeste (Ten C)	61 pipes	10" wp

### SOLO

8 French Trumpet	61 pipes	10" wp
8 Saxophone	61 pipes	10" wp
8 Tibia Clausa	85 pipes	15" wp
8 Vox Humana	61 pipes	6" wp

(large scale)

### STOPLIST

#### PEDAL

Diaphone	16
Bourdon	16
French Trumpet	8
Open Diapason	8
Tibia Clausa	8
Cello	8
Flute	8
Bass Drum	
Kettle Drum	
Crash Cymbal	
Tap Cymbal	

1st and 2nd Touch Trap Switch  
Three adjustable toe pistons

#### ACCOMPANIMENT

Contra Viol (Ten C)	16
Bourdon	16
Vox Humana (Ten C)	16
French Trumpet	8
Open Diapason	8
Tibia Clausa	8
Saxophone	8
Violin	8
Violin Celeste (Ten C)	8
Concert Flute	8
Vox Humana	8
Octave	4
Piccolo	4
Viol	4
Octave Celeste	4



Ken Stroud in concert at Dale Hall in 1984  
(Photo by John Leeming)



Bill Hopkinson (l), then District Secretary, and Neil Hepworth show off the console, newly installed in the organ's second COS home, the Trinity Arts Centre, Pudsey in 1991



The queue on the opening night at Brighthouse in March, 1996 (Photo by John Leeming)

## A New Home for a Special and Much-travelled Wurlitzer!

Flute	4
Vox Humana	4
Twelfth	2½
Piccolo	2
Chrysoglott	
Snare Drum	
Tambourine	
Castanets	
Chinese Block	
Tom Tom	
Sleigh Bells	

### ACCOMPANIMENT 2ND TOUCH

French Trumpet	8
Tibia Clausa	8
Cathedral Chimes	
Triangle	
Solo to Accompaniment	

10 Adjustable Combination Pistons  
(Accompaniment, Pedal, and Manual III)

### SOLO

French Trumpet (Ten C)	16
Diaphone	16
Tibia Clausa (Ten C)	16
French Trumpet	8
Open Diapason	8
Tibia Clausa	8
Saxophone	8
Violin	8
Violin Celeste (Ten C)	8
Concert Flute	8
Vox Humana	8
Clarion	4
Octave	4
Piccolo	4
Viol	4
Octave Celeste	4
Flute	4
Twelfth (Tibia)	2½

Twelfth	2½
Piccolo (Tibia)	2
Piccolo	2
Tierce	1½
Xylophone	
Glockenspiel	
Chrysoglott	
Sub Octave	
Octave	

### SOLO 2ND TOUCH

French Trumpet	8
----------------	---

10 Adjustable Combination Pistons  
(Accompaniment, Pedal, and Manual III)

### MANUAL III

Accompaniment to Manual III	
Solo to Manual III	
Cathedral Chimes	
Xylophone	
Glockenspiel	
Chrysoglott	

### TREMULANTS

Main	
Solo	
French Trumpet	
Tibia Clausa	
Vox Humana	

### GENERAL

Two Expression Pedals	
Vibraphone	
Chrysoglott Dampers	
One Double Touch Sforzando Pedal	
First Touch-Full Organ (wind)	
Second Touch- Percussion stops added	
One Double Touch Sforzando Pedal	
First Touch-Snare Drum Roll	
Second Touch-Cymbals	

### TOE PISTONS

Steamboat Whistle	
Train Whistle	
Fire Gong	
Klaxon	
Birds	
Surf	

Maclean also provided no less than five tremulants (Main, Diaphonic Diapason, Solo, Tibia, and Vox Humana). The top keyboard was a coupler manual (Manual III), a British innovation intended to make the organ appear bigger. In this case the limited specification was Accompaniment and Great to Manual III, Glockenspiel, Chrysoglott, Xylophone and Chimes.

Although designed by Maclean, the Oldham organ was, in fact, opened on 14 June 1937 by Jack Fenner who remained as resident for the next 10 years. Installation was under stage which provided excellent sound egress, but flooding was a problem, with water knee deep on more than one occasion.

With the advent of television, audiences declined rapidly in the late 1950s and early 1960s, and the Gaumont Oldham closed on 2 December 1961. The Cinema Organ Society's General Committee had already decided that if this was to be the trend, it would be desirable for the society (through its Districts) to have its own instruments. Accordingly, Northern District Secretary Mike Slater inspected the organ for



*David Lowe at the console in its most recent location, the Ritz Ballroom, Brighouse (David Lowe Collection)*



*The Ritz Ballroom, Brighouse, now organless, at the end of December, 2006 (Photo by Colin Sutton)*



*Lyn Larsen in concert at Brighouse in August, 2006 (Photo by John Leeming)*

purchase, and with the generous assistance of a loan from a benefactor (who asked to remain anonymous), the society was able to purchase the organ for £100; it was removed beginning 15 October 1961.

As now, finding a home wasn't easy, but a venue was offered in the village of Hampsthwaite near Harrogate, North Yorkshire. The Dale Hall adjoined a garage and petrol station and was owned by Rowland Dawson. The hall had been built for use as a dance venue, with stage, resident band and a Hammond Laffleur organ on a moveable trolley. The hall, seating about 100, was decorated with wall paintings above the covers somewhat after the style of the Granada Tooting, and it is believed that films may have been shown occasionally. However, apart from the odd organ recital (one being by Reginald Foort), the hall was mainly used after World War II for sports purposes.

Roland Dawson kindly provided the chamber area. Installation by Mike Slater, Ron Curtis, and members of the Dawson family commenced on 8 April 1962, but it was to be a long drawn out affair. At some point, someone decided the wooden Diaphones would be too large in scale for the venue and some were cut up for use as trunking! Later, the resonators were replaced locally, though they never worked properly at Hampsthwaite, being of the wrong size. Eventually organbuilders Laycock and Bannister of Crosshills (near Keighley) were brought in to complete the job (at a cost of £685), and it was a chance remark of one of their men while tuning my church organ that prompted me to visit the Dale Hall and discover the COS.

Various fundraising activities were organised (including an electronic organ concert at the Dale Hall in August, 1961),

with a target of £500 (actually nearly £600 was raised). District Secretary Lawrence Whitfield arranged to re-open the organ, in a more-or-less playable state, on 26 February 1966, with guest artists Cecil Chadwick, Eric Lord, and Trevor Willets, and the loan was repaid later that year. One innovation in respect of this installation was the provision of a slot meter (at a cost of £3.11.8) which enabled members (and indeed anyone) to come into the hall and play the organ for five shillings (25p today) per hour. Some of the names in the Visitor Book kept at Hampsthwaite are now familiar to us, including a young Phil Kelsall, who came over to practise from time to time prior to his appointment at Blackpool's Tower Ballroom.

Meetings were held at Hampsthwaite, but the hall did have some drawbacks. In winter the cost of heating (coal-fired boiler) was thought to be too great; it's worth recalling this was in the days when COS and TOC had meetings rather than concerts, with no admission charge, free or low-cost venue hire, and the organists played for nothing or modest expense as well. Access by public transport on a Sunday was poor; some members walked all the way from Harrogate, a distance of several miles, in the days before mass car ownership. Another problem was that new housing was being developed around the hall, and the occupants could hear the organ. At one COS AGM (around 1982/3), a disgruntled neighbour came over to the hall and, in the middle of George Blackmore's performance, placed a portable radio in the hall entrance playing at full volume as a protest! But the organ gradually improved in reliability and, under the stewardship of District Secretaries Stan Cuss (from 1976) and Bill Hopkinson (from 1984), a better atmosphere

was created, with stage lighting, public address system, etc. During the final period at Hampsthwaite, and following success with tonal improvements to the Trocadero Wurlitzer, organman David Pawlyn came to Hampsthwaite and worked on the instrument. He opened up Tibia toeholes, and we experimented with reservoir weights—the organ was suddenly transformed as the tremulants now did their job properly for the first time, and we had a truly theatrical-sounding instrument.

But it was not to last; there were fears that the Dale Hall would fail safety inspections, and it was just not a popular venue despite being out in the country. The final concert at Hampsthwaite (with Arnold Loxam) took place on 3 December 1988. Bill Hopkinson and committee had looked at a number of alternative venues including Wakefield Opera House, Morley Town Hall, and the Victoria Hall, Saltaire. The latter was a favourite but was closed due to building defects, and its future was uncertain. However, a suitable venue was found in the Yorkshire cricketing town of Pudsey which was well situated and accessible relative to the District membership.

The Trinity Methodist Chapel Pudsey opened around 1899, with an impressive classical frontage and Italianate clock tower at the southwest corner. It closed around 1984–5 and was purchased by local entrepreneur Brian Prideaux, who vowed to convert the building to other uses while retaining the dignity felt appropriate to a former place of worship. Accordingly, the original floor (now the basement) was to house a shopping mall, while the main auditorium (now at balcony level) would provide a room which could be used as an arts centre with theatre in the round, boxing matches, brass band concerts, dances,





*Nicholas Martin at the console for dancing at the Ritz Ballroom, Brighouse in August, 2006  
(Photo by John Leeming)*



*Richard Hills plays the closing concert at Brighouse on December 10, 2006  
(Photo by John Leeming)*

wedding receptions, and children's parties, etc. This boded well, and so the COS General Committee (after inspection) agreed to the (renamed) Yorkshire District committee's recommendation that the organ should be re-located in this auditorium. Building works were of a fairly minor nature, and the technical team, led by Bill Hopkinson and Bernard Nichol, installed the organ over a period of about 30 months. A huge contribution was made by COS Technical Officer John Abson, who not only planned but also directed and contributed to the installation, travelling hundreds of miles each weekend.

One novel feature of the re-installation was the need to utilise a crane to lift the console into the building, and this provided useful photo and publicity opportunities. Larger shutters had to be sourced (from David Pawlyn), and opportunity was also taken at this time to expand the usefulness of Manual III and turn it into a modest Solo manual by replacing the coupler stopkeys with eight speaking stops. Funding came from District and other sources, including a most welcome donation of £1000 from the London District following a benefit concert at the South Bank Polytechnic. Professional assistance was also employed, where appropriate, since by now the organ was 50 years old and required re-leathering, plus repairs and re-regulation of pipework. In particular the strings were cleaned and regulated by Duncan Booth and now sounded magnificent.

The organ was re-opened on Sunday 30 June 1991 with two sellout performances, featuring Doreen Chadwick (the Oldham connection), Arnold Loxam, and Andrew Willans—the latter's pattern making and joinery skills having been put to good use during re-installation.

COS meetings were now history, as events at the Trinity Arts Centre took the form of concerts, with paid admission—for both members and the general public—but the general ambience of a club still prevailed. Indeed, members could practise on the organ, and enjoy open console evenings with advice on registration, etc. The audience size for the concert following the opening was rather small, which prompted some misgivings, but then things picked up for a while. But the glory of the Trinity Arts Centre was to fade rather too quickly, and the high hopes of its owner were to be dashed, as the arts events did not attract audiences, brass bands did not favour the acoustics, and the shops in the mall gradually closed down. Soon the only events were the organ concerts (still quite popular), and disco-type sessions which attracted a young, unruly element. The fabric of the building began to suffer, and concerts became increasingly difficult to mount; the committee even had to bring in portable heating as the hall heating system became unavailable. There were fears for the safety of the organ, so the final concert took place in December, 1994, after which the instrument was hurriedly removed pending yet another venue search.

Once again there was a round of potential homes, including the newly refurbished Midland Hotel in Bradford. Other than the Victoria Hall, Saltaire which was a favourite but still not practical, one stood out as being of special interest. The Ritz Ballroom, Brighouse, had been built as the Ritz Cinema, opening on 15 March 1937. Part of the Union chain, it had (unsurprisingly) been provided with organ chambers but there was no organ, possibly due to the financial difficulties which led to Union Cinemas being taken over by ABC Cinemas

in October, 1937. Closure as a cinema came in 1961, and in September that year it re-opened for Bingo, later becoming a casino. In 1981 another change of use saw a dance floor installed and the creation of a fine ballroom, owned and operated latterly by Alan and Pauline Olbison, who also presented live music events and disco evenings to complement the more serious ballroom dancing.

Prompted by members Michael Wilson and Andrew Willans, overtures to Alan and Pauline proved positive, and agreement was made to re-install the Wurlitzer in its fourth home. It would be used for public concerts but, just as importantly, it was hoped to become a valued feature of the ballroom—with the organ complementing the band, thus providing a "Tower Ballroom" in Yorkshire. Members' evenings and private practice were also envisaged as part of the package.

The organ chambers had become dressing rooms, and one housed a heating unit, so in order to return them to their intended use, significant (and costly) building work had to be undertaken to provide artist accommodation above the stage, as well as an alternative heating system. The organ was in good condition, so the actual installation work by the technical team (now led by Allan Foster), was relatively straightforward. This was to be professionally (and most appropriately) assisted by Robert Hope-Jones—a distant relative of the man from the Wirral, Cheshire, whose innovations and enthusiasm led directly to the creation of the Wurlitzer theatre pipe organ. Once again, detailed planning was carried out by COS Technical Officer John Abson, while general leadership (and more) was provided by District Secretary David Clay. David's enthusiasm knew no bounds,

and garden parties, boat trips, raffles, donations, members' loans, and central funding providing the means to complete the job.

The reopening concert at what was now the New Ritz Ballroom took place on 15 March 1996 with Doreen Chadwick, Simon Gledhill, Arnold Loxam, and Nigel Ogden. It was a spectacular affair with a packed house and with much use made of presentational effects. Lighting, smoke machine, and specially chosen prelude and interval music became the norm at concerts which were very much aimed at the public, with less emphasis on the membership. Use of the organ for dancing varied from what had originally been envisaged, and comprised tea dances on Bank (public) holidays with Andrew Willans at the Wurlitzer and on a few selected Saturday evenings, usually with Phil Kelsall. The latter were very popular and well attended; although some of the Ritz regulars said they preferred dancing to a band or to records, others came specially to dance to the Wurlitzer, so everyone was satisfied. Unfortunately it did not prove possible to arrange any informal open console members' events in the evening as circumstances had changed, but occasional master class presentations were provided, plus private practice sessions, on Saturdays.

Concerts were generally well attended, albeit with a slight downward trend, and (as at Pudsey) a variety of players, established and new, from both the UK and the United States, were presented to appreciative audiences.

For some time it had been felt that a modest increase in size of the organ could provide greater interest and flexibility both for players and audiences, so after much deliberation and advice it was planned to add the two ranks which might logically have come next in Maclean's scheme—a Tuba and a Krumet. The Tuba could be used very effectively with the French Trumpet for 'block chords off trem' as well as on tremulant in the ensemble (and other uses), while the Krumet would provide the "buzz" which was missing, thus enabling an approximation of some of the favoured registrations of Joseph Seal, and players from Blackpool and the States. Scarcity of Krumets forced an admittedly more musical compromise, and the eventual added stops were Orchestral Oboe and Harmonic Tuba.

The Orchestral Oboe was winded with the Saxophone in the solo chamber, and the Harmonic Tuba winded separately in the main chamber, thus preserving on this *magnum in parvo* scheme the

typical Wurlitzer disposition of their larger instruments.

These additional ranks were obtained from the USA—the Orchestral Oboe (from Opus 1329, Sheridan Theatre, Chicago) installed 1998 and regulated by Clark Wilson on a very welcome visit, and the Harmonic Tuba (installed 1999 and regulated by Duncan Booth)—both of which have surpassed expectations. (With the two additional reservoirs and tremulants, we now had seven tremulants for 10 ranks of pipes—a luxury indeed.) Major alterations were made to the console, including an enhanced stoplist drawn up by Simon Gledhill with advice from an international panel of players. The console was re-painted professionally, keyboards and pedalboard were re-wired, along with a new power supply for the combination action, while the non-original "sunburst" Wurlitzer music desk was replaced by the original (which had been retained in storage) and a period music desk lamp.

District Secretary Godfrey Nield and team organised a superb convention, based at Brighouse, in August, 2006, and this was greatly enjoyed by guests from both home and abroad. An excellent CD made during the convention includes tracks recorded at Brighouse by Lyn Larsen and Richard Hills. The CD and Nigel Ogden's title "Encore" are only available on eBay, for worldwide shipping, through COS agent Richard Stephenson. (Go to [www.ebay.com](http://www.ebay.com) and enter "COS North" in the search box. Then choose either the convention CD or "Encore," and select the Buy It Now option. Payment must be made through PayPal.)

Once again, however, there was to be disappointing news for COS members. During 2005 Alan and Pauline Olbison had announced that they planned to offer the Ritz Ballroom for sale with the intention of taking well-earned retirement. It was soon apparent that the asking price for the business was far more than the society could find, indeed the assumption was that any new buyer would demolish the building to make way for residential development. So the society was asked to remove the organ pending sale, and the last concert took place on Sunday 10 December 2006 with Richard Hills, who assisted with the removal that commenced the following day. (Ironically, at time of writing, the venue remains open following planning difficulties and local moves to "save the Ritz.")

Where was the organ's fifth home to be? One common feature of preceding searches was the preference for the Victoria Hall,

Saltaire, near Shipley in West Yorkshire. Although other venues in Yorkshire and Lancashire were investigated, this was an obvious first choice—indeed COS Technical Officer John Abson had drawn up technical proposals for an installation at this venue many years previously. These were dug out so that Godfrey and team could make an approach to the Salts Foundation.

Saltaire village was established in 1853 by Victorian mill owner, philanthropist, and businessman Titus (later Sir Titus) Salt on the banks of the River Aire about three miles from Bradford, to house his mill workers in conditions that were far superior to what was the norm—though other model villages already existed in the UK at Copley and New Lanark. If the workers were well housed and reasonably disciplined through church attendance, healthy recreation, and abstinence, not only would they lead happy and contented lives, but the mill would benefit with higher production and efficiency. The Victoria Hall provided a library, meeting rooms, and, of course, a fine concert hall. Today the library section is occupied (happily) by the Harmonium and Reed Organ Museum. The village buildings and mill have Listed status (Victoria Hall is Grade 2 Star) and are within a Conservation Area, while in 2001 Saltaire was designated by UNESCO as a World Heritage Site. The mill finally closed in 1986, was bought by Jonathan Silver, renovated, and today houses a mix of residential and business use, including the 1853 gallery which includes the largest collection of David Hockney paintings in the world. Saltaire is not only a desirable location to live, but is also a tourist attraction with re-opened railway station, the mill attractions, the Leeds & Liverpool canal, and parks, plus Shipley Glen and its unique cable tramway. Salts Foundation welcomed the installation of the organ and all the benefits it could bring. The COS has been fortunate that from the very first visit to the Hall the young, professional management team, Ian Durham and Stacey Clarkin, understood the advantages of installing the organ and have assisted and made obstacles disappear during the negotiations. They are extremely keen to use the organ at various non-COS-related activities.

Chambers would be provided under the main hall on part of a balcony around the basement sports hall (one room existing, one to be built). The console would live in the space between the chambers and rise to stage level on a specially designed lift. Egress for sound would be directed towards

the auditorium and via stage openings to the player. Building work was due to start in July, 2008, with organ installation from late August, and opening concerts and events planned for April, 2009. This is a most exciting project! The hall is a very fine example of its genre, with good, reasonably theatrical acoustics and a seating capacity which should be sufficient for organ concerts but not too large as to be intimidating. Concerts and dances are envisioned, as well as use of the organ for other functions, including, of course, access to members for private practice and members' events.

This will be the largest and boldest COS installation yet. It will cost a lot of money—most of it for building works and lift (complicated and costly due to the building's "listed" status), and the COS Northern technical team will be assisted and directed professionally by Robert Rowley of Pipe Organ Problems and Solutions in order to ensure a speedy yet quality installation. Robert has proved himself with his work on other instruments including, most recently, the New Gallery (Habitat) Regent Street Wurlitzer, and Watford Town Hall Compton. It is hoped that the organ's pipework will be tonally

finished by an international specialist of repute prior to the re-opening.

Funding is by a combination of grants, a substantial legacy, central COS sources, and, of course, by donation. Several members have responded most generously, but there is still some way to go to raise the £100,000 needed to finish the job. All donations will be most welcome and may be sent to Godfrey Nield, COS Northern District Secretary, 194 Bradford Road, Shipley, West Yorkshire, BD18 3DE, England. For additional questions, contact Mr. Nield at godfreyieldcos@googlemail.com.

The end result will be a vibrant and secure home for the Wurlitzer in a Grade 2 Star listed building, within a World Heritage site. This must be unique, and something we can all be proud of.

Sources/Credits: Opening programmes for Pudsey and Brighouse, COS Northern convention programme, *Cinema Organ* 170 ("The Pudsey Wurlitzer," by Neil Hepworth), *Cinema Organ* 180 ("The British Wurlitzer 3/8s," by Donald Inkster), John Abson, Allan Foster, Simon Gledhill, Bill Hopkinson, Godfrey Nield, and Richard Stephenson.

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# Organ Historical Society Adopts Revised Guidelines for Restoration and Conservation

In 2007, Jeff Weiler and this author were delighted and honored to be asked to join a committee of the Organ Historical Society charged with rewriting the Society's Guidelines for Conservation and Restoration. In existence since 1973, this document was originally intended to stem the tide of mass destruction of original material in early American tracker organs; its last revision in 1986 began to address 20th century organs. In the intervening 22 years, much has changed in American organ culture; a renewed reverence for the instruments of the 20th century has begun an effort to treat and restore them with the same respect as the earlier trackers. The 2008 guidelines attempt to address the entire gamut of historic organs in North America equally and with the same detail and fervor.

That the OHS was eager to bring representatives from the theatre pipe organ world speaks volumes about just how much has changed. The rabid 'tracker backers' of the 1970s who deplored any wind pressure over 2½" have since recognized that value in the instruments we theatre organ folks care so much about and, specifically, wanted input from those familiar with the issues facing theatre organ restoration and conservation.

These new guidelines were drafted with the most literal meanings of restoration and conservation in mind (please read the Definitions section carefully), and should give pause to a great number of technicians and restorers, both within the theatre organ sphere and without. In recognizing the historic significance of our beloved high-pressure instruments, the guidelines and, by extension, the OHS, demand that they be treated, just as the classical organ, with the same reverence as any other significant historic work of art would be.

The new guidelines also seek to discourage many results we have come to expect from "restoration" (alterations and additions aside). Most striking for the present author was the discussion about refinishing. With our current models of hyper-restoration, we expect the wood finishes, even down to chests and walkboards, in a restored organ will gleam with numerous new coats of

shellac and, in some cases, that chips, divots, and other blemishes from 80 years of history will have new wood let in to make them disappear. However, say these new guidelines, all of these blemishes and aged finishes testify to an organ's passage through time and should be preserved. To perform this very high level of restoration to an old organ is deceptive—often we hear restorers say that when their work is done, the organ will look "better than new," when in fact the organ is not new. As the guidelines say, "Unnecessarily thorough restoration threatens historical evidence and should be avoided." This, of course, does not stop the restorer from performing his due task: "While interventions should be minimized, they should not stop short of making the instrument durable enough to fulfill its function for a reasonable interval before the next restoration."

In addition to bringing the guidelines for restoration up to date, there is a new emphasis on the documentation of original pipe organs. In the last decade, organ restoration projects around the globe have begun to focus more and more on documenting the work of previous generations in a detail hitherto unheard of, allowing scholars and builders to study the construction of instruments around the world without having to be at each organ. The previous OHS guidelines gave only 45 words to documentation and provided no help as to how a restorer should go about it. For the first time guidelines and procedures for the documentation of our unique American pipe organs are included in this document.

The present author invites the reader, be he a performer, technician, restorer, or enthusiast, to read the following document, carefully and thoughtfully drafted by organbuilders and conservationists of every persuasion, and to reflect on how it can positively influence his work, and the work of our whole sub-culture of theatre pipe organ performance and restoration.

—Jonathan Ortloff

## The Organ Historical Society Guidelines for Conservation

### I. PREAMBLE

Pipe organs that have been attributed with extraordinary aesthetic, artistic, documentary, historic, scientific, or social significance are a cultural inheritance to be passed on to future generations. Regardless of their age, it is the nature of such instruments to be both historic and artistic. Each part of this dual nature places conditions on our right to enjoy the heritage, and our obligation to preserve it for the future.

Historic organs are an invaluable, endangered, easily damaged, and non-renewable cultural resource. Faced with unprecedented threats from building redundancies, electronic substitutes, improper restoration, transient musical fashion, and severe funding shortfalls, organs are threatened as never before. Even with prospects for restoration come other potential threats to the historical essence and content of organs. These guidelines recommend a preservation-minded approach to restoration that saves not only utilitarian and aesthetic qualities, but also the historical narrative encoded within an organ's physical substance.

Forming the basis for these guidelines are principles articulated in several broadly accepted international charters for historic preservation. The Guidelines are provided for use by restorers, owners, restoration advisors, and all with responsibility for the stewardship of historic organs. The document should be considered in its entirety, as many of the articles are interdependent.

### II. DEFINITIONS

#### A. Conservation

All actions intended to preserve cultural property for the future. Conservation activities include examination, documentation, treatment, and preventive care.

#### 1. Examination

The investigation of the structure, materials, relevant history and condition of

organs, including the extent and causes of deterioration, alteration, and loss.

2. Documentation (See also section III.C below)

The recording in a permanent format of information derived from conservation activities. Documentation records condition before and after treatment, treatment proposals, treatment reports (changes to the organ due to conservation activities, along with the justification for those changes), recommendations for subsequent care, and relevant correspondence. Records also include information revealed during examination, or other conservation activities that assist in the understanding of the organ.

3. Treatment

All interventions carried out on the organ with the aim of retarding further deterioration or aiding restoration. Treatment may take one or more forms including stabilization, maintenance, restoration, and reconstruction:

a) Stabilization

b) Interventions intended to slow deterioration.

c) Maintenance

Regular procedures required to sustain preservation and appropriate use, such as tuning, regulating, lubricating, or replacing air filters.

d) Restoration

e) All direct actions intended to return an organ to a known or assumed past state. The aim of restoration is to reveal lost physical and aesthetic qualities, and is based on respect for the remaining historical evidence, and on clear indications of an earlier state.

f) Reconstruction

g) Reconstruction serves to depict vanished or non-surviving portions of an organ. Reconstruction may be undertaken when documentary and physical evidence survive and conjecture is minimal. To avoid a false sense of history, conjectural reconstruction should be avoided whenever possible. If conjecture becomes necessary, measures should be taken to avoid deception about the origins of the reconstructed components.

4. Preventive Conservation

All actions taken to slow deterioration by controlling the agents of decay. Preventive activities include control of environmental conditions, pest management, control of access, and other risk management.

### **B. Cultural Significance**

Organs are worthy of preservation in both form and substance when they have been judged to have musical, artistic, historic, or social significance. The degree

of preservation-worthiness is determined through informed and careful judgment, usually based upon examination, archival research, comparative studies, and through consultation with relevant experts and stakeholders. All forms of significance may also be represented by the term historic.

