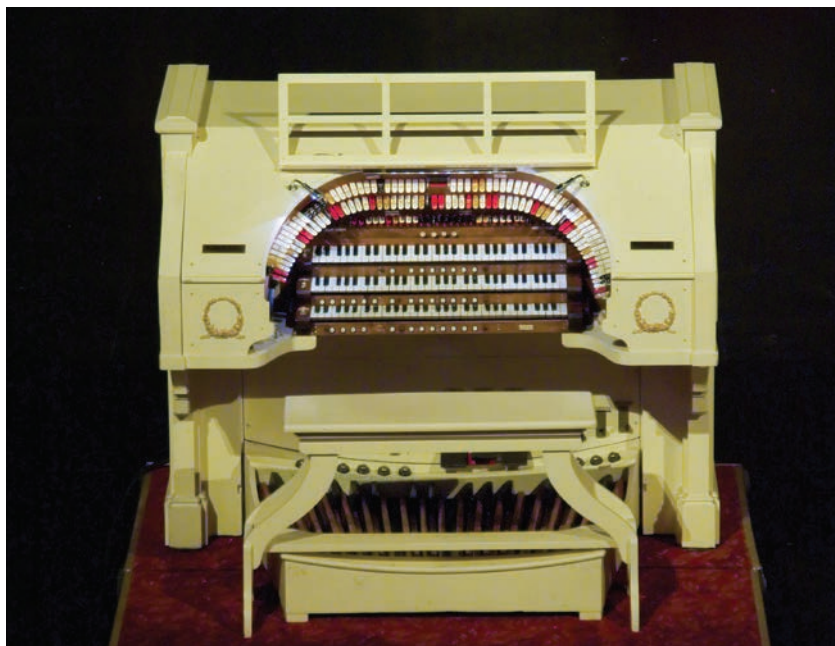


JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

Theatre Organ

MARCH | APRIL 2009



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Contents

THEATRE ORGAN MARCH | APRIL 2009 Volume 51 | Number 2



On the cover: Cleveland will be home to the 2009 ATOS annual convention. Full details and registration information may be found beginning on page 30.

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

FEATURES

- 18 Opus Posthumous
George Wright Recording
- 20 Leslie Harvey
and the California Theatre
- 22 A Writer's Guide
Submissions to THEATRE ORGAN
- 26 The Men Who Know Say
Marr & Colton
- 30 The In-Theatre Convention
2009 ATOS Annual Convention
- 42 Desert Winds Weekend
Valley of the Sun

DEPARTMENTS

- 4 Vox Humana
- 5 Headquarters
- 7 Director's Corner
- 8 Letters
- 10 News & Notes
- 16 Professional Perspectives
- 25 Ex Libris
- 28 From the Archives
- 46 For the Records
- 54 Chapter News
- 62 Around the Circuit
- 66 Meeting Minutes

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The Adult Getaway is open to everyone over the age of 21. Registration for the event is \$495, and accommodations in a nearby hotel are being arranged by ATOS. For additional information, please visit us online at www.atos.org or contact Donna Parker at d.parker@atos.org.

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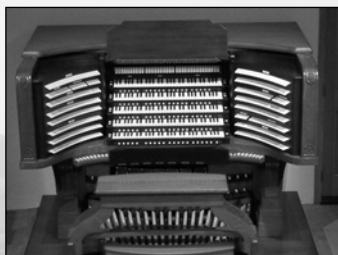
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The ATOS Summer Camp is open to all participants up to 25 years of age. Registration per student is \$295.00 (including all tuition, meals, and transportation to and from the venues during the event). Special arrangements will be made for out-of-town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

Theatre Organ

Journal of the American Theatre Organ Society

Library of Congress Catalog Number ML 1T 334 (ISSN 0040-5531) Printed in U.S.A.

MARCH | APRIL 2009 Volume 51 | Number 2

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

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

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Vox Humana

There was a fascinating little book under the Christmas tree this year.

In his book, *101 Things I Learned in Architecture School*, Matthew Frederick states: "The more specific a design idea is, the greater its appeal is likely to be. Being nonspecific in an effort to appeal to everyone usually results in reaching no one. But drawing upon a specific observation, poignant statement, ironic point, witty reflection, intellectual connection, political argument, or idiosyncratic belief in a creative work can help you create environments others will identify with in their own way."

I was immediately struck with the truth of this simple concept and its broader application.

Some readers may be aware that I also edit *The Journal of American Organbuilding*, published by the American

Institute of Organbuilders. In the spirit of complete disclosure, I'm honor bound to say that I've already written of Mr. Frederick's fascinating little volume in that publication. But upon further reflection, it occurred to me that the concept that underlies Frederick's simple words can mean as much to the more casual supporters and promoters of the theatre pipe organ as it does to professional organbuilders.

Consider another simple truth: We revere a very specific musical instrument, created for a very specific purpose. The theatre organ once had wide commercial application which admittedly no longer exists. The exhibition of silent film and the rise of the movie palace helped give the organ a cultural relevance beyond the

church or concert hall. Now, however, we see the organ in all forms disappearing from contemporary culture. But does broad cultural acceptance or even awareness equate with validity?

This presents us with a dilemma. Do we attempt to reinvent the theatre organ in the hopes of making it relevant, or do we improve upon our understanding of what makes these instruments unique and recommit ourselves to doing a much better job of preserving and presenting them?

I believe we already know what Matthew Frederick would say.

—Jeff Weiler, Editor

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As I write this message to you, I can't help but wonder how quickly we will be saying to ourselves, "Just where did 2009 go?" As you read this, we are into the third month of the New Year, with some very important and exciting things on the horizon for the American Theatre Organ Society.

Of great importance, the board of directors is involved in several new initiatives that will affect the future of the organization. The strategic planning committee, headed by Doug Powers, has completed its report and summarization of the extensive members' survey that was distributed last year.

Of note, more than 17% of the membership responded, a very good number in the world of surveys, and we appreciate so much the efforts of those members who took time to respond. Of that 17%, literally hundreds of you wrote extensively of your passion for the theatre organ, your suggestions for the organization, and your needs as individual chapters for more direct help from the national organization. Some attached four and five-page missives filled with information and suggestions.

It is exactly that kind of passion from our membership that makes what we do so exciting and rewarding. The board and the strategic planning committee will now use those suggestions to begin the task of implementing a program, with individual chapter input, that will address needs, concerns, and suggestions. Look for more

Time and space won't allow me to touch on all of the exciting things happening with ATOS, but efforts continue on many fronts.

extensive information in a future issue of THEATRE ORGAN and on the ATOS website.

Involved in the strategic planning committee work is our newest member of the leadership group. The post of vice chairman is now being filled by Col. Mike Hartley, who retired after 30 years of service in the military, with an emphasis in accounting and, guess what...strategic planning. Mike brings a wealth of experience and energy to the board and to ATOS, and we are delighted to have him involved.

The fundraising committee is pleased to report that, once again, our membership has stepped up to make major contributions to ATOS. Despite the economy and the financial turmoil we all face, our first annual drive was what might be called "an over-achieving success." Nearly 250 individual donations were received, which our experts in the field suggest is well above what one would have expected in the first year of such a program. Also, the more than \$20,000 raised will help several ongoing programs at a time when every dollar counts. The board, staff, and officers of ATOS extend our most sincere appreciation to those of you who were able to participate and help ATOS.

On another front, how would you like to be able to go to our website at www.atos.org, click on "enter," and have your computer act like a radio station that plays nothing but theatre organ music? We are moving in that direction. ATOS member Steve Worthington has been operating such a station through a company called Live365, and ATOS in conjunction with Steve will soon begin broadcasting on a channel via your computer. This will allow you to hear vintage recordings, brand new CDs, never-before-heard live performances, and more, just like listening to a radio station.

And like radio, ATOS will be seeking sponsorship opportunities that could make this a profit center for the organization. More importantly, this will become a fount of information on new programs, upcoming concerts, promotion and marketing for individual chapters and their programs, and an opportunity to reach out to those who might wish to join ATOS. This is a very exciting new opportunity for the organization. Check the website for the latest on our radio/internet venture.

The national touring show moves from concept to reality as we stage our first production in April at the historic Riviera Theatre in North Tonawanda, New York. Those of you in upstate New York, having hibernated for several months due to the snowy winter, will have a wonderful opportunity to welcome spring with this first new show.

Finally, the membership committee, headed by John Apple, is approaching individual chapters in a long-term partnership effort designed to attract new members to ATOS. This will be a very important initiative aimed at stopping the trend of diminishing numbers and actually starting a turn-around in overall membership.

Time and space won't allow me to touch on all of the exciting things happening with ATOS, but efforts continue on many fronts. This issue of THEATRE ORGAN has more information on what is going to be a grand convention event in Cleveland, as our friends at the Western Reserve Theatre Organ Society continue their work on the event. All those glorious theatres! All those wonderful pipe organs! I hope you are making your plans to be there. Keep Birmingham's regional event on your calendar as well.

—Ken Double, President and CEO

YOU'VE BEEN ASKING...

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RJE Productions is pleased to announce the publication of
FIVE NEW ARRANGEMENTS OF THEATRE ORGAN CLASSICS
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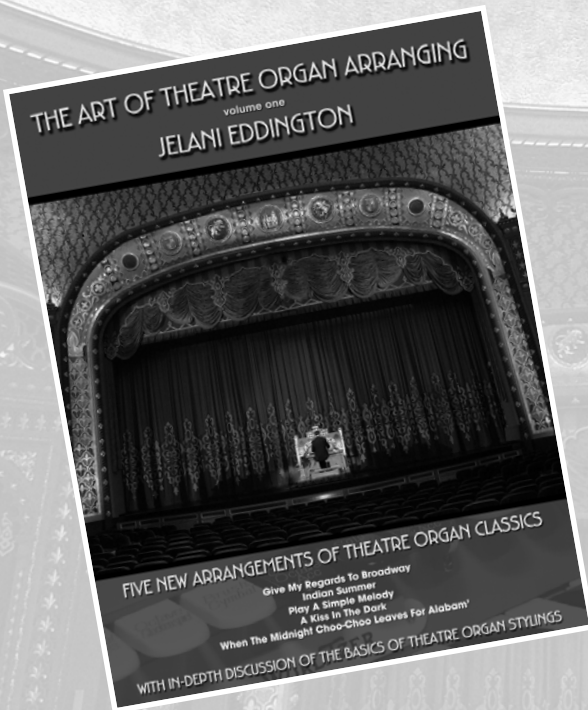
Over the years there have been countless requests for published arrangements for the theatre organ.

The Art Of Theatre Organ Arranging is the first volume in a series of books designed to provide interesting fully written-out arrangements for theatre organists of all skill levels. In addition, the book provides in-depth discussion of the core concepts of theatre organ playing, including:

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- An Overview of Constructing Your Arrangement

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- A Catalog Of Essential Registrations
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The Art Of Theatre Organ Arranging (volume one) is a spiral-bound book of over 120 pages containing five theatre organ arrangements, including discussion, explanation, and analysis of principles such as registration, phrasing, harmony, and modulation. The book also contains an extensive appendix with a catalog of essential theatre organ registrations and other important reference material.

The book is available from RJE Productions for \$34.95. For students under the age of 25, the book is available for \$19.50 (45% off--please include a copy of some form of ID). Please add \$6.00 domestic shipping or \$8.00 for orders shipped outside the USA. Please send check, money order, or credit card details to P.O. Box 44092, Racine, WI 53404-7002 or visit us online at www.TheatreOrganArrangements.com.

Director's Corner



Don Near

One of the most important duties we share as members of the American Theatre Organ Society is to elect a board of directors. You will be receiving your ballot soon. Please take the time to vote.

As a current ATOS director, I have witnessed how influential contact from the membership can be. When you cast a ballot, you are directly participating in the management and future of our organization. If you support actions we've taken, or if you feel we can do our jobs better, please contact your directors. We are accountable to you, and we are listening!

We are faced with some daunting and complex issues, not the least of which

are dwindling membership and the philosophical quandary of restoring versus modernizing existing theatre pipe organs. The need for fiscal responsibility is also foremost on the minds of all responsible leaders of educational and arts organizations. Financial concerns now challenge your directors because of declining revenues from investments. Any shortfall in operating capital can pose a threat to our ongoing programs and may also affect our ability to award Endowment Fund grants that are needed to help finance local projects. The ATOS board was restructured to include a funded CEO position, charged first and foremost with the responsibility of initiating and coordinating various fundraising efforts. Our goal is simple—to improve our long-term financial strength.

When your ballot arrives, select your candidates carefully. Read the candidate statements and chose only those who most closely match your ideals. Then, cast your vote accordingly. Last year we received only two nominations for directors. Our bylaws call for a minimum of three nominees to constitute an election. The nomination process was reopened, and we received only one additional nominee. According to our bylaws, these three candidates were seated on the board without an election and with no contest. We hope never to be faced with these circumstances again, but this requires your active participation. If you have ever thought you would like to become involved, consider this your call to leadership. It isn't always easy. But I guarantee you, it's always interesting!

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Letters

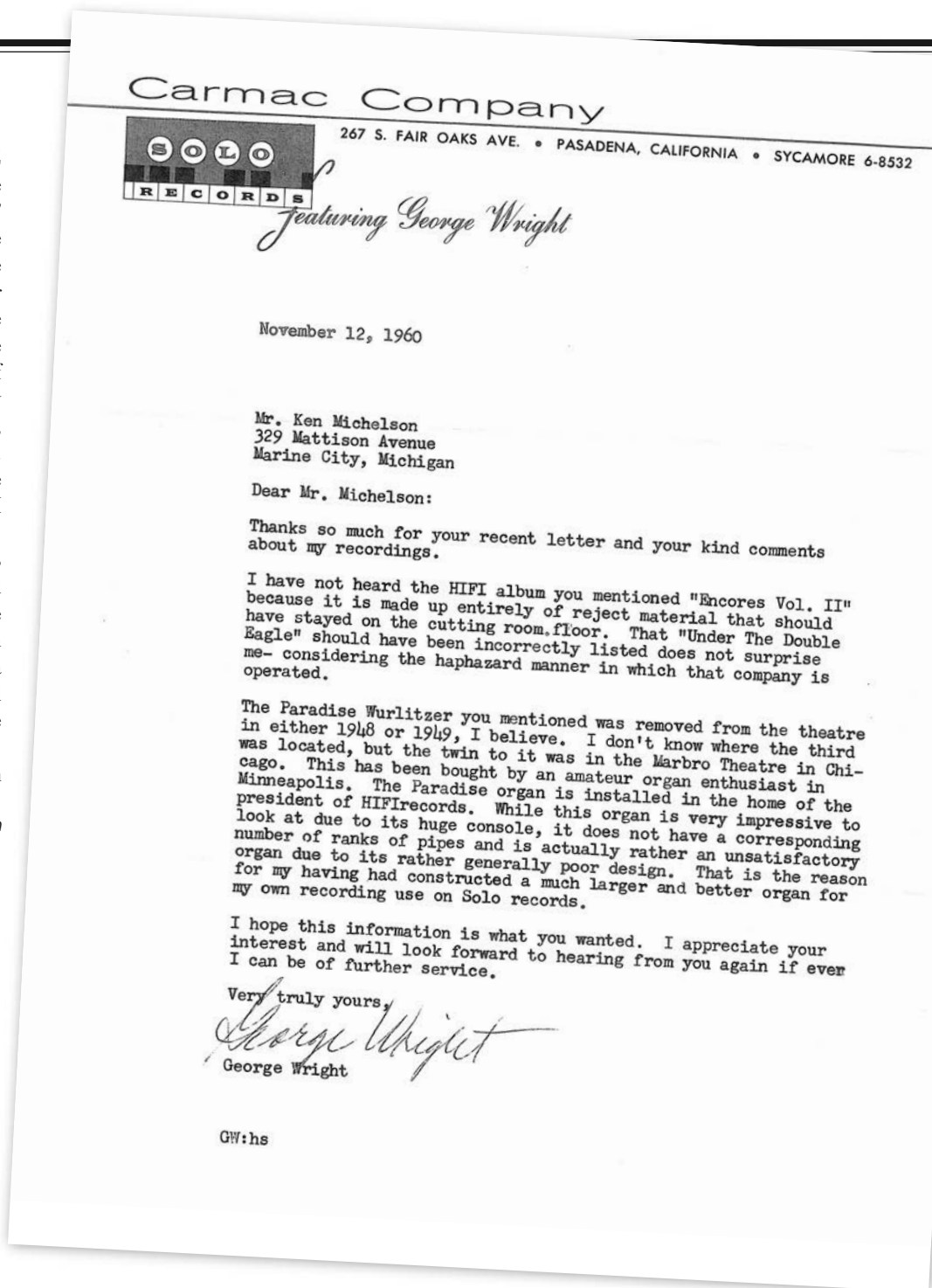
Wright Letter

I was just reading in my copy of THEATRE ORGAN for November/December 2008 the article on page 18, "A Lasting Obsession," by Ray Carnovale. After reading the article I remembered two letters I got from George Wright regarding the recordings he made for Richard Vaughn of HIFI Records on the former Paradise Theatre Wurlitzer pipe organ. I had inquired of George about one of his recordings and was surprised by his very negative response about HIFI Records, Richard Vaughn and the Paradise Wurlitzer. Back in 1960, those George Wright pipe organ recordings were very popular. I bought them all.

I thought you would find the two letters of historical interest. However, I found [only] one of the two letters which I have enclosed. The second letter I have not been able to locate but, if I find it, I will mail a copy to you. As I remember, this second letter had more negative thoughts on the same subject matters.

Just a little George Wright history from the past.

—Ken Michelson



(Michelson Collection)

ATOS Memberships Make Great Gifts!

Jim Merry, Executive Secretary, P.O. Box 5327, Fullerton, California 92838, membership@atos.org, www.atos.org

Bravo, Gary

Bravo to Gary Rickert for his recent letter to the editor and his insightful and level-headed comments on the state of our remaining pipe organs. His letter should be kept as ready reference by all of us for its superb logic.

In regard to the article on the Wheaton Fox Studio organ, I thought it important to emphasize again the initial time frame in which this organ was conceived and installed. It was an era (the 1970s) when most instruments were enlarged, altered, or put together from different sources and manufacturers. The idea of the historic desirability and need to finish Paul Van Der Molen's instrument with the [goal of] integrity [resulting from the use] of strictly [Robert-] Morton [components] was probably never given much thought. The fact that so much Kimball pipework came along was due mostly to availability and location, as well as being generally "good stuff." Deliberate deviation from the Morton product was not really a factor. In the present day, our emphasis would most certainly have been on ALL MORTON [materials] were that to be the builder displayed on the console's nameplate.

All of this aside, I believe the resulting organ has made its mark over the years. It has always given a good accounting of itself and has given a lot of pleasure to many thousands of listeners.

—Clark Wilson

Lobby Organ

About the newly installed lobby organ in San Jose's California Theatre, the organ was first used in public performance on September 20, during a special event celebrating Opera San Jose's 25th year. The ensemble soared throughout the grand lobby with such success, it was determined the organ should be used for every opera and symphony performance as the patrons entered the beautifully restored space.

The operating company for the theatre scheduled a nightly film series during the Christmas season beginning December 17 and extending through December 28, with the lobby organ being featured as the patrons first arrived. The 21-rank auditorium Wurlitzer was featured every night between the two feature films. Every time the lobby's Style 216 Wurlitzer organ played, large numbers of patrons gathered around the charming two-manual console. Children were especially attracted to the organ, and they could study the organist at very close range.

On the fourth night, December 20, the computer controlling the lobby organ locked up and would not boot up into the organ program. The computer controlling the organ was actually the second computer because the original designated for the lobby organ failed out of the box. With good fortune, we had purchased a spare computer and the representative installed the lobby organ's definition into the spare. That allowed the organ to play from September 20 to December 20, when the spare failed, thereby shutting the lobby organ down during the remaining run of the film series. The original defective lobby computer had been repaired five months earlier, but has not been returned.

For the present time the theatre is without the lobby organ, and our client is determining a best course of action to ensure the future use of the organ.

The supplier of the electronic relay equipment is now in the hands of new managers. We have already received indications that the technical support and customer assistance will be much improved.

—Edward M. Stout

ATTENTION ALL THEATRE ORGANISTS!

ATOS is adding an expanded section to its website with information about all performing theatre organists. The information will include a biography, publicity photo, and contact information (name, address, phone, e-mail, website). Having this information available to concert promoters, program directors, and chapters will help them, and will give you added visibility. Please send all information to d.parker@atos.org or to Donna Parker, P.O. Box 6103, Aloha, Oregon 97007. E-mail or call with questions (503-642-7009).

Donna Parker



for booking information:

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News & Notes

CALL FOR NOMINATIONS OF ATOS OFFICERS

To all ATOS members throughout our world-wide organization: it is again time to request nominations for ATOS chairman, vice chairman, treasurer, and secretary.

The process begins with nominations, and there is no shortage of qualified individuals in our organization who have the talent and energy to help. If you deem yourself one of those individuals and wish to be considered for an officer position, your participation is most welcome.