### **C. Preservation**

The protection of organs through activities that prevent damage or loss of informational content and retard deterioration. The primary goal of preservation is to prolong the existence of organs as long as possible in an unchanging state. Preservation involves management of the environment and of the conditions of use, and may include treatment in order to maintain an organ, as nearly as possible, in stable condition.

### **D. Alteration**

All changes to an organ's substance wrought by intervention are alterations. Alterations are of two types: interventions that deviate from the organ's original form, and those intended to restore it to a past state. Both types of interventions potentially affect the content and clarity of evidence in the organ. Conservation procedures provide protection of historical integrity through safeguards detailed in the following Articles.

## **III. ARTICLES**

### **A. Alterations**

1. Validity of Alterations

Past alterations bear witness to their own time, and may be valid and worthy of preservation in some instances. Any removal of past alterations requires careful judgment as to the relative significance of the altered and original states. Return to a state of complete stylistic unity sacrifices the evolved state and the associated evidence of subsequent history, and is appropriate only when the removed materials are of little interest and the restored state is sufficient to justify the action.

2. New Alterations

Interventions should not modify the known aesthetic and physical characteristics of the organ, especially by removing or obscuring historic material or through non-essential re-voicing. Enlargements or modernizations should be strongly avoided whenever possible. When the removal of historic materials is unavoidable, the affected components should first be documented in their pre-restoration state. Whenever possible, material removed from an instrument should be retained as part of the organ's historical narrative.

3. Preserving Historic Context

Organs that have escaped relocation bear witness to the history of that place, and should be removed from their historic setting only when relocation is beneficial or necessary for their preservation.

### **B. Treatment**

1. Treatment Planning

The conservation needs of historic organs should be based on adequate study of archival sources, detailed physical examinations, and collaboration with stakeholders and experts with applicable experience. Treatment proposals detailing interventions, however tentative they must be, facilitate collaboration and are appropriate means of communicating with all parties.

2. Minimum Intervention

- Intervention potentially risks erosion or loss of historical evidence. Therefore, the most appropriate action in a particular case is one which attains the desired goal with the least intervention; treatments should change as much as necessary, but as little as possible.

- Signs of age are evidence of historic use and testimony of the organ's passage through time. They should be retained whenever possible. It is often sufficient, for example, to spot-treat the most distracting scars to avoid wholesale refinishing.

- While interventions should be minimized, they should not stop short of making the instrument durable enough to fulfill its function for a reasonable interval before the next restoration.

- Whenever possible, treatments should be localized and targeted to the specific problem. Unnecessarily thorough restoration threatens historical evidence and should be avoided.

- In the extraordinary event that material evidence is so rare and important that any loss cannot be tolerated, non-intervention may best serve to promote preservation of the historic organ. In such cases, a reproduction may serve musical needs without affecting the original.

3. Reversibility

All restoration involves subjective interpretation, and submits to future re-evaluation. Whether literally possible or not, reversibility remains a useful, albeit idealized goal in all treatment. Whenever possible, treatments should be additive rather than subtractive, adding to an incomplete component, for example, rather than replacing it entirely.

4. Making Interventions Detectable

Restoration and reconstruction may imitate period work, but it is imperative that

all interventions be detectable on close inspection, as well as through treatment documentation. Deceptive imitation falsifies the historic organ as an authoritative record of period construction.

#### 5. Correcting Historical Work

Although historical design, materials, or workmanship may sometimes fail the current restorer's standards of quality, they nevertheless give authoritative testimony of past makers' knowledge, skill, or judgment, and deserve respect as historical evidence. Every effort should be made to retain such work whenever possible.

#### 6. Conservation Methods and Materials

Traditional methods and materials are preferred except when non-traditional alternatives better serve preservation goals (example: reversibility), without adversely affecting appearance or function. The advantages of treatment materials and methods must be balanced against their potential adverse effects on future examination, scientific investigation, treatment, and function. Materials newly derived from endangered species should not be used in treatment.

#### 7. Recycling Historic Components

Combining components from multiple historic organs potentially creates a falsification that can mislead future forensic examination. Even when the components are made by the same maker in the same period, it is imperative that the transplanted parts be clearly labeled and their true origins documented.

#### 8. Removed Materials

Components and fragments that must be removed should be labeled and given archival storage whenever possible to preserve historic evidence. Storage inside the organ itself may be appropriate when space is sufficient and there are no adverse effects on the organ.

#### 9. Collaboration

As artifacts, organs are unusually complex and diverse in materials and design; no individual can be expert in every aspect of their conservation. It is therefore generally desirable that treatment planning involve collaboration with colleagues and allied professionals having potential to contribute. Interdisciplinary collaboration, the use of independent advisors and consultants, or reliance on a balanced conservation advisory committee also provides appropriate checks and balances to safeguard against conflicts of interest.

### C. Documentation

Documentation exists in two types: Description and Conservation. Although

both are highly important in the overall preservation of organs, conservation documentation is the first obligation in all interventions. Any substantial campaign of conservation should also include full descriptive documentation.

#### 1. Descriptive Documentation

This form of recording creates a picture of an organ that may be superficial, or when sufficiently detailed, could guide the complete reproduction of the instrument. Such documentation typically informs comparative studies, future restorations of similar instruments, or the design of new organs. In the event of catastrophic loss of an organ, descriptive documentation constitutes a form of virtual preservation, and is therefore particularly important for the rarest instruments. Descriptive documentation consists of layout, measurements, materials identification, technical specifications, markings, decoration, and other construction and tonal details. Most descriptive documentation can be recorded independent of restorative conservation, although some details are only revealed during disassembly.

#### 2. Conservation Documentation

Inasmuch as culturally significant organs bear physical evidence of their origins and subsequent history, restoration necessarily overlays present interpretations and workmanship upon the historical record itself. It is therefore incumbent on restorers to preserve an organ's informational integrity by recording in writing and through photographs the extent, location, and nature of interventions. Conservation documentation is typically generated in three phases.

##### a. Examination (or Condition) Report

This is an assessment of condition on a section by section, component by component level. Some descriptive data are also germane to the extent that they shed light on treatment strategies. Examination reports identify and diagnose condition issues, including the materials involved, and the location and extent of deterioration, past alterations, and loss.

##### b. Treatment Proposal

The treatment proposal details the objectives of the treatment and the measures proposed for each condition issue, specifying the affected component, and any conservation materials that are to be used. The proposal may be based upon, and structured like the examination report. When appropriate, multiple treatment alternatives may be provided. The primary use of the proposal is to facilitate planning

and communication between practitioners, owners, advisors, and other collaborators. The treatment proposal must always be subject to change, as new information is likely to emerge during the treatment phase.

##### c. Treatment Report

The restorer should keep detailed records of the treatments applied during the intervention. Such documentation permits future investigators to identify the specific restorative alterations that were made, the areas affected, and the materials added or removed. Usually based upon the treatment proposal, a treatment report records all details of the actual treatment, some of which will not have been possible to predict in the proposal. It also includes condition issues revealed during the course of treatment and not represented in the proposal. Any descriptive documentation revealed during disassembly should also be recorded. The treatment report should include preventive conservation recommendations, such as maintenance procedures, recommended environmental conditions, and special handling considerations.

#### 3. Preservation of Documentation

Conservation documentation is an invaluable part of the history of the historic organ and should be produced and maintained in as permanent a manner as is practical. Paper documentation is recommended, as short-lived electronic-based media cannot be considered archival.

#### 4. Distribution of Documentation

Copies of examination and treatment records should be given to the owner or authorized agent, who should be advised of the importance of these materials. When access does not contravene agreements regarding confidentiality, strongly consider insuring preservation of the documents by submitting copies to the American Organ Archives. If possible, store another copy of the document, or a summary in small type if necessary, inside the organ itself.

#### 5. Judgment in Documentation

Careful judgment is required in deciding the thoroughness of documentation, but under no circumstances should practitioners fail to record interventions. Owners may require instruction in the importance of conservation documentation and the need to provide for its costs.

Adopted by the OHS National Council on July 12, 2008. Guidelines Revision Committee: Joseph Dzeda, Sebastian Glück, Scot Huntington (Co-Chair), Laurence Libin (*ex officio*), Jonathan Ortloff, Bruce Shull, Nicholas Thompson-Allen, John Watson (Co-Chair), and Jeff Weiler.

# A Regal Rediscovery

Job Number 2688—  
Europe's Largest  
Theatre Organ

BY RICHARD HILLS (Photos Hill Collection)



*The organ at the Regal Marble Arch is, to my mind, one of the most characteristic creations of that great artist, Herbert Norman, and as such it commands the respect and admiration of all organ lovers. The Regal is not a large theatre, and its interior decoration scheme is of an intimate and delicate character: hence the organ partakes of the same nature and blends perfectly with the beauty of its surroundings.*

*Being a unique and individual work of art, built and designed to secure perfection, regardless of expense, it has little in common with the ordinary 'mass production' type of cinema organ and is a shining example of what can be done when an organ builder is given a free hand and allowed to express his individuality without being unduly hampered by commercial restrictions.*

—Quentin Maclean

Marble Arch Odeon exterior and interior 1963

## PART ONE: 1927–1964

If ever a theatre organ was shrouded in legend and mystery, it must be the giant Christie installed in the Regal, Marble Arch, London. This year is the 80th anniversary of this great instrument's construction, and it is therefore most appropriate that now should be the time when a new era in its life begins. Often feared lost forever and the subject of much rumour and speculation, the Christie—the largest organ ever installed in a European cinema—has finally begun its journey back to the top of the theatre organ world.

Most theatre organ fans will be aware of the classic early recordings made by Quentin Maclean and Sidney Torch during their residencies at Marble Arch. Both Maclean's transcription of Gershwin's *Rhapsody in Blue* and Torch's iconic rendition of "Hot Dog" helped, in their distinctive ways, to expand the boundaries of theatre organ performance. Moreover, any tourist to London will probably have visited Marble Arch itself, unaware that only about 100 yards away was the site of those important moments in British theatre organ history. It is sad to reflect that the Regal (later renamed Odeon) has been gone since 1964, and that its organ has now been unplayable for longer than it was playable.

Turning the clock back to 1927, the Regal was designed to be the last word in luxury and comfort. Opening on November 28, 1928, it occupied a prestigious site on the corner of the Edgware Road and Hyde Park Corner, overlooking Marble Arch itself. The entrepreneur behind the theatre, A. E. Abrahams, decreed that everything to go into it should be the best money could buy. The auditorium was designed to resemble a Roman temple viewed through a colonnade—highly appropriate given the Roman theme of Marble Arch itself—making the Regal one of the first atmospheric theatres built in the UK.

Huge murals in the circle depicted tree-filled landscapes, picked out in bas-relief, and a roof pergola, entwined with grape vines, was supported by double columns. An imitation sky, with twinkling stars and moving clouds, could be seen through the pergola. According to the opening brochure, the inspiration for the colour scheme came from a spray of beech leaves collected in late autumn. Consequently, warm reds and browns predominated, while the carpet was woven to resemble paving stones over which leaves had been blown by an errant breeze. This theme was picked up in the carved foliage decorating the organ console.

Abrahams ordered that the organ should be the greatest theatre instrument yet constructed in Europe and gave its designers, Quentin Maclean and Herbert Norman, Jr., *carte blanche* to draw up the lavish specification. It was also Abrahams' wish that the instrument should be British if possible. Consequently, the order for an organ of four manuals and 30 units (36 ranks) was placed with the established organbuilders Hill, Norman & Beard, the makers of Christie Unit Organs, on the 12th November 1927.

From the outset, the Christie for Marble Arch was seen as the firm's theatre organ *magnum opus*, and it was decreed that only the finest materials and craftsmanship would be employed in its construction. Hill, Norman & Beard were, until closure in 1999, one of the oldest and most respected organbuilding firms in the UK and constructed prestigious instruments for such places as Peterborough Cathedral and Westminster Abbey. Like many of its competitors, the company recognised that serious money was to be made in building theatre organs and decided to join the action in about 1926. Fearing, however, that the Hill, Norman & Beard name would be brought into disrepute by building theatre organs, the firm decided to name its unit instruments after Managing Director John Christie.

However, Christie Unit Organs were not the first instruments the firm had supplied to cinemas. As far back as the early 1920s, Hill, Norman & Beard organs had been installed to accompany films at some of the country's more prestigious theatres, including the Regent, Brighton and the Capital, in London's Haymarket. These were constructed more along the lines of concert organs and were not extended in the way we associate with theatre organs. Nevertheless, it is worth noting that Hill, Norman & Beard had experience producing high-pressure orchestral pipework which, like Kimball in the United States, put them in a fine position to create colourful theatre organs.

Quentin Maclean was appointed as the Regal's first resident organist, and he brought the console up in the spotlight on the opening night to join Emmanuel Starkey's Regal Orchestra. Maclean's assistant was Sidney Torch, who was pianist and arranger in the orchestra and became resident following Reginald Foort's departure in 1932.

We know from letters written by Maclean to his pupil and friend John Howlett (who was later to become famous in his own right as organist of the Odeon, Leicester Square)

that the Regal Christie—with the exception of the saxophone rank—was installed in time for the theatre's opening. This was the first example of several special saxophones to be built by the company; it was unusual in that the resonators of the middle octaves were all the same length while the tuning slots were cut in varying positions up and down them. This, it was felt, produced a more realistic imitation of the orchestral instrument and, during the rank's voicing, a saxophonist was brought in so that an accurate comparison could be made. The Regal rank is also unusual in being one of the few saxophones to extend all the way to 16', the bottom octave having leathered shallots.

This is just one example of the lengths to which the builders went to create an instrument worthy of being considered as the finest. Other evidence of this quality approach can be found in the standard of workmanship and choice of materials. The construction includes a predominance of beautiful hardwoods—the swell shutters, for example, are made from rosewood, while the console case is solid mahogany and walnut. No expense was spared! The console itself features many other unusual touches. The tin tubes of the pneumatic combination action are beautifully routed into separate trays, one for each stoprail, which are built of hardwood and inlaid with brass lifting handles. At the same time, the pneumatics themselves (some 500 in number) are all 'ribbed'—a process which involves strengthening the inside sidewalls of the pneumatic with cardboard so that the leather doesn't blow out—making it respond faster.

Statistically speaking, the Regal Christie is impressive even by today's standards. It remains the largest and most tonally complete theatre organ ever built in Europe, and the only one to be designed and built regardless of cost. From a music-making point of view, the number of luxuries afforded the player are extensive. Of the 36 ranks, 13 are available at 16' in the pedal division, including such rarities as the Vox Humana, Oboe Horn, Saxophone, and Clarinet, as well as three contrasting string ranks—Violoncello, Salicional, and Viola—and many other useful reeds and flues. The independent 16' Ophicleide, not extended from any of the manual ranks and on 20" wind pressure, and the magnificent 32' reed, with full-length resonators and also on 20", are of particular note.



As well as including many unusual and rare examples of imitative pipework, the specification contains numerous fine percussion instruments, several built by the renowned Chicago firm of Deagan. The organ was installed in two side-by-side chambers—A and B—on the right-hand side of the theatre (divided organs didn't catch on in Britain), and its unit specification is as follows:

**Chamber A**

Diapason Phoson	Tibia Clausa
Gedeckt	Hohl Flute
Viola	Viole d'Orchestre
Strings (2 Ranks)	Viole d'Amour
Tuba Horn	Ophicleide (12 notes)
Fanfare Trumpet	Saxophone
Vox Humana	Open Diapason

**Chamber B**

Gemshorn Diapason	Tibia Minor
Orchestral Flute	Violoncello
Violins (2 Ranks)	Muted Strings
Salicional	(2 Ranks)
Oboe Horn	Quintadena
Clarinet	Tuba Sonora
Musette	Orchestral Oboe
Diaphonic Horn (32')	Trumpet
Cornet de Violes (4 Ranks)	

The following percussions were included: Piano, Marimba/Harp, Celesta, Tubular Chimes, Glockenspiel, Vibraphone, Xylophone, Sleigh Bells, Cathedral Chimes, and Muted Chimes.

The Regal specification was designed to be extremely orchestral, with 14 ranks of strings (including an independent string mixture), large brass sections in both chambers (including a 20" pressure set in each), and a plethora of varied flue work. This orchestral approach is also borne out in the console specification where the Orchestral manual is divided into two distinctive divisions—Orchestral String and Orchestral Woodwind.

The pipework, in keeping with the rest of the instrument, was built to an incredibly high standard. Many of the string ranks are tapered, the Orchestral Flute is a wooden set of double-harmonic construction, and the Musette has quarter-length flared resonators with inverted funnel caps. All of the major chorus reeds have hooded resonators (a Hill, Norman & Beard trademark), while the mitring is some of the most beautiful this writer has seen. Interestingly enough, some of the pipework maintains a family likeness with much of the earlier classical work done by the firm. The Gemshorn Diapason, for example, has cone-tuned trebles, while the

*Marble Arch Regal exterior Odeon*



*Marble Arch Regal exterior*



*George Blackmore*



*Frederick Bayco*



*Quentin Maclean*

delicate Gedeckt rank could have come from a cathedral organ's Choir division.

All of this serves to highlight that the Marble Arch job was probably built by many of the same craftsmen who had been with the firm since the merger of Hill & Son and Norman & Beard in 1915. We know that the Marble Arch reedwork was voiced by the legendary Arthur Rundle, one of the great names in British organbuilding, who is reputed to have had his own methods of getting splash and attack out of reed pipes. The flue voicer for Marble Arch was Bob Lamb, and the Orchestral Flute in the job is indicative of his great skill for imitative and beautiful voicing.

It is interesting to note the huge difference in wind pressure between the largest and smallest ranks. The largest reeds—the Tuba Sonora and Fanfare Trumpet—were voiced on 20" of wind, while the gentler accompanimental ranks, such as the Hohl Flute and Tibia Minor, were on a mere 5"—rather low in theatre organ terms. By late 1920s standards the Regal was not a large theatre, with 2,400 seats, and it is interesting to speculate on whether or not the organbuilders felt an instrument of this size presented them with a rare opportunity to use lower pressures for quieter voices. Throughout its life in the Regal, the organ was renowned for the delicacy and beauty of its softer pipework.

It is clear from Maclean's correspondence that this was always intended to be a silent film organ. Perhaps this had something to do with the many imitative voices included, but it certainly had everything to do with the incredible number of unusual traps (or effects) in the instrument. Many theatre organs dating from the same period have only a handful of basic sound effects, but the Regal Christie boasted 27:

Steamboat whistle	Bird whistle
Railway whistle	Horses' hooves
Police whistle	Quick and slow sirens
Thunder	Gong drum
Surf	Whip crack
Wind howl	Ratchet
Rain	Crockery smash
Aeroplane	Pistol shot
Slap on the face	Cannon effects
Klaxon horn	Hand bell
Motor horn	Anvil
Fire bell	Cock crow
Telephone bell	18 notes of tuned bird whistles

The crockery smash, for which a large number of metal plates attached to a chain is dropped onto a metal plate by a long wooden arm fixed indirectly to a large power pneumatic, is of interest; while anyone who knows the early recordings of the Regal Christie will have heard the 18 notes of tuned bird whistles made so famous by Sidney Torch.

The instrument is also famous as the only theatre organ in the world to include in its specification a carillon of 32 cast tower bells fully playable from the console. The bells were hung in a special frame in their own chamber on the left-hand side of the theatre opposite the main organ. The bass bell plays 8' C and weighs 6.5 cwt, with the complete carillon weighing some 2½ tons.

An unusual feature of the organ is to be found in the piston complement. Quentin Maclean specified that each combination piston on the console should have its own adjustable pedal combination available upon pushing through to second touch. Many theatre organs have the facility to assign pre-set pedal combinations to some of the manual pistons, but this really took things a step further, giving the musician at the console the chance to set 40 different pedal combinations—one for each of the manual pistons! As one might imagine, this required yet another enormous setterboard, and one wonders why Maclean thought it was worth the considerable expense.

Although the instrument remained basically the same as when first installed, we know that it underwent a few alterations during its life in the theatre. It is often thought that Foort was the first to make changes, but the Hill, Norman & Beard order books show that the first alterations were made at Maclean's request. These included a rescaling and revoicing of the Tuba Horn and a part revoicing of the Tibia Clausa trebles. Foort subsequently had some changes made, but it appears from the order books that these were mainly centred around the console. In particular, he requested that the key touch be adjusted, that smaller piston heads be fitted, and that the swell pedals be moved six inches to the treble side; presumably he found the original central location uncomfortable.

The order books also reveal that Foort asked for certain ranks to be cleaned and actions to be adjusted to ensure that all pipes spoke throughout each stop. Evidently, the organ was beginning to show signs of its long hours of use in the dirty London atmosphere.

As far as we know, the final batch of changes took place during W. J. Hemsley's long spell as resident in the late 1940s. Hemsley was apparently quite fond of playing heavy classical pieces (to the distress of the theatre patrons) and, at some point in his residency, the big Diapason Phonon was rewired to the piano stopkeys so that it also became available at 8' pitch on the accompaniment and solo manuals and at 16', 8', and 4' on the great.

A comparison between the 1928 chamber blueprints and photographs taken by specialist photographer John D. Sharp prior to the organ's removal in 1964 shows that one or two ranks, including the Open Diapason, had also been exchanged with other ranks closer to the swell shutters—probably in an attempt to brighten the chorus work and make it more suitable for the repertoire favoured by Hemsley. Also at this time, the positions of the Vox Humana and Musette ranks were traded, although the chestwork remained in place with the rackboards being the only items exchanged.

We know that this particular move irritated the theatre's last resident, Gerald Shaw, as he made reference to it in the organ tuner's book. Although the balance of the ranks may have been improved, the failure to move the chests meant the Vox was only available at 8' and 4' on the solo manual, while the Musette became available in all sorts of useless places!

The instrument enjoyed a glorious career in the theatre and, particularly towards the end of its life there, was heard frequently in recordings and broadcasts. The final LP was made in early 1964 by Frederic Bayco, who had deputised for Maclean between 1928 and 1930. In addition to being a highly appropriate pairing of musician and instrument, it is the best recording we have of the instrument from a technical point of view, being made in stereo by EMI using the most modern equipment. It may not be the most exciting theatre organ record ever made, but it enables the seasoned listener to hear many of the individual ranks—the 16' strings, the Musette, and many of the imitative orchestral voices have their place in the limelight.

An earlier recording made by George Blackmore for the Concert recording label is also in stereo, and is the only time the carillon was captured on wax after Torch's residency, but, in the writer's opinion, it is spoiled by a gross excess of added fake reverberation.

A farewell concert played by Gerald Shaw, W. J. Hemsley, Bobby Pagan,

George Blackmore, and Andrew Fenner took place on Sunday, March 15, 1964 in front of an audience of just over 600. The dismantling of the organ began a week later, and by the end of the year the Regal had become one more hole in the ground of London town.

## PART TWO: 1964-2008

The Regal Christie, as with so many organs during that period, had to be removed in double-quick time. In the end it took just under three weeks to dismantle the instrument, and much of the removal took place at the same time as the theatre was being demolished. The fact that the complete instrument was removed intact says much for the perseverance and determination of the private buyer who rescued the organ. Quite apart from the 36 ranks of pipes (many of which have large scale bases), it was necessary to dismantle the massive girders and actions used in the installation of the carillon. This was achieved with the help of printing press technicians from *The Daily Mirror*—one of England's national newspapers—with whom the purchaser of the organ had work contacts.

As the theatre was a demolition site, the entire organ chamber contents had to be removed through a service window and down into five Hoover semi-trailers waiting in an alleyway behind the theatre. The only parts of the instrument to come out through the theatre itself were the bells of the carillon. These were wheeled up through the stalls area and out onto a waiting truck which had police permission to be parked right on the corner of the Edgware Road. This is probably the equivalent of parking a truck in the middle of Fifth Avenue in New York City—arguably something that couldn't be done these days. Meanwhile the large console had been disassembled into its component parts so that the bottom section could be lifted up over the orchestra pit rail in order to get it out of the theatre.

In many ways the time frame imposed on the removal of the organ was to prove the nail in the coffin of its re-installation. Every cable in the organ was cut with a hacksaw rather than being unsoldered, pipes were placed with minimal wrapping into crates in no particular order, and the whole instrument was removed without particular attention to labelling or record-taking. Consequently, the owner of the instrument had a massively over-complicated task when it came to re-assembly and, unfortunately, the organ remained stored under these

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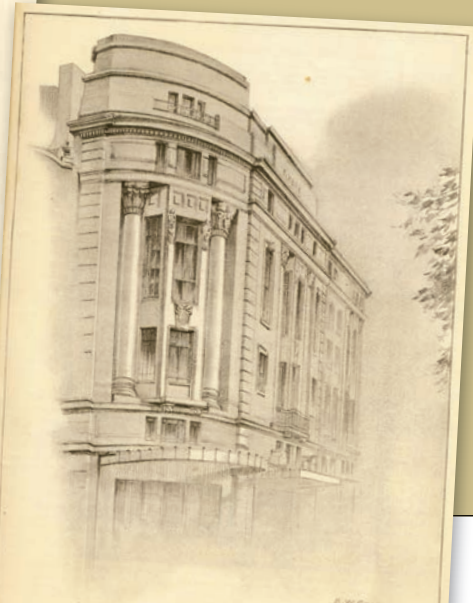
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conditions for the next 42 years. During this time hardly anyone saw the organ and, as a result, rumours about its condition and completeness abounded. Some people swore that the carillon had been sold off separately; others that the organ had been stored in an open-ended building; many people assumed that there would be nothing left of the instrument. All of them were wrong!

In August, 2006, news of the death of the owner and the subsequent disposal of his collection of instruments filtered onto the theatre organ scene. Bids for the Christie were invited and, in December of that year, a group of four people, including the writer, formed a small London-based consortium in order to preserve the organ and its famous carillon intact. During the following nine months many visits were made in order to assess the instrument's condition, remove it safely from its many barns and storage trailers, and re-package it as best we could in order for its return back to the capital. History has a curious habit of repeating itself, and we were both amused and dismayed to find that a large portion of the organ had been stored above a triple garage whose outside staircase had been removed at some point during the previous 42 years so that building modifications could be made to an adjoining structure. This meant that for the second time in its life, large parts of the organ—including the shutter frames, key relays, blower shaft, and much 16' pipework had to be removed through a second floor window and lowered down to the safety of the ground below.

As previously mentioned, the pipework of the instrument was removed from the theatre and stored in no particular order. Thus we were confronted with an enormous pile of assorted pipes, all of which had to be sorted into some kind of family order before appropriate crating could commence. Sorting out thousands of pipes into ranks is rather like the world's biggest jigsaw puzzle, and is still in progress at the time of writing. Fortunately, Hill, Norman & Beard were quite meticulous in their stamping of pipework, making the job possible, if extremely time-consuming.

Anyone who has driven trucks of organ parts through cold February nights will know the feeling of wondering whether or not they have completely taken leave of their senses. We certainly experienced that feeling many times during the removal of the Christie, but above all we felt a great sense of excitement that such a historic instrument might once again play. We were particularly encouraged to find the organ in restorable

condition (albeit covered in 42 years' worth of dust and grime), and very complete in spite of its years in storage and the various rumours which had abounded. That having been said, it is obvious that an enormous restoration project lies ahead, which we are currently in the stages of planning.

Theatre organ folklore has often recounted that many of the special effects, including the set of tuned bird whistles, had been removed from the instrument in order to make more room for the pipework to be moved about during the changes mentioned earlier in this article. We were delighted, therefore, to find the great majority of these, including the famous bird whistles, to be still with the instrument. Presumably they were disconnected but stored somewhere in one of the chambers. The heroic console had been stored in pieces, and it was a particular thrill to be able to see it together again—particularly as very few colour photographs were taken of it in the theatre, and all of them from some distance.

It has been a fascinating voyage of discovery to work with the instrument, and many new and interesting facts about it are coming to light as a result of the continued sorting and cleaning. In particular it has been wonderful to examine the design and construction of the more unusual ranks of pipes—several of which, in terms of the firm's output, are unique to this organ. Time and again we have been amazed by the enormous scaling of the job. The Diapason Phonon, for example, descends to Diaphones of heroic stature, while the 16' octave of the Tibia Clausa has to be seen to be believed! Likewise, many of the 8' offsets are of much larger scale than might be expected, meaning that in many cases several soundboards are needed to accommodate the pipes of a rank which might otherwise fit neatly onto one in other instruments.

So, a new chapter has indeed begun in the life of this great instrument; but what of the future? It is our intention to restore the instrument and its carillon as historically as possible, preserving the relays, console combination action, and setterboards intact. There has been much written on that subject in these pages of late, but as this instrument is such a one-off, and has such an important place in European theatre organ history,

there was really no question in our minds as to the appropriateness of this approach. We also felt strongly that the craftsmanship and quality of the original mechanism was so high that it would be downright vandalism not to restore it.

As we all know, every project of this nature depends on having somewhere to install the organ. At present we are in discussions with a potential new home, and it is hoped that some decision may be made about this within the coming months. Likewise, every project of this nature relies on a huge amount of moral and financial support—and we certainly hope to keep you updated in due course as to the progress of this ambitious restoration.

Whatever happens, this wonderful instrument is another step closer to being heard again. For many years the word on the street has been that the instrument will never play again. Hopefully, with your support and encouragement, that unhappy prediction will not be the case. Watch this space—and here's to a Regal revival!



# Regal Marble Arch

## STOPLIST

### PEDAL

#### PEDAL A

- 16 Phonon Bass
- 16 Tibia Bass
- 16 Bourdon
- 16 Contra Virole
- 16 Ophicleide
- 16 Tuba Horn
- 16 Saxophone
- 10 $\frac{3}{4}$  Stopped Quint
- 8 Tibia Clausa
- 8 Gedeckt
- 8 Viola
- 8 Tuba Horn
- 8 Saxophone
- 4 Tibia Clausa
- 4 Stopped Flute

#### PEDAL B

- 32 Diaphonic Horn
- 16 Violone
- 16 Contra Salicional
- 16 Bassoon
- 16 Clarinet
- 8 Violoncello
- 8 Salicional
- 8 Clarinet
- 8 Synthetic 'Cello
- 16 Piano
- 8 Piano
- 16 Tibia Clausa (2nd Touch)
- 8 Tuba Horn (2nd Touch)
- Cathedral Chimes (2nd Touch)
- Muted Chimes (2nd Touch)

#### TRAPS/COUPLERS

- Thunder (2nd Touch)
- Cymbal Roll
- Cymbal Crash
- Bass Drum Roll
- Loud Bass Drum Tap
- Soft Bass Drum Tap
- Pedal Traps to 2nd Touch
- Great to Pedal Pizzicato
- Solo Octave to Pedal
- Solo to Pedal
- Orchestral to Pedal
- Great to Pedal
- Accompaniment to Pedal

### ACCOMPANIMENT

#### Chamber A only

- 16 Bourdon
- 16 Strings (2 ranks)
- 16 Contra Virole d'Amour
- 8 Open Diapason
- 8 Tibia Clausa
- 8 Gedeckt
- 8 Hohl Flute
- 8 Virole d'Orchestre
- 8 Strings (2 ranks)
- 8 Virole d'Amour
- 8 Tuba Horn
- 8 Saxophone
- 8 Vox Humana
- 4 Stopped Flute
- 4 Hohl Flute
- 4 Strings (2 ranks)
- 4 Octave Virole d'Amour
- 2 $\frac{3}{4}$  Stopped Twelfth
- 2 Piccolo

- Flute Mixture
- 8 Harp
- 4 Celesta
- 8 Diapason Phonon (2nd Touch)
- 8 Tuba Horn (2nd Touch)
- Cathedral Chimes (2nd Touch)
- Muted Chimes (2nd Touch)
- Snare Drum Tap
- Snare Drum Roll
- Tom-Tom Tap
- Wood Block Roll
- Tambourine
- Castanets
- Jingles
- Sand Block
- Horse Trot
- Snare Drum Roll (2nd Touch)
- Choke Cymbal
- Cymbal Tap (2nd Touch)
- Triangle (2nd Touch)
- Wood Block (2nd Touch)

### GREAT

- Chamber A Only
- 16 Contra Tibia Clausa
- 16 Bourdon
- 16 Contra Viola
- 16 Tuba Horn
- 16 Saxophone
- 8 Diapason Phonon
- 8 Tibia Clausa
- 8 Gedeckt
- 8 Viola
- 8 Virole d'Orchestre
- 8 Strings (2 ranks)
- 8 Tuba Horn
- 8 Fanfare Trumpet
- 8 Saxophone
- 5 $\frac{1}{4}$  Stopped Quint
- 4 Octave Diapason
- 4 Tibia Clausa
- 4 Stopped Flute
- 4 Viola
- 4 Strings (2 ranks)
- 4 Tuba Horn
- 2 $\frac{3}{4}$  Stopped Twelfth
- 2 Piccolo
- 2 Octave Viola
- 1 $\frac{3}{4}$  Tierce
- Brilliant Mixture
- 16 Piano
- 8 Piano
- 8 Fanfare Trumpet (2nd Touch)
- 4 Glockenspiel (2nd Touch)
- 8 Cathedral Chimes (2nd Touch)
- 8 Muted Chimes (2nd Touch)
- Solo to Great 2nd Touch
- Solo to Great Pizzicato
- Solo to Great
- Orchestral to Great
- Accompaniment to Great

### ORCHESTRAL

#### Chamber B Only

#### ORCHESTRAL STRINGS

- 16 Violone
- 16 Muted Strings (2 ranks)
- 16 Contra Salicional
- 8 Gemshorn Diapason
- 8 Violoncello

- 8 Violins (2 ranks)
- 8 Muted Strings (2 ranks)
- 8 Salicional
- 8 Quintadena
- 5 $\frac{1}{4}$  Salicional Quint
- 4 Octave Violoncello
- 4 Violins (2 ranks)
- 4 Muted Strings (2 ranks)
- 4 Salicet
- 2 $\frac{3}{4}$  Salicet Twelfth
- 2 Salicetina
- Echo Mixture
- Cornet de Violes (4 ranks)

#### ORCHESTRAL WOODWIND

- 16 Contra Tibia Minor
- 16 Contra Trumpet
- 16 Bassoon
- 8 Tibia Minor
- 8 Trumpet
- 8 Tuba Sonora
- 8 Oboe Horn
- 8 Clarinet
- 8 Orchestral Oboe
- 4 Tibia Minor
- 4 Clarion
- 2 Flageolet
- 8 Vibraphone (2nd Touch)
- 4 Xylophone (2nd Touch)
- 4 Sleigh Bells (2nd Touch)
- 8 Tubular Bells (2nd Touch)

#### TRAPS/PERCUSSIONS

- Snare Drum Tap
- Snare Drum Roll
- Tom-Tom Tap
- Wood Block Tap
- Tambourine
- Castanets
- Jingles
- Sand Block
- Snare Drum Roll (2nd Touch)
- Choke Cymbal
- Cymbal Tap (2nd Touch)
- Triangle (2nd Touch)

### SOLO

#### SOLO A

- 16 Contra Tibia Clausa
- 16 Trombone
- 16 Vox Humana
- 8 Tibia Clausa
- 8 Fanfare Trumpet
- 8 Saxophone
- 8 Vox Humana
- 4 Tibia Clausa
- 4 Vox Humana
- 8 Marimba
- 4 Celesta
- 4 Glockenspiel
- 4 Orchestral Bells
- Cathedral Chimes
- Muted Chimes
- Bird Whistle (18 Notes)

#### SOLO B

- 16 Contra Tuba Sonora
- 16 Bass Clarinet
- 8 Orchestral Flute
- 8 Quintadena
- 8 Tuba Sonora
- 8 Clarinet
- 8 Orchestral Oboe
- 8 Musette
- 8 Synthetic 'Cello

- 4 Orchestral Flute
- 4 Tuba Sonora
- 4 Musette
- 2 Orchestral Piccolo
- 8 Piano
- 8 Vibraphone
- 4 Xylophone
- 4 Sleigh Bells
- 8 Tubular Chimes

#### TRAPS/COUPLERS

- Choke Cymbal Tap
- Triangle Tap
- Octave
- Sub Octave

#### CARILLON COUPLERS

- Solo
- Accompaniment
- Pedal
- (Stop/Start Buttons for Motor)

### EFFECTS

- Block Tap
- Crockery Smash
- Klaxon
- Motor Horn
- Bird Whistle
- Syren
- Pistol Shot
- Telephone Bell
- Cock Crow
- Police Whistle
- Boat Whistle
- Train Whistle
- Snare Drum Roll/Bass Drum and Crash Cymbal
- Bass Drum Roll/Bass Drum and Crash Cymbal
- Piano Soft
- Piano Sustain
- Cymbal Tap
- Cymbal Roll
- Gong Drum
- Block Tap
- Cannon
- Chinese Gong
- Fire Alarm
- Hand Bell
- Crockery Smash
- Ratchet
- Thunder, Rain, Wind Howl, Surf, Plane, Snare Drum Roll
- Anvil
- Siren
- Tom-Tom
- Slap-on-the-face
- Cow Bell
- Pistol Shot

#### PIANO CONTROLS

- Loud/Soft
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- Damper

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#### SWELL PEDALS COUPLED

# Treasures of the Western Reserve

The IN-THEATRE Convention! BY DOUG POWERS AND TOM RATHBURN

The 2009 ATOS Convention in Cleveland and Northeast Ohio: June 30–July 5

The Western Reserve Theatre Organ Society welcomes you to the *Treasures of the Western Reserve*. July, 2009 marks the inaugural ATOS visit to Northeast Ohio, and you may be surprised to learn this will be the “IN-THEATRE” convention. With one exception, every theatre organ venue is a 1920s movie palace or theatre. We will not be visiting any pizza parlors or schools, but we will see eight different theatres with eight theatre organs, one large venue with a virtually original Wurlitzer, and one church with not one, but two magnificent dueling concert pipe organs. Also, four of our major attractions are located in downtown Cleveland—only blocks away from our convention hotel.

The convention hotel will be the historic Renaissance Cleveland Hotel, built in 1918. Its architecture echoes the grandeur of the many 1920s movie palaces we will visit. The completely restored and updated hotel boasts a lavish grand lobby providing a luxurious backdrop for our opening night reception. And the best news is your highly discounted room rate of only \$94.00 per night!

## Prelude June 30

### **Playhouse Square Center Tours and Ron Rhode Concert—3/18 Kimball**

Our prelude offers the chance of a lifetime. The Playhouse Square Center in downtown Cleveland is the second-largest theater complex in the United States (second only to New York City’s Lincoln Center) and the largest theatre restoration project in the world. The entire complex has been completely renovated, and you will be treated to a backstage tour of four 1920s movie palaces. After dinner on your own, the convention prelude continues with Ron Rhode in concert at the Palace 3/18 Kimball. The music continues after Ron’s performance for

those wishing to remain for an open console jam session

## Convention Opening Concert July 1

### **Akron Civic Theatre—Chris Elliott at the 3/19 Wurlitzer**

On Wednesday afternoon there will be a seminar, with our opening night reception following in the opulent Renaissance Hotel lobby. Afterwards we will take a short bus ride to the Akron Civic Theatre to experience an extraordinary renovated Ebersson atmospheric theatre with fully functioning twinkling lights along with two original cloud machines! We are in for a genuine treat as Chris Elliott will accompany the silent film, *The Mark of Zorro*, at the completely restored 19-rank Wurlitzer.

## Thursday, July 2

### **Cleveland Masonic Auditorium and Performing Arts Center—Brett Valliant at the 4/28 Wurlitzer**

This theatre is indeed unique as it holds both a large concert pipe organ and a theatre pipe organ. The 4/60 Austin was installed in 1918 and still rocks the room to this day. The Wurlitzer is a transplant by Western Reserve members. In 1924, Opus 793 was installed in the Granada Theatre, Santa Barbara, California as a 4/17 Special. Having spent many subsequent years in a private residence in Pasadena, it grew to 28 ranks. WRTOS has kept this organ at 28 ranks but, by making appropriate changes in pipework, has created a nearly all-Wurlitzer instrument. Brett Valliant will perform our inaugural concert on an installation that has been in the works for nearly three years. And that Austin? More

about that later! After lunch, we will host the 2009 young artist competition at the 3/18 Kimball in the Cleveland Palace Theatre just blocks away.

### **Lorain Palace Theatre—Donnie Rankin at the Original 3/10 Wurlitzer**

The Thursday evening concert will be yet another IN-THEATRE concert. This time we will be treated to a Wurlitzer that is virtually the same as it was when installed in 1928. For those who crave an unadulterated, original factory-produced sound, THIS IS IT! It has been estimated that there are no more than 40 theatre pipe organs remaining in their original homes. This convention has four of them! Donnie Rankin is the ATOS 2007 Young Artist winner and a member of WRTOS. This large neighborhood theatre has been restored, and you will be taken back in time.

## Friday, July 3

### **Grays Armory—Richard Hills at the 3/15 Wurlitzer**

Friday morning we saunter a few blocks over to the Cleveland Grays Armory. In 1969 Warner Brothers made a corporate decision to donate several remaining organs from their theatres to theatre organ groups across the country. WRTOS was involved in removing this donated Wurlitzer Style 240 from the Warner Theatre in Erie, Pennsylvania. A 32' wood Diaphone and two ranks have been added. Otherwise, the organ is original, and essentially with factory voicing intact. From across the pond, the incomparable Richard Hills will bring his thrilling talent to this acoustically live and historic hall. Friday afternoon will include the ATOS membership meeting and our second seminar.

On Friday evening, we offer the Grays Armory Wurlitzer for an open console jam session. Otherwise, this will be a free night,

affording you the opportunity to enjoy Playhouse Square attractions—the Rock and Roll Hall of Fame or other world-class museums, Cleveland Indians baseball, or other Cleveland nightlife. If scheduled, the world-famous Cleveland Orchestra will perform live, right outside our convention hotel, for an incomparable Independence Day concert on Public Square, complete with fireworks.

## Saturday, July 4

**First Congregational Church with John Schwandt and David Peckham—Dueling Organ Concert**

**AND Clark Wilson at the Ohio Theatre 4/32 Robert-Morton**

After the annual ATOS meeting Saturday morning, we will head downstate to Columbus. Here, we will visit the First Congregational Church, just minutes from the heart of downtown Columbus, the state capital. The sanctuary is blessed with two extraordinary pipe organs—a modern 77-rank von Beckerath in the gallery and, in front, the original and completely restored 66-rank, 1936 Kimball. The Kimball is the thundering herd that gets you right in the chest—and the von Beckerath is the

lightening strike that makes you sit up and take serious notice! You won't want to miss these dueling beasts in an acoustically stunning room.

Your dinner will be at the Columbus Athenaeum, a historic building with several small theatres where a catered meal will be provided. This is located right between the church and the theatre—only blocks apart. After dinner, we will take a very short ride to the Ohio Theatre, located downtown in the heart of Capitol Square. Here we will experience another gorgeous movie palace with its original organ. This time it's a Robert-Morton that has had a massive amount of professional rebuilding and upgrades. The 32-rank Morton will be put through its paces by the house organist, Clark Wilson. Clark has been the organist at the Ohio Theatre for many years and will be performing a thrilling concert with a short silent comedy. That, coupled with the sensuous and spectacular movie palace experience, will make this a must-see event for theatre aficionados and theatre organ enthusiasts everywhere—don't miss it!

## Sunday, July 5

**State Theatre—Cleveland Ohio, and Combined ATOS/OHS Spectacular at the Masonic Auditorium**

On Sunday, we will experience an event that has not occurred in over 50 years. This will mark the first time a theatre organ will be heard in Cleveland's State Theatre since the 1950s. The Allen Organ Company and Jonas Nordwall will team up to show off a state-of-the-art digital theatre organ in the sumptuous State Theatre. Digital instruments have come a long way, and having one installed and played in a 1920s movie palace just makes the excitement and realism even more thrilling. This will be a heart-warming and stirring occasion for us all. The optional banquet and awards ceremony will take place at the State Theatre immediately following the concert. Our thanks go to the Allen Organ Company and the Playhouse Square Center staffs for making this happen.

**History in the Making: The American Theatre Organ Society and the Organ Historical Society in Partnership**

The closing concert will take us back to the Masonic Auditorium where we will experience an extravaganza of musical



PSC Palace Theatre



Allen Theatre at PSC (Photo by Marc Braun)



PSC State Theatre Restored 1924 Lobby



Canton Palace Theatre Kilgen (Photo by Tom Rathburn)

entertainment. This will be a “RialtoFest” style pops concert that will feature the Wurlitzer, the Austin, a concert grand piano, a pops ensemble, and multiple musicians all teaming up to create the musical time of your life! This will also mark a FIRST for ATOS: we will be joining the Organ Historical Society as they open their convention in Cleveland. Both groups will celebrate the music and art of the King of Instruments as partners and with some fun and excitement. You will be entertained by Peter Conti (organist at Macy’s, Philadelphia), Jelani Eddington, Rob Richards, Chris Elliott, and Alex Zsolt at the Steinway, along with a large stage band. Please note that this concert will be open to the public with general seating, so be sure to get there early!

This will be the first time such a complex production has been presented at an ATOS convention, and we believe you will find it to be a thrilling conclusion to our IN-THEATRE experiences in Cleveland and Northeast Ohio.

## Monday, July 6 Encore

**Canton Palace 3/11 Kilgen with David Wickerham and the Mansfield Renaissance Theatre 3/20 Wurlitzer with Jim Riggs**

But wait—there’s more! Our special encore presentation will be not one, but TWO in-theatre concerts on two notable theatre organs. The Canton Palace Theatre is the home of another original instrument—a Kilgen Wonder Organ. This is an extraordinary treat as there are so few Kilgens in theatres, let alone intact instruments that are in concert-ready condition. It has been completely rebuilt with a new combination action and sees regular use throughout the year entertaining local Canton residents. David Wickerham will have the assignment of showing us how fantastic a sound this company created so many years ago. It is truly a rousing experience that will surprise and delight you.

After the Canton Palace, we will head south to Mansfield, Ohio to hear the three-manual, 20-rank Wurlitzer that originally

graced the NBC Studios in Hollywood, California. It was subsequently installed in the home of actor Joseph Kearns, where it was recorded by Ann Leaf, Reginald Foort, Lyn Larsen, George Wright, and many others. Jim Riggs will make this final concert worth double the price of admission. What a thrilling end to our convention!

So, there you have it. One luxury hotel at fantastic pricing, 14 top-notch artists from around the country, ten 1920s theatres and venues, two state-of-the-art digital instruments, one von Beckerath, one Kilgen, one Robert-Morton, two Kimballs, and five Wurlitzers. So now you know why we call this the IN-THEATRE Convention, and what we mean by *Treasures of the Western Reserve*.

DON’T MISS the 2009 ATOS convention June 30 to July 6 in Cleveland, Ohio (and a little beyond). Please visit our slideshow at [www.wrtos.org/convention-slideshow](http://www.wrtos.org/convention-slideshow).

See you there!

Event artists and venues are subject to change should conditions develop beyond our control.



Ohio Theatre (CAPA)



East 4th Street Entertainment District



First Congregational Church von Beckerath (Photo by Doug Powers)



Akron Civic Theatre (Photo by Tom Rathburn)



# The Best Event Ever!

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



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# Our Man Stan

My first awareness of Stan Kann was in October, 1971, when he performed on the 3/11 Barton at the Michigan Theatre in downtown Lansing. Stan had been hired by Butterfield Theatres of Detroit to perform at all of their remaining outstate movie theatres that were still pipe organ equipped, including the Capitol in Flint and the Temple in Saginaw. The vehicle was the 1925 silent version of *The Phantom of the Opera*, starring Lon Chaney, and Stan was to perform a brief concert and accompany the venerable classic. While I wasn't aware of who Stan was or what he did, my 16-year-old brain was very stimulated that the theatre chain would present something featuring the organ in prime time. I borrowed my parents' car and selfishly went alone, not wanting to sit with anyone who would potentially blab throughout the show, as I didn't want to miss a note. When it was over, I was duly impressed not only with the performance, but with how skillfully Stan played around the holes, all of which I knew well. Unbeknownst to me at the time, one of the locals with a Wicks church organ installed in his home held a party in Stan's

honor. The organ had been modified to some degree to emulate a theatre organ, but retained most of its churchy roots. Still, the tape of the party I was allowed to hear much later belied the fact that Stan could convincingly pull off an impromptu pops concert on this quasi-theatre instrument, and was falling-down funny besides!

After that, I watched for any TV appearance by Stan, which included numerous cameos on *The Tonight Show*, when hosted by Johnny Carson, and at least once on *The Mike Douglas Show*, during which Stan performed a brief silent film accompaniment on the studio Hammond organ. I clearly recall that Douglas seemed nervous that Kann was not being funny during this segment and appeared to quickly run to a commercial in order to cut it short. I felt shortchanged and mildly embarrassed for Stan, who took it well and simply moved on to the next segment. The years would later

*Taken on Saturday, September 27, 2008, two days before his death, Stan played his final performances on the St. Louis Fox Wurlitzer during the theatre's open house and promotion of their upcoming Radio City Christmas Spectacular show*

bear out the fact that he was always a pro, no matter what.

In 1975, I encountered Stan again, this time at the no-host cocktail party that kicked off the ATOS convention in San Francisco. The instant we entered the ballroom where the party was being held, I recognized the voice and the laugh across the room. Try as I might, I was unable to get his attention, as his back was turned to me, regaling some hilarious stories to the assembled multitude. As I stood behind him, I took note of the dark hair coloring that had been hurriedly combed in, but

*A 1990s Los Angeles photo of Stan with his prized 1946 Lincoln Continental*

*A young Stan Kann (r) poses with two of his St. Louis neighborhood buddies in this 1930s photo*

clearly failed to make it all the way down the back of his head. It made me smile. Somehow, it just seemed like Stan.

During the process of helping a friend move, an ancient Air-Way vacuum cleaner was unearthed in a dark corner of his basement. He intended to set it on the curb, but instead, I offered to take it off his hands, as I was sure I knew of a willing recipient. I called Stan out of the blue, who anxiously accepted the donation and extolled the virtues of that particular make and model. As soon as the package arrived safely at his home, he graciously called to tell me so and how much he appreciated it.

During the 1994 ATOS convention in Chicago, I was made aware that Stan was coming in by train and, since I was driving, I offered to pick him up. Stephen Ross and I met Stan at Union Station, and just watching Stan struggle those bags up the long flight of steps was alone worth the trip. Stan always seemed to be a displaced silent movie character. What most people didn't realize was that this was no conjured-up character; this was Stan. When we arrived at the Palmer House, I volunteered to get him up to his room. The desk clerk handed him the now-familiar credit card type room key. "What's this?" he asked. "Your key, sir," the clerk flatly responded. Stan giggled. "Oh my gosh! I've never seen anything like this!" he exclaimed. I told him I'd show him, and up to the room we went. When we got there, my arms were full of his luggage, and he asked what he had to do to get in. "Just slide the key card into the reader until the green light comes on, and then pull it out," I said. Stan dutifully pulled the card out of his pocket, shoved it into the reader, and just as I had said, the light turned green. "Hey! Look at that!" he exclaimed, feeling he had quickly mastered the new technology. He returned the key card back into his jacket pocket, and grabbed the handle just as the light returned to red and the door relocked. He struggled with it for a few seconds. "What do I do now?" he asked. "Just do what you just did again" I said. We went through this exercise about three more times until I finally let go of the luggage and said in my best Oliver Hardy voice, "Ohhhhh, give me that thing, Stanley!" We shared a great laugh over that one.

Stan once told me about a performance he gave at the St. Louis Fox in the '50s. Unbeknownst to him, George Wright was traveling across the country and made a point to stop in St. Louis for the show. Afterward, Wright stood in line to congratulate

Stan on his performance. Stan was honored and embarrassed all at once, as most any of us would be. When he recovered from the shock of seeing Wright, he asked him what he thought of the organ. "I love it!" Wright said, "but your tibias stink!" Once again, Stan was befuddled. "Well...what do you think we should do with them?" George quickly said, "Well, if you're game, I'm willing to stay up all night to help you get them right." So, Stan went to the manager, who happened to be a fan of Wright's music and a collector of the then-new Hi-Fi series of LPs, and asked permission. Without hesitation, the manager told Stan to let Wright do whatever he wanted to the organ, and so they went to the job of regulating the pipes, and making adjustments at the reservoirs and tremolos. Stan said George's early morning private concert after all of the work was complete was one of the most memorable events in his life. About a month later, Wright called Stan, and told him he was putting together a studio recording organ in Pasadena. He said he couldn't get the sound of the Foundation Tibia out of his head, and asked if it would be possible for him to borrow the rank to see if he could try to incorporate its tonal characteristics into one of his own sets. Once again, Stan went to the manager, who beamed when told that Wright liked the rank well enough to want to copy it, and immediately agreed to the loan. Stan packed it up and sent it off, and finally, many months later, a set of large scale Wurlitzer tibias arrived back in St. Louis. Was it the original set? Stan said he never knew, but it did give him a story to tell for 50 years!