As provided in Section 5.2 of the ATOS Bylaws, the board of directors appoints the ATOS officers (president, vice president, secretary, and treasurer) each year at its annual board meeting. This year the board of directors will have that meeting in Cleveland on June 30, 2009, beginning at 1:00pm.

Any person at least 18 years of age who has had continuous ATOS membership for at least the last two years is eligible to seek appointment as an officer. Candidates for these offices are encouraged to submit written résumés to the ATOS chairman of the board, Craig Peterson, by **June 1, 2009**. 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 ATOS chairman. Any written materials that are submitted to the ATOS chairman by the above date will be

distributed to the board of directors prior to the board meeting. **In addition, any ATOS member may attend the board meeting in person (at his or her own expense) and nominate at the meeting any eligible candidate for these offices.**

Candidates are expected to present themselves at their own expense to the board for a personal interview on **June 30, 2009 at 1:00pm**. Appointment will immediately follow the interview process. Following appointment, the new board members must be ready to assume the duties of their office and to participate in the remainder of the board meeting. Reimbursement of travel (economy airfare or equivalent) and hotel expenses will be made by ATOS for those appointed.

The path ahead for ATOS is a most exciting one indeed. The current board has begun the task of re-energizing and re-organizing our group so that we can grow in every way. Those with experience in business, marketing, promotions, fund-raising, performance production, and organbuilding technical expertise can all help make a difference in this time of growth.

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

ATOS EDUCATORS' GUIDES ARE NOW AVAILABLE

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

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

CALL FOR AWARD NOMINATIONS

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

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

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

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

Some of the categories are:

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

There are an additional 20 categories!

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

—Don Near, Director
Chair of the Awards Committee

NEW ATOS MEMBERS

November 27, 2008 to January 15, 2009

Mark A. Baugh, San Diego, California
Dr. Stanley Boqusz, Erie, Pennsylvania
Bernie Brenner, Philadelphia, Pennsylvania
Alan Cornue, Lake Geneva, Wisconsin
Richard L. Dissell, Sheridan, Illinois
W. Frank and Vonda Evans, Stillwater, Oklahoma
John Ferguson, Lacey, Washington
Carol Gazda, Cleveland, Ohio
Phillip Gray, Tulsa, Oklahoma
Jackson Hearn, Houston, Texas
Larry Ingold, Oakdale, California
Harry Kullijian, Rancho Mirage, California
Jerry Lesniak, Hampden, Massachusetts
Kim Martin and Linda Masi, Davenport, Florida
C. Ellsworth Neff, Sr., Mount Crawford, Virginia
Uniflex Relay Systems, Las Vegas, Nevada
Karl Stratemeyer, Clive, Iowa
George Veras, Brecksville, Ohio
Larry and Kathy Vonderahe, Evansville, Indiana
Tom and Penny White, Ellisville, Missouri
Ty Woodward, Phoenix, Arizona

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 first, second, and third 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. Entry recordings may be made on either pipe or digital organs. 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, or contact Susan Cole at 352-383-6975 or via e-mail to legatolady@aol.com.

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

Joint Statement of ATOS and OHS Regarding the Future of the Roosevelt Memorial Park Wurlitzer

We are greatly relieved that a unique Wurlitzer pipe organ has been safely removed from its original home, which is to be demolished. Opus 998, installed at Roosevelt Memorial Park in Gardena, California in 1925, was dismantled and moved from its outdoor enclosure in November, 2008. Voiced on wind pressures of 10, 25, 35, and 50 inches and provided with a roll player, the organ, when operational, could be heard for miles. It sports a decidedly non-theatrical specification and is the last surviving Wurlitzer concert organ.

Because its situation was fraught with problems and it had not been playable for years, this spectacular organ now deserves a proper home and sensitive treatment. This turning point offers an important opportunity for our two organizations to join in urging the conservative restoration and suitable relocation of this one-of-a-kind musical instrument. We celebrate its being saved from destruction, and applaud its purchaser for preserving an amazing monument of American organ history. We stand ready, in our individual capacities, to provide any counsel, technical or otherwise, helpful toward seeing this " Mightiest Wurlitzer " returned to its original working condition in a new outdoor location.

As we celebrate the coordination of our conventions this summer in Cleveland, we look forward to further opportunities to bring our two organizations closer, working toward our common goal of promoting the pipe organ in all its wonderfully diverse forms.

/s/ Ken Double
President/CEO
American Theatre Organ Society

/s/ Laurence Libin
President
Organ Historical Society

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, 906-367-1454, or visit the ATOS website: 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: John DeMajo, 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 committee or the ATOS website, 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:

John DeMajo, Chair
ATOS Endowment Fund Board of Trustees
j.demajo@atos.org
504-858-7689

All submissions will be acknowledged via e-mail; however, it is incumbent on the submitting party to verify materials were received. If you have any questions or need further assistance, please contact John DeMajo. 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.

RICHARD LEWIS



ATOS YOUNG ORGANIST SCHOLARSHIPS AND COMPETITIONS

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

Rich Lewis was the eighth overall winner of the ATOS Young Theatre Organist Competition in 1992.

A native of Wilmington, Delaware, Rich began music lessons at the age of six. By the age of 13, he was playing the organ regularly for church services and later that same year was introduced to the large Kimball theatre pipe organ in the auditorium of John Dickinson High School in Wilmington. It was there that his love for the pipe organ and its music was fostered. Over the next few years, he studiously observed and learned as the world's great theatre organists practiced and performed at the Kimball organ. In 1992, Rich entered the National Young Organist Competition of the American Theatre Organ Society, placed first in his division, and was named overall winner. This led to formal study and coaching with internationally acclaimed theatre organists Tom Hazleton and Lyn Larsen.

Rich has since gone on to perform concerts and recitals around the United States and in Canada, including two ATOS national conventions and a regional convention of the American Guild of Organists. For four years, Rich held the post of associate organist at the Ohio Theatre, Columbus, Ohio, where he performed regularly alongside Clark Wilson at the Ohio's famed Robert-Morton organ. Other notable concert appearances have included programs for the Detroit Theatre Organ Society, Rochester Theatre Organ Society, Dickinson Theatre Organ Society, Shea's Buffalo Theatre, and Longwood Gardens in Kennet Square, Pennsylvania.

In the classical realm, Rich was a scholarship student in organ performance at Westminster Choir College in Princeton, New Jersey, where he studied with the widely recognized teacher, performer, and recording artist Joan Lippincott. While at Westminster, Rich also studied church music and choral conducting. Other

classical instructors have included Eugene Roan, Robin Dinda, and Stephen Williams.

Rich is just as active behind the console as he is in front of it. He has held positions with several pipe organbuilding firms, and today is proud to work with C.M. Walsh Pipe Organs, Ltd., in Philadelphia. Rich also holds the position of Organist/Associate Director of Music at Newark United Methodist Church in Newark, Delaware. In his free time, Rich enjoys working on his own Robert-Morton organ.



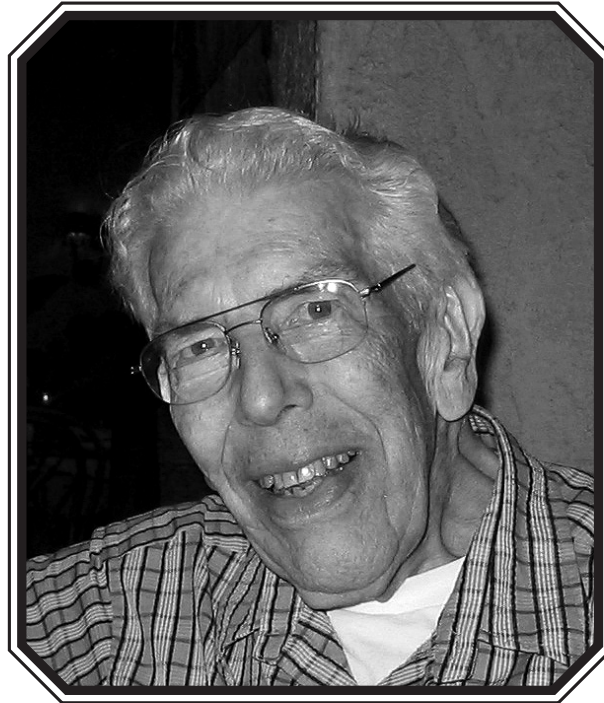
Rich Lewis and Clark Wilson



Rich Lewis and Tom Hazleton

If you have any questions about the Young Theatre Organist Competition, please contact either Jelani Eddington (rj.eddington@atos.org, 262-639-8788) or Donna Parker (d.parker@atos.org, 503-642-7009).

THANK YOU **BOB TROUSDALE!**



As you listen to this new George Wright recording, we, the **Orange County Theatre Organ Society board members**, want you to know that this would not have been possible without the genius of our friend, Bob Trousdale. All of the registrations for the songs on the CD were selected by Bob due to major differences between George's organ and the Plummer organ. The close friendship of Bob and George is reflected in this exceptional recording.

THE ORANGE COUNTY THEATRE ORGAN SOCIETY BOARD OF DIRECTORS

Randy Bergum
Lynne Bishop
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GEORGE WRIGHT

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10 years after his passing!



This spectacular NEW recording is available now! Brought to you by the

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Professional Perspectives

Steven Levin: The Big Kid Who Made a **BIG** Difference

BY EDWARD MILLINGTON STOUT III

If there is a heaven, it will have a fine bar with warm mahogany paneling, nicotine-glazed oil paintings hanging a bit askew on the walls, a Wurlitzer jukebox thudding away with the latest Ink Spots release, and bar stools suitable for supporting two commodious fannies. Actually, the appropriate tune on the nickel machine should be “Cheek to Cheek,” with one pair belonging to dapper Jim Roseveare and, most recently, Steven Levin. “Rosie” had been waiting 20 years and two days for his drinking and social pal, Steve, to arrive.

Steve’s real introduction to the wonderful world of the theatre organ took place on a cold, stormy San Francisco afternoon at the famed Granada/Paramount Theatre. Steve’s four-manual frame came trudging up the three flights of industrial stairs towards Jim McMillan’s publicity office, which looked down upon busy Market Street. At the same time, the theatre’s pipe organ man, Ed Stout, came down the same stairway after cleaning out the scuppers eight floors above on the main roof. The young organ technician at first thought he heard a 16-foot Diaphone cipher roaring up the stairway, only to discover the trumpeting was coming from what appeared to be a large yellow igloo. The igloo turned out to be a rotund lad in a bright yellow raincoat. Sixteen-year-old Steve’s raspy laugh and bright smile immediately won him a position with the Paramount’s active organ crew, which afforded him endless nights with the Style 285 Wurlitzer. It was there he met “Irving—Bud to his friends—Rose,”

[Jim Roseveare] who was taking Saturday morning organ lessons from Tom Hazleton. Levin’s razor-quick mind and appreciation for all things slightly off center dovetailed with Jim’s cultivated and polished persona.

The Levins were pioneers in the motion picture industry, and Steve’s father, Ben, headed the General Theatrical Company that owned and operated a large number of Northern California theatres. As a young child, Steve made the nightly rounds with Ben as he checked out several of the houses throughout the City. The impressionable lad was captivated by the vast variety in the magical world of enchantment as they drove from one pleasure dome to another, and that showed up later when he recreated “tented ceilings” with hidden effect lighting above within the various flats he inhabited. Ben Levin was highly respected within the movie community due to his sense of business integrity, and for that reason both the theatre owners and union representatives always chose him as the fair-minded arbitrator. Like the very figures on the screen, the elder Levin was a showman even in the office and knew the performance value of shouting into the telephone before banging it loudly into its cradle. Also, like the huge picture sheet, both father and son had a large hearts and reflected decent values.

While attending Lick-Wilmerding High School in San Francisco, Steve discovered the school’s newspaper and printing shop. He became an expert in setting type the old-fashioned way, thereby affording him

valued experience in reshuffling letters, to be at the expense of the future victims of his prankish nature. While attending the University of Southern California, Steve’s personal stationery was fashioned as a corporate letterhead, but his market was clearly limited. The letterhead was titled “The American Ornithopter Corporation, Makers of Unique Flying Devices, Steven Levin, proprietor.” Across the top there was an engraving of an idiot covered with feathers, who was about to jump from a bridge.

Upon his completion of formal studies, Steve joined the family business, which was established in 1906. While working in management, he also learned the noble profession of being a motion picture machine operator, where he mastered the art of creating a good trim on the sizzling and sputtering arc lamps. His experience in “the tin box” was shared in a humorous and informative essay, “Give Me That Old Time Projection,” where he recalled his experiences working in the powder keg of the ancient Embassy Theatre.

His agreeable nature and willingness to cover several calls led to Steve’s opportunity to dust off his perverse skills in rearranging letters. Of course, a perfect target was the blazing letters on a theatre’s marquee. His crowning achievement was a double bill playing at a fine little art house in San Francisco. The bill was *Roman Holiday* and *Sabrina* and, out of that, the patrons were offered “Adios Albania” and “Mr. Horny,” with no letters left over. The

theatre owner, a popular exhibitor, was not amused. With the introduction of artless Xenon lamps and platters, the traditional and honorable method of motion picture projection drew to a close, terminating a 90-year-old era. This, and having the radio ripped out of his automobile twice, convinced Steve to move to the charming Victorian community of Port Townsend, Washington. In short order he became involved in every aspect of the community's activities, including his late afternoon sessions of adult education at one of his favorite watering holes. With the recent installation of a telegraph line, he was able to communicate with the rest of the theatre and organ worlds.

Further creative outlets were satisfied in writing for and editing the *Marquee* magazine, the official house organ for the Theatre Historical Society. From his foot-treadled PC, Steve produced his enlightening "Acre of Seats" feature for THEATRE ORGAN, where he was able to share his special insight to the fascinating era we all love. The sometimes civil marriage between his vast collection of color slides and his irreverent gift of gab afforded tens of hundreds the opportunity to travel back in time when the magic beam of light cut through the thick and choking balcony air. He had that special eye that captured not only the perspective of the auditorium, but the feel. There was a special "focusing" slide that lived in his projector and always set the mood for the rest of the evening. While traveling to the East Bay to visit Ye Olde Pizza Joynt, he drove by Stuart Anderson's "BLACK ANGUS" beefateria. To his delight, he noticed the letter "G" was burned out on the huge roof sign. He came back the next night with his camera, and that photograph opened his delightful slide presentations for years.

Steve was the Oakland Paramount's historian and contributing guardian during the benevolent Peter Botto era. The paunchy Levin was invaluable throughout the theatre's restoration and for the first 29 years of operation as a performing arts house. He also was a consultant for David Packard during the decorating phase of San Jose's historic California Theatre, to insure the colors matched the authentic 1927 palette.

Of his countless achievements, his most heroic efforts were expended in trying to

save the historic Style 35 Wurlitzer organ originally installed in Oakland's T & D theatre. The wonderful instrument was installed in 1916, and it was the first significant Wurlitzer in Northern California. Steve studied the tonal progression and development with an organman friend, and he clearly appreciated how important that model was in the determination of what came later. He has stored the organ for nearly 30 years and has, with no success, tried to give the organ to a suitable non-profit arts organization. Oh, yes, he failed to realize how many of today's members of the Prince Precious Club could not possibly consider playing a 15-rank organ with a straight Solo. Well, the famed organist and composer, Albert Hay Malotte, scored photoplays on that very instrument.

All of our lives have been touched and greatly enriched by The Big Kid with the Husky Laugh. Steve's longtime e-mail address, "snoligoster," offers significant insight to his ludicrous wit. His address was a variation of the word Snollygoster, which meant "a mythical creature that preys on poultry and children." I rest my case, your honor!

Steve Levin, age 16, at the Avenue Theatre console (Stout Collection)

The Levin Style 35, Opus 99 (Weiler Collection)





*George Wright at the Rialto Theatre,
South Pasadena (Weiler Collection)*

*George Wright at the
Mission Playhouse, San
Gabriel (Weiler Collection)*



*Bob Trousdale
at the Plummer
Auditorium
Wurlitzer
(Trousdale
Collection)*



Opus Posthumous

The Intriguing Story Behind
George Wright's Plummer
Auditorium Recording

BY STEUART GOODWIN

Thanks to the engineering mastery of Bob Trousdale, an unusual new recording, *George Wright Plays the Plummer Wurlitzer Organ*, has been issued, featuring the exceptional four-manual Wurlitzer at Plummer Auditorium, Fullerton High School in California. The artist is the late, great George Wright, who probably never visited Plummer and certainly never had the opportunity to play this Wurlitzer after it was rebuilt from a concert organ into a more comprehensive theatre organ. Nevertheless, the performances heard on the new CD are genuinely George's.

Bob has literally time-shifted George Wright's performances, recorded years ago on his Hollywood Philharmonic studio organ, across the decades. He has delivered a new recording that enjoys all the benefits of modern recording technology unavailable while George was alive.

Bob Trousdale designed the relay system on both Wright's Hollywood Philharmonic and the Plummer Auditorium Wurlitzer; both have a similar record/playback system. Essentially, these

systems are an electronic update of the roll players of the early 20th century. Unlike the old paper roll system with practical limits to the width of the rolls, every nuance of an organ performance is precisely captured with the modern electronic systems.

Thus, an exact performance can be played back immediately (a great teaching tool) or stored permanently. It has become commonplace for compact disc recordings to be made from performances which have been stored on the organ itself. This enables the musician to assemble “takes” of each selection in the desired order before the recording engineer comes in. There need be no more all-night sessions with multiple takes followed by listening on earphones as in the old days.

The production of the Wright recording on the Plummer Auditorium Wurlitzer was complicated, however, in that the specifications of George’s studio organ differed considerably from the larger Plummer instrument. Also, the acoustics at his home were, of course, more intimate than those of the auditorium. A lot of careful work was necessary to convincingly transfer the performances from living room to concert hall. The translation of Wright’s registrations literally from the Hollywood Philharmonic organ to the Plummer organ did not always yield a convincing and artistic result. The accompanying table shows the general scheme used to assign particular stops. To an experienced eye, the first entry, for instance, will look odd. Why would the Post Horn in a home installation be switched to the Brass Trumpet in a good-sized auditorium? It seems that Wright’s Post Horn was mildly voiced, whereas the one at Plummer is something of a rip-snorter. Each is entirely sensible and correct in its context, but performers select registrations carefully to take advantage of an organ’s idiosyncrasies. Bob felt, based on his knowledge of both organs, that the Trumpet more closely approximated the sound Wright would have heard in some registrations. Further selection of individual stops for particular musical passages was possible as well.

It is not much of an exaggeration to say that what one hears on the CD represents the labors of Mr. Trousdale almost as much as it represents Mr. Wright. A great deal of credit also goes to Chris Gorsuch, who wrote the very helpful software used in the computer-driven stop translation effort.

George had asked Bob to include some special features on the relay of the Hollywood Philharmonic organ, and these had to be engineered into the Fullerton organ before the music could be reproduced accurately. Twelve transposing intra-manual couplers were provided on the orchestral manual—one for each note of the scale. If you have wondered how George played those major-key thumb glissandos or pentatonic (black note) arpeggios on the vibraphone when the music was not in the key of C, now you are in on his secret—unison off and the use of the Orchestral coupler in the key of the music being played.

Another innovation was the Orchestral to Great “delay coupler.” George used this as a soft echo to produce a swimming ambience, usually with a swirling counterpoint of percussions furthering the dreamy mood. The blurry effect is most noticeable in glissandos.

Bob Trousdale has included a Roland Sound Canvas synthesizer, model SC-55, in the Plummer Auditorium organ. In adapting the registrations used by George Wright on his studio organ, Bob chose a couple of digital voices to enhance a few of the selections on the CD.

The “Pizzicato String” program no. 46 added to the pipe organ string ranks gives a pointed orchestral effect to Leroy Anderson’s “Holiday for Strings.” The Roland “Flute” program no. 74, set up with a delayed vibrato, appears as a solo voice a couple of times.

Jonas Nordwall introduced this very distinctive voice as the solo sound for “The Wig” on the CD *Live from Plummer*, also featuring Lyn Larsen. This disc also was made with the Trousdale record/playback feature following the appearance of this unbeatable duo at the final concert of *Wurlitzer Weekend 1999*.

One selection from the George Wright collection was used as a curtain raiser last January for the *Wurlitzer Weekend* finale at Plummer. On that occasion, host Lyn Larsen was joined onstage by several beloved theatre organ personalities: Bob Mitchell, Ralph Wolf, and the late Stan Kann. The surprise inclusion of George playing “Satin Doll” from an empty console on stage backed by informal snapshots of George on screen was a powerful and nostalgic tribute to the man who, nearly single-handedly, brought interest in theatre organs back to life.