During the time he lived in Los Angeles, Stan was a studio musician for the movie studios. One day, he was called by one of the major movie studios to come in and meet with composer/conductor John Williams to discuss the organ part in a new score. As soon as they met, Williams said, "Say...aren't you the same Stan Kann for whom nothing goes right? And I want you in my movie...why?" Both laughed and set forth to discuss Williams' new score, which called for reinforcement in the bass by the Wurlitzer organ installed there. Kann was the studio's go-to guy whenever the organ was to be used. On the day in question, several rehearsals were required to get the music just right. As the day wore on, the organ chambers became hotter and hotter, throwing the organ further and further out of tune. The woman playing cello near the organ console was not amused, and she

never addressed anyone except by the name of their instrument. "Mr. Organ," she said sternly, "can't you do something about the tuning of your instrument?" Stan nervously tried to explain to her what was going on and why it was out of his control, but to no avail. This exchange went on for a while, until Williams was summoned, and it was decided a break could take place until the organ technicians dealt with the tuning problem. Indeed they came quickly, but again, the heat built up and the organ slid out of tune. Finally, Williams reluctantly edited out the bass part of Stan's score for the session. It could be grafted in later. The cellist, while stern, seemed impressed with Stan's professionalism and his willingness to accommodate her request so quickly and efficiently. "Mr. Organ, where are you from?" In an attempt to be pleasant in return, he said, "St. Louis, ma'am. St. Louis, Missouri." She replied, "Oh, really? St. Louis? Perhaps you know my son, Leonard Slatkin." Stan said, "THE Leonard Slatkin? Conductor of the St. Louis Symphony Orchestra?" She smiled and said, "Yes, and I'm going to call and tell him I worked with you today." Stan completed the session, forgot about the exchange and sometime later, returned to St. Louis to perform at the Fox Theatre. One can only imagine the look of surprise on Stan's face when Leonard Slatkin waited in line to speak to Stan after the performance. "My mother was very insistent that I come to hear you play," said the congenial conductor, who further expressed how much he enjoyed the show.

Perhaps my most memorable time with Stan was when he came to play for us at the Grand Ledge Opera House. During his first rehearsal, things were going well, but I noticed he would play for a few moments, then stop and giggle. Each time, the laughter would become more explosive. He finally called for me, and remarked how fast the organ responded. It never occurred to me that he was so used to the delay at the St. Louis Fox, that an organ that spoke so quickly might befuddle him. "Here, let me show you," he said. He tried several times to start, but stopped abruptly and fell forward in gales of laughter. When he finally composed himself to speak, he giggled, "How does it know what I'm going to play before I play it!?"

Getting to really know him on that trip was an unforgettable four days. We talked about his life and career, and he offered many anecdotes that involved such well-known comedians as Johnny Carson and Phyllis Diller. No one ever gave me a

greater compliment in my life than Stan, who at one point turned to me and said, "Say, you're pretty funny!"

Knowing that Stan had a penchant for old cars, I took him to our local R. E. Olds Museum, which features the automobiles produced in Lansing by both the Oldsmobile and REO firms. We walked in the front door, and I clearly remember how animated the clerk in the ticket booth became the instant he recognized Stan. As we walked through the museum, comparing the two makes of autos created by Ransom E. Olds, Stan spoke with authority from his vast mental storehouse of automotive minutiae. In the meantime, everyone we passed seemed to know who he was, and greeted him accordingly. Stan handled it beautifully. As far as he was concerned, it was just the two of us. He wasn't there to impress anyone. Both then and now, I remember thinking about the number of people I've met over the years who seemed to think they were celebrities who really weren't, and yet, here I was with a real one who was totally unaffected by his own fame. I was proud to be with him, and proud to have known him.

—Scott Smith, Contributing Editor

The first time I saw Stan Kann, he was playing the "Birth of Passion" waltz. Almost 50 years later at St. Louis *Party on the Pipes* in April, 2008, he again played the "Birth of Passion" in his concert at the Fox. Later at lunch, I told him how his playing of the waltz brought back so many memories.

Way back when, I, Alden Stockebrand, John Hill, and others would take one or two trips a year to St. Louis. First we'd head to Highland, Illinois to pick up Harry Heth, who was a voicer for Wicks Organ Company (and later an ATOS president). Then we'd head on to St. Louis to Ruggeri's Restaurant for dinner and would listen to Stan at the Wurlitzer. Then, of course, we'd all head over to the Fox to hear more Stan organ solos. Stan was always on the go, shuffling between events, but always seemed to find time for his friends.

During one visit to St. Louis, there were many conventions in town, and we couldn't find a hotel anywhere. I asked Stan if he knew where we might find a hotel, and instantly he offered us rooms at his beautiful, palatial home.

I have always admired Stan, not only for his fantastic playing, but also for his personality and wit. There will never be another like him.

—Kay McAbee

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### *The Happiest Man in the World*

Stan Kann, the legendary organist for the St. Louis Fox Theatre and beloved entertainment icon, died at St. Louis University Hospital of complications related to a heart procedure on Monday, September 29, 2008. He was 83.

Stanley Gustavus Kann, born on December 6, 1924, began playing the "window sill" at the age of four while listening to the radio, and he was at the organ by the time he reached 14. He went on to major in organ at Washington University in St. Louis, where he received a B.A. in Music.

Stan played the St. Louis Fabulous Fox Theatre's 4/36 Mighty Wurlitzer pipe organ for 22 years, from 1953 to 1975, performing between movies and at special events. This set a record among American theatre organists for the longest continuous engagement in one theatre. During those years he also performed on his personal 3/13 Wurlitzer theatre pipe organ (from the St. Louis Loew's State Theatre) installed at Ruggeri's Restaurant in St. Louis. From 1964–1975 the NBC Radio Network broadcast his performances nationally every Saturday night.

Stan became a St. Louis television personality in 1950 as co-host and musical director of the locally produced live program *To the Ladies*, which in 1952 became *The Charlotte Peters Show*, and ran until 1963. Following that, he co-hosted *The Noon Show* with Marty Bronson from 1963–1972; for his work on these programs, he received the Silver Circle Award from the National Academy of Television Arts and Sciences in 1997.

When Phyllis Diller appeared as a guest host on *The Charlotte Peters Show*, she discovered Stan's comedic talent and unconventional penchant for collecting vacuum cleaners. She called her friend Johnny Carson, and this eventually led to Stan's first appearance on *The Tonight Show* (June 8, 1966). The hilarious results of his vintage vacuum cleaners falling apart on the air launched a new career for Stan, and he became a much-sought-after one-of-a-kind television comic for the next three decades. To television audiences, he was the diminutive comic with the funny gadgets that never seemed to work. Sometimes items from his vacuum cleaner collection were featured, to unpredictable and often hysterical results.

Stan's collection of restored vintage vacuums eventually numbered over 150

and was considered to be one of the finest and most complete of its kind. He also collected classic automobiles, ranging over the years from Pierce-Arrows to Rolls-Royces to regal "block long" Lincoln Continentals from the 1940s.

Stan moved to Los Angeles in 1975 and became a favorite on all the major talk shows in the 70s, 80s, and 90s. He appeared 77 times on *The Tonight Show* with Johnny Carson, 89 times on *The Mike Douglas Show*, and 32 times on *The Merv Griffin Show*, plus appearances on *Joan Rivers*, *Gypsy Rose Lee*, *Dinah Shore*, and numerous others. Stan appeared as an actor in the popular television sitcoms *Gimme a Break*, and *The Two of Us*. He also recorded organ sequences for the feature film *The Fury* and the television series *M\*A\*S\*H*. From 1988 to 1998 Stan was Wednesday night organist for the Los Angeles Founder's Church of Religious Science, playing their 4/31 Wurlitzer pipe organ.

In 1998 Stan returned to his hometown of St. Louis for hip replacement surgery, and he began playing the Mighty Wurlitzer for tour groups at the Fabulous Fox Theatre. In collaboration with his close friend and colleague of over 60 years, St. Louis piano and organ legend Richard "Dick" Balsano, the duo performed four organ/piano concerts at the Lincoln Theatre in Belleville, Illinois and a special 1999 New Year's Eve engagement, ringing in the new millennium at St. Louis' historic Bevo Mill restaurant.

Stan was a featured performer at two ATOS national conventions, was inducted into the ATOS Hall of Fame in 1999, and was named ATOS Organist of the Year in 2003. In 2004 he performed a series of theatre organ concerts across the country and in England. The St. Louis chapter of the American Guild of Organists recognized Stan in 2001 with their highest honor, the Avis Blewett award, presented to individuals who have made a significant contribution to the musical life of St. Louis and beyond. In 2005, a feature-length, professionally produced motion picture entitled *Stan Kann: The Happiest Man in the World* was released by filmmaker Mike Steinberg. Chronicling Stan's amazing life and career, its world premiere was at the St. Louis Fabulous Fox Theatre, and it was later aired twice on PBS.

Stan enjoyed enduring popularity with theatre organ buffs and was a featured artist for each of the St. Louis Theatre Organ Society's annual *Party on the Pipes* organ weekends. Always generous with his time and talents, Stan twice allowed himself

to be “auctioned off” to help raise money for the St. Louis Archdiocese’s Cathedral concert series. The winning bidders received tours of the Fabulous Fox Theatre, a private concert on the Fox Wurlitzer, and a personal showing of Stan’s famed vacuum cleaner collection. Always happiest when he was busy and on the go, to the very end Stan maintained an active schedule of concerts, silent movie accompaniments, and special appearances.

St. Louisans truly loved Stan Kann and instantly recognized him in public. He loved them back, and he had a magical knack for making everyone he met feel as if they were his personal friend. It was nearly impossible to have dinner in a St. Louis restaurant with Stan without being approached by well-wishing fans. He was always accommodating and friendly, listening attentively and adding humorous comments as they related often heart-warming stories about going on dates to the Fox Theatre with their future wife or husband, and nostalgically recalling the beautiful music Stan had coaxed out of the Mighty Wurlitzer that night. Sometimes one of the selections he played had become their “favorite song.”

Stan’s final performances on the Fox 4/36 Mighty Wurlitzer were on the Saturday before his death, playing for enthusiastic crowds during a Fox Theatre open house. A public memorial celebration of Stan’s life was held at the theatre on Sunday, October 5, 2008, and a large crowd of many hundreds turned out. On the next day, the front page of the *St. Louis Post-Dispatch* newspaper prominently featured coverage of the event, including a large color photograph, taken at the memorial celebration, of the Fox Wurlitzer console that Stan had presided over for more than three decades.



The console was adorned with a large floral display, sitting to the left were two of Stan’s cherished vacuums, and a life-sized color cutout of Stan stood on the right. A PBS camera crew recorded the memorial celebration, as well as interviews with Stan’s friends and admirers; and a week later, on Monday, October 13, 2008, a special program dedicated to Stan’s life and legacy was aired on St. Louis public television. The Fox Theatre has established a Stan Kann Scholarship Fund to encourage and support aspiring theatre organists and will, in the near future, unveil a permanent

*Stan’s famous collection of vintage and rare vacuum cleaners numbers over 150 machines (Photo by David Torrence Photography)*

*An early 1950s photo of Stan with his parents, Bessie and Stephen Kann*

*Getting ready to ride the elevator up—St. Louis Fox 4/36 Wurlitzer—August, 2008*

public display of Stan Kann memorabilia commemorating his life and career.

As the crowd of people attending the memorial celebration began filing out

through the cavernous Fox lobby, they discovered that tables had been set up for the purpose of distributing large iced happy face cookies. Mary Strauss, owner of the Fox Theatre, had thoughtfully provided them as a take-home keepsake, and the cookies were a perfect metaphor for the sweet happy guy we all loved.

Stan's effervescent personality, wacky self-deprecating humor, and zest for life made him unforgettable. Yet for all of his success, achievements, and celebrity, he remained a modest and unpretentious individual. He was a kind and gentle soul. He loved to be hugged. He would call just to say "hi," and call to check up on you if you were sick. Uniquely gifted as an entertainer, and unfailingly upbeat, funny, and friendly with everyone he met, Stan Kann will be fondly remembered and tremendously missed by his friends and legions of fans worldwide. The world was a little nicer place when he walked among us.



My heartfelt thanks to Mary Strauss, Judy Feinberg Brilliant, Pat Vogelsang, and Norman Delaney for their generous and invaluable cooperation and assistance in preparing this tribute article and for providing many of the photographs. Also, a special thank you to Richard Balsano, Marty Bronson, Chris Elliott, and James Grebe for their help with fact-checking and for providing additional important information.

—Richard Rogers

Staff of the 1950–52 St. Louis channel 5 live television show *To the Ladies*; Stan Kann (r) St. Louis Fabulous Fox Theatre owner, Mary Strauss, and Stan share a laugh during an antique car show hosted by the Fox in August, 2008

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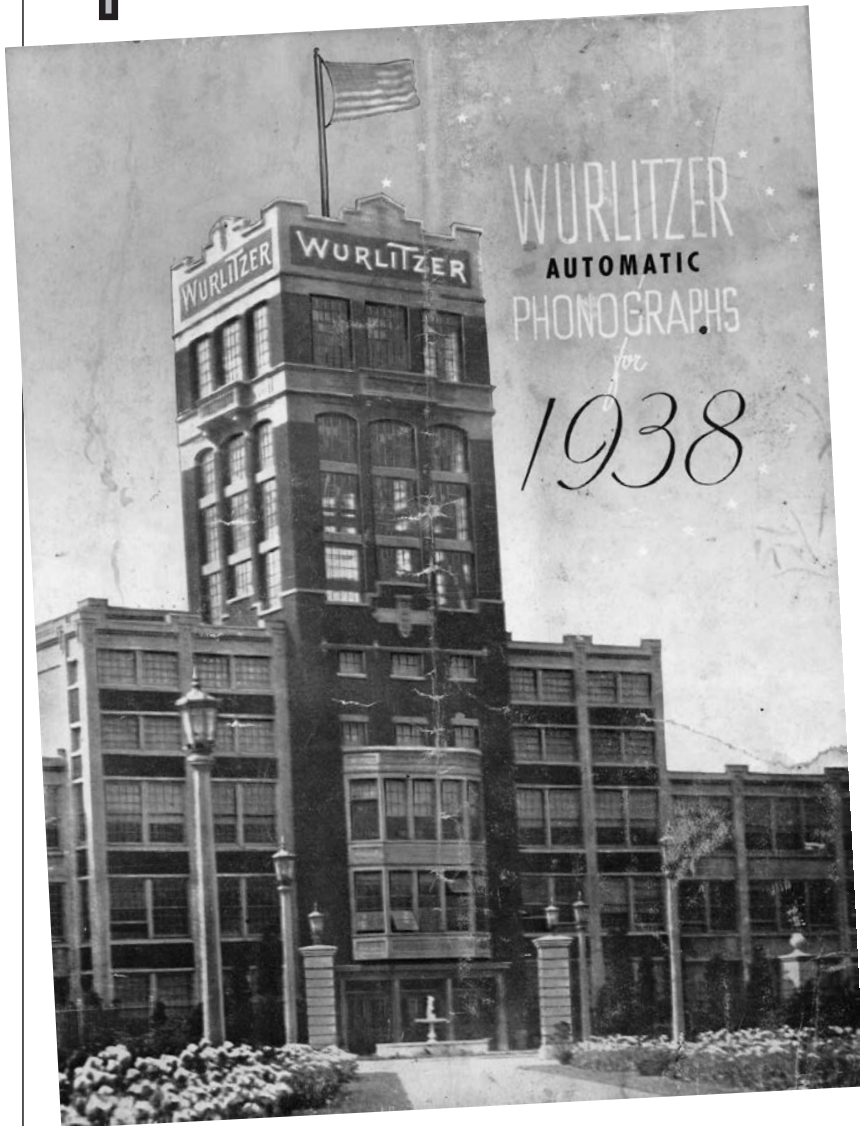
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BY SCOTT SMITH

## Make No Little Plans: The Need for a National Headquarters

These very words have been a shining beacon for the whole of my adult life. Over those years, I've been involved in many ventures, both successful and unsuccessful, but no matter what the goal, I've made Burnham's words my candle to follow. So again, I trot out my favorite words of hope, direction, and inspiration to try to sell all of you on an issue very close to my heart.

For as many good ideas, programs, and plans that our national organization carefully creates, monitors, and acts upon over the course of time, I do not believe there is a more pressing issue at this very moment than that of the pursuit of a real national headquarters for ATOS. When I speak with non-organ types, or those whose interest is at the entry level, the inevitable question is always posed: "So, where is your national headquarters?" Of course, we all know the answer. A little bit here, and a little bit over there. It's sort of like an organ whose divisions are all floating, but can't be coupled together. Still, they show up on the same specification.

What we need is a national headquarters that includes the ATOS Archives, the Marketplace, a museum, offices for an Executive Director,

*Make no little plans; they have no magic to stir men's blood and probably themselves will not be realized. Make big plans; aim high in hope and work, remembering that a noble, logical diagram once recorded will never die, but long after we are gone will be a living thing, asserting itself with ever-growing insistency.*

—Daniel H. Burnham, American architect and urban planner

Development Director, Membership Services, plus education and performance space. It needs to be somewhere near a major or secondary airport so that it is easily accessible to those wanting to visit and so those wishing to do scholarly research can do so more readily. Initially, I felt that an old theatre somewhere in the geographic center of the continental United States would be ideal, especially one that has been restored and/or preserved well, with, of course, a first-class restored instrument installed in the main auditorium, and a smaller one for teaching in a studio equipped for silent film showings. But now, having given the concept considerable thought, I believe the obvious choice is one that has been quietly and proudly standing before our eyes for some time, the place where so many of our beloved instruments were born. That place would be at 908 Niagara Falls Boulevard (U.S. Route 62), in North Tonawanda, New York—the Wurlitzer Building.

Its proximity to the Riviera Theatre, also in North Tonawanda, and Shea's Theatre in neighboring Buffalo would reunite two locations previously used for demonstration instruments and the factory. Why would we want to create an artificial landmark when we already have a real one?

The photo accompanying this article should offer a clue as to the prominence of the building as an American cultural icon at one time in its life. Look carefully. This was the cover of Wurlitzer's product brochure of automatic phonographs for the year 1938. No phonographs appeared on the cover; only the building was shown. No one can dispute the genius of Wurlitzer's marketing department for successfully creating what we today call an "image" with "Gee Dad, it's a Wurlitzer!" in the Twenties. One need only to ponder for a nanosecond that the same brilliant group of people felt strongly that the Wurlitzer building had more real cachet than their phonograph changers. Incredible! In today's market-driven economy, the idea is not only counterintuitive, it's unthinkable, and yet, there it is: a factory building on the cover of a sales brochure whose household product was sold nationwide.

In the strongest possible terms, I'd like to urge the ATOS board of directors to establish a national headquarters search and development committee that specifically focuses on this locale. We need persons skilled in commercial real estate, law, and fundraising to fill the available positions. I'd love to serve on such a

committee myself, but not at the expense of someone who could better do the job by having a special skill to accomplish this much-needed task.

To me, the lack of a national headquarters clearly indicates that we really don't take ourselves seriously, that we don't respect ourselves or our interest. There appears to be no national sense of commitment or sense of purpose. To an outsider, it would appear that ATOS is nothing but a big floating party. Is this our legacy?

My personal metaphor for this situation is: we've been dating this girl now for 54 years. Isn't it time we married her and gave her a house in which to live?

If members are concerned with long-term financial commitment by the membership, there certainly must be methods to get around this, to insulate ATOS, perhaps by creating a separate organization to pay the staff and operate the facility rented by ATOS?

My research indicates that space in the building is rather inexpensive, and we need only rent as much of the building as we absolutely require, until our spatial needs increase. The exterior of the building and its place in our history make as strong a statement as we could possibly make to the world. By working with the building owner, the exterior of the building, with its fish pond and rows of flowers, could be restored to its former beauty. It's a win-win situation for everybody.

While no one appreciates a lively exchange of opinions more than me, I'm rather disappointed in the exchange that has been going on over the past year in these pages. While valuable with regard to the debate over preservation versus ergonomics, it has gone on long enough to come down to no more than a urinary flow competition. The time has come for ATOS to focus on and address matters of real importance which have languished for oh-so-long, and this, my friends, is easily at the top of the list.

We need not only to create and maintain ATOS HQ, but what I call *Theatre Organ Central*. Other agencies are performing duties that we should be carrying out. So why aren't we doing them? Is it lack of foresight? Laziness? Cheapness? All of the above? For example, in addition to many fine classical organ recordings, the much-revered Organ Historical Society actively sells a wide variety of theatre organ recordings and books through brilliant marketing, both on the Internet and through the United States Postal Service. Why

aren't we doing this? All we do currently is offer advertising space in our bimonthly publication to any artist willing to purchase it, which directs people to various different sources. [Note: The listings in THEATRE ORGAN's "Shopping for Recordings" department are provided at no charge. Ed.] That only seems to dilute our purposes. Only during one week of the year do we offer many of these recordings and books in one location: at our national convention, and one has to travel to that often-distant location to snag whatever it is that we want. The majority of ATOS members and the vast population of those who might possibly be interested in these items may not be able to, or even want to, attend a convention... ever! Why then do we treat them like second-class citizens? Why can't we do the same thing as OHS? Or possibly do it even better? What about something like the Organ Clearinghouse? We currently have no network set up to relocate organs for sale or donation. Why not? Is there a better way to promote the theatre organ than to get it into the public arena? What are we waiting for? The ATOS Free-location Service could be an easy way to secure new homes for orphaned instruments at no cost to anyone, therefore inviting universal participation.

There is, however, something equally important and absolutely imperative that we need to accomplish in the short run, and that is unity. With that, we can create a plan for the future and move on an exciting new path. Without it, we will crumble, and our half-baked ideas will fall into half-baked pieces. Intentional or not, it would appear that the dedicated work performed by our national board of directors is designed with roadblocks, disaster, and frustration as a primary goal. I'm told ATOS has something like 35 standing committees. Thirty-five! Just what they all do and what their goals may be was undoubtedly a good idea at one time, but how does anyone expect our intrepid board to get anything done? How many of those committees are dormant and will remain so? The committee I'm on has not met nor communicated in nearly two years. What about the others? We need to reprioritize, scale down, and find a more efficient way to accomplish our goals realistically, else our board will be grinding its wheels indefinitely. The current board will continue to pass on the tradition of handing off seemingly impossible tasks to the next board and the next without resolution. Just like Congress.

Much as we hate to think about it, the theatre organ would survive just fine



without ATOS. Our national organization appears to exist primarily for legal purposes and, by default, maintains a rather stepfatherish relationship with the chapters, which often seem rather disinterested in much of what national has to offer (unless it's an award or a no-strings financial gift). Furthermore, the chapters don't really appear to want involvement when help or (God forbid) advice is offered. Not really. Without ATOS, individual chapters and independent clubs would continue to do exactly what they do right now, be they active or dormant. Conventions would probably go on, but would likely be scaled down, less frequent, and locally produced. The right to vote doesn't seem to generate much enthusiasm, so that wouldn't be missed. The biggest difference to us would be the absence of this publication, and that would represent a major loss. This publication, and not the seemingly endless stream of conventions and weekends, is our legacy. Without it, the documentation of our efforts for serious acceptance in the world of the arts would go unreported. All of our collective hard work and that of those who came before us would be lost and seemingly pointless. The mere thought gives me a very cold, empty, lonely feeling.

Let's face it. Racially and culturally, our organization is not terribly diverse. We're whiter than a loaf of Wonder Bread with the crusts cut off. Don't get me wrong. I'm not drawing any lines in the sand, and I defy

you to find anyone who grew up with a more racially or culturally diverse upbringing than me. But the fact remains that we are what we are, and we have been that way since the beginning, over 50 years ago. We're told by population experts that within the next 35 years, our nation's racial makeup will change and, for the first time since we drove out the natives, non-Hispanic whites will be in the minority. They say the changes in our culture will be quick, and they will be dramatic. The questions are: just where does that leave us? Do we do something now, or wait until it's too late? Above all, what do we need to do to get this ball rolling right now, before time runs out?

So here is the critical mass of this essay. A working national headquarters will not only benefit the membership; it will signify to the world that we have all agreed that this is the best and only way to coalesce and solidify what we have and point us toward a brighter future. It brings us, the members, and all of our assorted pieces/parts plus a few new ones, to a logical and harmonious conclusion. It needs to move beyond the

dream stage toward reality. It needs to start right now. We need to seek that notion of musical immortality: the concept of our art being that living thing that asserts itself with ever-growing insistency. If we are to continue on this path, it is our destiny.

## Learn More About The Wurlitzer Building

Those with Internet access can view a panorama of modern-day factory pictures by photographer Jacob Kedzierski by viewing [www.pbase.com/letuce76/wurlitzer\\_building](http://www.pbase.com/letuce76/wurlitzer_building) or by reading Ken Mountain's *Wurlitzer: The Man, The Myth, The Music* at [www.nthistorymuseum.org/Collections/wurlitzer.html](http://www.nthistorymuseum.org/Collections/wurlitzer.html)

*Never doubt that a small group of thoughtful, committed citizens can change the world. Indeed, it is the only thing that ever has.*

—Margaret Mead, American cultural anthropologist

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# Professional Perspectives

## The Great ATOS Spoof BY EDWARD MILLINGTON STOUT III



This essay is really a tribute to one of the most outrageous and generous men to inhabit the theatre organ world, the late Tom B'hend. Tom, fondly known as "Chiquita Banana," was the publisher and editor of *The Console* magazine, often referred to as "The *National Enquirer* of the Organ World." Tom would do anything to stir the pot and would never print a rumor, as a rumor had far too much integrity. He would only print an alleged rumor with elastic truth. Tom B'hend often hosted visitors at his Pasadena home, sometimes known as "the house that poor taste built." He used his connections and charm to afford visiting organists the opportunity of rummaging through most of the theatres in the Los Angeles area.

During the 1960s and '70s THEATRE ORGAN magazine was tightly controlled by a conservative power structure that prevented any critical or dissenting views from passing through their editorial intestinal track. Tom's homey *Console* magazine was the only opportunity for presenting varied commentary and opinion. The general dissatisfaction with the ingrown, boring, and dribble-filled pages of THEATRE ORGAN magazine led several dedicated theatre organ lovers into contributing to the *Console's* sparking pages.

In early 1979, four dedicated and successful professional theatre organ devotees

created a monumental spoof by forming an imaginary organization whose goal was gaining control over the ATOS power structure. The four friends met every Tuesday evening over a jug of lamp oil masquerading as red wine, with the sole purpose of drafting the "mandate" for the imaginary organization, which had the solidity of cotton candy. They labored over every sentence, infusing as much acidic causticity as possible in an effort to make it apparent to even the most basic "silo-sucker" that this was clearly a spoof. Furthermore, the new organization's mandate was written in the traditional "Tom B'hend style," with run-on sentences and loaded with editorial notes. The entire spoof, to be known as "The CRAS Letter" was written by the four buffs with all of Tom's editorial notes included. Tom published The CRAS Letter in early 1979 in his *Console* magazine. To everyone's surprise, large numbers of ATOS members wrote in wanting to know how to join CRAS. Today's ATOS administration and editorial staff is secure enough to reprint the historic document that truly shook and changed the papers in the old board's cage.

We share with you now excerpts from the CRAS Letter.

COMMITTEE TO RESTORE ATOS  
STANDARDS (CRAS)

NEW GROUP ENJOYS SURPRISING  
SUCCESS

FALTERING ATOS

San Francisco, California  
January 23, 1979

ATOS doomed? Amid continuing reports of the failure of the Old Guard "ATOE" manipulators to uphold the standards of, and in indeed even to respond to, the needs of its membership, an organization counting among its number several very well known and surprisingly high-level theatre organ notables has elected to make itself known for the purpose of restoring to the organ loving public these standards. The Ad Hoc Committee, officially chartered as the Committee to Restore ATOS Standards (CRAS), has set

as its goal the elimination of mediocrity, misinformation, and mismanagement in matters musical, mechanical, and managerial by the ingrown, self-serving, and self-perpetuating, the uncaring, musically oblivious, spitefully political elements within ATOS leadership.