GEORGE WRIGHT RESIDENCE ORGAN

Post Horn
Accompaniment Second
Touch Post Horn
Brass Trumpet
Accompaniment Second
Touch Brass Trumpet
Solo Vox Humana
Main Vox Humana
#2 (Style D) Trumpet
Tuba
Oboe Horn
Clarinet
Pedal Krumet
Accompaniment Krumet
Accompaniment Second
Touch Krumet
Orchestral Oboe
Accompaniment Orchestral Oboe
Saxophone

Pedal Metal Diaphone
Open Diapason
Horn Diapason
Quintadena
Pedal Quint

Flute
Stopped Flute
Lieblich Flute
Ethereal Flute
Bourdon

Solo Tibia
Pedal Solo Tibia
Accompaniment Solo Tibia
Foundation Tibia
Main Tibia
Pedal Tibia Pizzicato

Violin
Great Violin
Pedal Violone 16
Pedal Violone 8
Salicional
Accompaniment Salicional

Piano
Marimba Harp
Metal Harp
Chrysoglott
Glockenspiel
Xylophone

PLUMMER AUDITORIUM ORGAN

Brass Trumpet
Tuba Mirabilis

Cornopean
Diaphone

Solo Vox Humana
Main Vox Humana
Cornopean
Tuba
Oboe Horn
Clarinet
Clarinet
Main Vox Humana
Orchestral Oboe

Orchestral Oboe
Main Vox Humana
Saxophone

Pedal Tibia
Open Diapason
Horn Diapason
Quintadena
Horn Diapason

Concert Flute
Concert Flute
Concert Flute
Harmonic Flute
Bourdon

Solo Tibia
Pedal Tibia
Main Tibia
Main Tibia
Main Tibia
String Bass

Viol
Viol / Pizzicato Strings
Gamba
Viole d’Orchestre
Viole d’Orchestre
Gamba

Piano
Marimba Harp
Chrysoglott
Chrysoglott
Glockenspiel
Xylophone

A "SNAPPY" DANCE MELODY!

ANOTHER PECULIAR TUNE

Stepping on the Ivories

Specially
Featured by **Leslie V. Harvey**
ON THE GRAND ORGAN,
AT THE Prince Edward Theatre,
Sydney.



Leslie Harvey and the California Theatre, San Francisco

BY IAN R. McIVER

On page 12 of the May, 2008 issue of *Vox*, the journal of the Theatre Organ Society of Australia (Victoria), readers were invited to name the instrument at which Leslie V. Harvey is photographed on the cover of the sheet music for the song "Stepping on the Ivories." The photo caption stated that the song was featured by Harvey at the Grand Organ of the Prince Edward Theatre, Sydney, while showing him at the console of a four-manual instrument.

The Organist

Leslie Harvey was one of several organists brought from California to train Australian organists to play Wurlitzer organs. Leslie Harvey came to Australia in 1925, when he followed Byron Hopper at the Wintergarden, Brisbane. He then exchanged consoles with Eddie Horton at the Prince Edward Theatre, Sydney, on 12 October 1925. When Harvey arrived at the Prince Edward, his performance accompanying the Douglas Fairbanks film *The Thief of Baghdad* was reviewed in *Everyone's* (October, 1925) as follows:

"His is of a more robust personality than the mercurial Eddie Horton, and his playing of the Consol [sic] organ is more staid. Possibly he was a little nervous on his opening despite a liberal welcome from the crowded house, but since the said Eddie was tremendously popular, the new man starts with a handicap. The indications are that this will not worry him and ere long he will rival his predecessor in popularity. His accompaniment to some of the screening was more than adequate, in that it suggested the moods of the creator, and greatly assisted the illusion."

In 1928, he was at the Arcadia Theatre, Chatswood, but later moved to the Victory Theatre, Kogarah. Leslie Harvey made a number of 78 rpm recordings of light piano music while he was in Australia. He also made a couple of recordings at the Christie organ at Kogarah. In 1929 he opened the Christie organ of the Empire, Dunedin, New Zealand. He played also at the Regent Theatre, Perth and in 1933 at Regent Theatre, Sydney, which was probably his last Australian engagement before he presumably returned to the United States.

The Organ

The instrument at which Leslie Harvey is shown is instantly recognisable, as it is one of only two four-manual Wurlitzers fitted with a short-compass solo manual of 37 notes. These two were installed in the Covent Garden Theatre, Chicago (Opus 87, four manuals, 18 ranks, built in 1915) and the California Theatre, San Francisco (Opus 140, four manuals, 32 ranks, built in 1917). It is the latter at which Harvey is portrayed on the sheet music. The California Theatre instrument was the largest Wurlitzer organ yet built (larger than the 1915 4/28 Opus 63 at the Isis, Denver), and it presented a number of problems and challenges to the builders. It was far from the factory, at the opposite corner of the United States. The size of the instrument required the largest blower yet provided for a Wurlitzer organ, and neither the builders nor the theatre owners were prepared for the high level of noise it generated that permeated the theatre, prompting a number of structural alterations to eliminate this problem.

The instrument itself was very successful and can be seen as the forerunner of the pair of 4/32s installed in 1918 in the

Liberty, Portland (Opus 164), and Coliseum, Seattle (Opus 170), and, eventually, the Style 285 4/32, of which the first two examples were installed in 1921 in the Missouri Theatre, St. Louis (Opus 402) and the Granada, San Francisco (Opus 416; the altered organ is now in the Regent, Melbourne).

Apart from the abbreviated Solo manual, the instrument was a slightly larger (by four ranks) version of the Isis, Denver, design, the additions comprising English Horn 16, Solo String 16, Harmonic Flute 4 and Gamba Celeste 8 in the Echo.

A summary of the organ chamber follows:

Main Chamber: Tuba Horn 16, Open Diapason 8, Horn Diapason 16, Saxophone 8, Clarinet 16, Viole d'Orchestre 8, Viole Celeste 8, Krumet 8, Salicional 8, Concert Flute 8. These ranks were playable from the Pedal, Accompaniment, Great, and Bombarde manuals.

Foundation Chamber: Diaphonic Diapason 32, Tibia Clausa 16, Solo String 16, Gamba 8, Gamba Celeste 8, Harmonic Flute 4.

Tuba Chamber: Tuba Mirabilis 16, English Horn 16, Vox Humana 8.

Solo Chamber: Tibia Clausa, Trumpet, Orchestral Oboe, Kinura, Oboe Horn, Quintadena—all playable at 8 only, from the Solo manual (and from Great and Accompaniment via couplers).

Echo Chamber: Bourdon 16, Horn Diapason 8, Gamba 8, Gamba Celeste 8, Oboe Horn 8, Vox Humana 8, Flute 4—playable from Pedal (Bourdon 16) and Great (Bourdon at 8 plus all the other ranks).

The tonal percussions were located in the Solo (Xylophone, Glockenspiel, Sleigh Bells,

Bells) and Echo (Cathedral Chimes) chambers.

The effects included three birds. There were six Tremulants.

The five chambers were located as follows:

Left Proscenium—Main; right Proscenium—Solo; left above stage—Foundation; right above stage—Tuba; above centre dome—Echo; Diaphone 32 above Solo.

The California Theatre's organ, removed in 1961 when the theatre was demolished, was sold off for parts. The large-scale Diaphone (32" inside measurement) was demolished with the building.

It may be of interest to note that when Stanley Wallace came to the Regent, Adelaide, in December, 1928 (he opened the original Regent, Melbourne 4/21 Wurlitzer in March, 1929), his publicity kit included a photograph of him at the California Theatre console.

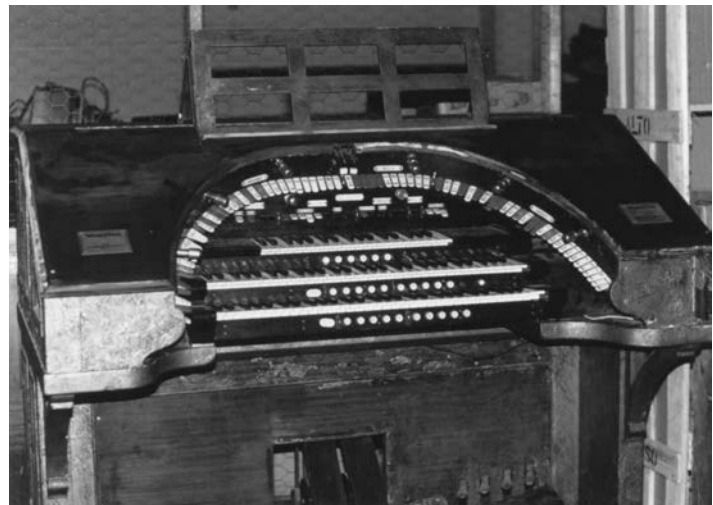
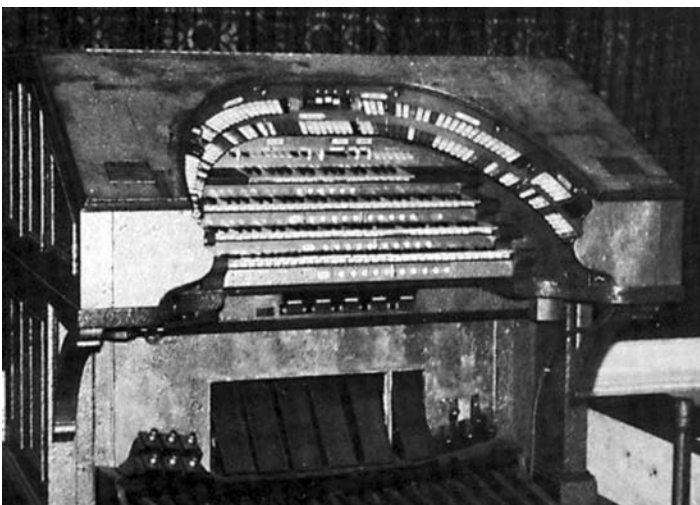
The 37-note Solo manual was a design feature of a number of the earliest three-manual Wurlitzer organs through the 1910s. The lower two manuals formed a two-manual instrument (2/7 or 2/9 with no Tibia Clausa), the Solo manual controlling an additional half a dozen non-unified ranks of pipes (often Tibia Clausa, Trumpet, Orchestral Oboe, Kinura, Oboe Horn and Quintadena, all at 8' pitch), plus a few tonal percussions. Although the Solo manual was 37 notes, each of the straight ranks actually had 49 pipes, so that when the Solo to Great 4' coupler was used, the effective compass did not cease at octave C.

One of the last organs built with the short-compass Solo manual was installed in Grauman's Million Dollar Theatre (Opus 186) in Los Angeles in 1918 and the console

was fitted with a full-compass Solo manual a few years later. The last built was for the Strand, Newark, New Jersey (Opus 195) in December, 1918. Only one organ survives intact with its short keyboard, this being Opus 99, a 3/15 Style 35 built in 1916 for the T&D Theatre, Oakland, California, and moved in 1932 to the United Artists Theatre, Berkeley, California, still with the original console (they obviously didn't want to spend any money on it). It is now privately owned and in storage, having been removed from Berkeley in 1974.



1928 publicity photograph of Stanley Wallace at the California Theatre console



The three-manual console of Opus 99 (Photo by Steven Levin)

Submissions to THEATRE ORGAN:

A Writer's Guide

The material contributed for publication in THEATRE ORGAN is what makes our journal readable and interesting. The Editorial Office merely polishes the gems you submit to ensure they shine as brightly as possible. Without your generous efforts, this journal would be dull indeed! Please know your efforts are greatly appreciated.

We understand, however, that most of the material submitted to us is not prepared by professional writers who have memorized *The Chicago Manual of Style* or the intricacies of computer programs. We have prepared this Guide in the hope that, as much as possible, you can learn what our standards are with regard to formatting, grammar, punctuation, etc.

In order to ensure the consistent quality of material published in THEATRE ORGAN, the editorial office reviews every item, Chapter News report, and submitted articles; this frequently requires a significant amount of time rewriting and reformatting to maintain consistency throughout the publication. If you would take a few extra minutes to use these standards when you prepare your submission, it will make it easier for us to concentrate on our primary task: ensuring that THEATRE ORGAN is the highest-quality publication it can be, with a consistent look and feel to all the material published.

We thank you in advance for your cooperation—and your continued submissions.

—Joanne
Jeff Weiler's Administrative Assistant
joanne@atos.org

General Instructions

We are pleased to accept manuscripts for review. Please contact the editor of THEATRE ORGAN, Jeff Weiler (j.weiler@atos.org or 312-842-7475), to discuss length and content.

Please submit all material to the editor. Articles longer than 750 words (approximately a page and a half) **MUST** be submitted as Microsoft Word or Works documents, sent as an e-mail attachment. For shorter articles, including Chapter News, the preferred formats for text documents are, in this order: (1) Microsoft Word or Works documents attached to an e-mail; (2) text in an e-mail; or (3) typewritten (or handwritten) documents sent to the editor via postal mail, FedEx, UPS, etc. Please use (3) only if electronic submissions are absolutely impossible.

Photos

- All photos must be clear, in focus, and have good contrast (dark photos will not print well).
- Preferred method for sending photos: as jpeg ATTACHMENTS to e-mail (please do not embed the photos in the text document or the e-mail). Photos must be a minimum resolution of 300 dpi at a size of three inches by two inches.
- All photos must have a caption and the photographer credit. Please place that information at the end of the text document which accompanies the photos. If the name of the photographer is unknown, the credit would be "xxx Collection," where "xxx" is the name of the individual who owns the photos.
- Prints of photos may be sent for scanning to the editor via postal mail, FedEx, UPS, etc.; the originals will not be returned (except in unusual circumstances).
- For photos or drawings submitted in hard copy, please type or print captions and photographer credit on post-it notes or on a separate sheet of paper. Please do not write on the back of the photo, and do not attach photos to sheets of paper.
- Make captions as brief as possible—tell the story in the article.
- Due to limitations of the FTP site (the way files are transmitted for production), file names **MUST NOT CONTAIN ANY SPACES**. Please do not use the caption as the file name. When submitting multiple photos to accompany an article, use a short word or two followed by a number, each separated by an underscore (NOT A SPACE): i.e., Palace_Theatre_1.jpg; fundraising_2.jpg; etc. If you need assistance in renaming photo files, contact the editor or his administrative assistant.
- List the captions and photographer credits at the end of the text document or, if there are a large number of captions, in a separate document (NOT in an e-mail).

Chapter News

- Deadline for receipt of Chapter News is the FIRST of every ODD-numbered month (January, March, May, July, September, and November).
- Text may be edited for space and clarity.
- Maximum length: 250 words of text (NOTE: if your chapter has something special to tell us that would take more than 250 words, consider writing a separate article; contact the editor to discuss).
- Preferred formats for Chapter News are, in this order: (1) Microsoft Word or Works documents attached to an e-mail; (2) text in an e-mail; or (3) typewritten (or handwritten) documents sent to the editor via postal mail, FedEx, UPS, etc. Please use (3) only if electronic submissions are absolutely impossible.
- Photos: No more than two photos (see Photos section for requirements). Photos MUST include the caption and the photographer credit.
- Template files for Chapter News may be obtained by contacting the editor or his administrative assistant.
- Chapter News must include:
 - Chapter name
 - Principal city of operation
 - Name of correspondent
 - Name, telephone number, and e-mail address of chapter president
- Chapter News may not include: music titles played at programs or menu items served at chapter functions (per ATOS policies).
- Please remember that we receive close to 30 Chapter News submissions. In order to minimize confusion and the potential for errors, it is CRITICAL that you name your text file with the name of your chapter (Atlanta.doc), and that you name your photo files with your chapter name (Atlanta_1.jpg and Atlanta_2.jpg).

Formatting for Word Documents

- Font: Times New Roman, 12pt.
- Single space the document, with a double space between paragraphs.
- Margins: at least one inch on the top, bottom, and sides.
- Text alignment determines the appearance and orientation of the edges of the paragraph. Please use left-aligned text, not justified text (justified text is aligned evenly along the left and right margins).
- Do not indent the beginning of each paragraph.
- Following the punctuation at the end of a sentence, leave one space (not two).
- Rather than using a hyphen or a double hyphen surrounded by spaces, please use an em dash: “separate a thought—like this—using em dashes with no spaces” not “separate a thought – like this”).
- On longer articles, please put the page number in the footer.
- Formatting for stoplists: please contact the editor IN ADVANCE for a correctly formatted sample stoplist.

Standard Usage

The following are THEATRE ORGAN standards:

- Time—10:00am or 8:15pm—not a.m., p.m, A.M., or P.M. No space precedes the “am” or “pm.”
- ATOS—no periods or spaces.
- Dates—June 1, June 2, June 3, June 4—not 1st, 2nd, 3rd, 4th.
- Numbers 1 through 9—spell out in text; 10 and up—use figures, except at the beginning of a sentence or immediately preceding another number; use commas for numbers 1,000 and greater.
- Quotation marks—periods and commas are always inside the quotation marks; semicolons are outside; placement of exclamation points and question marks depends on the sense of the quotation.
- Book, show and movie titles—in italics; also titles of major musical works with several movements or parts.
- Song titles—in quotation marks.
- Name of an event—in italics (*Party on the Pipes; Wurlitzer Weekend; etc.*)
- Addresses and states—Spell out states (California, NOT Calif. or CA), as well as Avenue, Street, North, South, etc.
- Telephone numbers—999-123-4567, NOT (999) 123-4567.
- Do not capitalize president, vice president, board of directors, etc.
- Abbreviations:
 - Horsepower—15-hp blower
 - Revolutions per minute—rpm
- Organs:
 - Möller—NOT Moller or Moeller
 - Robert-Morton—NOT Robert Morton
 - Wurlitzer—NOT WurliTzer or Wurli
 - Opus 3367—NOT Opus No. 3367
- Organ stops—capitalize the initial letter: Tibia Clausa
- Word usage:
 - Through—NOT thru
 - Sing-along—NOT sing-a-long or singalong
 - Fundraising—NOT fund-raising
- Theatre is the standard spelling in our publication, NOT theater
- Publication name—THEATRE ORGAN (in all capital letters, NOT italicized). Names of all other publications are in italics (i.e., *National Geographic*).

Note

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

Once again, thank you for your continued support of THEATRE ORGAN. Keep submitting material; we couldn't do this without you!

Keep the music playing.

For the first time in our history, we are asking our membership to think very seriously about the future of ATOS. Annual gifts, substantial long-term commitments, memorials and potential challenge grants and gifts can sustain ATOS and help the organization reach new heights and meet its goals for the next 50 years and beyond.

The future of ATOS is in the hands of its members. It is up to each of us to do what we can to "keep the music playing."

How You Can Invest in ATOS

Your gift may be designated for a specific program that is dear to your heart, or you may make an unrestricted gift, allowing ATOS management to put your gift to work where the need is the greatest. The choice is yours.

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Stocks and Securities—Gifts of appreciated stocks and securities allow you to avoid taxes on the appreciation and at the same time to benefit ATOS with this appreciated amount.

Gifts In Kind—You may make a gift to ATOS of musical equipment (such as a pipe organ), musical collections, or other items which can be of benefit to the theatre organ society.

Charitable Remainder Trusts—You may wish to set up a trust agreement whereby you receive the income from a specified amount of money for the duration of your lifetime (and perhaps that of a spouse or partner), after which the remainder would go to ATOS. You should work with your attorney to set up such a trust arrangement.

Life Insurance Policies—You may wish to designate ATOS as a beneficiary on one or more of your life insurance policies.

Real Estate—You may also make a gift of real estate to ATOS.

The American Theatre Organ Society is a 501(c)(3) organization. Your non-revocable gifts to ATOS may qualify for deduction on your federal tax returns if you itemize deductions, subject to IRS regulations. Consult with your accounting professional.

Contact: Ken Double, 281-798-6205, k.double@atos.org

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



PHOENIX RENAISSANCE

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

INDIANA Revisited!

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

Celebrating the Byrd Theatre Incredible History, Exciting Future

By George A. Bruner, Jr., Jayne Hushen, and Wayne Dementi
Introduction by David Baldacci

Located in the Carytown area of Richmond, Virginia is the Byrd Theatre. The theatre opened on Christmas Eve in 1928 and recently celebrated its 80th anniversary.

This new 118-page coffee table book, with informative documentation by George A. Bruner, Jr., photos by Jayne Hushen and Wayne Dementi, and a forward by noted political novelist David Baldacci, is graphically gorgeous and lovingly written. It is loaded with beautiful color photographs of the theatre as it is today, as well as images of the theatre's magnificent history. Interesting stories of the various people involved with the theatre over the years and historical advertisements are interlaced throughout the well-presented volume. I'm also excited to see that it looks like there is a solid plan for this theatre to be a practical and valuable asset to the community in the future, since so many of these golden palaces have decayed and been demolished.