The focus of the probable supersedure is what CRAS officials term the "totally degenerated forum of non-information" THEATRE ORGAN magazine. "No amount of four-color photography and slick paper can make up for the tragic disservice that this once-fine magazine has done by encouraging and even promoting the trite, banal, and arbitrary in matters of vital concern to the survival of the theatre organ and its music!" stated a spokeswoman of the organization which, until now, has operated under a cloak of anonymity.

Among the startlingly bad features of the meretriciously, seductively slick journal, the most flagrantly pernicious misallocation of space is the record review, which not only promotes an abominably low level of performance, but also permits an uninformed public to be fleeced by unscrupulous charlatans peddling their shabby wares. The blatant misuse of the term "artist" even to describe the worst console hacks who persist in recording for posterity their gross ignorance of the fundamentals of melody, harmony, and rhythm is even worse than the antics of the hacks themselves! Of course, the breeding pen of a great many of today's so-called theatre organists is that veritable snake pit of ill-mannered children who have been rendered even more senseless by repeated renditions of "Raindrops Keep Falling on My Head," the pizza parlor, the recorded output of which receives the same fawning, mindless adoration of the magazine's reviewing staff.

In the too-distant past, the ATOE founders (some of whom are believed to still be active) established as the basic viable fundamental the concept to perpetuate, "preserve and further the use and understanding of the Theatre Pipe Organ..." as well as "(1) restoring, in their home (environment) where possible the remaining

(Weiler Collection)

specimens of the instrument... (3) arranging for...the rehabilitation of (Theatre Organs) no longer wanted..." (assumed so due to the removal from their original environment or "musical home"—Ed.)

This mandate they have forgotten. Any given issue of the THEATRE ORGAN magazine will almost certainly contain a myriad of pictures, ill-conceived, inane comments, and utterly misleading technical "expertise" marshaled, as if by design, to celebrate mindless, thoughtless, heedless and, dare we say, wanton destruction of the Theatre Pipe Organs (the once-proud Monarchs of the Movie Palaces) through the insensitive alteration, modification, and cancerous expansion of these instruments, compounded by adherence to the shoddiest standards of craftsmanship and tonal integrity. These are presented as shining examples of "how-to-do-it," when in reality they would form a veritable encyclopedia of abuse...this to the very Theatre Pipe Organs themselves, the Sonorous Sultans of the Silent Screen.

And let us not cry poverty! If the widespread use of swampwood, flakeboard, nails, staples, bathtub caulking, white glue, sewer pipe, deadly PVC, duct tape, drier hose and plastic; raucous tonal scheming, cockamamie layouts, hasty erection, chain saw joinery, scrapyard winding, rat trap wiring, and junk heap pipework, deplorably "voiced" and tuned; all controlled from the cat-house decorated consoles were at all a function and expression of material poverty, we could almost sympathize; but this is an irrefutable case of something much worse—a poverty of taste.

CRAS's technical staff has viewed with speechless horror the dangerously ignorant incitement to wrongdoing provided in each and every issue, both in written word and in diagram, in certain columns and features. These offenses, any one of which, taken separately, would instantly and irrevocably bring condemnation to the practitioners (so-called—Ed.) in any other historical discipline, are promoted and indeed encouraged by the ATOS. It is to these offenses, enumerated above, that CRAS has elected to direct its corrective campaign. Through its members in ATOS chapters through the world, CRAS will, utilizing scientific concepts, proven in the business world, endeavor to restore the standards established by the founders of our

Theatre Organ hobby, once so worthy and enjoyable, and now deteriorated into a fatuous social bureaucracy which brazenly spurns even reasonable attempts at reform. "This is our mission."

Now, have we the members and directors of the ATOS learned anything about our mission and responsibility since Tom published the CRAS Letter 29 years ago? Although the "Spoof" was very much over the top, the "pearl of absurdity" was formed around a grain of truth. The original ATOE Charter clearly mandated for the preservation of these historic and irreplaceable treasures in musical history. Later the Charter was watered down to justify adding 12 inches to the neck of the Stradivarius. The arguments for preservation opposed to alteration and expansion have soiled many pages within the past several months, but the fact remains: we are in danger of losing the very few unaltered original theatre organs, the very instruments that define our interest. Will we see organs like the magnificent Byrd Wurlitzer become experimental workstations? Perhaps not, as there is a growing wave of both organists and technicians, like

young Robert Lent, who are aware of the priceless value of the original mechanisms. It is rumored Robert has a bowl of hot glue and Cheerios for breakfast every morning. The ATOS is making an effort to educate its membership to appreciate and protect the original electro-pneumatic control mechanisms. In general terms, the authors of the CRAS Letter would be most pleased at the progress being made within the ATOS. The THEATRE ORGAN journal is clearly more interesting, and the record reviews by Andy Antonczyk seem to have both bite and objectivity. There are many spokes in the wagon wheel that lead to the central hub of our responsibility in celebrating the achievements in our past history and rewarding excellence in both preservation and performance. Each spoke has its specific orientation, but collectively we all try to support the hub of our goal to preserve the theatre organ and its music. It is reassuring to see the original ATOS Charter reprinted in the journal as a positive re-enforcement of our mutual responsibility.

SPECIAL SPECIAL SPECIAL SPECIAL  
COMMITTEE TO RESTORE ATOS STANDARDS (CRAS)  
NEW GROUP ENJOYS SURPRISING SUCCESS  
Faltering ATOS  
San Francisco, California  
January 23, 1979

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### REGINALD FOORT EDDIE WEAVER Memories of the Mosque

This CD, *Memories of the Mosque*, is a genuine golden nugget capturing the performances of two theatre organ iconic veterans on a fine 3/17 Wurlitzer in the acoustically wonderful venue of the Richmond, Virginia Mosque. The Mosque's hard plaster and tiled walls, in this huge and cavernous almost 4,600-seat auditorium, make the instrument reverberate with thrilling force and crystal clarity. The actual recording sessions of each artist also represent interesting tidbits in theatre organ history.

During the Weaver recordings, originally released under the Concert Recording label, the auditorium was naked in that it was undergoing refurbishment; all the drapes, tapestries, and carpeting had been removed, converting the gargantuan auditorium into a huge echo chamber. The historic Foort recordings, re-released in this CD by permission of the Smithsonian Institution, were made by the legendary recording engineer Emory Cook, who was a pioneer in the development of high-fidelity recording and sound reproduction in the 1950s.

The Mosque Wurlitzer, installed in 1928, had fallen into disrepair due to 10 years of idleness before the Cook recordings. About two years before Foort made these historic cuts, the organ was refurbished under the direction of Harold Warner, assisted by Tommy Landrum and Mac Murrell. An interesting anecdote to this Wurlitzer is that Warner, although he gave new life to this organ, actually expired in one of its chambers; one news story of the time said that his ghost haunts the place!

The 12 cuts performed by Eddie Weaver on this CD are: "Dance of the Hours," "Secret Love," "Georgy Girl," "Stumbling," "Sweet Georgia Brown," "Somewhere My Love," "I Ain't Down Yet," "It's Alright With Me," "Thoroughly Modern Millie," "I'll Go Home with Bonnie Jean/Coming Through the Rye," "Something Stupid" and "The Impossible Dream." What is most impressive about Eddie's playing is his extremely clever arrangements and inventive registrations. Eddie studied organ at the Eastman School of Music in Rochester, for a career as a church organist. Later, he studied the theatre organ style with the famous Henry Murtagh. Weaver's musicianship is uniquely his own. It's very entertaining and very musical. I especially found his rendition of "Sweet Georgia Brown" ingenious and his concert arrangement of "Dance of the Hours" extremely exciting as it builds to a thundering climax.

The legendary British organist Reginald Foort was a Fellow of the Royal College of Organists. His classical training afforded him the ability to play Bach to boogie with ease. At the time these recordings were originally released, Foort had been playing the organ for over 50 years. In his native England, Foort played organs from St. Paul's cathedral to vaudeville. He once toured the country with a custom-built five-manual Möller theatre organ weighing over 25 tons. In the United States, he was a featured organist at the famed New York Paramount.

I personally got to know "Reggie" when he worked for Baldwin in Chicago. My mother took me downtown to look at a grand piano that she thought would look great in our living room. When we walked into the piano and organ showroom, we

were greeted by a grandfatherly gentleman with a British accent. He walked us past the pianos to the second floor organ section of the building. After he sat down and played "Parade of the Wooden Soldiers" on an Orga-Sonic spinet, my mother's piano was history, the organ was delivered to our home, and I got 10 free introductory organ lessons with my new friend, Reginald Foort! I heard some of the best theatre organ stories of my life during those lessons, and today I treasure those fond memories.

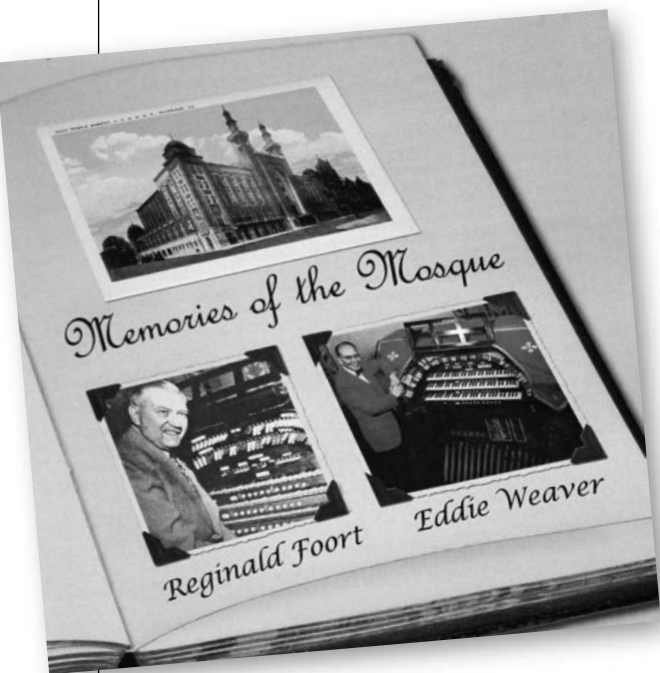
The 10 Foort cuts on this CD are: "She Didn't Say Yes, She Didn't Say No," "Mood Indigo," "Valencia," "Laura," "My Hero," "Blue Moon," "Canadian Capers," "The Doll Dance," "Lullaby of Broadway," and "St. Louis Blues." Reggie's style affords us concert arrangements of every cut. He was a true perfectionist who always plays with passion and sincerity. His pedal run in "Valencia" gives me the same chills today as when I first heard it many years ago with the Cook releases. It's really hard to say which one of the Foort tunes is my favorite in that I really love them all. In my personal theatre organ listening, I've worn out at least three copies of the vinyl pressings of Foort's Cook releases. I am ecstatic that I now have these original cuts in digital form that were made directly from the Smithsonian masters.

This historic release of Eddie Weaver and Reginald Foort in *Memories of the Mosque* is available for \$20, including shipping and handling, at [www.pipeorganpresentations.com](http://www.pipeorganpresentations.com). Any serious theatre organ enthusiast needs to add this CD to their collection as a valuable reference.

—Andy Antonczyk

### SCOTT FOPPIANO Beyond the Blue Horizon

Scott Foppiano's new CD, *Beyond the Blue Horizon*, is rousing, sensitive and gorgeous. This 3/18 Barton organ was originally installed in the in the Indiana Theatre in Indianapolis. Under the supervision of Carlton Smith, it was re-installed in its new venue, the Warren Center for the Performing Arts. The sound of





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.

with Scott using the beautiful Chrysoglott and Glockenspiel on this instrument to simulate delicate falling raindrops. The Tibia and Vox Humana combinations used in Irving Berlin's "What'll I Do?" are throbbing and melodious.

The next cut on this CD is a group of songs made popular by Judy Garland and presented as a medley: "Somewhere, Over the Rainbow," "I'm Nobody's Baby," "The Boy Next Door," "The Trolley Song," "The Man That Got Away," "You Made Me

Love You," "Easter Parade," and "Zing! Went the Strings of My Heart." I especially enjoyed Mr. Foppiano's interesting segues and elusive jazz chords. The next song, "Thine Alone," is quiet and dreamy, until the end where Scott uses full Tibias and Strings. His use of second touch for reed accents and his key changes make for grand beginning and ending of this famous Victor Herbert composition. The jazzy "Body and Soul" has been a time-tested favorite since it was written in 1930, and it is ensconced in the Barton's rich compliment of Tibia, Vox Humana and Saxophone voices. Arthur Sullivan's "The Lost Chord" has a majestic and regal quality on this instrument. I was appropriately overwhelmed by the incisive reeds and the end of this composition. The middle section of "When Day Is Done" features the Barton's pressure action piano in a bright and jazzy chorus, in sharp contrast to the soft and ethereal beginning and ending of this number. Scott's selection of the Eric Coates "Dam Busters' March" is a superb choice of exit music to this concert-like album.

*Beyond the Blue Horizon* is a wonderful and carefully staged disc. I have listened to it many times, and I still find it fresh and entertaining. The organ sounds great in the Warren Center, and Scott's performance is totally top-notch. Copies are available for \$20 postage paid by writing Mike Rolfe, 1431 North Audubon Road, Indianapolis, Indiana 46219. Proceeds from the

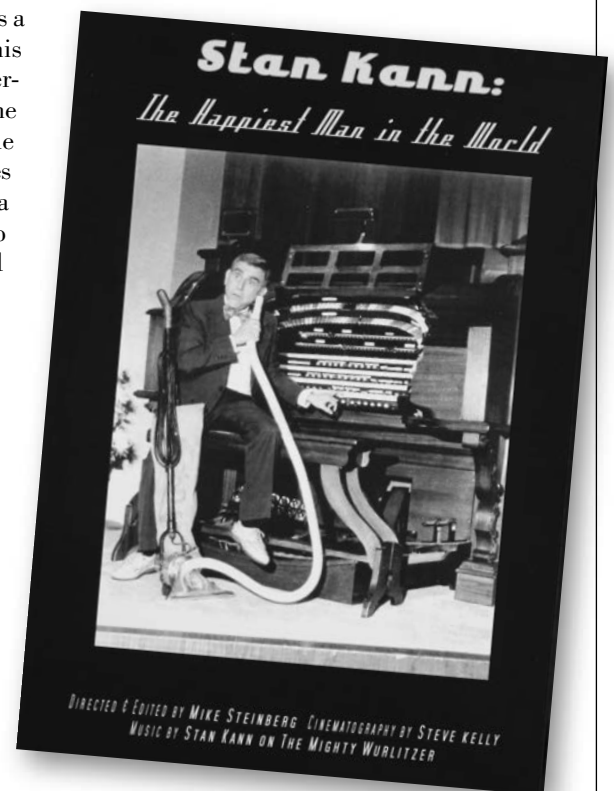
sale of this CD will be used for the maintenance of this and other theatre organs in Indiana by members of the Central Indiana Chapter of ATOS.

—Andy Antonczyk

## STAN KANN The Happiest Man in the World

*The Happiest Man in the World* is an intimate and endearing video biography of the life of Stan Kann, theatre organist, comedian, and vacuum cleaner aficionado. The video gives a charming account of Stan's various entertainment careers, his lifelong obsessions, and his passion for music. He certainly was an example of living one's passions and dreams.

This video movie is comprised of various footage of Stan during his lifetime, including some archival recordings of his appearances on *The Tonight Show* with his famed vacuum cleaner collection, as well as other national television shows as the Guru of Gadgets. His quirky personal interests and his musical talent, combined with his



this instrument is amazingly clean and articulate, and it is one of my current favorite organ transplants. The recording by Chris Gorsuch is extremely clear and authentically represents the way the instrument sounds in the auditorium.

Scott Foppiano, the 2007 ATOS Organist of the Year, is a most capable artist. His registrations are sensitive, and his playing is passionate. His beautiful jazz harmonizations are melodious and memorable. The CD is paced like a concert performance from beginning to end, and I found that the pace and order of songs made me want to listen to this CD completely in one sitting.

I especially liked the console riser on this disc, "Beyond the Blue Horizon." Although this song has been recorded by many other organists, Scott's transition from the verse to the chorus of this song is both refreshing and exhilarating. The musical crescendo almost made me want to stand up and applaud at the end. "Lover Come Back to Me" is introspective, and the shimmering tibias contrast beautifully to Scott's intricate counter-melody. Following is Glenn Miller's signature tune, "Moonlight Serenade," which translates wonderfully into a lush theatre organ ballad with subtle but persistent rhythm. "What Goes Up Must Come Down" is a zippy tune in the Sidney Torch style that gives Scott a chance to show off some of the solo voices of this instrument, as well as the tuned percussions. Puccini's "Nessun Dorma," from the grand opera *Turandot*, builds and builds until the sound reaches a huge and thrilling *sforzando* climax. In a quieter vein, "Here's That Rainy Day" is effectively arranged,



what he did and that one of his greatest passions was making others join in his happiness. That's what made him *Stan Kann: The Happiest Man in the World*. This delightful video biography is available in DVD format for \$25, including shipping and handling, by writing the Stan Kann Scholarship Fund, P.O. Box 190111, St. Louis, Missouri 63119-6111. Your check should be payable to the Stan Kann Scholarship Fund. Please be sure to include your shipping address and your telephone number.

—Andy Antonczyk

thought they could play the piano also thought they could just quickly adapt and play the theatre organ. Although it's true that there were musicians of the gifted variety, the average neighborhood theatre most likely had a neighborhood organ player cranking out facsimiles of tunes of the day before, during, or after the photoplay performance. This recording captures that nostalgia perfectly.

Tony Whittaker's website is as interesting as this CD: [www.tonywhittaker.co.uk](http://www.tonywhittaker.co.uk). You can get music arranged. You can get music lessons. You can get the entire track list of this disc and listen to a few of the remarkable cuts; maybe you'll even order your own copy of *Pure Nostalgia*. You can rest assured that this CD represents a genuine accomplishment in that it has captured a facet of the past in the theatre organ genre that is not too often preserved for posterity and made commercially available to enjoy or to augment our home libraries.

—Andy Antonczyk

## TONY WHITTAKER Pure Nostalgia

unique improvisational skills, made him a unique commodity and led to many appearances on national television. Interlaced with the historic video footage are insightful commentaries from people who knew or worked with Stan spanning many years of his lifetime. All of the music on this video is by Stan himself.

We get a rare glimpse of Stan's humor through the actual interview comments he made for this video. Much of his humor was due to accidents that happened to him and how he was able to improvise on the situation in a comical way, laughing at himself, thus encouraging laughter by those who witnessed the events. The peculiar way he reacted to many situations going on around him is absolutely hilarious. His musical ability to adapt, being able to play in churches, roller rinks, restaurants, and theatres, gave him a rich career in what he really loved most. His genuine love for working and interacting with people, along with his fascinating personality, made him magnetically attractive as an entertainer.

Although this 67-minute biographical video was made in 2005, I had not seen it until after Stan's recent untimely death. It is a fitting tribute and celebration of Stan's life as a musician and as an entertainer. He certainly had a personality all his own, and he was quite an accomplished theatre organist. It is apparent that Stan had fun at

According to the CD booklet notes, Tony Whittaker "...is a versatile musician who brings something new to the Cinema Organ circuit. A professional player for 30 years equally at home on Pipes, Piano and Electronic instruments." Well, I guess. *Pure Nostalgia* is Tony's debut album on a theatre pipe organ. "Tony's relaxed easy style and professional approach to his music makes for an entertaining album." Well, I guess.

Although it would have been my recommendation to have this rarified Compton organ tuned before Mr. Whittaker made this recording, I found the condition of the organ to be quite effective for the "Scottish Medley," especially when the artist was imitating bagpipes.

The other 19 tracks on this CD are also quite interesting in that I have not often heard theatre organ songs registered and executed like they are immortalized on this CD. I am certain that most listeners would find it as unique as I did, as it captures a dimension of theatre organ nostalgia not often found on commercial recordings. There was time in the heyday of theatre organ when there were many more theatre organs to be played than there was talent to play them. Many musicians of the time who

## DAVE WICKERHAM DICK KROECKEL Red, White & Blue Ragtime Revue

The *Red, White & Blue Ragtime Revue* is actually a DVD/CD boxed set recording of a live ragtime concert collaboration of fine musicians: organist Dave Wickerham and ragtime pianist extraordinaire Dick Kroeckel. The actual concert took place last year at the 400-seat Courtroom Theater of the McKinney Performing Arts Center, with its 1926-vintage 3/17 Wurlitzer and a Boston grand piano. The combination of these extraordinary artists and the venue's fine instruments produced an authentic and highly entertaining ragtime-style concert. The DVD disc included in this set, although it is suggested for use with a video-capable iPod, plays perfectly in a standard DVD player or on a computer using standard media players.

The CD starts out with a rip-roaring, snappy version of "Repsz Band March."

The other songs that follow are “The Entertainer,” “Memphis Blues,” “Kiss of Fire” (Tango), “Temptation Rag,” “12th Street Rag,” a medley of “Easy Rider” and “Yellow Dog Blues,” “Original Rags,” “Maple Leaf Rag,” “Frankie & Johnny,” “Scandal Walk,” a *Chicago* medley (an overture, “All That Jazz,” and a hilarious video version of “Mama”), “Pineapple Rag,” a medley of “Dallas Blues” and “Houston Blues,” “Tiger Rag,” “Missouri Waltz,” “The Sheik of Araby,” “The Chrysanthemum Rag,” a red-white-and-blue medley consisting of “Yankee Doodle,” “Grand Old Flag,” “Yankee Doodle Dandy,” and “Stars and Stripes Forever,” and a smash-finish medley of “Charleston” and “Doin’ the Raccoon.”

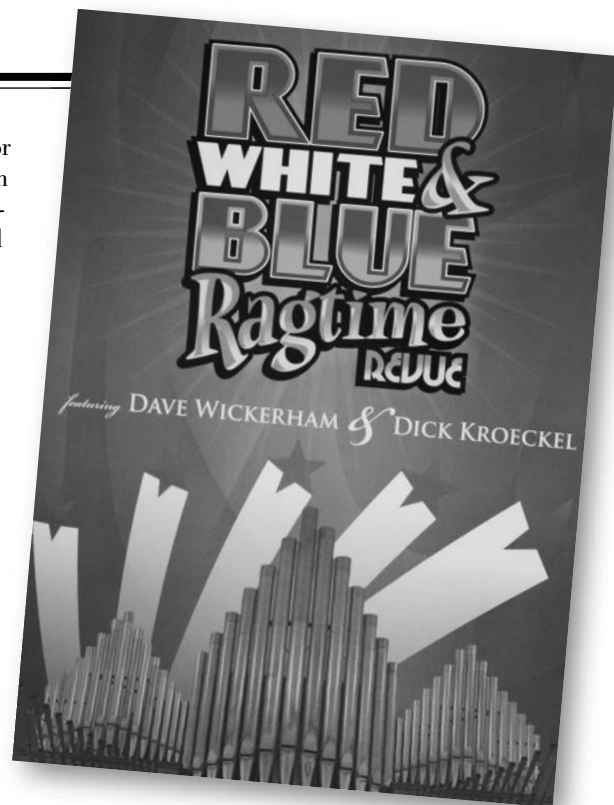
Although ragtime music may be a cultivated taste for some, if you are rag aficionado, you will truly appreciate this CD, especially if you enjoy ragtime on the Wurlitzer. I personally believe this genre of music works quite effectively on the theatre

organ. The slick and professional four-color glossy presentation has loads of information about the Wurlitzer, the McKinney Performing Arts Center, Dave Wickerham, and Dick Kroekel.

As an aside, it is interesting that THEATRE ORGAN has received several items for review that have included both audio and video presentations. Perhaps this is the beginning of a new multimedia trend in album presentation? Frankly, I really enjoy watching the artists as well as listening to them.

The *Red White and Blue Ragtime Revue* is not sold in stores; it is only available at [www.texastalkies.com](http://www.texastalkies.com) for \$30 including shipping and handling. There is a very limited supply; order yours soon so you won't be disappointed!

—Andy Antonczyk



## SHOPPING FOR RECORDINGS

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

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

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

**Ed. Benoit**—30110 West Latham Street, Buckeye,  
Arizona 85326, 623-327-1437, [WurliTzer@q.com](mailto:WurliTzer@q.com)

**Canterbury Records**—626-792-7184

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

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

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

**Ken Double**—281-798-6205  
[www.KenDoubleEntertainment.com](http://www.KenDoubleEntertainment.com)

**R. Jelani Eddington Organ Recordings**—  
P.O. Box 44092, Racine, Wisconsin  
53404-7002, [www.rjeproductions.com](http://www.rjeproductions.com)

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

**JATOE—Joliet Area Theatre Organ  
Enthusiasts**—P.O. Box 212, Joliet, Illinois 60434,  
708-562-8538, [jpatk@comcast.net](mailto:jpatk@comcast.net)

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

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

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

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

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

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

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

**NOR-CAL Theatre Organ Society**—  
P.O. Box 625, Berkeley, California 94701-0625,  
510-644-2707, [www.theatreorgans.com/norcal/](http://www.theatreorgans.com/norcal/)

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

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

**Donna Parker Productions, Inc.**—P.O. Box  
6103, Aloha, Oregon 97007, 503-642-7009

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

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

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

**Jim Riggs Recordings**—25A Crescent Drive  
#185, Pleasant Hill, California 94523

**Rosa Rio**—1847 Wolf Laurel Drive, Sun City  
Center, Florida 33573, 813-633-0902

**Paul Roberts, Cardinal Productions**—  
P.O. Box 22035, Beachwood, Ohio 44122,  
<http://theatreorgans.com/cds/roberts/>

**Roxy Productions**—  
480-695-8568, [azroxy@cox.net](mailto:azroxy@cox.net)

**Texas Talkies Media Production Company**—  
P.O. Box 23413, Waco, Texas 76702,  
[www.texastalkies.com](http://www.texastalkies.com)

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

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

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

**Tony Whittaker**—[www.tonywhittaker.co.uk](http://www.tonywhittaker.co.uk)

# Chapter News

## ATLANTA

Atlanta, Georgia—Our chapter participated in a special event in Augusta, Georgia during the month of September: the first-ever Westobou Arts Festival sponsored by the Augusta Arts Council. Included were: a special film screening; a silent film presentation; a classical organ concert with very theatrically presented selections; a residence Allen GW-4; and a pipe-digital combination. These events gave much opportunity for the chapter to make itself known to a new audience. Look for Larry Davis' article in "Vox Pops" on page 14.

Our October meeting took place on Sunday, October 12, at the Sharpsburg residence of members David and Lori Burud. They have an Allen Renaissance GW-4 installed in a custom-built music room. The artist of the day was our own John McCall. Maintaining his exuberant and infectious style, John took attendees on a varied and musically diverse journey. The resources of the Allen were put to the test, making for an enjoyable afternoon. The host and hostess were gracious, and we hope we can soon return.