In all the various theatre books published in the past, there has been very little mention of the actual details of this important movie palace. *The Byrd* more than fills that void. There is an entire section of the book dedicated to its Wurlitzer (Opus 1948), a Style 260 Special, shipped from the factory on August 31, 1928. It is one of the fewer than 40 remaining theatre organs still in its original location. Additionally, the instrument's original relay and other mechanically controlled parts are still in place. Organist and technician Robert H. Lent is in the process of doing a historical restoration on the theatre's four-manual, 17-rank organ. This is very exciting, since this will be the only full historical restoration of an instrument of this size in

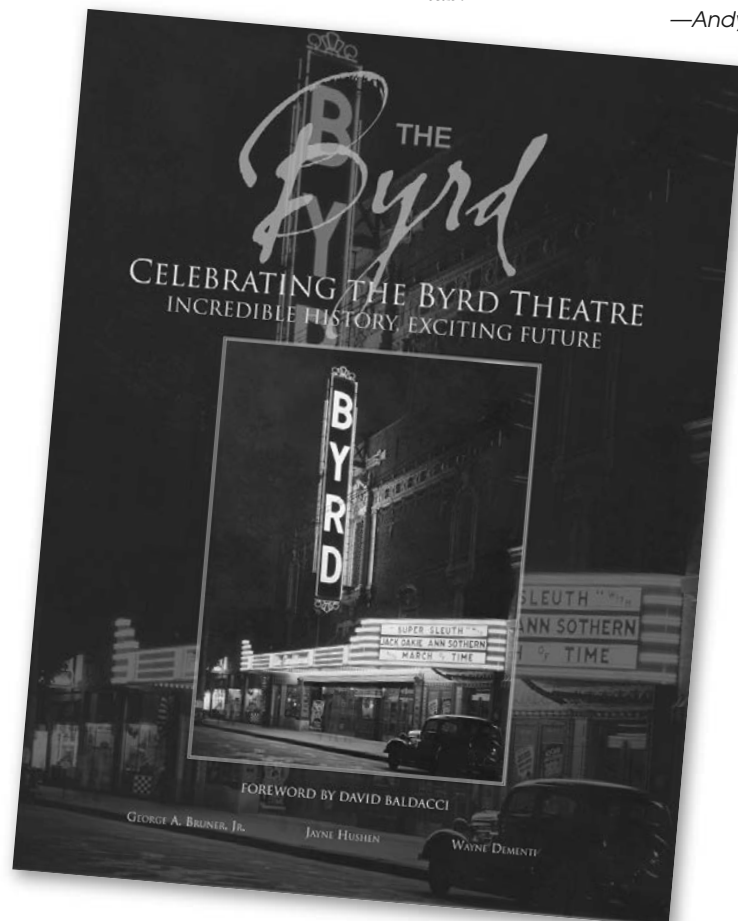
its vintage location! The organ chapter in the book also includes historical sketches and photos of the various organists who have graced the Byrd's console over the years. There are also many pictures of the instrument, including several views of the console, as well as many behind-the-scenes photos of the organ's pipework and mechanisms.

If you love studying the golden era of movie palaces and the theatre organ and,

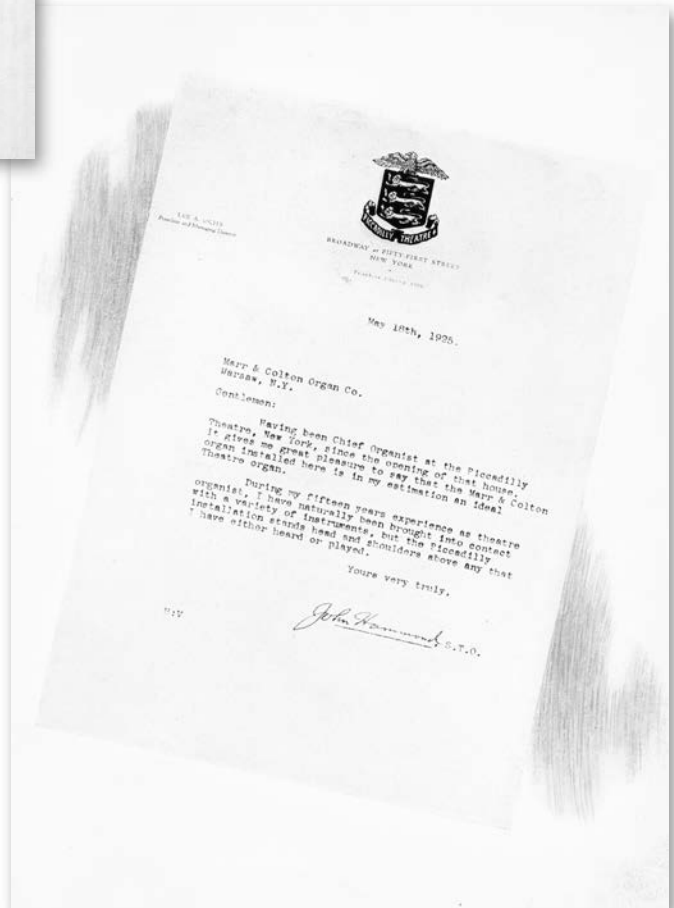
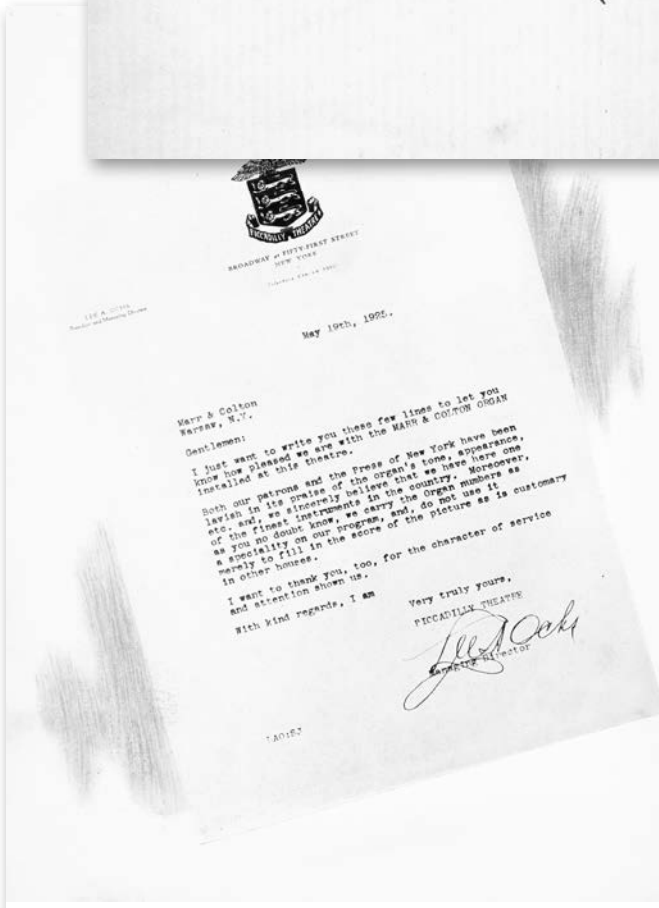
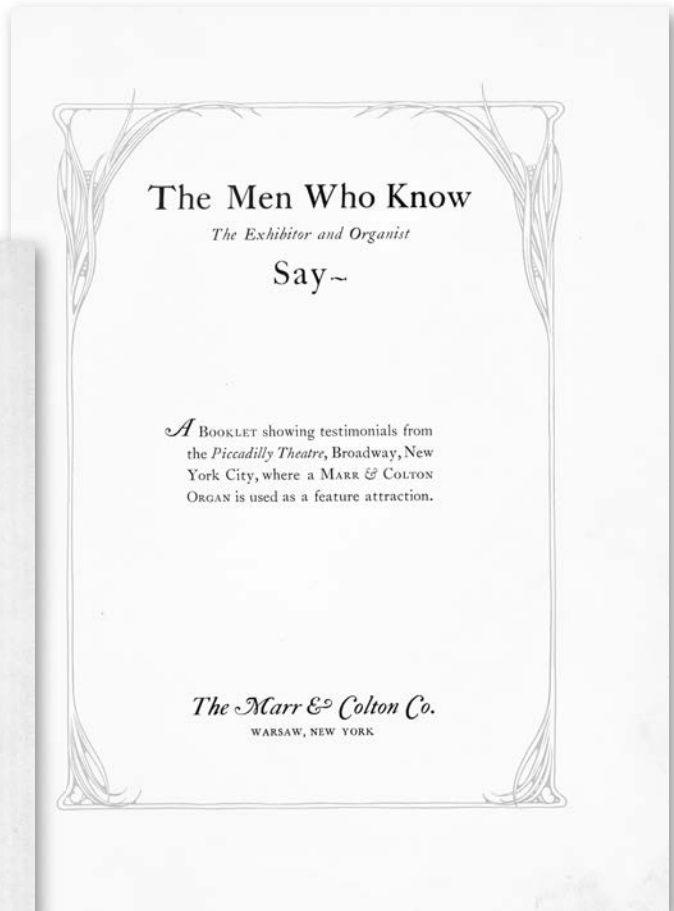
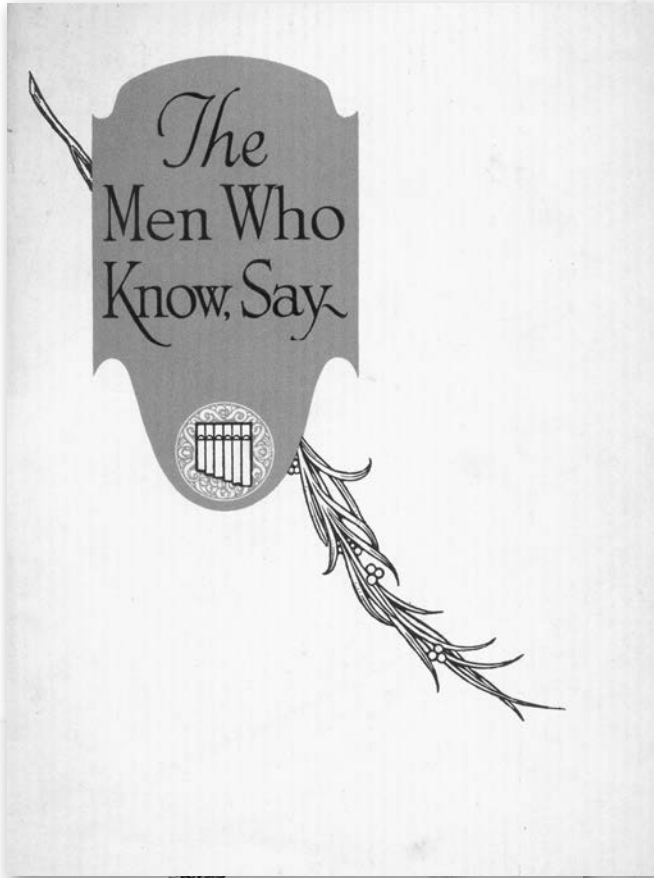
more importantly, if you're interested in the plans for the restoration and transformation to fit into today's market of a piece of American architecture and an institution that was built in the 1920s, you'll enjoy this beautiful book. The story of the Byrd is a success story in process.

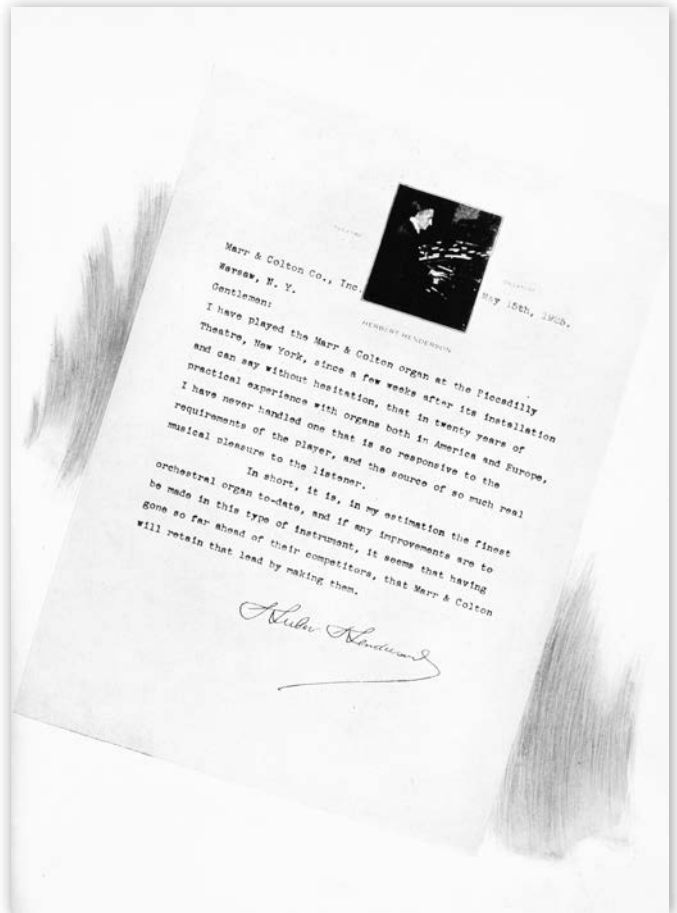
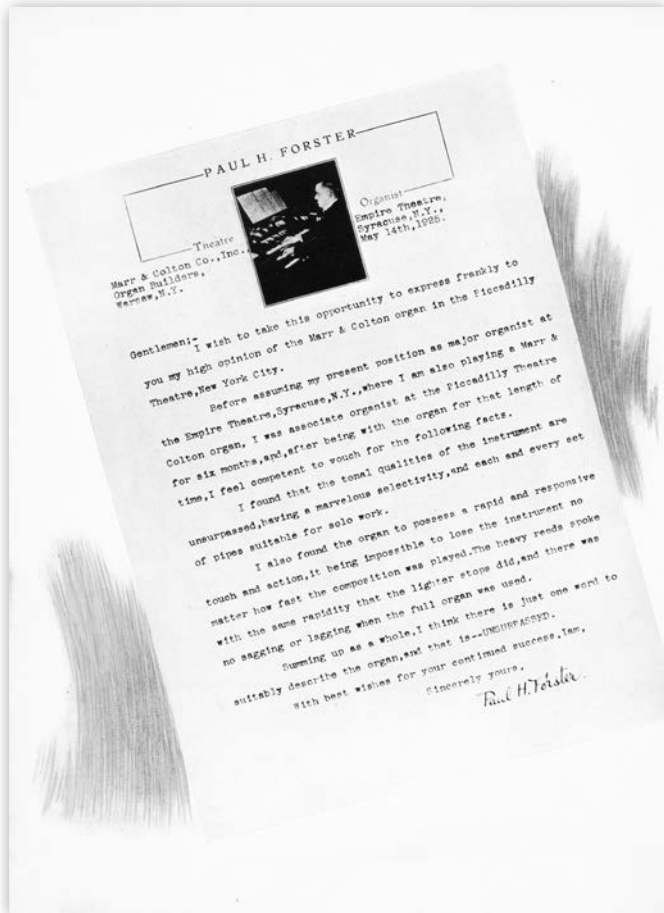
You can find out more about the Byrd Theatre by visiting www.byrdtheatre.com, and you can order your copy of this colorful and fascinating book for \$29.95 by clicking on the website's "fundraising" tab.

—Andy Antonczyk



Builders of theatre organs spared no expense in creating sales literature intended to attract customers. Marr & Colton built over 300 pipe organs between 1915 and 1931, and the following brochure probably helped secure at least a few contracts in the latter days of production before the Vitaphone and the Great Depression placed many organbuilders in bread lines. (Weiler Collection)





© We Four-Manual Console of the Marr & Colton Organ installed in the Piccadilly Theatre. On this particular instrument, the Echo organ is controlled from the upper or solo manual.

© We magnificent Piccadilly Theatre, Broadway and 52nd St., New York City, opened in September 1924. Architects, Schloss and Orlando, New York.



AS AN ADDED ATTRACTION *The Marr & Colton Organ*

IT was a proud moment for the MARR & COLTON COMPANY when the *Piccadilly Theatre* opened last fall at Broadway and 52nd Street. The elite of the Motion Picture Industry attended the premier performance as a send-off for the Piccadilly and to hear the mighty MARR & COLTON ORGAN which was one of the feature attractions in this theatre.

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In modern theatres today, MARR & COLTON organ music has become a part of the program because patrons have demanded it. No modern theatre can hope to attract large attendance and make money without it.

Leading Exhibitors from coast to coast find it pays to feature MARR & COLTON organ music as part of their program, because no other instrument can take its place, no other is so versatile, so ably fitted to express the sentiment of motion pictures.

From the Archives

Mystery Musicians

Apart from knowing that these photos were taken at the Loren Whitney Studio between 4:36pm and 4:56pm (we presume!), the musicians are unknown to us. Who can help?

(ATOS Archive Collection)



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

DO YOU ALWAYS LEAVE BEFORE THE SHOW IS OVER ???

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Critics will talk about this event for years to come ~ We have your VIP seat reserved!

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For more information visit www.organsociety.org or call 1-804-353-9226 today

The In-Theatre

2009 ATOS Convention
Cleveland and Northwest Ohio
June 30–July 5

The Western Reserve chapter in Cleveland will host the 2009 American Theatre Organ Society annual convention. The event echoes the days when our conventions brought hundreds of theatre organ enthusiasts to opulent movie palaces where the “Mighty Wurlitzer” of yesteryear rose from below to thrill us all. Our convention features eight 1920s movie palaces and theatres, 12 organs, and 14 world-class organists, along with a family-oriented pops concert showcasing a massive amount of talent and instruments! The “theatre” in theatre pipe organ has not meant so much to our annual gathering in many years. Sit back, enjoy this preview of what you will see and hear at the ATOS annual convention, then start making your plans!



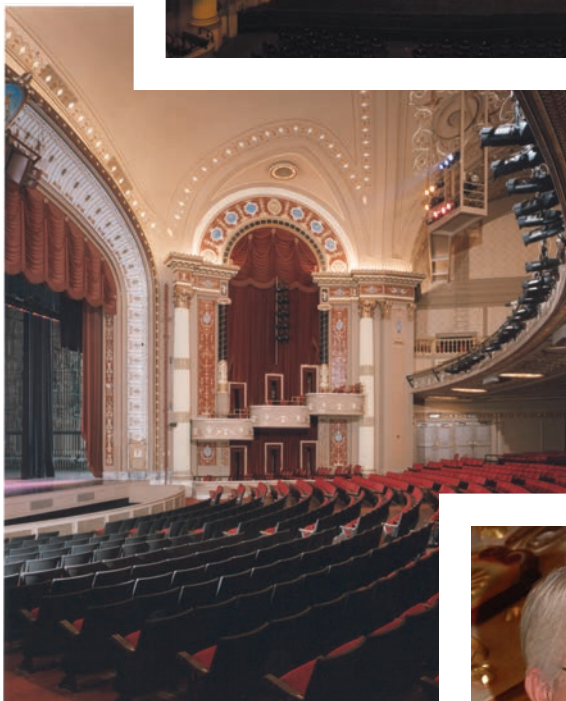
*Renaissance Hotel
Downtown Cleveland*

Convention

STATE THEATRE

The State Theatre has 3,200 seats and is within walking distance of the Armory and the Renaissance Hotel. The Playhouse Square Center is the largest performing arts center and theatre complex outside of New York City, having four completely restored and updated 1920s movie palaces. Three share a common indoor access, with the fourth only four doors down the street.

In the late 1960s, all of the Playhouse Square theatres were at risk of being destroyed. They had become worn as audiences fled to suburban movie theatres to escape the downtown blight. In 1970, the Playhouse Square Association was born and, while the business community scoffed at the idea of restoring the theatres, the Junior League came to the rescue with \$25,000 and spent the summer persuading distinguished Clevelanders to make matching donations. Over the next few years, more resources were gathered, national historic landmark status was achieved, and excitement grew. After an investment of millions of dollars and tremendous dedication, the Allen, the State, the Ohio, and the Palace Theatres were restored and opened. These facilities remain extremely popular and have anchored the downtown revitalization movement. Major Broadway shows, symphony concerts, ballet, variety performances, and even organ concerts now grace these once-decrepit palaces. You will see the results of this magnificent effort at our optional encore tour of Playhouse Square Center. For additional information, visit www.playhousesquare.org.