The Strand Theatre, Marietta, Georgia installation is in the beginning stages of design; console, shades, percussions and chests are being readied for an anticipated spring installation. It's hoped that the theatre will be ready for its first musical, which will be staged in December, 2009.

Wiring of the four-manual Page console is under way. We hope to replace the temporary two-manual Wurlitzer console with the Page console this spring.

—Rick McGee  
Bucky Reddish, President  
770-948-8424, buckyrph1@bellsouth.net



Emily Remmington, organist who played for the world premiere of *The Three Faces of Eve*, at the Imperial console, Augusta, Georgia  
(Photo by Elbert Fields)



Artist John McCall (l) with David and Lori Burud and their Allen GW-4  
(Photo by Elbert Fields)

## BUFFALO AREA

Buffalo, New York—The onset of Western New York's infamous winter weather did not stop our blizzard of theatre organ events. Several artists had a chance to entertain us at the Riviera Wurlitzer. We welcomed Ron Reseigh in October. Jerry Nagano made his Riviera debut in November, and we hope he will become a regular on the Western New York circuit. Finally, we were extremely fortunate to secure Jelani Eddington for our Christmas concert; our originally scheduled artist had to cancel.

The Lockport Theatre Organ Society is hoping to raise funds to complete the installation of their recently acquired Glockenspiel, Xylophone and Sleighbells. Certainly, no theatre organ would be complete without these instruments!

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

## CENTRAL FLORIDA

Pinellas Park, Florida—We held a potluck dinner to kick off the resumption of our general membership meetings in September. Members enjoyed good food while catching up on events that took place during our summer hiatus. Members provided the entertainment at open console.

Work sessions on the chapter organ continued through the summer and fall. The new console has been removed from storage, cleaned, and prepared for stopkey installation. The new relay has finally arrived, and we are planning the installation to cause as little down time of the instrument as possible. Our mini-concerts once a month at the Pinellas Park auditorium continue to be a popular draw for the local residents.

In September, Rosalie LeBlanc was appointed to complete Bob Logan's term on the board of directors.

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

## CENTRAL INDIANA

Indianapolis, Indiana—The days are becoming shorter. Cold weather and the winding down of hurricane season signify the summer's end and the final two concerts of the Central Indiana chapter's concert season.

On September 14, Hurricane Ike arrived just in time for Ken Double's performance at the Barton in the Warren Center for the Performing Arts. Unfortunately, the wind and rain "blew" some of the audience away from the concert, resulting in lower-than-usual attendance. Those who did come found that power to the organ had been disrupted, and Warren Center maintenance crews scrambled to find the source of the power failure. After a delay of almost half an hour, the problem was identified and the show went on, with Ken presenting a most enjoyable concert.

October 12 brought much nicer weather, and CIC members gathered at John and Joanne Jones' lovely home for a very short meeting and a nice performance by Mr. Jones at his Allen R311. Afterwards, members enjoyed refreshments and participated in open console. Everyone had a great time, and we appreciate the Jones' hosting us!

October 24 reminded us that it was indeed fall as our artist, Ron Rhode, arrived from warm and sunny Phoenix to find some very cool Indianapolis weather. For his program, Ron provided a thrilling accompaniment to the 1925 silent, *The Phantom of the Opera*, at the 3/26 Wurlitzer at Manual High School.

—Justin Nimmo  
Tim Needler, President  
317-255-8056, tneedler@needlersales.com

## CONNECTICUT VALLEY

Thomaston, Connecticut—A meeting of Connecticut Valley Theatre Organ Society was held September 14 at the home of Al and Rhoda Singer in Litchfield, Connecticut. The Singers are the proud owners of a 2/15 1926 Skinner (Opus 618) with a roll player. The organ is completely unaltered and still plays on its original chest leather.

Juan Cardona, Norm Andre, and Allen Miller played a program including light classical and show tunes for an appreciative audience consisting of CVTOS members, Mr. and Mrs. Singer, and several of their friends. The music was visually enhanced by the Singers' vast collection of Western and cowboy artifacts, sculptures, books, and art in the music room.

CVTOS members John Angevine and Norm Andre had worked on the organ to return it to playable order. The roll-playing mechanism is not currently functioning. However, John Angevine and Allen Miller are investigating replacing the original rubber tracker bar tubing and recovering the player motor



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.

pneumatics. A collection of approximately 500 rolls are waiting to be heard once again.

Skinner built a number of residence pipe organs with player mechanisms during the 1920s. The voicing is orchestral, and the moderate sound level is not overpowering. Residence pipe organs were designed to play orchestral transcriptions and melodic popular music of the time.

CVTOS is very appreciative to our gracious hosts, Al and Rhoda Singer. It is a rare treat to hear and see a pipe organ in absolutely original, unmodified condition.

—Jon Sibley  
Meredith Sibley, President  
860-345-2518



Allen Miller at the console of the Skinner  
(Photo by Jon Sibley)



Norm Andre (Photo by Jon Sibley)

## DAIRYLAND

Racine/Milwaukee, Wisconsin—We traveled to Gurnee, Illinois for our September 21 social. We were invited to the home of Diane Chaloupka who has a Wicks pipe organ with glass shutters. The organ was originally installed in Martinelli's Restaurant in Crystal Lake, Illinois, where Larry Rouo was the chief organist. So it was only fitting that Larry played for us. He entertained us for an hour, and even did a sing-along with songs from the good old days. We had such a good turnout that the overflow crowd sat outside on the beautiful summer-like day.

The Dairyland chapter had a Halloween fun day on October 12, when the classic silent film *The Phantom of the Opera* was shown at Fred Hermes' home in Racine. Dennis Scott,

who accompanies silent films professionally, presided at the five-manual Wurlitzer. To add to the fun, the Brenograph, a sophisticated carbon arc effects machine, was used to show vintage slides.

Our annual fall concert on Sunday, October 26 featured Scott Foppiano, the 2007 ATOS Organist of the Year. The concert was held in conjunction with the Kimball Theatre Organ Society at the beautiful Oriental Theatre in Milwaukee, where a 3/40 Kimball is installed. The Oriental was built in 1927 and incorporates East Indian décor, with huge Buddha statues, porcelain lions, and hundreds of elephants. Scott played a wonderfully varied program, showing off the lush sounds of the Kimball.

—Sandy Knuth  
Dean Rosko, President  
262-886-1739, OrganSk8er@aol.com

## DELAWARE VALLEY

Telford, Pennsylvania—Bob and Vicky Conroy of Moorestown, New Jersey, members of the Theatre Organ Society of the Delaware Valley, opened their home and their hearts to us on Saturday afternoon, July 19. The name of the event was *Summerfest 2008*. TOSDV was represented by officers Anna Bonelli Downey; Wayne Zimmerman, Sr.; Bill Gellhaus; and Tom Rotunno. Board member Dick Auchincloss and family were also present, as was Louis Rabouin; the Garden State Theatre Organ Society was represented, too. I had a chance to speak at great length with Mike Cipolletti from GSTOS, and I enjoyed listening to his selection of tunes at the organ. Many organists showed their talents at the Allen 317, including Wayne Zimmerman, Sr.; Don Hansen; and Charlotte Stacey, a GSTOS member from a family of well-known theatre organists.

Bob, Vicky, and family were very gracious and welcoming to all. There were at least 50 guests. The catered buffet was delicious, and the swimming pool was inviting. We're looking forward to more *Summerfests* at the Conroys. Thank you so very much, Bob and Vicky.

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



Two new presidents: Anna Bonelli Downey and Mike Cipolletti (Photo by Dick Auchincloss)



TOSDV members at the Conroy Allen: Bill Gellhaus, Wayne Zimmerman, hosts Bob and Vicky Conroy, Anna Bonelli Downey, Tom Rotunno, and Dick Auchincloss  
(Photo by Dick Auchincloss)

## EASTERN MASSACHUSETTS

Wellesley, Massachusetts—The Eastern Massachusetts chapter of the American Theatre Organ Society is about to launch its 56th concert season. We are all eagerly anticipating the first event, *A Red, White, Blue, and Ragtime Spectacular*, featuring Dave Wickerham at the Mighty Wurlitzer and Dick Kroeckel at the grand piano.

Our September social featured Chandler Noyes at the EMCATOS Wurlitzer. We'd heard Chandler in performance at the Methuen Memorial Music Hall and were very pleased with his approach to the theatre organ. The audience of about 50 showed their appreciation to the artist with many healthy rounds of applause. We hope you'll return and play for us again sometime, Chandler; you'll always be welcome.

Allen Miller took control of the 4/34 Unit Orchestra at the Shanklin Music Hall for our October social. This was a special occasion. Many of you may know that Allen fell ill at the ATOS annual convention. He missed a great deal of the event but was discharged from the hospital in Indianapolis in time to attend the annual banquet and the afterglow festivities. The October 14 social marked the first time that Allen had played the organ for an audience since that time. He remarked that he was not sure that he was up to presenting a program, but he would do his best. And his best is what the audience received. We were treated to some wonderful playing. Allen has not lost his mastery of the Wurlitzer! He augmented his live selections with some performances that had been captured in the Shanklin Wurlitzer's record/playback system. We thank Allen for a marvelous afternoon of good music and camaraderie.

# Chapter News

We are pleased to announce that EMCATOS' bid to host the 2011 ATOS annual convention has been accepted by the ATOS board of directors. We have begun work on what will be a convention to remember.

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



Chandler Noyes (Photo by Bob Evans)



Allen Miller at the Shanklin Music Hall  
(Photo by Bob Evans)

## GARDEN STATE

Little Falls, New Jersey—The *Wonder Weekend* was fantastic! We were entertained in style by Jelani Eddington; Rio Clemente; Lew Williams; Dennis James; Ralph Ringstad, Jr.; and the Silver Starlite Orchestra. The Bob Balfour Memorial Wonder Morton performed perfectly. Members of Garden State Theatre Organ Society and Friends of the Loew's Theatre volunteered their time and energy. Everybody worked together, and the audience had a great time. What more could you ask for from an inaugural series of events? From solo organ concert, to background jazz piano, to silent film accompaniment, and then on to organ and big band music together, the weekend was filled with activities and chances to socialize. We toured the Loew's and the Stanley Theatres. We honored crew chief Bob Martin, the crew members, and all of those who have been part of this tremendous effort over the past ten years. And as great as it was, this was just the beginning, with much more to come.

Since the *Wonder Weekend*, Ralph Ringstad, Jr. played the 4/23 Robert-Morton organ to accompany the silent film *The Phantom of the Opera* for an enthusiastic audience of about 900, and Paul Citti performed before other films and for a children's Halloween party.

The month before all of this excitement, a picnic, installation of new officers, and celebration of GSTOS' 35th anniversary took place at Nina Heitz' home in New Hope, Pennsylvania. The sounds of the organ played by various talented members at open console could be heard across the expansive grounds and filled the historic home throughout the day. Three new officers joined current members: treasurer, Catharine Oliver; vice president for crews and program chair, Catherine Martin; and secretary, Virginia Messing.

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



Jelani Eddington (Photo by Tony Rustako)



Lew Williams (Photo by Tony Rustako)

## HUDSON-MOHAWK

Schenectady, New York—The 2008–09 season of the Hudson-Mohawk chapter began on September 15 with the traditional banquet on the stage of Proctors Theatre in Schenectady. In addition to wonderful organ music provided by our talented club artists, the occasion saw the announcement of the 2008–09 schedule, including monthly meeting dates and *MVP Gold Organ Concert*

*Series* information. These free noon concerts are held monthly from September to June at Proctors Theatre and feature local, and sometimes nationally recognized, artists. The 2008–09 club officers were introduced: chair, Frank Hackert; vice chair, Norene Grose; secretary, Maude Dunlap; and treasurer, Marion Hackert.

The group held a Halloween party on October 13. Members and guests came in haunting attire and were treated to a potluck supper and, as a special "treat," selections on organ and cello by Carl and Cathy Hackert. No "tricks" were served up at the celebration, just good fun, good music and camaraderie.

The first two concerts of the season featured Carl Hackert and Rob Kleinschmidt, with guest Ned Spain, on September 16; and Ned Spain, with guests Carl Hackert and vocalist Charlie Petersen, on October 14.

On September 11, chapter member Al Moser received the 2008 Organ Club Volunteer of the Year award from chair Frank Hackert in recognition of his role as coordinator of the pre-movie organ preludes, as well as his music-related community involvement. Congratulations to Al on his receipt of this honor.

Other events participated in by our members included an October 19 organ recital for the American Guild of Organists by Claudia Bracaliello at St. Luke's Episcopal Church in Catskill, New York; and the presentation of the silent classic *The Phantom of the Opera* by Charles Jones on October 24 at St. Pius X Church in Loudonville, New York.

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



Carl and Cathy Hackert at the Halloween party



Al Moser (left) and Frank Hackert at the volunteer appreciation party

## JOLIET AREA

Joliet, Illinois—We had a wonderful social at the Rialto on August 31 with Juan Cardona from Newtown, Connecticut. Juan gained many new fans with his unique style and tasteful registrations. Several members asked to have him back again soon.

On Sunday, September 14, we were fortunate to again have Dean Rosko from Milwaukee, Wisconsin. Dean plays for the Milwaukee Brewers baseball team. We always enjoy Dean; his easy style and his appropriate selections are a big hit. In spite of the bad weather, we had a really good turnout.

October 25 was a great day, with a social at the Hammond factory in Addison, Illinois. We had over 75 members and guests turn out to hear Jay Valle from Detroit. Jay has been playing for over 50 years and has over 27 CDs to his credit, as well as being a teacher. His music at the new Hammond B3 made us want to get up and dance. Jay has a degree in music, and it shows. We were also entertained by Mark Herman. A few songs featured vocalist Mark Demmin who, by the way, could sing the phone book and we would be thrilled. We would like to thank Scott May for putting this social together.

John Clark of Hinsdale passed away recently—a great organist and fan of THEATRE ORGAN. If anyone has a recording of John at any event, please let us know; his widow would greatly appreciate any recordings since she has none.

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

## LAND O'LAKES

Minneapolis/St. Paul, Minnesota—Twenty-eight chapter members and friends were in attendance at our October 26 meeting at Marilyn Matson's home in Spring Valley, Minnesota. Karl Eilers was the artist for the afternoon, playing the 2/8 Wurlitzer. Following his concert light refreshments were served, and we heard six members and guests

participate in open console. Ralph Doble, past president of LOLTOS, was among those present, and it was great reminiscing about the early days.

The Phipps Center for the Arts in Hudson, Wisconsin presented Dennis James on September 28 in a rescheduled concert from this past season. Clark Wilson opened the 2008–09 organ series accompanying the 1925 silent classic *The Phantom of the Opera* at the Wurlitzer. Clark's incredible mastery was a tremendous hit with the audience. Additional information on forthcoming concerts and events may be found online at [www.thehipps.org](http://www.thehipps.org).

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



Karl Eilers at the Matson Wurlitzer  
(Photo by Kim Crisler)



Bill Brown plays the Matson Wurlitzer during open console (Photo by Kim Crisler)

## MANASOTA

Sarasota, Florida—Where did the summer go?

In July, several Manasota Theatre Organ Society members were among those attending the ATOS gathering in Indianapolis. It was an exciting and extremely well-run convention.

We saw many familiar faces as we kicked off our season of meetings and concerts. It was great to hear our longtime friend, Dave Cogswell, playing the Forker Wurlitzer on September 21. In introducing the program, Chaz Bender said: "Dave is just always there and willing to step in whenever we need an organist."

On October 19, we welcomed the return of another friend. John McCall is not only an excellent organist, he is the epitome of the fine Southern gentleman. It was a superb program, as well as an ideal occasion for those who brought a guest. John always gets the most out of our wonderful Wurlitzer.

Our professional concerts will begin on January 11 with a new face; Jim Riggs is best known as the house organist at the Art Deco palace, the Paramount Theatre in Oakland, California. Jim has taken wonderful 1920s Ampico piano rolls which will be heard on the Steinway concert grand with Jim's organ embellishments.

In February, we welcome the return of Dave Wickerham; in March, Jelani Eddington.

We still have a supply of Jelani Eddington's *Something Wonderful* CD, recorded and produced by MTOS, and the CDs will be on sale. They make great gifts for friends, neighbors, and relatives. You'll be doing them a great favor, and MTOS as well.

—Chaz Bender  
John Fischer, President  
941-927-6852



Dave Cogswell (Photo by George Milburn)



John McCall (Photo by George Milburn)

## MOUNT BAKER

Bellingham, Washington—"Get organized," they said. So we did. Mount Baker Theatre Organ Society is now a chapter of the American Theatre Organ Society.

# Chapter News

As a result of rewiring and upgrades to the theatre's air conditioning system, we have not been able to meet at the Mount Baker Theatre, home of our 2/14 Wurlitzer. This summer, our temporary venue has been Central Lutheran Church which has a 2/5 Robert-Morton organ originally installed in Pendleton, Oregon's Alta Theatre. Performers included organists Andy Crow, Jeff Fox, and Vernon Greenstreet, vocalist Susan Snortland, and pianist Chet Hansen.

On October 19, we celebrated the American Guild of Organists' *Year of the Organ* with an *Organ Spectacular* at St. Paul's Episcopal Church in Bellingham. The organ is a 1914 Skinner organ, originally built for the Alaska Theatre in Seattle and twice rebuilt. The musical program was provided by organists Wade Dingman, Dorothy Watson, Hal Logan, and Vernon Greenstreet, joined by Steve Meneffe on the trumpet and narrator David Baines. Nearly 300 people filled the church. Admission was by donation to the Bellingham Food Bank, which received \$800 and 485 pounds of food.

—David Baines  
Vernon Greenstreet, President  
360-714-8235, grst@comcast.net



Vernon Greenstreet, Hal Logan, Dorothy Watson, and Wade Dingman at the console during Organ Spectacular (Photo by Charles Pearson)

## NEW YORK

New York, New York—Autumn in New York started with an open console session and mini-concert on September 20 at the Middletown Paramount Theatre. Members and guests had an opportunity to play and enjoy the chapter's 3/12 Mighty Wurlitzer and to socialize over refreshments in the lobby. A highlight of the day was a mini-concert played for us by organist Earle Seely. Earle invited as special guests members of Girl Scout Troop 698 which meets at the church in Boonton, New Jersey where he is organist. The girls had a great time, had a chance to try playing the Wurlitzer, and earned merit badges for learning about the theatre organ.

We were back at the Middletown Paramount on Halloween for our annual silent film show featuring the horror classic *The Phantom of the Opera*, accompanied by Bernie Anderson, Jr. at our 3/12 Wurlitzer. Bernie did an outstanding job of bringing the infamous phantom to life on the big screen. Many thanks to Paramount director Maria Bruni and technical director Darryl Hey for all their assistance with the production. Thanks to Paramount organ crew members Lowell Sanders, Jack Stone, and Tom Stehle, our Wurlitzer was in top form.

Elsewhere, organist Juan Cardona, Jr. opened the classic film series at the Bardavon Theatre in Poughkeepsie, playing in the house at our 2/10 Wurlitzer for the screening of *The Great Gatsby*. Across town at Vassar College, organist John Baratta performed at our traveling Allen theatre organ, accompanying a silent feature for a film class. Thanks to John Vanderlee, Bob Strang, and Lowell Sanders for their assistance in preparing the organs for these events.

—Tom Stehle  
John Valentino, Chairman  
646-469-5049,  
valentino@earthlink.net



Bernie Anderson at the Middletown Paramount Theatre (Photo by Tom Stehle)



Earle Seely and Girl Scout Troop 698 with their leaders at the Middletown Paramount Theatre (Photo by Tom Stehle)

## NORTH TEXAS

Dallas/Fort Worth, Texas—The chapter has had a busy two months. On August 31 the chapter presented its newly completed traveling organ to the public at the *Arts on the Lawn* fine arts festival held at the Tucker Hill Residential Community in McKinney, Texas. Several arts groups, along with the North Texas chapter, presented programs. Over 900 people attended this festival. Benjamin Kolodziej was the organist, and he played for over two solid hours. The organ was well received. Several inquiries were made into the organ's application, including some by local educators.

The rest of September and part of October were spent in completing the tweaking and fine tuning of the voices of the traveling organ. Then it was time to spend a week checking over and tuning the chapter's 3/17 Wurlitzer at the McKinney Performing Arts Center. On October 24 and 25, the chapter presented its annual showing of *The Phantom of the Opera* with Rick Mathews at the console.

On November 2 the chapter held its regularly scheduled meeting. Upon completion of its business, Danny Ray presented a program of theatre organ delights at the traveling organ console. Danny was instrumental in designing the organ's stoplist.

—Kenneth Brown  
Don Peterson, President  
972.422.7757, dpete.tx@verizon.net



Mike Tarzis at the traveling organ console (Photo by Don Peterson)

## ORANGE COUNTY

Fullerton, California—Greetings from Orange County!

Our concert series for 2008 continued with a September performance by Lance Luce at the Plummer auditorium 4/37 Wurlitzer. Lance has had extensive experience playing at the Organ Grinder in Toronto, as well as Radio City Music Hall in New York.

Lance accompanied a bouncing ball sing-along of "Get Out and Get Under," a popular song from the day when automobile reliability

issues would often force the driver to stop for repairs. The sing-along was a perfect introduction to our feature silent film, *Get Out and Get Under*, from 1920, starring Harold Lloyd and directed by Hal Roach.

Upcoming artists next year at Plummer include Cameron Carpenter, Rob Richards, and Chris Elliott.

Visit our web site at [www.octos.org](http://www.octos.org) for a schedule of concerts.

—Randy Bergum  
Ed Bridgeford, Chairman  
714-529-5594, [ebridgeford@sbcglobal.net](mailto:ebridgeford@sbcglobal.net)

## PUGET SOUND

Seattle, Washington—On October 12, Puget Sound Theatre Organ Society members and friends were in for a treat when they arrived at the Lavine home in Gig Harbor, known as Wurlitzer Manor, to hear Charlie Balogh present the 4/48 Wurlitzer in concert. Although Charlie does little concertizing these days, he was the main instructor at the ATOS adult organ camp in August, held this year at Wurlitzer Manor. He fell in love with the instrument and was pleased to be invited back to perform for PSTOS. Charlie plays full time at Organ Stop Pizza in Mesa, Arizona, and many of his numbers brought back memories of Seattle area Pizza & Pipes. A lifelong musician, Charlie was fully in command of the huge instrument. Known for his rhythmic playing, he demonstrated well the solid beat heard on his many recordings.

Once again, PSTOS expresses heartfelt appreciation to the Lavines for so generously welcoming everyone to their home, decorated in every corner for Halloween. It's always such a pleasure to enjoy their warm hospitality.

Plans for the 2010 ATOS convention are beginning to take shape, with PSTOS members hopping on board as volunteers for the many tasks necessary to make it an outstanding event.

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



Charlie Balogh at Wurlitzer Manor  
(Photo by Jo Ann Evans)

## RIVER CITY

Omaha, Nebraska—On September 20, Patti Simon conducted a theatre pipe organ workshop at the Markworth residence for chapter members and guests. The workshop included basic technique, registration, presentation of a musical selection (including introductions and endings), and much more. Many attendees were accomplished organists, but they found that a workshop of this type was a new experience. Patti's teaching methods enhanced everyone's playing techniques. Thanks for coming to Omaha, Patti.

The annual fall organ concert and potluck was held Sunday, September 21, with more than 100 in attendance at the Markworth home. Jerry Pawlak was the afternoon's organist. An accomplished electronic organist, Jerry has been at the pipes for almost six years now. He's become one of the chapter's favorites, thanks to the encouragement of the Markworths. They also made their Kimball 3/24 theatre pipe organ available to Jerry for practice. Jerry's program included a variety of favorites. Patti Simon was in town with her husband Ed Zollman for the semi-annual Kimball tuning as well as for her workshop; she wowed the audience with several selections and a duet with Jerry. Chapter member Janet Domeier, an accomplished pianist and organist, also played duets with Jerry.

On October 26, our chapter meeting was held at Dana College in Blair, Nebraska to dedicate the Allen organ donated to the college by chapter historian and member Tom Jeffery. Since Shane Krepp, our young organist, is attending the college, and since the band room was in need of an electronic theatre organ, Tom was kind enough to donate the organ. Shane Krepp was the featured performer at the Allen, with open console following. Members and guests then went to the college's chapel, where Dr. Claire Bushong, Assistant Professor of Music, and her students performed at the chapel's Van Daalen tracker organ. Shane performed a classical duet with piano student Jennifer Oerman. The group proceeded to the student cafeteria, where 40 had dinner in the President's Dining Room. It was a great opportunity for many to experience the beautiful college campus.

—Jerry Pawlak  
Bob Markworth, President  
402-573-9071, [kimballorgan1@msn.com](mailto:kimballorgan1@msn.com)



Attendees at Patti Simon's workshop  
(Photo by Ed Zollman)



Shane Krepp and Dr. Claire Bushong, Dana College Chapel, Blair, Nebraska  
(Photo by Jerry Pawlak)

## ROCKY MOUNTAIN

Denver, Colorado—A musical family reunion occurred at our September 14 club social at Holiday Hills. Approximately 125 members and guests watched and listened as Jim Calm performed at the George Wright 4 digital organ affectionately known as "George II." Calm family members joined in on other instruments and/or were part of a re-creation of an old time radio show. Jim was joined by sister Janice, daughter Christine Myers, and son-in-law Rob Myers. Jim's parents, Bill and Mary Calm, presented an episode from the radio show *The Bickersons*, with theatre organ mood music provided by their son. It was a fun and enjoyable afternoon as we all took a stroll down memory lane.

Sunday, October 26, it was *Footloose II*. The Rocky Mountain chapter welcomed to the famed Denver Paramount Theatre's stage well-known theatre organ artist David Wickerham, along with local dance troupes The Rockyettes and 23 Skidoo, for a fun-filled afternoon of upbeat organ music performed by David at the Paramount Wurlitzer. The excitement level ran high, and everyone had a great time watching, listening, and getting into the beat.

# Chapter News

For additional photos of all our events, plus our online newsletter describing both past and future events, visit our website, [www.RMCATOS.org](http://www.RMCATOS.org).

—Jim Burt  
*Jim Burt, President*  
 970-385-9490, [jimburt1@frontier.net](mailto:jimburt1@frontier.net)



*Jim Calm at the console, with family*  
 (Photo by Bill Kwinn)



*David Wickerham at the Paramount Wurlitzer, with The Rockyettes* (Photo by Bill Kwinn)

## ST. LOUIS

St. Louis, Missouri—Chapter members who could not attend the August meeting missed seeing the many changes member Jerry Roberts has made to his spacious Allen dealership; its current location formerly housed a church. They also missed a top-notch concert by Jack Jenkins at the Allen organ. It was that scarce but wonderful combination of a quality facility, instrument, and organist. In recent years, Jack has been involved with a music therapy program, along with other music-related activities, including his position as a church music director. The buffet meal Jerry provided post-concert was just another bonus to a fun afternoon.