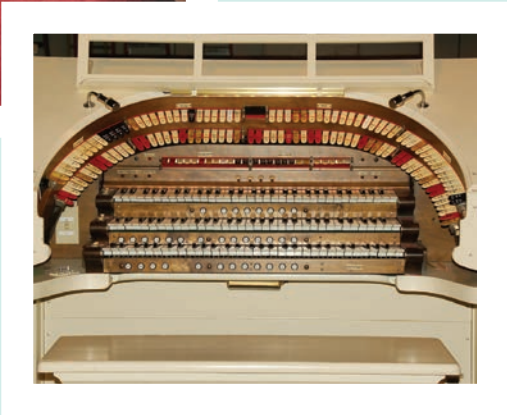
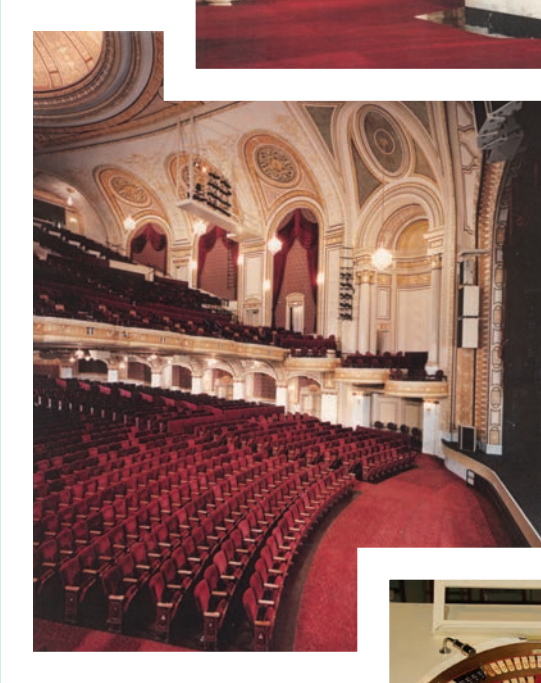
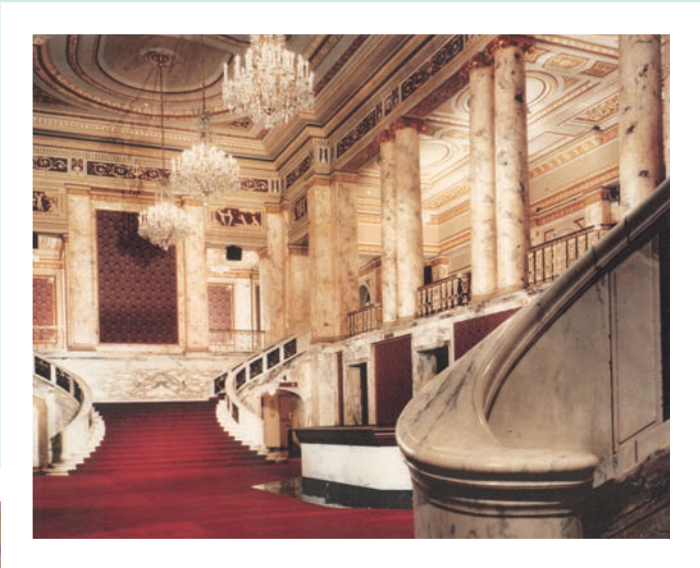


Jonas Nordwall

PALACE THEATRE

The Cleveland Palace Theatre opened on November 6, 1922, when ticket prices ranged from 30 cents to \$1.65. The following appeared in an article in *The Saturday Evening Post* in 1924: “The Palace Theatre in Cleveland, which was opened with much ceremony in the fall of 1922, is conceded to be one of the finest theatres in the United States, if not the world.” The original Möller pipe organ was replaced with Wurlitzer Opus 1341, a Style 260 Special, shipped May 18, 1926. The organ, after only a few years, was crowded off the program by those newfangled talkies, falling into disuse for many years. In 1959, it was sold to a Cleveland roller rink. The instrument changed ownership three more times before the 15-rank Palace Wurlitzer was acquired by Shanklin Corporation of Groton, Massachusetts in 1993. It now forms the core of a 34-rank instrument in the Shanklin Conference Center.

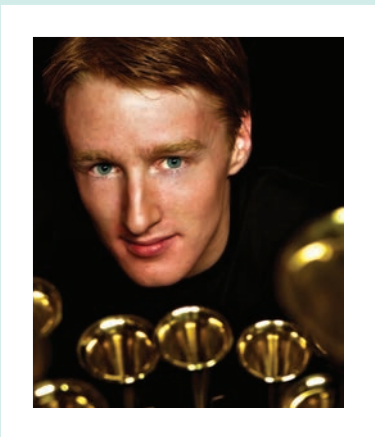
The “new” Palace organ is a three-manual instrument of 13 ranks, built in 1927 by the W.W. Kimball Co. of Chicago, now enlarged to 17 ranks. It was originally installed in the Enright Theatre in the East Liberty section of Pittsburgh, Pennsylvania. The theatre closed in 1952. The owner donated the Kimball to the Playhouse Square Foundation, and the restored organ was dedicated before a sold-out audience on February 2, 1992 by Ron Rhode. As of January, 2009, two additional Kimball ranks and a Kimball wood harp are being prepared for installation, along with a reworking of the stoprails.



Palace Theatre 3/17 Kimball



Ron Rhode



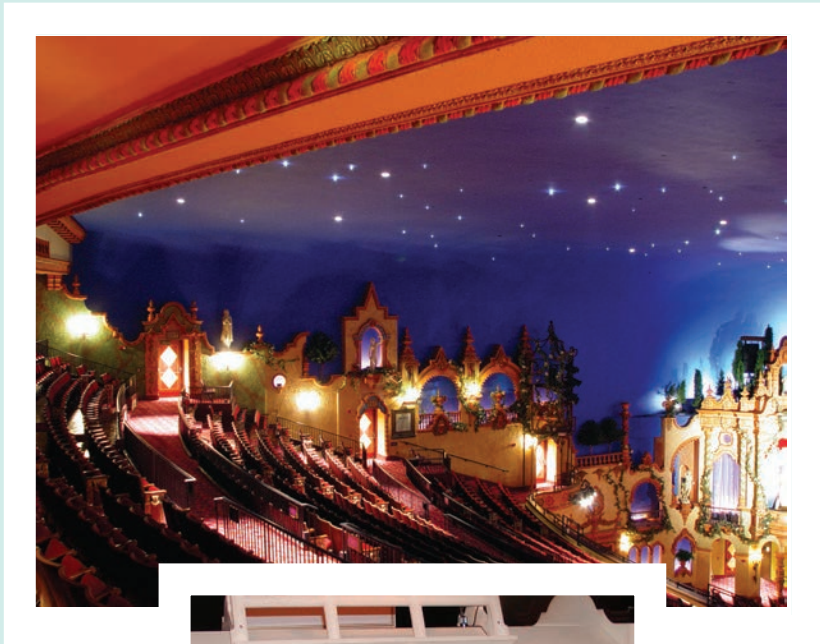
Jonathan Ortloff

CIVIC THEATRE— AKRON

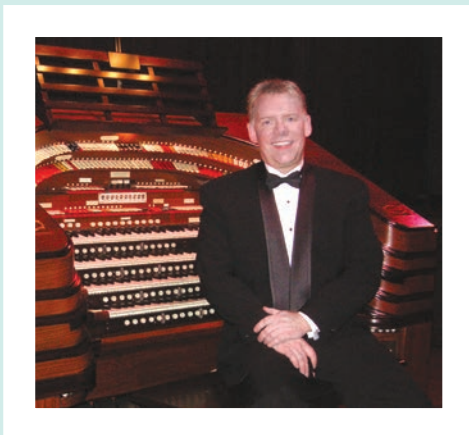
Long recognized as a cultural landmark, the Akron Civic Theatre has a rich and spectacular history. This 2,400-seat theatre was built in 1929 by Marcus Loew and designed by famed theatre architect John Eberson. The interior structure was fashioned after a Moorish castle featuring Mediterranean decor, including medieval carvings, authentic European antiques, and Italian alabaster sculptures. The Civic is one of only five remaining atmospheric theatres in the country where patrons experience a twinkling star-lit sky and intermittent clouds moving across the horizon, all while sitting inside the auditorium.

In June, 2001, the Akron Civic Theatre closed its doors for a comprehensive restoration and expansion project. Over the course of the next 16 months, over \$19 million were spent restoring the infrastructure and bringing the theatre up to modern performance standards.

The 3/13 Style 240 Wurlitzer (Opus 2029) was shipped by the North Tonawanda factory on March 6, 1929. It was the largest theatre organ to be placed in the city of Akron. About ten years ago, this organ was rebuilt and enlarged to 19 ranks under the guidance of Lyn Larsen, Carlton Smith, and others. For more information, visit www.destinationdowntownakron.com/civic.



Civic Theatre 3/19 Wurlitzer



Christian Elliott

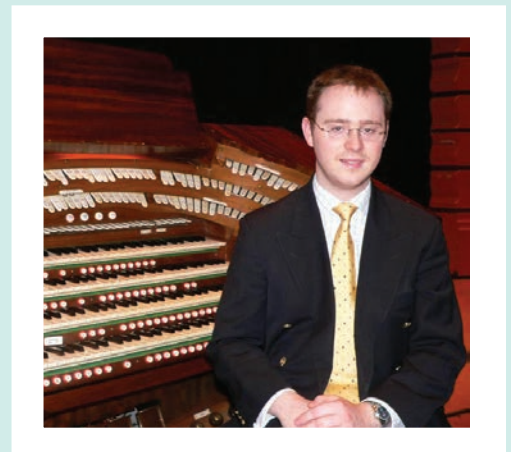
GRAYS ARMORY

The Cleveland Grays, a non-profit organization, was founded in 1837 as a private militia and the first company of uniformed troops west of the Allegheny Mountains. Their mission is to preserve the historical Armory Museum, support our Armed Forces, and advance the military heritage of greater Cleveland. The Armory, built in 1893, is on the National Register of Historical Places and is a city landmark.

The Style 240 Wurlitzer (Opus 2153) in the Grays Armory was originally installed in the Warner Theatre in Erie, Pennsylvania. Having been shipped on March 7, 1931, it was among the last Wurlitzers to be installed in a theatre in the United States. Although the organ is the property of the Cleveland Grays, the Western Reserve chapter maintains it and produces two public concerts each year. The hall seats well over 600, and it is similar to a gymnasium, having extraordinary acoustics, causing the organ to sound much larger than its 15 ranks. Additional information may be found at www.graysarmorymuseum.org.



Grays Armory 3/15 Wurlitzer

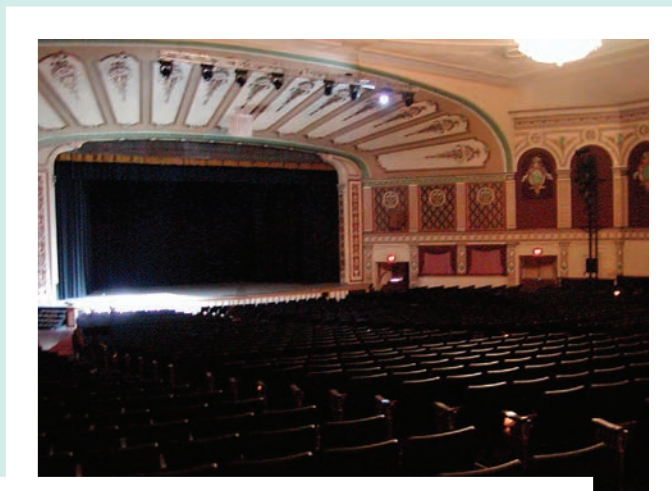


Richard Hills

PALACE THEATRE— LORAIN

Calvin Coolidge was president when the Lorain Palace Theatre opened in 1928. Its 1,720 seats, including the luxurious loges and boxes located on the sides of the auditorium, were covered in leather. The grand gothic façade includes designs in terra cotta and elaborately cut stone. However beautiful the exterior, it is overshadowed by the interior of the theatre.

The Lorain Palace gradually declined, as did so many movie houses across the country. In recent years, the local civic organization raised funds and took on the job of restoring the theatre; today it serves as a community centerpiece providing regular family entertainment. The Style 220 Wurlitzer (Opus 1858, three manuals, 10 ranks) was shipped March 14, 1928. This organ is one of the quickly vanishing number of original and unaltered theatre pipe organs to be found. Please visit www.lorainpalace.org.



Lorain Palace 3/10 Wurlitzer



Donnie Rankin

MASONIC AUDITORIUM AND PERFORMING ARTS CENTER—CLEVELAND

The Performing Arts Center was built in 1918, and has over 2,100 seats. While used for certain traditional Scottish Rite ceremonials, the theatre is available to the public and often presents musical performances, graduation ceremonies, and corporate and other special events throughout the year. The acoustics are so spectacular that the world-famous Cleveland Orchestra has chosen this hall for the production of commercial recordings.

When this theatre was built, a four-manual, 43-rank Austin was installed in a large organ loft to the right of the proscenium. It is used to this day for special events. The four-manual, 28-rank Wurlitzer is installed in the left organ loft; however, it is divided into two separately expressed chambers. The 2009 ATOS convention will feature the inaugural concert of this rebuilt Wurlitzer, marking the first time it will have been heard since 1996. The organ (Opus 793, four manuals, 17 ranks) was originally installed in the Granada Theatre in Santa Barbara, California in 1924. In later years it moved to a Pasadena residence, having been modified by Gordon Kibbee and others. The organ was graciously donated to the Western Reserve chapter by Wade and Marilyn Bray of Brighton, Michigan. Several improvements to this instrument are being made by the Western Reserve chapter, creating contemporary versatility while acknowledging the organ's Wurlitzer heritage. The Performing Arts Center is only blocks from Playhouse Square. For more information, visit www.aasrcleveland.org/tour/aud1-ljpg.htm.



Brett Valliant



Jelani Eddington

*Masonic Auditorium
4/28 Wurlitzer*

OHIO THEATRE— COLUMBUS

When Scottish-born architect Thomas W. Lamb designed the Ohio Theatre, he envisioned “a palace for the average man.” The Ohio Theatre opened in 1928—a Loew’s movie house that was a 2,779-seat Spanish-Baroque masterpiece—complete with its own orchestra and theatre organ. The Ohio Theatre thrived as a movie house until the suburban sprawl of the 1960s drew traffic out of downtown. Like many other grand theatres of the past, the Ohio was headed for demolition. In 1969, the citizens of central Ohio mounted a “Save the Ohio” campaign, raising over \$2 million in less than a year in an unprecedented effort. The newly formed Columbus Association for the Performing Arts subsequently purchased and renovated the Ohio Theatre. The Ohio Theatre’s lush interior, excellent acoustics, and state-of-the-art stage facilities have made it a favorite of performers and patrons alike, assuring that it will continue its grand tradition as the official theatre for the state of Ohio.

The four-manual, 20-rank Robert-Morton pipe organ was installed in 1928. In recent years, the organ has been enlarged to 32 ranks and continues to regularly thrill audiences. See www.capa.com/columbus/venues/ohio_about.php.



Ohio Theatre 4/32 Robert-Morton

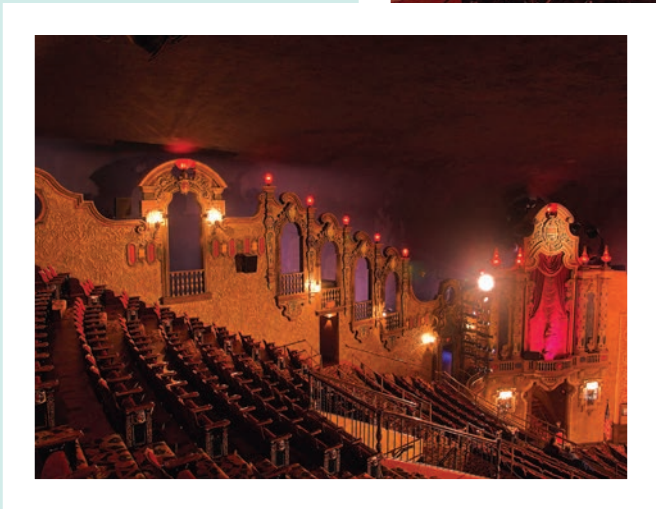
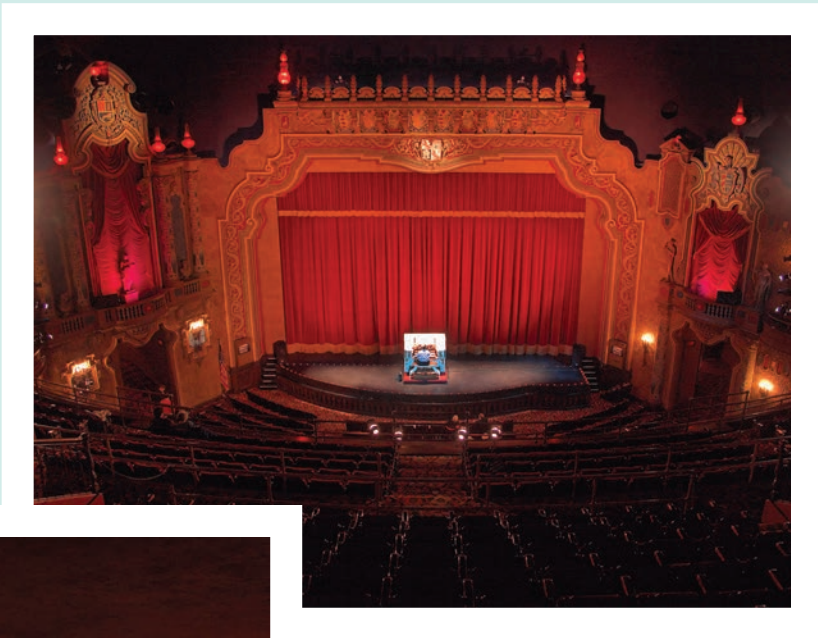


Clark Wilson

PALACE THEATRE— CANTON

Built in 1926, this theatre was designed by the noted Austrian-born architect John Eberson of Chicago, who achieved fame during the 1920s through his creation of “atmospheric” theatres located in many cities. The Palace seeks to recreate a Spanish courtyard on a midsummer night. Its ceiling, a starry sky with wisps of clouds, creates a dream-like effect. The Palace still has its original cloud machines.

One of the most famous attractions of the Palace Theatre is the Kilgen organ, one the few left and the only one to remain in its original home. It has been professionally rebuilt by Charles Kegg in recent years and is used often. Canton is approximately a one-hour drive from our convention hotel. For additional details, please see www.cantonpalacetheatre.org.



Ken Double



Palace Theatre 3/11 Kilgen

RENAISSANCE THEATRE—MANSFIELD

The Renaissance is host to the Mansfield Symphony, as well as to many different entertainment groups from around Ohio and beyond. Over 75,000 people attend events at the Renaissance every year, frequently filling the 1,436 seats.

The theatre was profitable for its first 20 years, but for the next 20 the building was barely maintained. In 1980, the Ohio Theatre was purchased and presented to the non-profit Renaissance Theatre, Inc. The first order of business was to change the name of the old theatre. Because the revival represented a resurgence of interest in theatre arts, the name was changed to the Renaissance Theatre. In 1984, a \$2.25 million capital campaign was launched to restore the Renaissance.

The original 1928 organ, a three-manual, 10-rank Kimball (KPO 7029), was enjoyed by patrons for many years. Repairs were desperately needed by the 1950s, but the theatre owners would not appropriate funds. The organ was used only sporadically and was finally sold to a girls' school in Michigan. From the beginning of the rebirth, the replacement of the pipe organ was a high priority. A search committee was formed that spent many hours locating a suitable instrument. In October, 1983, the Joseph Kearns Wurlitzer was purchased.

Originally built for Warner Brothers Vitaphone Company, the organ was installed in its Sunset Boulevard Studio in 1929. From there, it was moved to Radio Station KMX, a CBS unit, where it was used daily to play the *Amos 'n' Andy Show* theme song. In 1955, former theatre organist and actor Joseph Kearns (best known as Mr. Wilson on TV's *Dennis the Menace*) bought it and had it installed in a specially designed residence. After several changes in ownership, the organ was purchased by the Renaissance Theatre. Lyn Larsen performed the first official concert on the instrument on May 17, 1985. Currently, the Renaissance hosts a *Summer at the Organ* concert series, as well as a *Christmas at the Mighty Wurlitzer* concert each December. The Renaissance is currently in the early stages of a major \$6.5 million capital campaign to expand the facility and improve amenities. Additional information may be found at www.mansfieldtickets.com/content/view/67.



Jim Riggs

FIRST CONGREGATIONAL CHURCH—COLUMBUS

First Congregational is one of the few churches in North America to be blessed with two world-class organs. Rudolf von Beckerath of Hamburg, Germany, built the Gallery organ in 1972. It has 47 stops, 73 ranks, 3,719 pipes, mechanical key action, and electric stop action. It is capable of playing many styles of organ music and is especially well suited to music of the renaissance and baroque periods.

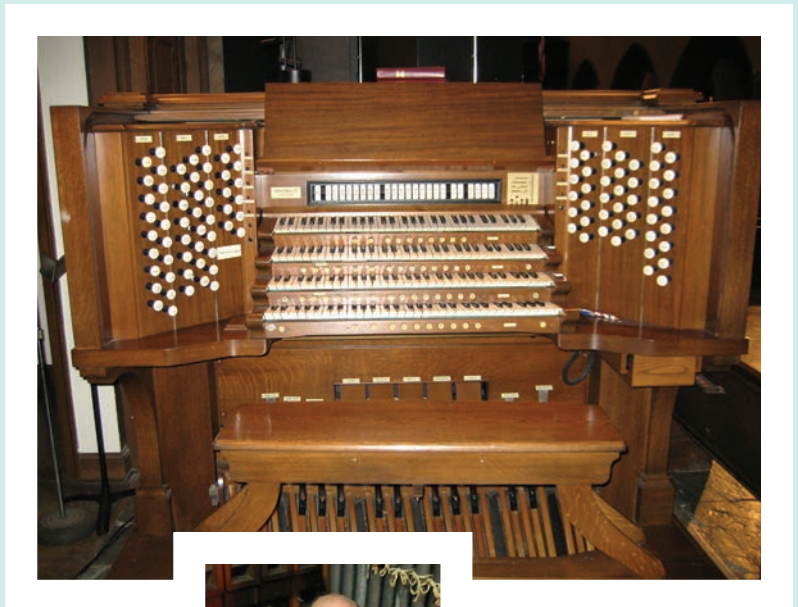
The Martin-MacNevin Memorial Chancel Organ was built by the W.W. Kimball Co., Chicago, Illinois in 1931. It has 73 stops, 66 ranks, 4,407 pipes, and electro-pneumatic key and stop action. This magnificent four-manual symphonic organ was rededicated on September 26, 2004, after a four-year restoration effort led by the Peebles-Herzog Company of Columbus and funded by Jean MacNevin, in honor of her husband, Bill. We will have solo and duet performances on both magnificent instruments. Please see www.first-church.org/organs.aspx.

COME JOIN US IN CLEVELAND!

The Western Reserve Theatre Organ Society has been working with great diligence to bring you a truly memorable and extraordinary event. We realize that current economic conditions mean serious prioritizing for all of us. From the beginning of our planning, we have thought of you, the grassroots force behind the future of these wonderful treasures of American ingenuity, and how to present an entertaining and highly rewarding experience. We have kept the costs affordable and the bussing to a minimum. The hotel accommodations are first rate, and we will present superior instruments and artists. If you have not yet made plans to attend, please visit www.atos.org/conventions/2009 for additional information and a slideshow of what you will experience. Please contact the convention chair, Doug Powers, at d.powers@aots.org, with any questions or comments. We look forward to seeing you in Cleveland, Ohio, June 30–July 6, 2009.



First Congregational Church von Beckerath



First Congregational Church 4/66 Kimball



John Schwandt



David Peckham

TREASURES OF THE WESTERN RESERVE

CONVENTION SCHEDULE

	Morning	Afternoon	Evening
Tuesday June 30	Registration	Tours of Playhouse Square Center Four 1920s movie palaces!	Ron Rhode Playhouse Square Palace Theatre Jam Session Afterward
Wednesday July 1	Registration Chapter Leadership Workshop	Seminar Opening Cocktail Party Renaissance Hotel	Chris Elliott Civic Theatre Silent Film, <i>Mark of Zorro</i>
Thursday July 2	Brett Valliant Masonic Auditorium & Performing Arts Center	Members' Forum Seminar	Donnie Rankin Palace Theatre, Lorain
Friday July 3	Richard Hills Grays Armory	E-TONES Meeting Jonathan Ortloff and Young Artist Competition Playhouse Square Palace Theatre	Open Console Jam Session Grays Armory Open Night
Saturday July 4	ATOS Annual Meeting Renaissance Hotel	John Schwandt David Peckham First Congregational Church, Columbus Duelling Organs	Clark Wilson Ohio Theatre, Columbus
Sunday July 5	Jonas Nordwall Playhouse Square State Theatre	State Theatre Banquet and Annual Awards Ceremony (optional)	Multiple Artists Masonic Auditorium & Performing Arts Center Joint Concert with OHS*
Monday July 6	Open	Ken Double Palace Theatre, Canton	Jim Riggs Renaissance Theatre, Mansfield

* Open to the public.

NOTICE: Artists and venues are subject to change should conditions develop that would be beyond our control.

The Valley of the Sun Chapter Presents

Desert Winds Weekend

BY MADELINE LIVOLSI

For several days before Thanksgiving, we were afraid that we would be welcoming our ATOS friends to the “Valley of the Dark Clouds and Drizzle.” Fortunately, by Friday morning the clouds parted, the sky was a beautiful blue, and the sun warmed us all. Everyone was happy to be attending the *Desert Winds Weekend* in what was again the Valley of the Sun.

Our home base for the weekend was the Wyndham Hotel, located at the city’s core in Phoenix. This hotel was chosen because of its proximity to the Orpheum Theatre, where four of the concerts would be held. About two blocks away, the theatre was an easy walk for most attendees and a short bus ride for those requiring handicapped assistance.

We were fortunate to have Lyn Larsen as our Master of Ceremonies. Lyn had been a tutor, mentor, or associate of most of the weekend’s featured artists at some point in their careers. His nostalgic anecdotes kept us chuckling the whole time.

Ron Rhode was the first organist that Lyn Larsen and Bill Brown chose to play at Organ Stop Pizza in Phoenix. Ron is also quite at home at the 3/30 Wurlitzer in the Orpheum Theatre, as he is the featured organist for our silent film series there. Ron’s program on Friday afternoon spanned the century from 1911’s “My Beautiful Lady” to a number from the recent Broadway hit *Wicked*. In between, we heard several of the lively tunes we have come to expect from Ron, including a song from his new recording, *Home*.

Chris Gorsuch’s Friday evening program at the Orpheum was very upbeat. Right from the beginning, he invited us all to “Get

Happy.” Chris is a Gershwin fan, and we heard several songs by that composer. Gorsuch was joined onstage for a few tunes by friend Russ Peck, a percussionist from San Diego. Russ’ drums were a bit unusual. Made in 1942, parts on the drums that are usually metal were made of wood. With Jelani Eddington at the grand piano, Chris at the Wurlitzer, and Russ on timpani, we heard the three movements of Edvard Grieg’s *Piano Concerto in A Minor*. A jam session was held at the Orpheum after Gorsuch’s program. Several people enjoyed the opportunity to try out the Wurlitzer.

We returned to the Orpheum Saturday morning for a double feature. First at the console was Jerry Nagano. With an 8:00am program, many people could relate to his opener, “Two Sleepy People.” Jerry played selections from both *Brigadoon* and *The Wizard of Oz*. We heard several other numbers that we don’t often hear from an organist that we don’t hear often enough. Jerry’s cheerful personality and choice of music made us glad that we got up early.

After an extended intermission that gave everyone a chance to enjoy the mild autumn air outside, we returned to our seats for part two. This time it was Chris Elliott at the helm of the Wurlitzer. His program included a wide variety of music, including a march written for the first Army/Navy game in 1890, to a ditty called “Turkish Towel,” to selections from *The King and I*.

Following a break for lunch, attendees had to be separated into two groups because of the size of the Phillips’ music room. One group went there first to hear Jelani Eddington, while the other group went to Trinity Cathedral.

The Phillips’ music room has a five-manual, 106-rank symphonic/classical/theatre organ. This instrument can really roar, but Jelani kept it in check. We heard theatre organ sounds with “Here’s That Rainy Day” and “Send in the Clowns.” “Rondo in G” and Purvis’ “Fanfare” brought out the classical side. A symphonic treatment was given to Leroy Anderson’s *Irish Suite*.

The other program of the afternoon was performed on the 4/71 Schantz organ at Trinity Cathedral. Alan DePuy is the organist and choirmaster at the Cathedral. His program featured pieces by Bach, Vivaldi, Vierne, and others. Alan had pre-recorded two numbers on the organ’s computer so that he was able to accompany himself on the Cathedral’s Bosendorfer grand piano. Pieces probably most recognizable by theatre organ enthusiasts were J.S. Bach’s “Air on the G String” and Vierne’s “Carillon de Westminster.”

We returned to the Orpheum Saturday evening for a delightful time with Ken Double. He played selections from Sondheim’s *Follies*, some Romberg, and a few tunes from the 60s. “Winter Storms” was a descriptive piece for those visiting from up north. Ken Double, the vocalist, was accompanied by Ken Double, the organist, via the magic of the computer. We heard him sing “You’re Nobody ’Til Somebody Loves You” and “It Had to Be You.”

The hospitality room at the Wyndham was a great place to meet, greet, and visit later Saturday evening. The home-baked cookies and salty snack mixes were pretty good, too!

It was another early start Sunday morning as we boarded buses for Organ Stop Pizza in Mesa. Donna Parker woke us up with “Good Morning, Baltimore” from the musical *Hairspray*. Donna had played early in her career at the Phoenix Organ Stop, and she now fills in occasionally at the Mesa location. Her program featured some of the softer sounds of the 4/75 pipe organ, as in Purvis’ “Nocturne” and “Lullabyland” from Disney’s *Silly Symphonies*. She also opened the organ up with “Powerhouse” and “Jesus Christ Superstar.”

After arriving at the Rockin’ R Ranch for lunch on Sunday, we received our detailed instructions on how to properly handle a metal plate at a cowboy barbecue. “The first item on the plate is always the applesauce... you place your hands under the plate

directly under the applesauce.” Anyone who decided to move their hand under the barbecue beef or the cowboy beans soon learned that the applesauce area was the coolest spot on the metal plate!

After everyone was seated, we were treated to an entertaining program of cowboy music featuring Cowboy Bob and Sweet Mary. At one point, they asked for volunteers to help them on the stage. This audience participation involved attempting to twirl a cowboy lariat, which met with hilarious results.

As one of the staff organists at Organ Stop, Lew Williams welcomed us to his “Mesa Living Room” that afternoon. His “Singin’ in the Rain” was a reference to the “frog strangler” weather we had earlier in the week. Lew is equally comfortable with

the Scherzo movement of Vierne’s *Second Organ Symphony* or the country song “Elvira.” We heard “Bohemian Rhapsody” and “The Lord’s Prayer.” There are always some surprises in a Lew Williams concert.

Sunday evening came much too soon. The scheduled part of our *Desert Winds Weekend* was over. Unwilling to give up the magic of the theatre organ, several of our guests and local chapter members returned to Organ Stop that night to listen to Charlie Balogh.

The attendance at *Desert Winds* was lower than we had hoped for, but through the efforts of our dedicated volunteer staff, we were able to present a full slate of artists. We hope that everyone who came to visit the Valley of the Sun and attend *Desert Winds* had as good a time as we had presenting it.



Chris Gorsuch (l) and Jelani Eddington (Photo by Madeline LiVolsi)



Donna Parker at the Organ Stop Wurlitzer (Photo by Lyn Larsen)



Jerry Nagano at the Orpheum (Photo by Madeline LiVolsi)



Lyn Larsen outside the Phillips residence (Photo by Madeline LiVolsi)



Madeline LiVolsi in the Wyndham lobby (Photo by Robert David Jackson)

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



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RED WHITE & BLUE Ragtime REVUE

featuring **DAVE WICKERHAM & DICK KROECKEL**

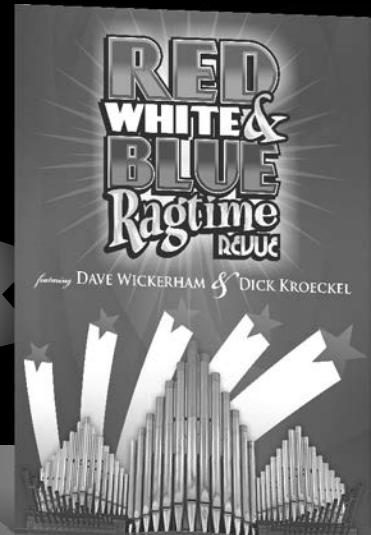
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The Red, White and Blue Ragtime Revue is a collaboration of two incredible musicians. It all started during an informal jam session in Wichita, KS. Organist Dave Wickerham was the featured artist at the concert. Ragtime pianist, Dick Kroeckel was in 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



iPod



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JOHN McCALL Live at the Alabama Wurlitzer

This recording was obviously a labor of love for the artist, John McCall. His sensitivity for the registration and performance of every song, which, by the way, were all played before a live audience, will warm the hearts of those who just love theatre organ as it was intended to be played in the great movie palaces of yesteryear. John states in the liner notes that this is live theatre organ with “no editing, and the selections are exactly as presented—including some human errors here and there.” Frankly, I found it both enjoyable and refreshing to listen to his performances. Above all, John’s playing is extremely musical and free of the clinical and technical controls that are all too often found on many theatre organ recordings that are being released by artists today.

The sound of the former Publix #1 (expanded to 29 ranks and re-specified by

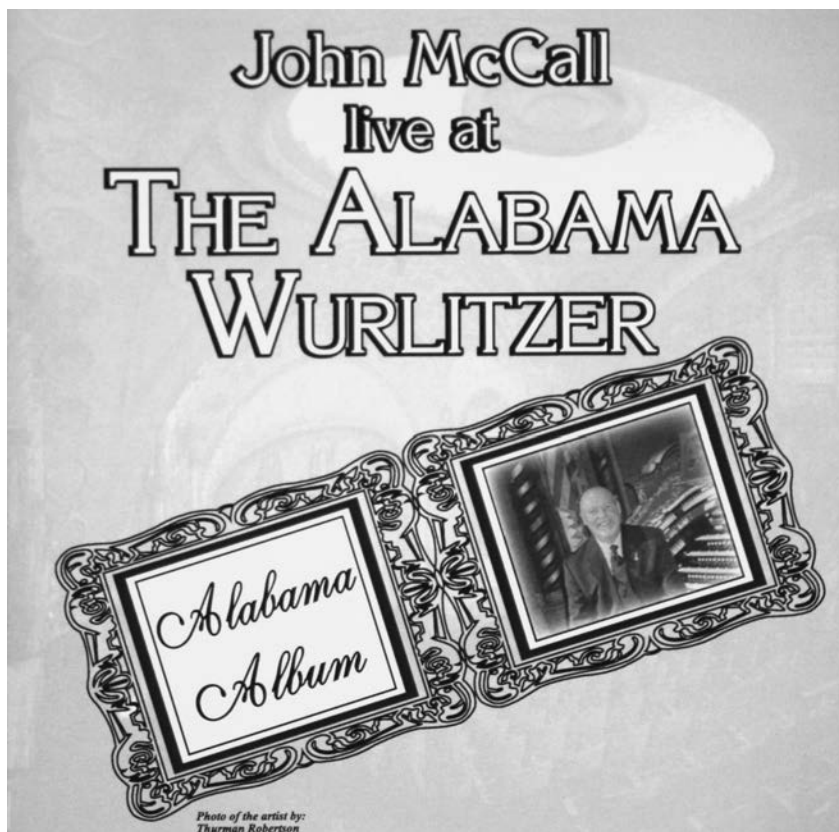
the late Tom Hazleton) is glorious in the acoustical setting of the Alabama Theatre. The tonal finishing of this incredibly lush and refined instrument and McCall’s very personal registrations made me focus on the detail in this recording. Because of that, I did notice some extraneous digital “artifacts” heard on some of the tracks. I also wish that the microphones had been placed closer to the chambers as some of the gorgeous detail of the instrument was obscured by the Alabama Theatre’s natural acoustic reverberation. These minor glitches in production, however, did not in any way overshadow John’s very enjoyable performances on the various songs presented on this disc.

The cuts on this CD are: “This Could Be the Start of Something Big,” “I Know Why,” “Makin’ Whoopee,” “I Could Have Told You So,” “Stumbling,” “You Are My Heart’s Delight,” “Maybe, I’ll Come Back,” “Violets for Your Furs,” a smashing medley of “Helen and Jesse Crawford Favorites,” and a totally ethereal and haunting arrangement of a Piaf favorite, “La Vie En Rose.” Next is a very cleverly arranged Overture to *Seven*

Brides for Seven Brothers, and the beautiful, “Jeannine, I Dream of Lilac Time” followed by “Zing Went the Strings of My Heart,” “What Is There to Say?” “A Kiss in the Dark,” “Market Day at Wally-World,” a creative and extremely clever medley of tunes entitled, “A Visit to the San Francisco Fox” that begins and reprises with one of my favorites, the main theme from *Ballet Egyptian*. The last cut on this unique CD sort of represents the refreshingly free-style of Mr. McCall’s presentation, a catchy tune entitled “Accidentally on Purpose.”

Another one of the comments John made in the liner notes appropriately frames everything about his playing. He says that, “the audience is perhaps the most important listing in my cast. Without those ‘people in the dark’ (as Gloria Swanson remarked in the film *Sunset Boulevard*), there would be no reason to have this great Wurlitzer, or for that matter, the beautiful theatre built around it. If this album speaks to you in any meaningful way, remember it’s that cast of thousands backing me!” To get a copy of this masterly and most delightful CD, orders can be placed via e-mail to jcmcd@alltel.net, by telephone 229-560-7540 or 229-891-2424, at www.ebay.com (search for the CD title from seller theatreorganman), or by writing John McCall, 1425 Third Street SE, Moultrie, Georgia 31768. A portion of the sale of the recording will go to the Alabama Theatre.

—Andy Antonczyk



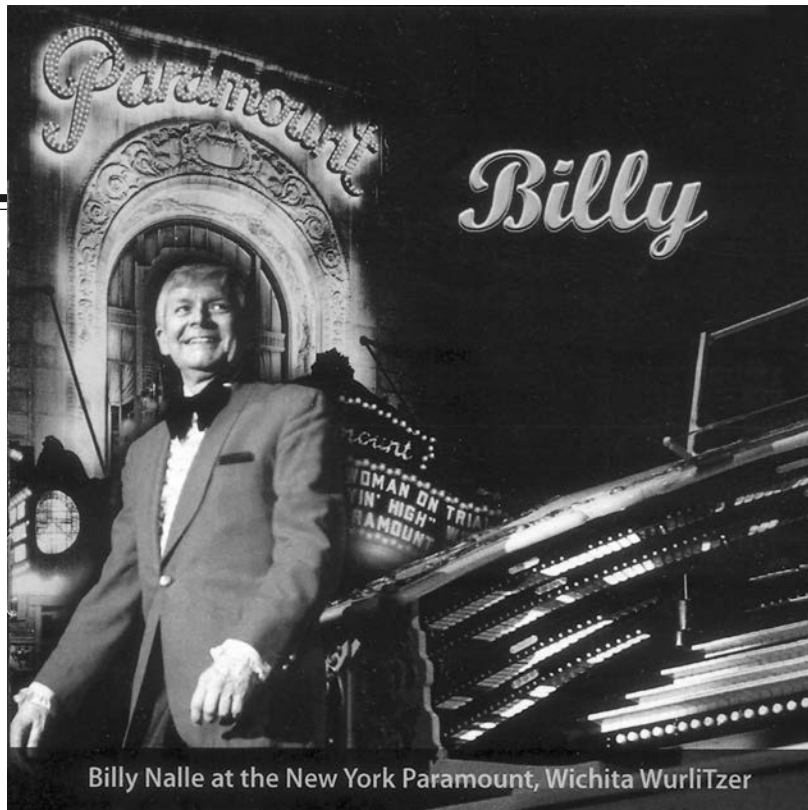
BILLY NALLE Billy—Volume 1

Of all of the organists to ever approach a theatre organ artistically, Billy Nalle was unquestionably the ultimate standout. The combination of his creative senses, his natural talents, and a wildly eclectic musical career gave us one of the most brilliant and unique voices we could ever hope for. Whether you liked his music or not, you had to respect the man’s musicianship and, moreover, his intestinal fortitude for trodding fearlessly in a field where imitation is curiously rewarded and individuality is often shunned.

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.

This project was in the works at the time of Billy's untimely passing in 2005. Though he hadn't performed publicly in 20 years, he retained a keen interest in the subject right to the end, and he cast a long shadow over the field that still looms large today. While we gratuitously refer to anyone who warms a bench as such, Billy Nalle truly embodied the term "artist." Some dictionaries define the term as "a person whose work shows exceptional creative ability or skill." Others describe it as "a person whose work shows sensitivity and imagination." Billy's work demonstrated all of these, and this recording is proof.

It so happens that I attended this very concert, on the warm, damp eve of May 27, 1978, over Memorial Day weekend. If we back up a year and a half from that date, I can tell you of my astonishment upon receiving one of those totally crammed typewritten postcards from Billy, for which he was widely known. If he ran out of room, he simply typed down the side, across the bottom and up the other side. Tastefully crammed, just like his playing, taking advantage of every millimeter of available white space that would otherwise go to waste. In any case, when told of my father's passing by mutual friends, Billy proved himself the consummate Southern gentleman by extending condolences to a complete stranger, one who just happened to be a big fan of Billy's music, I might add. Over the next several months we exchanged notes; he always encouraged to visit Wichita on a concert weekend, until he simply would not take "no" for an answer. So, I travelled to Wichita for the first time on that national holiday weekend, taking all of his advice on where to stay, where to eat, and what to do once I'd arrived there. How could I resist the combination of Billy and "Mother," anyway? Almost upon arrival at the venue, I was immediately impressed that Wichita Theatre Organ (WTO) was such a class act, with nothing short of a theme program (something almost unheard-of back in the Dark Ages of the 70s); this one centered on American popular composers, primarily the works of Duke Ellington and George Gershwin. There was even a beautifully printed program (I still have mine). Kansas was mostly a "dry" state at that time, and it was an eye-opener for



this Michigan boy to see men and women dressed in formal wear entering the Exhibition Hall carrying paper bags filled with bottles of liquor. By the time the concert concluded, it mattered not that I hadn't touched a drop of alcohol. My senses were drunk with the experience. I was only in my early 20s and had already attended many theatre organ concerts and conventions, but this was one for the mental scrapbook.

It also happens that I was originally a part of this project and, as a result, I can tell you a few things about it from the inside track. The original working title for the recording and proposed series was *Genius*, and while it may surprise those who know of my admiration for the man and his music, I was the lone holdout on that title. That is, until I consulted several dictionaries and conducted a little soul-searching. My initial feeling was simply that the word is overused in our huggy-kissy society, which is so quick to slap a label on anyone who does anything remotely well as "genius." In my quest for the definitive answer, I discovered that most dictionaries agree that genius is defined as "extraordinary creative or intellectual power" or "an exceptional natural capacity of intellect, especially as shown in creative and original work in science, art, music, etc." All right; I'll buy that. Now I'm sorry the lesser title won out. It is flat, non-descript, and practically meaningless. Calling it a "project" merely reduces the notion to the process, not the product. The

recording deserves a better title, but it is what it is, and it certainly doesn't spoil the content. The extensive jacket notes I initially wrote have apparently been discarded and replaced by a recitation of just about the most complete biography of Billy Nalle to be found anywhere.