In September, our hosts were Dave and Jo Ann Bartz, with Dave providing the musical portion of the program. Dave tackles challenging arrangements by renowned theatre organists that few others would even attempt. His recent upgrade to a larger Allen three-manual provided plenty of support to bring those arrangements to life for all to appreciate and enjoy.

Richard and Pam Masching have a theatre-style pipe organ. It has a three-manual

horseshoe console with ranks from the original instrument as well as those of other builders, plus a large collection of percussions and traps. Pam displayed her talent at the console, presenting a variety of rare songs that happened to catch her interest and, subsequently, the interest of the listeners. And Richard's skills were apparent in the work he has done assembling the instrument, which included constructing some parts from scratch. He has shared this ability with others in the club.

—Ken Iborg  
*Jim Ryan, President*  
 314-416-0146, [jim@stos.org](mailto:jim@stos.org)



*Jack Jenkins at Midwest Music*  
 (Photo by Gary Broyles)



*Pam Masching performing for the October meeting* (Photo by Gary Broyles)

## SIERRA

Sacramento—We had a cool time at the Fair Oaks installation of our 3/13 Wurlitzer when Greg De Santis of Santa Rosa warmed up the manuals and gave us an ear party in the first half of our *Hot August Pipes* event. Then, in the second half of our concert, Matthew Bason from the United Kingdom heated things up even more and had those old pipes smoking. Both of these cool guys had so much fun, and we had fun swinging along with their excellent playing. We almost didn't want the music to quit. But there was something just as tasty after the music: our ice cream social.

Then in September we had a good time at our second Wurlitzer at the Towe Auto

Museum with our good friend Jerry Nagano playing the accompaniment to Buster Keaton's 1924 romp, *Sherlock, Jr.* Jerry's smooth playing blended well with the movie. There were many kids and their families in the audience, and they had a great time seeing how it was done before movies came with soundtracks.

We passed the popcorn at the Towe Auto Museum, where Paul Quarino played for us and accompanied three short spook spoofs for our Halloween program.

—Beverly D. Harris  
*Carol Zerbo, President*  
 916-624-9182, [cazbo@sbcglobal.net](mailto:cazbo@sbcglobal.net)



*Matthew Bason at Fair Oaks*  
 (Photo by Beverly Harris)



*Greg De Santis at Fair Oaks*  
 (Photo by Beverly Harris)



*Jerry Nagano* (Photo by Beverly Harris)

## SOONER STATE

Tulsa, Oklahoma—On September 19, the Sooner State chapter met with the German-American Society for its annual variety show. Their lovely old building contains a 1929 Geneva organ. We had piano/voice duets, piano/organ duets, and some “gee-tar” music with vocals.

Our new banner, given to us by the Pearl M. and Julia J. Harmon Foundation, was on display. The Harmon Foundation is a Tulsa-based organization that, among other activities, donates banners to non-profits. We appreciate their generosity.

The October meeting featured Carolyn Craft in concert. Carolyn, one of the chapter’s most accomplished organists, played music from the 1920s to the ’70s. She introduced her guest, Dr. Joyce Bridgman, a university music educator and very accomplished pianist. They played several creative duets of gospel and spiritual music.

One of the highlights of the program was the debut of a completely renovated 1902 Kimball grand piano which once graced the Mayo Hotel (a very historic building in downtown Tulsa). The piano is a gift from members Don and Dee Miller. We are so proud to have a grand piano and greatly appreciate their generosity. Our president and ragtime piano artist, Bill Rowland, introduced the new grand by playing a rag that was written in 1902.

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



Participants at the German-American Society joint meeting (Photo by Ayla Hughes)



Dr. Joyce Bridgman (left) and Carolyn Craft (Photo by Bill Rowland)

## SOUTHERN JERSEY

Franklinville, New Jersey—A large number of our members live in the part of south Jersey that is considered to be the suburbs of Philadelphia, Pennsylvania. Thus, many of us are fans of the Phillies baseball team, and we were overjoyed when the Phillies won the World Series. The real miracle of the event was that the win was achieved despite the stadium’s lack of an organ. We were used to the old stadium, recently demolished, that had an electronic organ which sounded its stentorian tones through unusual public address loudspeakers. The organist in those days was the late Paul Richardson, a member of Southern Jersey Theatre Organ Society. He played “Take Me Out to the Ballgame,” which we fear is becoming forgotten. The seventh inning stretch nowadays is observed by a poor soloist singing “God Bless America” *a cappella*. The new stadium badly needs an organ to enliven the crowd and get that old team spirit going.

On Saturday November 1, we had a three-hour meeting at the Broadway Theatre in Pitman, New Jersey that featured open console on the 3/8 Kimball. The members taking part in the open console delighted us with many new pieces of music in their repertoires. During the business portion of the meeting, Charles (Chuck) Gibson took over as treasurer. Ernie Wurth, the previous treasurer, is moving out of the area, and we thank him for many years of faithful, effective service. We are looking for a replacement for Richard Crane, our secretary.

Our members who are active in the Atlantic City Convention Hall Organ Society updated us on the doings of that organization. The ballroom 4/55 Kimball is ready to be shipped to the Crome Organ Company for rehabilitation. Our member Chuck Gibson is taking on the job of re-winding the instrument, including the restoration of the 5hp blower for the Tuba. In the main hall, the first windchest of the 7/457 Midmer-Losh is on its way to being rebuilt. We now have measurable progress on this immense project.

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

## SUSQUEHANNA VALLEY

York, Pennsylvania—Wayne Zimmerman, popular theatre organist from the Philadelphia area, presented a program all about September—music with “September” in the title, music by composers born in September, music made famous by performers born in September, etc. Wayne used the full resources of the 3/20 Wurlitzer organ at the Capitol Theatre in York. It has never sounded better.

At the October meeting, the chapter elected officers: president, Dusty Miller; vice president, Gary Collier; secretary, Roy Wainwright; treasurer, Emmitte Miller; membership chairman, Herb Inge. The October meeting also featured an open console session. Ten members took the challenge to play for their peers, a record number.

—Roy Wainwright, Secretary  
Dusty Miller, President  
717-795-2775, pres@svtos.org



Wayne Zimmerman at the Capitol Theatre, York, Pennsylvania (Photo by Roy Wainwright)

## VALLEY OF THE SUN

Phoenix, Arizona—Our September 21 chapter meeting was held in the Phoenix College Bulpitt Auditorium. The major agenda for the meeting was the nominations for the upcoming election of the chapter board of directors. We then watched an excellent video produced by chapter member Fred Watson. The video showed the work being done on the Phoenix College Wurlitzer and the people involved in the restoration.

October 5 found us at the Orpheum Theatre with chapter member Ken Winland at the console. Ken is a soft-spoken man who would rather play the organ than use up a lot of time talking. Most of his selections were played in medleys and songs with cities or states in their titles. One number he did announce was a piece he had written for his wife for their 30th wedding anniversary.

We were saddened by the September 13 passing of Bob Inman. Bob was a long-time member of our chapter. He had worked on our chapter newsletter, helped in organ restoration, did our chapter website, and helped with publicity in general. He will be missed.

—Madeline LiVolsi  
Bill Carr, President  
623-694-1746, Billcarr3.vots.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/ak/juneau/state-bldg.htm](http://www.pstos.org/instruments/ak/juneau/state-bldg.htm)

## ARIZONA

**Organ Stop Pizza**—1149 East Southern Avenue, Mesa, 480-813-5700 (4/74W). Winter organ hours: Sunday through Thursday, 4:30pm to 9:00pm; Friday and Saturday, 4:30pm to 10:00pm. Summer organ hours: Sunday through Thursday, 5:30pm to 9:00pm; Friday and Saturday, 5:30pm to 10:00pm. Charlie Balogh, Lew Williams. [www.organstoppizza.com](http://www.organstoppizza.com)

**Orpheum Theatre**—203 West Adams, Phoenix, 480-460-7699 (3/30W). *Silent Sundays Film Series*. Pre-show concerts 2:30-3:30pm. Concerts and film accompaniments are provided by Ron Rhode. [www.silentsundays.info](http://www.silentsundays.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](http://www.foxvisalia.org)

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

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

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

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

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

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

## CALIFORNIA (SOUTH)

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

**El Capitan Theatre**—6838 Hollywood Boulevard, Los Angeles, 800-DISNEY6 (4/37W). Organ played for weekend intermissions and special showings. House Organist: Rob Richards; Staff Organists: John Ledwon and Ed Vodicka. [www.elcapitantickets.com](http://www.elcapitantickets.com)

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

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

**Plummer Auditorium**—201 East Chapman, Fullerton, 714-870-2813 (4/36W). November 9, 2:00pm, *Ben Hur*, accompanied by Clark Wilson.

## COLORADO

**Denver Paramount Theatre**—Glenarm at 16th Street Mall, Denver, 303-466-3330 (4/20W). February 15, 2:00pm, *Pipes and Stripes III*, Mighty Wurlitzer twin consoles. [www.RMCATOS.org](http://www.RMCATOS.org)

**Holiday Hills Ballroom**—2000 West 92nd Avenue, Federal Heights, 303-466-3330 (4/33GW4Q). All events are at 2:00pm. January 18, *Everyone's a Musician*; March 8, *Dancing Without the Stars*. [www.RMCATOS.org](http://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](http://www.geocities.com/dtoskimball) or [www.dtoskimball.org](http://www.dtoskimball.org)

## FLORIDA

**Grace Baptist Church**—8000 Bee Ridge Road, Sarasota, 941-922-2044 (4/32W). For concert schedule see [www.mtos.us](http://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 Hobbs, and Heidi Lenker.

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

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

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

## HAWAII

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

**Beggar's 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](http://www.beggarspizza.com/loca_lansing.php)

**Lincoln Theatre**—103 East Main Street, Belleville, 618-233-0018 (3/15H). Movie overtures: Friday, David Stephens; Saturday, volunteers. [www.lincoltheatre-belleville.com](http://www.lincoltheatre-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](http://www.classiccinemas.com)

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

## 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*.

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

**Shanklin Music Hall**—130 Sandy Pond Road, Groton, 508-674-0276 (4/34 Wurlitzer). April 19, 2:30pm, Phil Kelsall plays the Wurlitzer, bringing the sounds of the magnificent Tower Ballroom to Massachusetts. Tickets: 508-674-0276. [www.emcatos.com](http://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.



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 Luftinen, 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](http://www.atos.org/calendar)).

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

**Temple Theatre**—203 North Washington, Saginaw, 989-754-7469 (3/11 Barton). Organ played before selected events. [www.templetheatre.com](http://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](http://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](http://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](http://www.gstos.org)

## NEW YORK

**Auditorium Theatre**—885 East Main Street, Rochester, 585-544-6595 (4/23W). All shows are Sunday at 2:30pm. January 25, Dave Wickerham. February 15, The Eastman Group. March 29, Simon Gledhill. [www.theatreorgans.com/rochestr](http://www.theatreorgans.com/rochestr)

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

**Forum Theatre**—236 Washington Street, Binghamton, 607-762-8202 (4/24 Robert-Morton). Saturday, March 28, 7:30pm, Steven Ball. [www.theatreorgans.com/btoc](http://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](http://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](http://www.proctors.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](http://www.carolinatheatre.com)

## NORTH DAKOTA

**Fargo Theatre**—314 North Broadway, Fargo, 701-239-8385 (4/21W). Organ plays Friday, Saturday, and Sunday evenings, before and between performances. Short organ concerts: Lance Johnson, Steve Eneboe and Tyler Engberg. [www.fargotheatre.org](http://www.fargotheatre.org)

## OHIO

**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](http://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.aacsccleveland.org/tour/aud1-l.jpg.htm](http://www.aacsccleveland.org/tour/aud1-l.jpg.htm)

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

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

**Renaissance Theatre**—138 Park Avenue, Mansfield, 419-522-2726 (3/20W). Frequent use, including free summer concert series. [www.culture.ohio.gov/project.asp?proj=renaissance](http://www.culture.ohio.gov/project.asp?proj=renaissance)

## OKLAHOMA

**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](http://members.aol.com/SoonerStateATOS)

## OREGON

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

**Keswick Theatre**—291 Keswick Avenue, Glenside, 215-237-1995 (3/19M). Open console at membership meetings as announced in *The Liff*. [www.keswicktheatre.com](http://www.keswicktheatre.com)

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

**Roxy Theatre**—2004 Main Street, Northampton, 610-262-7699 (2/6W). Organ is played 6:30pm to 7:00pm and intermissions. Henry Thomas. [www.Roxytheaternorthampton.com](http://www.Roxytheaternorthampton.com)

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

## TEXAS

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

## UTAH

**Edison Street**—3331 South Edison Street, Salt Lake City, 801-485-9265 (5/36W). All shows start at 7:30pm. Check website for details: [www.organloftslc.com](http://www.organloftslc.com)

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

# Around the Circuit

Theatre Organ Programs  
and Performances

## VIRGINIA

**Byrd Theatre**—908 West Carey, Richmond, 804-353-9911 (4/17W). March 20, 7:30pm, silent film *The General* accompanied by Jack Moelmann. Mini-concert with Jeff Barker before film. Tickets \$15. For information on this show ONLY, call 618-632-8455. Overtures Saturdays, 7:15pm and 9:30pm, Bob Gullede. [www.byrdtheatre.com](http://www.byrdtheatre.com)

## WASHINGTON

**Kenyon Hall**—7904 35th Avenue SW, Seattle, 206-937-3613 (2/17W). Check website for music, mirth, movies and much more! Organists: Tom Roughton, Andy Crow and Lou Magor. [www.kenyonhall.org](http://www.kenyonhall.org)

**Lincoln Theatre Center**—712 South 1st Street, Mt. Vernon (Style D W). Organ played Friday through Tuesday before the film. [www.lincolntheater.org](http://www.lincolntheater.org)

**Mt. Baker Theatre**—106 North Commercial, Bellingham (2/14W). Shows at 2:00pm. Sunday, January 11, all-Gershwin program with organ/piano duo Dorothy Watson and Hal Logan. Sunday, February 8, full-length silent movie accompanied by Jeff Fox. 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](http://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 Reseigh, Ralph Conn, and Dean Rosko.

**Phipps Center for the Arts**—109 Locust Street, Hudson, 715-386-8409 (3/16W). All shows: adults, \$22; students w/ID, \$15. Saturday January 31, 2:00pm, Jelani Eddington. 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](http://www.theatreorgans.com/toronto)

## 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](http://geocities.com/comptonplus/civic_hall.html)

**Fentham Hall**—Marsh Lane, Hampton-in-Arden, Solihull, 011-44-0-1564-794778 (3/11C). All concerts on Sundays at 3:00pm. [www.cos-centralandwales.co.uk](http://www.cos-centralandwales.co.uk)

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

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

**Ossett Town Hall**—Market Place, Ossett, Wakefield, West Yorkshire, 011-44-0-1132-705885 (3/13 Compton/Christie). All concerts on Sundays at 2:30pm. Doors open at 2:00pm. February 1, Howard Beaumont. March 1, Walter Sharp. April 5, Phil Kelsall. June 7, David Ivory. July 5, David Lowe. October 4, Steve Austin and John Nunns. November 1, Willie Stephenson. December 6, Keith Beckingham.

**Rye College**—The Grove, Rye, East Sussex, 011-44-0-1424-444058 (2/6W). All concerts on Sundays at 2:30pm. January 25, Byron Jones. February 22, Christ Stanbury and Matthew Bason. March 29, Cameron Lloyd and Steve Tovey. April 26, Penny Weedon. May 17, Chris Powell and Jean Martyn. September 27, *Wurlitzer Gala Day* with Len Rawle and Brighton and Hove City Brass. October 18, John Mann. November 15, David Warner and Robert Gurney. December 6, David Ivory. [www.geocities.com/ryewurlitzer](http://www.geocities.com/ryewurlitzer)

**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.voxlancastría.org.uk/concerts](http://www.voxlancastría.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.voxlancastría.org.uk/heritage](http://www.voxlancastría.org.uk/heritage)

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



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Silent Films**  
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# Minutes

## MINUTES OF THE ATOS BOARD OF DIRECTORS ANNUAL MEETING

HYATT REGENCY HOTEL,  
INDIANAPOLIS, INDIANA

THURSDAY, JULY 3, 2008

President Ken Double called the meeting to order at 9:03am, EDT.

Secretary Bob Evans conducted the roll call:

Officers Present: Ken Double (President); Craig Peterson (Vice-President); Bob Evans (Secretary); Paul Van Der Molen (Treasurer). Directors Present: Jelani Eddington, Michael Fellenzer, Allen Miller, Don Near, Donna Parker, Doug Powers, Carlton Smith, Tyler Morkin. Staff Members Present: Jim Merry, Executive Secretary, Jeff Weiler, Parliamentarian and Journal Editor, Dennis Unks, ATOS Marketplace Manager, Mike Kinerk, Convention Planning Coordinator, Jim Patak, Archives, Bucky Reddish, E-Tones Chairman. Guests Present: John Apple, John DeMajo, and Michael Johnston

Directors Absent: Vern Bickel, Michael Cierski

President Double declared a quorum present and made some brief introductory remarks.

### OLD BUSINESS:

Hearing no objections or new corrections to the board meeting minutes of June 11, 2008, those minutes were declared approved by the president.

President Double commented on the status of the Summer Youth Camp. He stated that enrollment at this time was approximately ten students. He expected that the total enrollment this year might be around sixteen. He spoke about funding for the camp and stressed the importance of securing outside sources of funding to insure that this worthwhile event continues.

Ken Double reported that Susan Cole and Colonel Mike Hartley are taking over the Adult Theatre Organ Competition. This event should be back on track by next year.

The adult event once called the Adult Theatre Organ Camp will now be called the Adult Theatre Organ Getaway. Each adult will pay his or her own tuition for this event.

Don Near raised the issue of "Interested Directors." Basically, this term refers to members of the ATOS board of directors who are paid for services by ATOS or one of its chapters. The California Corporation Code allows for directors to be compensated for services as long as the whole board is aware of this situation and approves. Further discussion was tabled until more research is done.

President Double reported that Dr. Marie Juliet and Dr. Karl Saunders have agreed to co-chair the fundraising committee.

Ken had hoped for more progress but is confident that this committee will meet and begin work sometime late this fall. Work has begun on the design for a fundraising brochure for ATOS. The approach will be one of caution to be sure we do things right the first time.

Mike Kinerk congratulated the Indianapolis chapter on their preparation for this convention. He stated that the chapter overcame many difficulties. Mike then stated that plans are well underway for the 2009 annual convention in Cleveland, Ohio sponsored by the Western Reserve chapter of ATOS. This convention will offer many in-theatre installations.

Seattle will be the site of the 2010 annual convention and plans are coming along for that event. Other proposed conventions are Atlanta or Detroit in 2011, and Eastern Massachusetts in 2012. Seldom has ATOS had bids this far in advance.

Mr. Kinerk also reminded us that Birmingham is hosting an ATOS regional convention on Thanksgiving weekend in 2009.

Tyler Morkin reported on Youth Initiatives. He described the videos that have been posted to YouTube. Some of these videos have been viewed as many as 1,300 times. This is a very effective way to attract potential theatre organ fans.

There is no cost to post videos on YouTube. Tyler mentioned especially the postings by the New York chapter about their touring program with their Allen organ and its presentation to high school music students. This program has been very successful and is well worth a look.

Ken Double then told the board that the Internet and other forms of digital communication will soon become the chosen form of communication. If ATOS is to attract new members under 45 years old then we had best get our message out to the public in digital format.

President Double then asked for a motion to accept the standing committee reports as submitted. Motion Van Der Molen to accept the standing committee reports as submitted. Carried: Unanimous

Ken then broached the subject of an ATOS mission and vision statement. Doug Powers has created a draft mission and vision statement for our organization. The draft mission statement is as follows:

The American Theatre Organ Society (ATOS) is the international leader dedicated to pursuing a positive difference in conserving and promoting the theatre pipe organ and its music, preserving original instruments where possible. We provide support and guidance to all ATOS chapters and others, with promotional and educational opportunities to both those within the Society, and to the public worldwide through the Internet, publications, conventions, and personal contact. We are passionately devoted to providing professional leadership and resources so the theatre pipe organ will thrive in the 21st century.

The board discussed these draft statements for some time. Many suggestions were

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# Minutes

offered regarding the wording of the mission and vision statements.

In order for ATOS to compete for grant and corporate funding, our mission and vision statements must be relevant. An update is long overdue.

Motion (Evans) to accept the draft ATOS Mission Statement as written. This motion was later amended by Bob Evans to include a change suggested by Jelani Eddington. This change modifies the first line:

The American Theatre Organ Society (ATOS) is the leading international organization pursuing a positive difference...

Carried: Unanimous

Doug Powers offered a draft version of a vision statement. Simply put, a vision statement should tell the reader where the organization wants to be in ten years. The following draft was offered by Doug:

A growth in the number of active theatre organs, membership expansion, and public awareness brings a new generation of theatre organ audiences, supporters, technicians, and artists into the fold of a flourishing ATOS. Professional leadership provides abundant financial, technical, and educational resources, facilitating a thriving theatre organ presence worldwide.

Much discussion followed the introduction of this draft vision statement.

Motion (Eddington) that the ATOS board adopt the vision statement as presented. Carried: Unanimous

President Double then asked Jelani Eddington to speak to the motion that he distributed by e-mail.

Motion: (Eddington) that, effective following the 2009 Cleveland convention (1) ATOS policy paragraphs 9(g) and (h) be REPEALED in their entirety; (2) that the following policy be ENACTED:

g. (i) No person in attendance at any live musical performance, workshop, or event sponsored in whole or in part by ATOS (therein "Event"), including at any ATOS annual or regional convention, shall make, copy, distribute, transmit, post to the Internet, or otherwise disseminate any audio, video, or other recording of that event, or any part thereof.

(ii) ATOS may make an audio or video recording of an event for archival purposes, provided that prior written consent is obtained from the performer(s) involved in the event. ATOS shall not make use of such a recording other than for archival purposes without first securing the consent of the performer(s) involved in the event.

h. Flash photography shall not be permitted at any time during a concert.

(3) and that Paragraph 8 of the standard convention artist contract contained in the ATOS Convention Handbook (Addendum 1, Page 31) be AMENDED to read as follows:

ATOS reserves the right to make an audio and/or video recording of artist's performance for archival purposes, and ATOS shall be the sole owner of any such recording including any copyright interest(s) therein. ATOS shall not make any use of such a

recording other than for archival purposes without first securing artist's consent in writing. Unauthorized audio and/or video recordings of Artist's performance shall be strictly prohibited.

Carried: Unanimous

The board discussed this motion at great length. Some board members argued to leave the present policy alone as many convention attendees consider this their prime reason for attending the annual conventions. Several argued that these performances are the artist's intellectual property and are protected by copyright. The point was strongly made that distribution of audio and video via the Internet added another dimension to the problem. Audio and video can now be distributed to thousands at one time via Internet sites. The two groups (those for the adoption of this amended policy and those who wanted to keep the status quo) reached a compromise where recording will be allowed at the 2009 Cleveland convention but prohibited at all ATOS-sponsored events after that time. The majority of the board agreed that ATOS would offer a highlights recording of convention performances in accordance with the policy change initiated by the above motion.

The board recessed for lunch at 12:02pm and reconvened at 1:10pm.

NEW BUSINESS:

President Double introduced Ray Compton, a marketing specialist, to the board. Mr. Compton spoke to the board regarding marketing strategies that were possible for the promotion of theatre organ concerts by local chapters. Ray spoke passionately about his experiences with different marketing strategies and stated emphatically that there was no magic formula in marketing. Ray has agreed to work with two or three chapters in a pilot program aimed at increasing attendance at chapter-sponsored theatre organ events.

President Double then spoke about this year's lack of candidates for election to the ATOS board of directors. Three candidates were nominated for the three vacant seats. In previous years five or six members would seek election. He stated that this situation was unusual and should never happen again. Ken reminded the board that part of its duty is to promote candidacy for the ATOS board of directors. Ken urged members of the current board to encourage qualified members to run for office. The board discussed the situation at great length.

President Double then recognized outgoing ATOS board members:

- Vern Bickel
- Mike Cierski
- Carlton Smith

Ken thanked these three for their service to the American Theatre Organ Society and wished them well for the future.

The three new ATOS directors were seated:

- John Apple
- John DeMajo
- Bucky Reddish

Ken welcomed the three new directors.

The board of directors appointed the following officers for 2008/2009:

- President: Ken Double
- Vice president: Craig Peterson
- Secretary: Bob Evans
- Treasurer: Paul Van Der Molen

ATOS Officers' Reports:

The treasurer's report was received and approved. A summary of this report will be printed in the September/October THEATRE ORGAN. Paul Van Der Molen reported that the economy has lessened the dividends received for our various accounts. Paul also noted that Jeff Weiler has reduced the cost of producing the journal by some \$35,000 while still maintaining the high quality of the publication.

President Double expressed his disappointment with the lack of an update from the technicians working on the Lowell Ayers Wurlitzer project at Macy's in Philadelphia. The completion of this instrument is expected during the fall of this year.

The secretary collected the Self-Dealing Transaction and Code of Ethics statements from the new board members. The secretary also distributed copies of the written summary of the board's actions to be given to the members at large during the ATOS annual membership meeting.

Vice president Craig Peterson reported in his capacity of chapter relations committee chair. As of July, 2008 ATOS consists of 78 active and 36 inactive chapters. The ATOS board of directors issued the Mount Baker chapter in Washington a charter in April. A group in Toronto is in the process of completing the application for an ATOS chapter charter.

Executive secretary Jim Merry reported that the trend of decreasing membership continues. This decrease is largely due to members passing on or becoming too ill to continue membership. Recruitment of new members by each local chapter is the most effective way of stopping this membership decrease. It is incumbent upon each chapter to sell ATOS membership.

President Double made the point that those chapters who have "friends of the chapter" could swell the ranks of ATOS by recruiting new ATOS members from the group of friends of the chapter. The board shared many ideas on how to increase membership.

Standing Committee Reports:

Please note that all written committee reports were accepted earlier in the meeting. The following summaries were presented:

Archives/Library: Jeff Weiler and Jim Patak reported that we are rapidly running out of room at our present location (Rialto Theatre Building). Jim reported that Robert Ridgeway has restored some of the deteriorating tape recordings from the archives. Robert Ridgeway is in the process of creating an ATOS web-cast of theatre organ recordings. The general idea of this broadcast will be to create a new hour-long web-cast each month. Robert has access to the ATOS archives and also owns an extensive collection of private recordings. President Double

set a target date of the first part of 2009 for the initial broadcast. This may be a source of commercial sponsorship in the future.

ATOS Marketplace: Dennis Unks reported that sales are generally down in the Marketplace. Dennis suggested that the ATOS anniversary book might be a good incentive item to offer to new members.

Dennis wants to expand the variety of merchandise in the Marketplace and suggested that we might want to consider offering theatre organ recordings for sale. This is a potential source of significant income for the society.

Strategic Planning: Doug Powers reported that about 14% of the surveys have been returned. This is about 4% over the average number of returns (10%) for surveys in general. The analysis of the surveys was not complete at this time but will be available in the future. Many of those who responded to the survey made many handwritten remarks

President Double then explained the draft reorganization and restructuring document submitted by Craig Peterson. Ken had asked Craig to generate a draft document that would address a new structure for ATOS committees.