This recording reveals the remarkable ensemble and clarity of sound that made "Mother Wurlitzer" famous since "her" beginnings in New York in 1926. Acoustics aside, there are many reasons for this unusual clarity. Most of us are probably aware of the special relationship between organ technician Dan Papp and organist Jesse Crawford. After its move to Wichita, Papp confirmed to WTO types that Crawford would either phone him in the wee hours of the morning requesting service or leave detailed notes as to his desires with regard to pipe regulation. Eventually, he must have gotten what he wanted. In brief, the voices of the organ that received the most attention were those flues used primarily for accompaniment—Horn Diapason, Concert Flute, Lieblich Flute, and so on. In addition, each of the three Tibias received unique regulation, although there is some question whether or not George Wright may have regulated these during his tenure in the 1940s. All of these sets were softened to some degree in the tenor range, and then methodically regulated from there to the top in a treble ascendant manner until reaching the upper end of the rank, where the regulation simply rolled off. Intentionally

For the Records

REVIEWS

doing so allows one to hold a simple triad chord with the left hand on the stop in question, while playing a single-note melody above it with the right; the goal being the ability to always hear that lead line clearly, but not overtly. The additional benefit of the intentional softening of those ranks allowed the solo voices to speak not necessarily louder but more clearly, more distinctly, and with more authority in that same range. By default, it also assists this organ's amazing dynamic range.

This extraordinary instrument has lived a charmed life, to say the least. Having survived a major fire within days of its arrival in Wichita, its tonal integrity has been preserved and modified only slightly since reinstallation in the Exhibition Hall of the Century II Convention Center. A second Dulciana was secured and its upper lips cut up to match the unison rank, which had received similar treatment shortly after arriving in New York by Dan Papp under Jesse Crawford's direction. Tuned slightly sharp, the pair offers a soft, broad, yet stringy undercurrent that only enhance whatever solo voice they have been chosen to support. During George Wright's tenure at the Paramount, the 10" English Horn was brought down from the dormant studio Wurlitzer upstairs and planted in one of the four Vox Humana chests. Upon arrival in Wichita, a single-rank chest was secured, and it now joins the ensemble with a type of reserved power that is actually bolder in the lower midrange than the 15" set in the Brass chamber, whose sizzle and fire comes further up the keyboard. The orphaned Vox Humana has been happily returned to its original chest, making 38 the total number of ranks. I don't think even Crawford could argue with those additions.

As to what's missing from the original plan, I can tell you with certainty...not much, and there's none of which I'm telling you that isn't already public knowledge. The low five notes of the 32' Diaphone would not fit into the space provided. In their tonal place is a composited resultant that, while lacking some of the foundation of the real thing, works well enough to suffice for now. The manual portion of the 25" Diaphonic Diapason has been replaced with a standard 15" set of the same scale. Those who heard it in New York strongly cautioned WTO

against installing this collection of overblown locomotive whistles, although it would be nice to have the 25" set available on an either/or basis—just because. The tuned tympani were, I'm sure, a nifty concept as a sales gimmick by the Wurlitzer people, but when was the last time you heard anyone wistfully sigh that they wished they had a set of these, or even yearned to hear them on a recording or in person? This particular set had its day in the sun with a local percussion ensemble in another location, but they were returned to storage shortly thereafter. There was even a piece of music utilizing the so-called tympani that was commissioned for the event! The original upright piano burned up along with the original console in the infamous fire.

The acoustics are also demonstrative of the "real" sound of the organ in the room, at least at that moment 30 years ago. Some other more technologically advanced recordings made since 1978 have, in this reviewer's opinion, failed to accurately recreate the sonics of the organ in this space. Others, with a simpler, more direct approach, have been more successful. One important thing to note here is that since this recording was made, the acoustics have been unintentionally improved with a change in reflective materials due to government-mandated removal of asbestos and retrofitting with harder materials. The already thunderous bass became just that much more prominent, and the "fuzzy echo" reflectivity in the room has morphed into one that is more clear and distinct. A marvelous accident, to say the least.

At the time the organ initially went together, WTO was considered one of the more progressive groups. They proved themselves so by winding virtually all of the "big gun" 16' and 8' offsets off tremulant. The solid bass derived from same is a major boon for organists as well as the overall sound and speed of the organ. That fact is eminently apparent in this recording. Before Billy moved to Wichita, he preached the gospel that 16' Tibia basses were just "noise," but it wasn't long before "Mother" changed his mind. There are three to choose from here, and there were times when he felt the need to use them all simultaneously. "Mother" continues to be a powerful influ-

ence over those who play, including the greats.

Over the years, I've heard many self-appointed "experts" with their unfounded and tireless criticisms of this particular instrument. In many ways, those criticisms leveled at the organ run a direct parallel to those leveled at the Detroit Fisher Wurlitzer, whose tonal design and balances are as unique as this one—yet there are similarities. The comments all center about the fact that neither of these iconic Wurlitzers produce what we've come to expect as the "standard" sound, yet both are considered definitive, again, each in its own way. How ironic. What those experts fail to recognize is that, like any other instrument, one still has to meet any theatre organ on its own terms. I can tell you from personal experience that the more you fight this one, the more it resists. Give in early and let it have its own way, and you'll be better for it as an organist and as a musician. Maybe even as a person.

So let us now sit and absorb the genius (yes, I used the "G" word) of the one-and-only Billy Nalle, shall we?

George Gershwin's "Strike Up the Band" begins with a very Boston Pops-like four-note repeating introduction on the Solo Chimes, interspersed with the first few notes of the well-known tune in the pedal. From there, we march up the street, down the street, across the street, and, like Billy's postcards, down the side, across the bottom, and up the other side. Nobody ever performed key changes...make that knew how to make key changes and chord substitutions more effectively and efficiently than Billy. Here's proof. The charred 32' Diaphone rumbles its way to full power and attention at the end, cosmetic burns or not. Sort of a metaphor of the wounded soldier who battles on tirelessly to win the battle, despite complete adversity.

One of Billy's finest standard arrangements was "Fascinatin' Rhythm," and here it is at its best, with every Xylophone in the organ getting a workout. It's hard to tire of something this well thought out and this well played.

In contrast comes a rather understated version of Gershwin's "Liza," where the demure Chrysoglott and Solo Strings appear prominently. An untremulated Tuba Horn

enters to speak the lead line with a cool, reserved confidence. If one listens carefully, the rank is just a little brighter than the standard, and that has everything to do with Papp's tonal treatment of applying sealing wax into the shallots. One can only speculate this was done in order to make it a bit more like a #2 Trumpet in Wurlitzer nomenclature (commonly referred to as a "Style D" Trumpet) than the standard Tuba Horn at Crawford's request. There's something else here. It's a boyish playfulness and a joy of life one hears in Billy's work that seems to be missing today in the work of many others, who appear to be more concerned about making one little mistake than they are with being musical or spontaneous. Periodically, one can hear those tantalizing bass runs that Father Jim Miller used to refer to as Billy's "skippity-bippity-boos." How else could you describe them?

If "Nice Work If You Can Get It" doesn't grab you right from the beginning and hold your attention, you're obviously not listening. With a sizzling color reed-topped chorus leading into some of those almost indefinable runs of his, Billy leaps through this piece with all of the athletic prowess of an Olympic gymnast. Listen to that ripping brass combination as Billy teases us with it, with all the solo and big chorus reeds at 16' and 8' pitches: 15" Solo Trumpet, 10" Trumpet, 10" Fanfare Trumpet (the WTO name for the 10" English Horn), 15" English Horn, and 25" Tuba Mirabilis (oh, baby!). Even with Papp's sealing wax technique, Billy apparently thought the 15" Tuba Horn would add too much thickness to this combination, so he omitted it. One thing's for sure—you won't find this big, bold and brassy combination anywhere else. I'd tell you about the surprise ending, but then I'd be giving it away, now wouldn't I?

It was perhaps the pathos in Billy's playing that really set him apart from all the others. Close your eyes to listen to "Bess, You Is My Woman Now." There is no false emotion here. He feels it all. He delivers it all. So it is with this classic ballad from Gershwin's *Porgy and Bess*.

"Sophisticated Lady" is one of Duke Ellington's best-known compositions, yet prior to this particular event, I had never heard Billy perform it. While normally

played in a slinky, sultry manner, Billy chose to interpret the piece in a cooler, jazzier vein. I like it, but acknowledge that there are those who may not when he strays a bit from the melody line as written, here and there. I say get over it and open your mind to some new possibilities. You might just like it too—if you let it.

In contrast to many players of today, who seem to feel the need to reach full organ in every piece, "The Man I Love" is played with reserve and dignity, never rising above the *mezzo-forte* dynamic level. Still, it reaches an emotional level that reflects the lyrics—one of hope, wistfulness, and optimism.

A personal favorite Billy arrangement of this reviewer has long been "I'm Beginning to See the Light." I can still remember thinking on the night of this concert that it was worth the cost of the plane ticket just to hear him play this live, and I went away from the experience not disappointed in the least. Listen to those rising and descending chromatic and scale tone chordal movements as the excitement builds and builds to a full-out swinging finish. What a romp!

While some of these tunes have been recorded by Billy over the years, here's a perfect example of Billy's constant revision of arrangements over time as he saw fit. While the Concert Recording *Wizard of Organ* LP contained the basic arrangement for "Of Thee I Sing," this time the slightly rearranged tune was expertly combined with "Swanee," in this opener to the second half of the concert.

Ellington's "Mood Indigo" is played with remarkable subtlety on a minimum number of stops, and then we transition into "Mood Sultry," a beautiful original tune written years ago by Nalle as a television series theme. The combination of the familiar and the not-so-familiar here is interesting in that there are times when the listener is unsure which tune is being played, what is a transition, or where we're going, but in the end, it's all good. I'll say one thing for "Mood Sultry," and that is once I've heard this alluring tune, I can't get it out of my head for days. Listen for the simplicity in Billy's combinations. One of his most delicate general pistons is nothing more than different combinations of lower-pitched voxes and higher-pitched tibias on three of

the four manuals. Don't be deceived by this; there was nothing random or experimental in his choices. All of the stops in Billy's combinations were chosen with a jeweler's precision. Toward the end, we briefly hear the rare Wurlitzer French Horn in an interplay with the Clarinet. Listen closely, or you'll miss it.

"S'Wonderful" is probably the only self-reviewing track recorded here, with timing changes, chord substitutions, and just plain joy of life. As the Gershwins said, it's wonderful and it's marvelous!

I have relatively few negative comments to make about the concert or this recording, but I do feel the track of Billy reciting the words to Jule Styne's "People" is a waste. C'mon. We all know those lyrics. Let's move on to the song, or better yet, find something else from the concert to fit here. That's what I said initially, but I was outvoted. Having said all of that, "People" is played with quiet sensitivity on small combinations, revealing this instrument's understated gentility.

"I Write the Songs" was still relatively new when Billy played it here and recorded it on WTO's *There is Only One Billy Nalle*. I doubt that composer Bruce Johnston (and not Barry Manilow) could have imagined an arrangement of this magnitude. Obviously, the crowd liked it a great deal. Here, too, is evidence of Billy's ability to innately and accurately forecast a classic tune. I ask you, has this piece ever left the public consciousness since its introduction?

While I have a great appreciation for the compositional output of Irishman-turned-American Victor Herbert (we share a birthday, after all), I'm inclined to offer a lukewarm review of the encore for this concert, "Ah, Sweet Mystery of Life." I acknowledge the early parts of this well-known operetta piece to be good and sensitively played, but I find Billy's eventual capitulation to full-tilt-boogie to be over the top, and somewhat out of control. Maybe it's just my Midwestern reserve. I don't know, but I wish he had done this differently with a bit more restraint, or chosen something else for his encore. At least it ends delicately and tastefully.

I distinctly recall that when the concert was over, I was asked by a WTO staffer what I thought of the organ. I said the only thing



Wurlitzer, theatre organ, or just good music played exceptionally well by an artist the likes of whom we may never hear again.

This CD is currently available for \$20, postage paid, from Wichita Theatre Organ, 6141 Fairfield Road, Wichita, Kansas 67204.

—Scott Smith

JERRY NAGANO

Thanks for the Memory

All I can say is Jerry Nagano's new CD, *Thanks for the Memory*, recorded on Paul and Linda Van Der Molen's Wheaton Fox organ, is mighty fine in a number of ways. The powerful 26-rank instrument sounds clean, refined, and absolutely gorgeous. The recording and mastering that was done by Robert Ridgeway make this instrument "thrust itself" right off the disc as if you were there; actually, because of the audio amplitude of the instrument, it may be better than if you were there. Jerry has a playing style that's all his own. It's very accurate and precise, but it also incorporates many rich jazz-influenced elements as well as traditional theatre organ harmonization and registration. Having studied music since age ten, he came into contact with the theatre pipe organ through the artistry of Gaylord Carter. He later studied with Carter, Gordon Kibbee, and much later with Tom Hazleton. In his formative musical years he was fortunate to attend many of George Wright's famous concerts. As you listen carefully to this CD, you'll hear little bits and pieces of musical ideas that he has absorbed, assimilated, and integrated into his playing style and technique. He has learned from the rich theatre organ history he was exposed to in his youth and personalized it with his own tastes and signature.

The selections on this disc likewise integrate tried and true theatre organ traditional numbers with songs you may have not heard before and, if you have, certainly not on a theatre organ. The selections are "How Can Love Survive," "Moanin' Low," the "Capitol March," "The Doll Dance," "Hana," "Cash for Your

I could say, which was precisely what others before me had said: "It sings!" Indeed it does, if you listen.

While I followed the reinstallation of the famous Wurlitzer in the long-defunct *Console* magazine in the early 70s with great interest, I initially scoffed when I read of those who had played the organ, both in New York and in Wichita, claiming it had somehow changed their view on Wurlitzers, on theatre organs, and even life in general. "Oh, seriously now, how good can it be?" was my perpetual thought. I took that suspicious notion to Wichita with me and held it. That is, until I accepted the invitation to play Opus 1458 the next day. Creatively, intellectually, and emotionally, it was a turning point for me, just as it was for all of those others who tried to verbalize their feelings throughout the years. Yet, I cannot explain what it is that gets under your skin when you play this instrument. I can only imagine what it must have been like for Billy, or even Crawford, for that matter. Fifteen years after meeting it, I recorded this amazing organ, still feeling that no matter how many hours I spent on the bench, I could never really explore or absorb its vastness.

I realize there are those who will listen to this recording and wonder, "Just where

are the solo stops?" Aside from the occasional Tuba Horn or Clarinet solo, it was a pretty rare occasion. Virtually nonexistent, in fact. In my observation, the reason was simple. By registering as he did, Billy always seemed to be insisting: don't listen to the organ, listen to the music; all of those solo stops and swooping tremolos just distract you. There may be something to that. I also realize there are those who don't care for Billy's "modern" approach, but I think there's room in this field for everyone. At least, there should be. Going back to the notion of the word "artist," I simply ask you, in a field where we call everyone an "artist," why do we not allow them the freedom to be themselves? Why cannot artists be artistic?

One last footnote here: Prior to the official release of this CD, I played my approval copy for a visiting organist, highly respected and well known in the national spotlight. He had never heard this concert nor this CD prior to his visit. As we listened, both of us unashamedly gushed at what may well be the best playing either of us ever heard Nalle perform. "Oh, my God!" he raved. "Billy's music just goes right through you!" I couldn't have said it better.

In this reviewer's opinion, this recording belongs in the collection of everyone who appreciates the work of Billy Nalle, "Mother"

Trash,” “How About You?” “The Way You Look Tonight,” “Finger Fling,” “The More You Ruv Someone,” “The Lady is a Tramp,” selections from *Brigadoon*, “On the Road to Mandalay,” “Mean to Me,” “The Dambusters March” and “Thanks for the Memory.” My absolute favorites, although I really liked everything about this CD, were a very jazzy Fats Waller number, “Cash for Your Trash,” and a beautiful and sensuous “The Way You Look Tonight” played in a sort of foxtrot style.

What you have to keep in mind when you listen to this recording is that this instrument was designed to accommodate a 3,000-seat auditorium. In its present installation it could easily, if not properly governed, make your ears bleed if played at full bore. Jerry is an expert at managing this instrument while still bringing out its full dynamics and rich spectrum of tonal colors. The packaging of this CD is also new and unique, especially in theatre organ recordings. Instead of the traditional jewel box, Mr. Nagano has chosen a smartly printed four-color folder with a protective see-through insert integrated into the back inside leaf. It makes for a very elegant and much less breakable-in-the-mail presentation. This CD is available by writing Jerry at Jerri-Co Productions, 3225 McLeod Drive #120, Las Vegas, Nevada 89121 or jerricoproductions@yahoo.com.

—Andy Antonczyk

DUDLEY SAVAGE

Perfect Partners

The entertainment on this 178-minute double CD, *Perfect Partners*, by Cornishman Dudley Savage (MBE 1920–2008) is, without a doubt, an incredible addition to the library of any theatre organ music collector. Early in his life, Dudley Savage had exposure to the organ since his mother was a church organist. At age 10 he started, as he said, “making noises” on the organ, even though he could not reach the pedals. Although he studied classical organ, he was “bitten by the bug” when he heard a recording of Jesse Crawford playing a cinema organ. This amazing musical tome chronicles the life of the illustrious

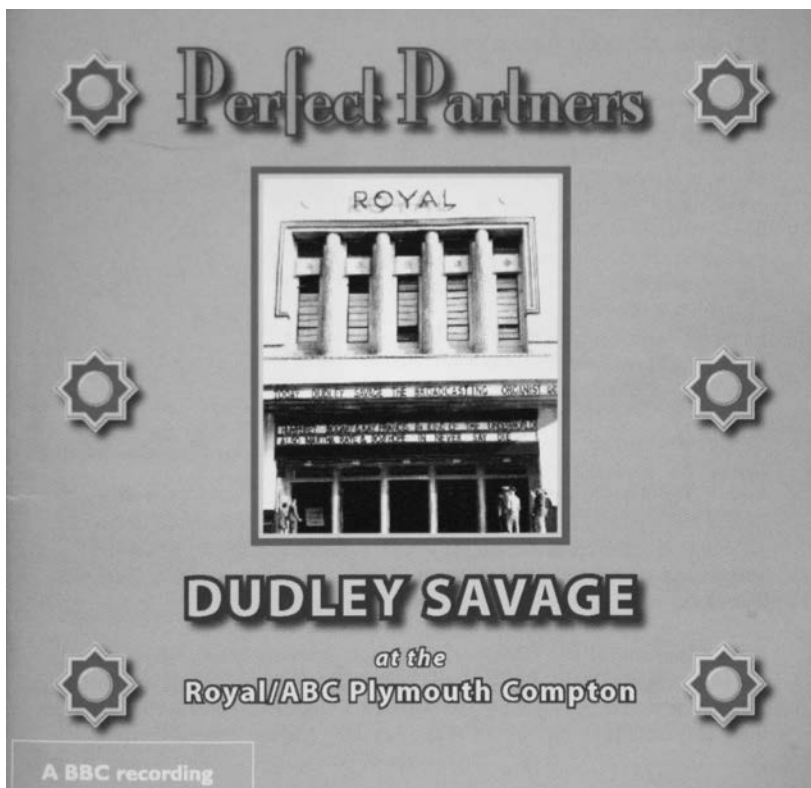
Mr. Savage at the Royal/ABC Plymouth Compton organ. He was not only a theatre organist, but he was also a brilliant arranger and a veteran radio broadcaster with the BBC for over 30 years. His radio shows were unique in that he not only presented the shows, but he played on them as well. This double disc set was made from actual historic BBC archived recordings that have been masterfully restored by Andrew Rose of Pristine Audio.

Perfect Partners is such a fitting title for this album because Dudley was first introduced to this particular instrument in 1938 when he became the Royal Cinema’s organist while he was just in his teens. When you listen to these recordings, you’ll realize that his familiarity with the instrument made him “one” with it. Although the Royal’s Compton was but a three-manual, eight-rank instrument, you’ll be astonished at its tonal dimensions in the same way as when you listened to the famous recordings of George Wright at the Rialto Theatre, Pasadena.

One of the unique features of many smaller Comptons was the addition of a Melotone, in which sound was produced not by pipes but by an early means of electronic

tone production using an electrostatic method. These stops were used exclusively on the Solo manual on theatre organs and found at 8', 4', 2½' and 2' pitches. *The Encyclopedia of Organ Stops* describes the sound of the Melotone as “quite eccentric and was a cross between a Wurlitzer Tibia and Clarinet with a slight echo. The Melotone produced other sounds such as Musette, Cor Anglais, Krumhorn, Chimes, Carillon, Vibraphone and Marimba. These different sounds could be created using ‘additive synthetic mixing’ and different degrees of echo. The Melotone could be straight or had its own vibrato. The Melotone’s popularity was very extreme in that organists either loved it or hated it.” Personally, I love the way Dudley used this unique sound and I found it to be very beautiful if not enchanting when blended with the Tibia.