This is the restructuring plan as presented:

Six major divisions with tasks and/or sub-committees

Fund Raising and Development (President/CEO and Treasurer)

Tasks and/or Sub-Committees:

- Strategic Planning
- Fund-Raising
- Grant Writing
- Endowment Fund Administration (Organ Projects)

• Acquisitions and Expansions

• Establish Additional Endowment Funds

(Youth Camp, Headquarters, Administrative/Staffing, Scholarships, etc.)

Membership (chairperson and vice-chairperson)

Tasks and/or sub-committees:

- Membership Growth
- Chapter Relations
- Bylaws
- Conventions
- Nominations/Elections
- Awards and Recognition
- E-Tones

Public Relations and Marketing

Tasks and/or sub-committees:

- Theatre Organ journal
- Around the Circuit
- Web Site
- National Concert Tour
- ATOS Marketplace
- "Around the Circuit"
- Web Site

Education

Tasks and/or sub-committees:

- Educational Presentations
  - Amateur Organist Competition
  - Adult Theatre Organ Getaway
  - Youth Initiatives and Outreach
- Tasks and/or sub-committees:
- Young Organist Competition
  - Summer Youth Camp

- Scholarships
- University/Advanced Degree Coordination

• Inner City Youth Program

Technical

Tasks and/or sub-committees:

- Restoration and Preservation
- Technical Consultation
- Junchen Scholarship History (Historian and Archival Liaison)

Tasks and/or sub-committees:

- Maintain archives
- Oversee acceptance of archival material

The board discussed the new paid position of President/CEO. Doug Powers spoke to the appointment of Ken Double as the new President/CEO. He stressed that Ken is the right man for the job. Doug stressed that a large part of the board's responsibility is to provide for the successful continuation and growth of ATOS. He feels that the creation of this paid position is in keeping with that responsibility. The entire board agreed that Ken is the logical and right choice for the position of President/CEO of the American Theatre Organ Society.

The intention is that the position will be self-funding from fundraising efforts by the new President/CEO. The announcement of Ken's appointment will be made at the ATOS annual membership meeting during the convention.

Jelani Eddington suggested that the job description for the President/CEO as presented be amended with the following first clause added: Subject to the supervision and oversight of the board,

Motion (Eddington) that the ATOS board of directors adopts the amended job description.

Carried: Unanimous

The amended job description is included below.

**JOB DESCRIPTION  
PRESIDENT/CEO OF THE AMERICAN THEATRE ORGAN SOCIETY**

Position Title: President/Chief Executive Officer of the American Theatre Organ Society

Reports To: board of directors and executive committee of the American Theatre Organ Society

Classification: independent contractor

Salary: \$82,500 (all inclusive)

Summary Description: Subject to the supervision and oversight of the board, the President and CEO of the American Theatre Organ Society will be responsible for the day-to-day management of the organization. In addition he or she will develop strategies for fund raising, recruitment of new members, and making the society more visible and attractive to the public.

Competency Expectations:

Success in the job will be determined by the Board of Directors and measured against the duties listed below as well as the following competencies:

- Effectively conveys and receives ideas, information, and direction both oral and written.

• Handles all confidential information professionally. Develops consultative relationship with the board of directors and clients (ATOS chapter officers and members).

• Demonstrates self-direction and self-pacing; makes practical suggestions and carries out effective solutions.

• Establishes appropriate priorities and completes assignments efficiently.

• Demonstrates consistency of performance in meeting deadlines; follows schedules and procedures.

• Establishes constructive work relations; fosters team spirit; builds support and alliances between and among board members, officers, and chapters.

• Organizes tasks in an efficient manner; sets goals and deadlines; develops strategies; anticipates obstacles and defines alternative strategies.

Duties:

The President/CEO will be responsible for, but not limited to the following duties:

Fund Raising from the following general sources:

- Current membership
- Corporations, foundations, other interested entities

• Governmental entities

• Self-generated written grants

• Other sources as appropriate

• Work with the ATOS Strategic Planning Committee to develop a long-term business plan that will be reviewed by the executive committee and approved by the board of directors.

Marketing and Promotions:

• Generating national recognition for ATOS.

• Through other ideas and programs that will broaden the reach and recognition of ATOS as an art form, including education, broadcasting, more exposure via the Internet, recording, and use of other media outlets.

Sponsorships:

• Develop sponsorships that would help support THEATRE ORGAN (journal), annual and regional conventions, a proposed ATOS national concert tour, and other opportunities.

• Develop "sponsorship bundles" that would enable corporations or any interested individuals to support any of the activities of the American Theatre Organ Society on a national or chapter level.

Chapter Relations:

• Work with chapter leaders to assist in the recruitment effort.

• Work toward returning all chapter members to full ATOS membership.

• Help ATOS become a better vehicle for aggressively seeking new chapters.

Operations:

• Handle the day-to-day operations of ATOS (these to be specified as the position advances).

• Outline, with the board of directors, the responsibilities of the President/CEO and the ATOS board of directors. Set up, by mutual agreement, a "line of demarcation" between the responsibilities of the President/CEO and the ATOS board of directors.

# Minutes

- Carry out any reasonable directive from the ATOS board of directors for the smooth operation of the organization.

Experience:

- Practical experience in theatre/arts management.
- Practical experience in public relations.
- Practical experience in fund raising.
- Practical experience in advertising.
- Experience in/with the performing arts.

Jelani Eddington will review the bylaws and submit to the board a draft document that will include the two new positions of chairman of the board and vice chairman of the board. The board for possible adoption will review this document.

Good of the Order:

The ATOS mid-year meeting will be held on January 3, 2009. Travel days will be Friday, January 2 and Sunday, January 4. The location will be announced in the future.

President Double discussed the policy regarding the master of ceremonies at annual conventions. Currently the chapter does not choose the master of ceremonies. President Double would like to see the local host chapter choose the master of ceremonies.

Motion (Fellenzer) that section 9L of the ATOS Policies be repealed. Carried: Unanimous

Jeff Weiler announced that we would be using Johnson Press of America, located in Pontiac, Illinois, as our printer for the next year. Johnson Press has proposed a solution that will decrease the costs of our overseas mailings. The United States Postal Service has significantly changed the method by which overseas publications are handled. This change has resulted in sharply increased rates to send the Journal overseas.

The board will meet informally on Friday, July 4 from approximately 9:00–10:30am for purposes of reviewing the electronic binder and listening to a presentation about the videos posted on YouTube. No formal business will be conducted.

The meeting recessed at 5:27pm EDT and continued in session throughout the convention. President Double declared the meeting adjourned at the close of the banquet on July 8, 2008.

/s/ Bob Evans, Secretary

Business was conducted following *Robert's Rules of Order*. Jeff Weiler, parliamentarian.

## **2008 ANNUAL MEMBERSHIP MEETING OF THE AMERICAN THEATRE ORGAN SOCIETY (ATOS) (HELD DURING THE 2008 ANNUAL CONVENTION IN INDIANAPOLIS, INDIANA)**

### **HYATT REGENCY HOTEL BALLROOM**

#### **JULY 6, 2008 10:00AM**

President Ken Double called the annual meeting of the ATOS Membership to order at 10:04am. With approximately 200 members present a quorum was present pursuant to ATOS Bylaws Section 3.5(a).

Following brief introductory comments, the President introduced the officers, directors, and staff of ATOS.

Officers 2008–2009: President, Ken Double; Vice president, Craig Peterson; Secretary, Bob Evans; Treasurer, Paul Van Der Molen

Directors elected for the term 2007–2011: John Apple, John DeMajo, and Bucky Reddish

Other Directors: Doug Powers, Don Near, Donna Parker, Jelani Eddington, Allen Miller (excused), Michael Fellenzer, and Tyler Morkin (ATOS Youth Representative 2007–2009)

ATOS Staff: Jim Merry (executive secretary), Jeff Weiler (ATOS journal editor/parliamentarian), Jim and Dolores Patak (ATOS archives), Robert Ridgeway (convention reviewer), Michael Kinerk (ATOS convention planning coordinator).

The President acknowledged outgoing directors Michael Cierksi, Carlton Smith, and Vern Bickel.

The membership listened to a report of the damage incurred in the floods in Cedar Rapids, Iowa. Darren Ferreter reported that both the Cedar Rapids Paramount and its Wurlitzer were damaged severely. The console is in need of complete restoration or replacement.

OLD BUSINESS:

Secretary Bob Evans prepared a report to the membership outlining the significant achievements of the board over the past year. The minutes of the board meetings (mid-year and all teleconferences up to April 11, 2008) had been published in the journal. One addition was made to the report: the addition of information about the new profit split between ATOS and the local chapters was not included in the report. The new profit sharing structure allows for the local chapter to retain 60% of the profits and ATOS to receive 40% of the profits from an annual or regional convention.

The president entertained a motion to accept the secretary's report.

Motion: John Valentino; Second: Robert Salisbury

Treasurer Paul Van Der Molen presented the treasurer's report to the membership. He stated that ATOS is in good financial shape. He noted that because of the economy and the investment market the dividends on some of the accounts were down. Generally, however, the society is on sound financial footing.

The President entertained a motion to accept the treasurer's report.

Motion: Rob Vastine; Second: Ron Carter

The president entertained a motion to accept the minutes of the Annual Membership Meeting held on July 4, 2007.

Motion: Rob Vastine; Second: Bob Salisbury  
President Double then called upon several board and staff members to report.

Executive secretary Jim Merry spoke of the decline in ATOS membership. Jim stated that the primary reasons were that some members were in poor health and some had passed away. He mentioned the need for local chapters to recruit new members. He stated that local chapters are the front line in securing new members for our organization. Jim also mentioned the fact that some chapters have a "friends" or "associate" category of membership, while others require that any member of the chapter belong to ATOS. This sparked some discussion of the pros and cons of requiring membership in ATOS and a chapter having "friends" or "associate" members.

Mike Kinerk, convention planning coordinator, noted that for the first time in recent history, ATOS has conventions scheduled for three or four years in advance.

Jelani Eddington reported that six young organists entered the Young Theatre Organist Competition this year. This is an encouraging increase in entries.

President Double then strongly encouraged the membership to seek qualified candidates to run for the ATOS board of directors. He stated that each and every member should solicit individuals to run for the board.

NEW BUSINESS:

President Double reported that he is actively and aggressively approaching entities for fundraising. We have created a mission and vision statement for the organization. Ken Double explained that the mission and vision statements are necessary for the active solicitation of grants and other funds.

ATOS Mission Statement:

The American Theatre Organ Society (ATOS) is the leading international organization dedicated to pursuing a positive difference in conserving and promoting the theatre pipe organ and its music, preserving original instruments where possible. We provide support and guidance to all ATOS chapters and others, with promotional and educational opportunities to both those within the Society, and to the public worldwide through the Internet, publications, conventions, and personal contact. We are passionately devoted to providing professional leadership and resources so the theatre pipe organ will thrive in the 21st century.

ATOS Vision Statement:

A growth in the number of active theatre organs, membership expansion, and public awareness brings a new generation of theatre organ audiences, supporters, technicians, and artists into the fold of a flourishing ATOS. Professional leadership provides abundant financial, technical and educational resources, facilitating a thriving theatre organ presence worldwide.

President Double then explained that the ATOS board of directors had voted to abolish

the policy allowing recording at conventions. This change in policy would not take place until after the 2009 annual convention in Cleveland, Ohio. Many members expressed their dissatisfaction with this change in policy and promised to communicate their concerns to the board.

President Double then called upon Doug Powers and Bob Evans to explain the new position of president and CEO of ATOS. The board voted to create this paid, full-time position. Mr. Powers explained to the membership that in order for ATOS to survive and grow, we need a full-time person to address the many issues that face the organization. Doug told those in attendance that the board felt the time had come to seriously address the problems of decreasing membership in our organization, adequate funding of our programs, and public awareness of the theatre organ. The entire board wholeheartedly endorsed the creation paid, full-time leader to address these problems. Bob Evans noted that the board also agreed that Ken Double was the ideal candidate for this position. His marketing, public relations, and performance skills made Ken the logical choice. President/CEO Double will assume his duties on September 1, 2008. The board expects the position to be financed by contributions from fundraising activities. The membership responded to the announcement with a round of applause. Doug and Bob then explained the bylaws change necessitated by the creation of the President/CEO position. The positions of chairman of the board and vice chairman of the board will replace the former positions of president and vice president.

Hearing no further business from the membership, President Double entertained a motion to adjourn.

Motion: Jack Moelman; Second: Ron Carter  
The meeting was adjourned at 10:43am  
Respectfully submitted,  
/s/ Bob Evans, Secretary ATOS

## MINUTES OF THE ATOS BOARD OF DIRECTORS TELEPHONE CONFERENCE

TUESDAY, AUGUST 19, 2008

8:00PM EDT

President Double called the meeting to order at 8:01pm EDT.

Officers Present: Ken Double, President; Craig Peterson, Vice President; Bob Evans, Secretary; Paul Van Der Molen; Treasurer. Board Members Present: John Apple, John DeMajo, Jelani Eddington, Michael Fellenzer, Allen Miller, Don Near, Donna Parker, Doug Powers, Bucky Reddish. Youth Representative to the Board: Tyler Morkin. Staff Present: Jim Merry, Tom Blackwell, Jonas Nordwall.

President Double declared a quorum.

OLD BUSINESS:

Standing Committee Reports:

- ATOS Touring Show(s)

Ken Double discussed the touring show situation. The show originally scheduled for September at the Riviera Theater in North Tonawanda has been rescheduled to April of 2009. The Plummer Auditorium show that was in the planning stages has been dropped. President Double expressed his disappointment with the progress of the touring shows. He will contact Steve LaManna for an update. President Double will have a report on the touring show situation for our next telephone conference.

- Summer Youth Camp Update/Adult Theatre Organ Getaway Update

Jonas Nordwall reported that fifteen students had returned for this year's session. Jonas noted how much improvement that the return students had shown since last year's camp. Students helped each other greatly. Jonas was impressed with the quality of the students. The young people visited several organbuilders' shops and spent two evenings at Steinway of Chicago for instruction and master class sessions. Jonas noted that the Adult Theatre Organ Getaway was a great success. Patti Simon and Charlie Balogh were the principal instructors. The adults that attended remarked that they were impressed by the educational content of the experience. Students visited the Seattle Paramount and several other venues. By all measures Jonas considers the adult experience a success. Allen Miller remarked that the Technical Committee is considering sponsoring a "technical weekend" modeled along the lines of the youth and adult experiences.

- Convention Update

Mike Kinerk reported that the Indianapolis convention was an artistic and financial success. Final accounting is yet to be done but should be available by the next telephone conference meeting. The Cleveland convention is shaping up well. Western Reserve is in the process of negotiating bus contracts at this time. Most contracts with venues are signed and in place. Doug Powers has described the final event featuring the Western Reserve Wurlitzer presently under installation in the Masonic Auditorium and Performing Arts Center, which will feature the Wurlitzer and a large Austin. This event will be held in conjunction with the Organ Historical Society.

- Web Site Re-design Update

Tom Blackwell explained that his committee has chosen a web site designer. In the first phase of the re-design or "discovery phase" the designer will conduct personal interviews with selected stakeholders in ATOS. These interviews are very important. Through this interview process the web designer will develop a deeper appreciation and understanding of ATOS. Those chosen for interviews are Ken Double, President ATOS; Meredith Sibley, President of the Connecticut chapter of ATOS; Tyler Morkin, John DeMajo, Donna Parker, ATOS Board members; and Simon Moran. The web designer will develop three different designs from which we will choose in the near future.

Other Discussion Items:

- Cedar Rapids Update

Paul Van Der Molen reported that the Paramount Building will be saved. ATOS will write a check to the Cedar Rapids representatives representing the amount of money collected at the annual banquet and in the record shop at the convention.

- Radio City Music Hall Show

Those who attended the show reported that ATOS was mentioned prominently and often at the show. Allen Miller will submit a review of the show for publication in Theatre Organ.

- President/CEO Position:

On September 1, 2008 Ken Double will become the first President/CEO of the American Theatre Organ Society. The board has approved a job description that was published in the minutes of the ATOS board of directors annual meeting held in Indianapolis, Indiana. As a result of the creation of this position the structure of the ATOS board of directors will change slightly with the former position of President becoming Chairman of the Board and the former position of Vice President becoming Vice Chairman of the Board. Jelani Eddington will submit bylaw changes that will reflect these new positions. Craig Peterson, current Vice President, will assume the Chairman's position until such time as permanent officers are chosen.

- EMCATOS President, Bob Evans then asked that the Uniform Chapter Charter Agreement between EMCATOS and ATOS be amended to include the State of Rhode Island in EMCATOS' chapter operational area. Bob explained that this request was a result of the merger of SENETOS (Southeastern New England Theatre Organ Society) and EMCATOS.

Motion: (Eddington) that paragraph 3 of the Uniform Chapter Charter Agreement between The Eastern Massachusetts Chapter of the American Theatre Organ Society and the American Theatre Organ Society be amended as follows: The chapter's operational area is Eastern Massachusetts, Southern New Hampshire, and Rhode Island. Carried: Unanimous.

Good of the Order:

John DeMajo expressed concern with out-of-date information regarding chapters that are inactive. He expressed the need to update our records. Several members expressed concern with chapters not keeping their liaisons up to date with officer changes, etc. All agreed that closer communication would solve this problem.

President Double adjourned the meeting at 9:47pm EDT.

/s/ Bob Evans, Secretary

Please Note: The meeting was conducted according to *Robert's Rules of Order*. In Jeff Weiler's absence, Jelani Eddington acted as parliamentarian.

# Obituaries



Photo by Bill Rowland

## Sam Collier

The Sooner State chapter lost one of its faithful members in September. Sam Collier was born June 19, 1917 and died September 2, 2008.

I first met Sam around 1962 when I was building an Artisan kit organ using a pipe organ console. He was interested in doing the same thing and wanted to know what was involved. Sam had grown up in Tulsa in the 20s and 30s when we had five theatre organs played regularly in downtown Tulsa theatres and the Coliseum. He loved organ music and wanted to have an organ of his own for practice. Sam wanted to become good enough to perform for an audience. Over the years Sam had several electronic organs and, as we all know, he did achieve his goal of playing quite well and performed regularly for the Tulsa Organ Club as well as the Sooner State chapter. His last program was in June 2007 to commemorate his 90th birthday.

Sam was fascinated by the technical side of the organ. He was a major contributor to the installation of our Robert-Morton and always helped when there was any technical activity. We used to kid him about his ability to make a tool which made a task easier and more efficient, but his tools were the secret to the success of many endeavors. He was also a great organizer and leader. He was president of the chapter for a couple of terms and arranged for several upgrades to our organ. He knew how to make people enjoy being around him and participate in projects.

In 1998 Sam called me and wanted to know how difficult it would be to get the Central High School pipe organ playing. He had graduated from CHS in 1935 and was

very interested in hearing that organ again. I told him that it would be a gigantic project since it would involve a complete replacement of the leather pouches under several thousand pipes. The organ had not been playable for many years. The project began in November of 1999 with the help of Garvin Berry, then chairman of the CHS Alumni. Sam made some special tools for the job, organized a group of workers and started. When the Class of 1950 held its 50th reunion in April of 2000 the wonderful Kilgen pipe organ was played for the assembly. It was quite emotional to behold that pipe organ which had meant so much to us in our high school years and hear Sam play "Remember When."

Sam was a loving husband, father and grandfather. Ruth, his wife of 52 years, died in 1999. He leaves two daughters, a son, and a brother and their families, as well as many friends. We shall all miss him greatly.

—Phil Judkins

## Staley L. McPeak

On September 24, 2008, the Chattanooga community lost one of its treasures with the passing of Staley McPeak. Staley was an educator, a long-time middle school teacher, later administrator for the local school system, and instructor at the University of Tennessee at Chattanooga. He also worked for 11 years, including a term as director, at the Chattanooga Nature Center.

Staley was very active in his church, St. Elmo United Methodist, and it was there that he met Jon Robere, the church's organist, who was also the organist at Chattanooga's Tivoli Theatre. The theatre had been purchased by the city and was under restoration, and most of the Tivoli's 1924 Wurlitzer had been removed and was being rebuilt in the basement of the Memorial Auditorium. In 1987, through Mr. Robere, Staley became involved in the project. Staley's considerable technical and engineering expertise became focused on the Wurlitzer, and every Thursday night would find him with the crew at the regular work session. He often took parts home to repair. Staley assisted in the reinstallation of the organ and continued for the next two decades as a member of the volunteer crew,

participating right up until his untimely and unexpected passing at the age of 70.

Starting in the late 1990s, the organ, though well-maintained, went through long periods when it was not used for performance. In 2008, Staley suggested to the Hamilton County Rescue Squad, for which he had volunteered for 45 years, that they use the organ during a fundraising concert program at the Tivoli. It was only the second time that the Wurlitzer had been heard publicly in almost a decade. It was an immense success, so much so that the musical groups participating at the event called for the Wurlitzer to join in the grand finale, demonstrating to all the popularity and versatility of the instrument that Staley had worked so hard to preserve.

Staley was one of those treasures of the theatre organ world whose contribution was not in making music, but in enabling others to be able to make music through his dedication, technical ability, and advocacy.

—Larry Davis

## Rodney Yarbrough

Rodney Yarbrough, 71, passed from this life on November 15, 2008 in his boyhood home in Celina, Texas.

The measure of a man is not necessarily indicated by deeds, but by his heart. Although he did many a kind deed for a wide array of family and friends, Rodney's heart was as wide as the world, and those left grieving are true testimony to that. He cared deeply for family and friends and certainly for his caregiver and longtime friend, Francis Adams. He also loved movies, theatre organs, music of all kinds, and talking with everyone who called him.

His life journey began with his parents, George Ted and Jessie Yarbrough who preceded him in death some years ago. Although he had no siblings, he treated his many friends as treasured family. Rodney had many mentors, including Louis Perry who had worked for Brook Mays Music Company in Dallas, Texas, and famed organbuilder Otto Hofmann. He was an apprentice to Mr. Hofmann in learning the special skills of organbuilding during his early education in Austin, Texas.

Rodney had previously attended both North Texas State University and Southern



Methodist University. His appreciation of the theatre organ was further demonstrated in the early 1950s when he met another mentor and friend, Weldon Flanagan, organist of the Palace Theatre Dallas, Texas. Weldon, his wife Mary, and Rodney became close friends, and their friendship remained so until Rodney's passing. They often talked at least once a day for many decades.

At one time, Rodney co-owned an organbuilding company with Robert Sipe that built several spectacular pipe organs. One of the most beautiful organs is still being played at St. Stephen's United Methodist Church in Mesquite, Texas.

Rodney purchased two historic theatre organs, the Kirby Theatre Wurlitzer from Houston and the Texas Theatre Wurlitzer from San Antonio. He restored both of them to pristine condition and, at one time, had one in his home; a disabling accident in 1964, however, cut short his dreams of placing one in the Ritz Theatre he and his family had purchased in Celina in 1963. Again, his love of theatres and anything connected with them still kept him interested in movie theatres, theatre organs, and the many people connected with them. While his physical incapacitation prevented him from taking part in activities in the outside world, his interest and intelligence kept him active in knowing what was going on in those worlds. He was featured in and contributed to several articles and books connected with the movie theatre and theatre organ worlds, and he was a longtime member of the American Theatre Organ Society. A recent friend, Jeff Weiler, editor of THEATRE ORGAN, had informed Rodney that he would be featured in an article in the January/February, 2009 issue.

Rodney is survived by cousins Bonnie O'Neill of Celina, Texas; LaVerne Rose of Van, Texas; and Dorothy Cason and Sur Paddock of Fort Worth, Texas; and by many friends who will miss him greatly.


—Jeanette Crumpler

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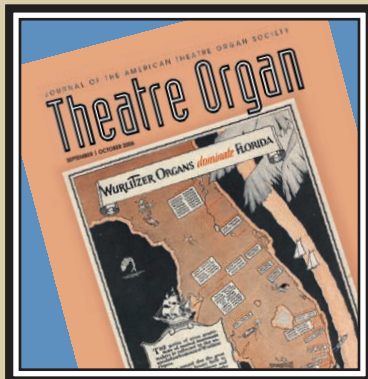
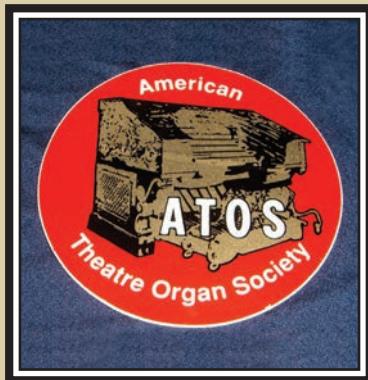
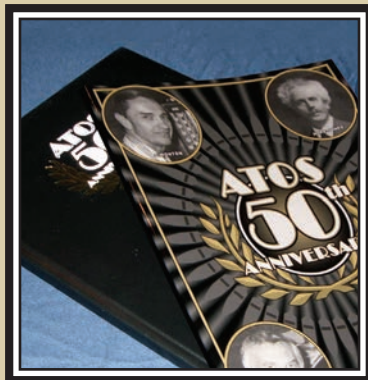
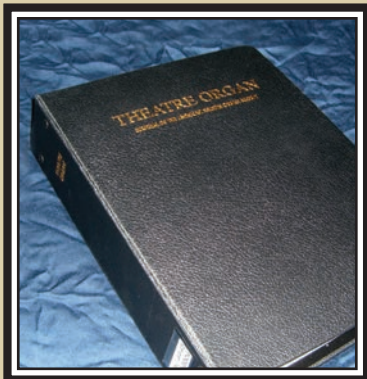
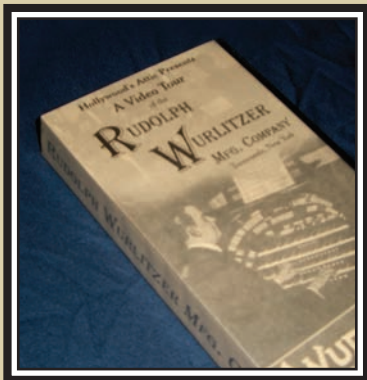
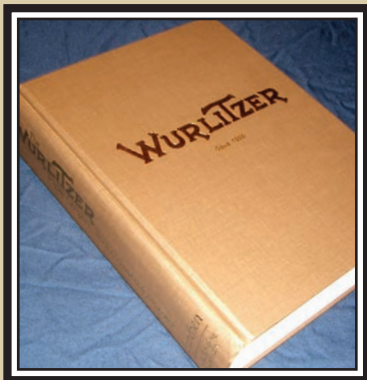
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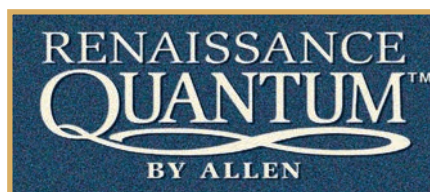
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