The track list is extensive and is a theatre organ enthusiast’s dream sampler: **Disc One:** Announcer and “Smiling Through”; “Dudley’s Welcome”; *My Fair Lady* Selections; “Dudley describes the organ”; “Sandpaper Ballet”; *The Merry Widow*; “The Windmills of Your Mind”; “Waldteufel’s Waltzes”; “Autumn Leaves”



and “Le Cinquante”; “Under the Linden Tree”; “Love’s Roundabout” and Finale from *Orpheus in the Underworld*; “This Is the Army,” “The Surrey with the Fringe on Top,” “Tangerine” and “My Foolish Heart”; “Mountain Greenery,” “Too Late Now,” “Lullaby of Birdland,” “Love and Marriage” and “Montmartre”; “That Lovely Weekend”; “Jeepers Creepers,” “I’ll String Along With You,” and “You’ll Never Know”; “Lady of Spain”; “Bells Across the Meadow”; “Raindrops Keep Falling on My Head”; “Every Hour” and “Cherokee”; “For All the Saints Who from Their Labours Rest”; “The Syncopated Clock”; “Walk in the Black Forest,” “Manhattan,” “I Only Have Eyes for You,” and “Falling in Love Again”; “High Flight” and “Dambusters March.”

Disc Two: “Calling All Workers”; “Red Sails in the Sunset”; “Greensleeves”; “Southern Samba”; Toccata from the *Fifth Symphony*, Widor; “Trumpet Voluntary”; “Love is Here to Stay” and the song from *Moulon Rouge*; “Never on Sunday”; “Uniform,” “You’re in Love,” “The Dutiful Wife,” “Bees are Buzzin’,” and “The Mayor of Perpignan”; “Farandole”; “The Bells of St. Mary’s”; “My Very Good Friend the Milkman”; “Smoke Gets in Your Eyes,” “Deep Purple,” “Besame Mucho”; “Crimond” and “St. Ethelwald”; “Le Regiment de Sambre-et-Meuse,” “Under the Bridges of Paris,” and “The Marseillaise,” “America on the March”; “Charm of the Waltz”; “Eleanora”; “Prelude in Classic Style”; “Spanish Gypsy Dance”; “The Whistler and His Dog”; melodies from *Countess Maritza*; “Just for Two”; “I’ll See You in My Dreams”; “Black Eyes”; “Delores” and “Moonlight Becomes You”; “Radetsky March.”

An additional note to the release of this recording is that Mr. Savage died peacefully in his sleep on November 25, 2008 at the age of 88 while this CD was in production. He lived a rich and colorful life as one of Britain’s great theatre organists and radio personalities. He was known for being a musician’s musician, but he modestly never considered himself to be a celebrity. This CD set is a must in serious theatre organ recording collections. It comes with a wonderful 24-page illustrated booklet about the artist and the instrument. It is a celebration of Dudley Savage’s life, and

historical documentation of one of the world’s greatest theatre organists.

This CD set, much more information about Dudley Savage, and several sample tracks are available at www.perfectpartners.me.uk. I highly recommend that you visit this website and order a copy of this important CD set for, approximately £15.00, including shipping and handling to the United Kingdom; add an additional £1.00 for shipping to the United States.

—Andy Antonczyk

GEORGE WRIGHT

George Wright Plays the Plummer Wurlitzer Organ

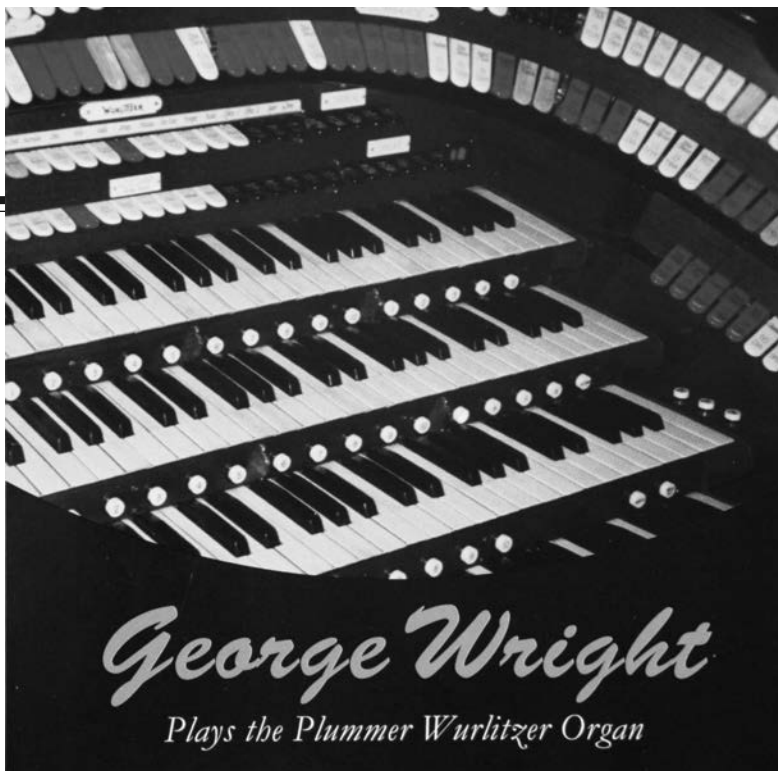
As amazing as he was, even George Wright could not pull off an encore performance from the “other side.” His medium for this nether-worldly appearance was actually playback files from his personal “Hollywood Philharmonic” home organ. In a direct quote from the CD booklet, Bob Trousdale says, “George played the Plummer Wurlitzer Organ? Well, in fact, George never personally saw the Plummer instrument but, through the magic of electronics, his talent was stored in digital form on magnetic tape so that, with the use of translation software and hardware, his every keystroke could be made to play the pipes of the Plummer Wurlitzer.”

While I can appreciate the efforts of the more-than-qualified bevy of theatre organ aficionados and technicians who were involved with this intricate production to resurrect George Wright from the other side of the Styx, somehow after a half-dozen listenings, I am not fully convinced by this disc that he was reconstituted. George Wright’s interpretation of the music, his phrasing and his astounding technique, are all there, but alas, what is missing is his essence, the indescribable ethereal magic that was George Wright. Perhaps the daunting task of attempting to have digital playback files re-interpreted to the voicing of the ranks on another instrument, in a totally different acoustic environment, introduces a layer of complexity that

obscures the simplicity that was so characteristic of George Wright. Certainly he could be cute and clever when necessary, but he never over-registered his playing. If you listen closely to vintage George Wright recordings, you will quickly discern that “less is more.” I can’t help but wonder if G.W. is turning discontentedly, like some character out of a Poe novel, upon listening to some of these re-interpretations.

By the list of songs on this disc, you can see George’s signature musical diversity: “Bluebird of Happiness,” “Pistol Packin’ Mama,” “Blue Moon,” selections from *The Mikado*, “In a Monastery Garden,” “Holiday for Strings,” “Farewell Blues,” “Satin Doll,” “She’s Funny That Way,” “Nola,” “Smoke Gets in Your Eyes,” “Barrel Hose Bessie,” “Moonlight on the River,” “Tico Tico,” “One Morning in May,” “Egyptian Ella,” and “Laura.” Some of them have their magical moments when George seems to enter the ether, and some of them, although interesting, are simply ersatz Wright for some reason beyond the accuracy of the transcription of keystrokes. The synthesized plucked electro-strings in “Holiday for Strings” are simply paste, but some of the more theatrical style numbers like “In a Monastery Garden,” “Smoke Gets in Your Eyes,” “Moonlight on the River” and “Laura” are almost the authentic G.W.

I have listened to George Wright organ recordings for over 50 years, and I have always found that his music unmistakably had a special aura about it. There is no argument that G.W. had what separates the men from the boys in the theatre organ world. His music entailed so much more than the transcription of electrical impulses onto magnetic tape. For the most part, I think this recording belongs in all of our theatre organ collections. Although you’ll not be convinced that you are actually listening to George all through every song, you’ll be once again amazed at George’s technique and his choices of material and their arrangements, but you may occasionally be distracted that something’s not quite right with this Wright CD. Breathing a musical soul into a series of electromagnetic impulses is really impossible, but this attempt is admirable and, at times, the results are near genuine. In fact, I found it extremely interesting to hear the impeccable George Wright technique in its



George Wright
Plays the Plummer Wurlitzer Organ

naked form; the accuracy and phrasing of “Nola” is pretty darned amazing.

This CD allows you to peel off the defining layer from the Wright we have heard for many years and savor George’s musical genius in a way never experienced before. Sometimes you never appreciate the full extent of what you have until it’s missing. The disc may be purchased for \$22, including shipping and handling, from the Orange County Theatre Organ Society’s website, www.octos.org/details/beldale.htm.

—Andy Antonczyk

ERIC SEITZ The World is Waiting for Sunrise

Arranged by Reginald Foort

That the theatre organ in England managed to thrive as a solo instrument long after the last organ console to accompany a silent film had disappeared into the depths of the orchestra pit was an achievement due, at least in part, to Reginald Foort. He was a household name until World War II as BBC’s staff organist, and he made thousands of appearances both in live broadcasts and on concert stages with his immense 5/28 touring Möller theatre pipe organ. Mr. Foort, nicknamed the “dean” of British theatre organists, is still a widely recognized name even long after his radio and touring days ended. This, after all, is the man who first

introduced the sound of a Wurlitzer to English audiences via the radio! Under review here is his arrangement of “The World is Waiting for the Sunrise,” music of Eric Seitz.

A starting place for this reviewer was a careful read of the delightful, if rather self-aggrandizing, book: *The Cinema Organ* by Reginald Foort (SBN 911572-05-8 Vestal Press, second edition copyright 1970). It was a very creative effort not only to introduce the British public to the mechanics and lore of the extraordinary sonic miracle of the theatre organ which traveled to them nightly across the radio waves, but also a vivid literary snapshot of the man sitting behind the console. It was an absolutely brilliant marketing move on Foort’s part, and it gave the complete picture of an artist on his journey to the radio studio—a path which necessarily wends its way through many theatre pits as well. If you obtain a copy, you will find that it is very entertaining reading.

The man behind the console in this case was a brilliant, careful, and very technical player who billed himself as a concert, rather than theatrical or classical, organist. His arrangements, full of more or less precise registration indications, second touch, expression, tempo indications, and thick voice leading are, like a good English breakfast, a bit heavy at times. It is, for its era, however, inspired arranging in that it clearly attempts to utilize the multidimensionality of registration and interpretation of light orchestral music on a theatre organ.

These arrangements make good starting places for classical organists who have some significant technical ability and are being introduced to the theatre organ for the first time.

There is a well-written preface compiled by Donald Macdonald and Michael Johnston, and the binding and paper are the usual high quality provided by Michael’s Music Service. An interesting side note is that one of the comments made in the introduction by Mr. Johnston is that classical organists unfamiliar with the registrational possibilities of the theatre organ might refer to Walt Strony’s excellent book, *The Secrets of Theatre Organ Registration*. Knowing that treatise as well as this author does in the teaching of students, it is interesting to point out the registration indication on page 4, first system measure 5: “Tuba Horn 16-4.” It is an oh-so-rare example of the 4’ Tuba tablet being used in the literature. Although modern registrations, as Mr. Strony correctly points out, find this particular stop not especially useful, the other side of the argument is that if you’ve got the stop on your instrument, it doesn’t make sense to ignore it. The game, as always, is taste and balance.

This is an excellent (if specialized) addition to your library of musical gems from the past. For a complete catalogue and ordering information, please visit www.michaelsmusic.com.

—Steven Ball

THE WORLD IS WAITING FOR THE SUNRISE

R. H. Solo Man.
Tuba 16-4
L. H. Solo
Harpsichord 4
Flute 16-8
Pedal 16-8

Special Arrangement for Theatre Organ by
REGINALD FOORT

Music by
ERNEST SEITZ

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INTRO

MANUAL

PEDAL

R. H. Solo Combination
Tuba 16-4
L. H. Solo Harpsichord
Flute 16-8

Change Solo Comb
to Tuba 16-4
Solo Harpsichord
Flute 16-8

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Chapter News

ATLANTA

Atlanta, Georgia—Our Sunday, November 16, program featured Greg Owen and the Allen Organ at Ron and Donna Carter's residence. Greg is not a stranger to the Atlanta chapter, having performed on several earlier occasions: at the Johnson "Naughty Marietta" Wurlitzer and the Marr & Colton in the Whitmires' store in Gainesville, Georgia. After a short business meeting, the artist was introduced to the sizeable audience, and we were treated to a wide selection of musical styles and themes. A special guest artist shared the spotlight with Greg; Miss Abby Carter, granddaughter of Ron and Donna, performed three piano selections. Variety and clean performance shows she is destined for future presentations and greater things. The afternoon concluded with door prize give-aways, even some rare music collections for the oft-lauded Magnus chord organ. Wonderful refreshments, a beautiful setting, and a host and hostess of the first order got the holiday season off to a great start.

On Sunday, December 14, we were treated to the first (and not last) visit of Donnie Rankin, 2007 ATOS Young Artist of the Year competition winner. The location was Bucky Reddish's residence and the instrument was his well-known Walker. After election of new chapter officers, Donnie offered a truly varied program: everything from traditional Christmas favorites to hints that George Wright was hiding in the house. Donnie had an easy, laid-back rapport with the group. Thanks to Bucky for his warm hospitality and the banquet provided by host and members.

Look for even more great meetings and surprises in 2009!

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



Ron and Donna Carter, Greg Owen, and Miss Abby Carter (Photo by Elbert Fields)



Donnie Rankin (Photo by Elbert Fields)

BINGHAMTON

Binghamton, New York—Our second annual Binghamton Theatre Organ Society Christmas show played to 575 persons on December 13. The county-owned four-manual, 24-rank Robert-Morton at the Forum Theatre was "the orchestra," as veteran local organist Irene Martin opened with arrangements of Christmas tunes. Richard Van Auken then accompanied *Hay Ride*, a 12-minute film made in Ithaca, New York in the 1910s. The feature of this program was member Claudia Kachmarick and stage director Bonnie DeForest's musical adaptation of local playwright Tony Yajko's play, *The Snowman in My Window*. Sixty-five dancers, actors, chorus members, and volunteers created a highly professional production. Before the show and during intermission, we screened slides showing the history of the Robert-Morton.

News on the three-manual, 18-rank Link is still limited, as the Roberson Museum and Science Center struggles to decide how best to fit the instrument into its programs.

Our website, maintained by Bill Metzlar, is www.theatreorgans.com/btoc.

—Paul F Stapel
Bill Metzlar, President
607-648-8571, billmetzar@mac.com



On stage at the Forum Theatre
(Photo by Bill Metzlar)

CENTRAL FLORIDA

Pinellas Park, Florida—November's meeting was held at the Pinellas Park Auditorium. Following a business meeting, we were entertained by members at open console.

Our popular monthly organ concerts on the chapter organ continue on the third Tuesday of every month, from 11:30am to 1:00pm. The Pinellas Park Auditorium is located at 7690 59th Street North, in Pinellas Park, Florida. Please bring your lunch and join us if you are in the area.

On November 15, Rosa Rio accompanied the Buster Keaton silent short *Sherlock Junior* at the Palladium Theatre at St. Petersburg College in St. Petersburg, Florida. The theatre is celebrating both its 10th anniversary and a recent renovation. Originally built as the First Church of Christ, Scientist, the Palladium Theatre houses a 4/39 E. M. Skinner organ.

To celebrate the December holiday season, 28 members and guests met for a potluck dinner in Pinellas Park. Bob Courtney, Robert Rippe, George Losinger, Sandy Hobbis, and William and Linda Van Twistern took turns entertaining us with festive music of the season. Election results for the board of directors were announced; Gary Blais, Rosalie Leblanc, and Joe Mayer were elected to the board.

We look forward to the completion of our current console and relay projects.

—Gary Blais
Cliff Schaffer, President
407-968-0785, cliff71@aol.com



Sandy Hobbis at the chapter organ
(Photo by Gary Blais)

CENTRAL INDIANA

Indianapolis, Indiana—In November, the Indiana Theatre in Terre Haute, Indiana welcomed the arrival of some of the first parts of the Wurlitzer to be installed there. This included the delivery of the swell shutters, blower, piano, and console lift. The refurbishment of the rest of the instrument is well under way and preparation for installation will begin soon.

Central Indiana chapter members gathered at Manual High School on November 9 for the short monthly business meeting.

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.

Members were then treated to a fine program performed by local organist Kurt Von Schakel. Since the renovation of the auditorium, the acoustics of the room have changed, making the 3/26 Wurlitzer much more lively.

December 14 brought CIC members together once again, this time at Warren High School, for a business meeting and the annual board of director elections. After the meeting, Justin Nimmo performed at the 3/18 Barton, offering a mix of popular and not-so-popular Christmas music, as well as a few old favorites.

—Justin Nimmo

Tim Needler, President

317-255-8056, tneedler@needlersales.com

CONNECTICUT VALLEY

Thomaston, Connecticut—Our annual Christmas party and general meeting was held December 7 at the Thomaston Opera House. The community theatre players of Thomaston performed the play *It's a Wonderful Life*, which was very well presented. Juan Cardona, Jr. performed at the 3/15 Marr & Colton organ in the auditorium prior to the show. The Connecticut Valley Theatre Organ Society party and meeting followed and was attended by 20 members and guests.

Allen Miller and Jon Sibley presented an update on the progress of rebuilding the console of the 3/12 Austin organ, originally installed in the Allyn Theatre in Hartford, Connecticut, and since reinstalled by CVTOS in the 1,200-seat auditorium at Shelton High School, Shelton, Connecticut. The manuals are presently being completely rebuilt by keyboard specialist Richard Grethe in Wells, Maine. Remaining work on the console includes the installation of new stop actions in a new horseshoe stoprail and fall board built by Allen Miller.

An enjoyable Christmas concert was performed by Juan Cardona, Jr. and David Kendall at the Thomaston Opera House on December 20. The program included favorite Christmas selections, along with popular standard tunes. Approximately 150 people attended the concert, despite adverse winter weather that left the highways in very slippery condition.

—Jon Sibley

Meredith Sibley, President
860-345-2518

DAIRYLAND

Racine/Milwaukee, Wisconsin—Dairyland Theatre Organ Society's annual meeting was held Sunday, November 16, at the Organ Piper Restaurant. Routine business was taken care of and, due to a resignation, Gary Bieck was appointed to the board. Also, two people switched positions—Jelani Eddington is now

secretary, and Michael Garay is a board member.

Our annual Christmas dinner was again held at the Milwaukee home of Bill Gans on Sunday, December 14. The informal party featured open console on both the piano and the electronic organ, with everyone playing holiday music and enjoying a Christmas carol sing-along.

A week later, on December 21, the Dairyland chapter was invited to another social at the industrial building owned by John Cornue of Lake Geneva. He has a 2/16 theatre pipe organ installed in the building and has seating for 100 people. The day turned out to be the nastiest day of the winter to that point; the wind-chill factor was 30 degrees below zero, there was blowing and drifting snow with white-out conditions, and even many churches had cancelled services. Originally about 100 people had signed up to attend this event but, because of the weather, only about 40 hardy souls made it; three folks even came up from Illinois! The afternoon was informal; open console was available, and three organists took advantage of it. Jerry Rosenberg, Zach Frame, and John Cornue all played Christmas music that warmed us up and made us glad we ventured out on such a wintery day.

—Sandy Knuth

Dean Rosko, President

262-886-1739, OrganSk8er@aol.com

DELAWARE VALLEY

Telford, Pennsylvania—Open console featuring Mark Dresden's superb-sounding 3/17 hybrid theatre organ gave us a day to remember. The Theatre Organ Society of Delaware Valley was invited to listen to Mark's home installation. The console is in the center of an elegant music room with fireplace, open beams, and a grand piano. We listened to our organists, Wayne Zimmerman, Sr., Dick Metzger, and others, and a mini concert was performed by classical and theatre organist Stephen Eaklor, who also played some Jesse Crawford arrangements.

We all enjoyed the cordial hospitality of Mark and his wife, Carol. We are looking forward to a return visit to the Dresden home in the near future.

—Anna Bonelli Downey, President

215-723-7716, annatodv@comcast.net



Mark Dresden (Photo by Dick Auchincloss)

EASTERN MASSACHUSETTS

Wellesley, Massachusetts—Our November social featured Jack Cook. Jack is the resident organist at the Stadium Performing Arts Centre in Woonsocket, Rhode Island. Jack performed several solos and was joined by vocalists Louise Tetreault and Greg Geer.

On November 15 and 16, Dave Wickerham and ragtime piano virtuoso Dick Kroeckel presented one of the finest weekends of music ever heard by our audiences. One cannot rave enough about the extraordinary performances given at Babson College on Saturday evening and the Shanklin Music Hall on Sunday afternoon. Despite tornado warnings (unusual for Massachusetts at any time of the year), an audience of about 300 attended the Saturday performance at Babson. The Sunday afternoon performance at the Shanklin Music Hall was sold out two weeks in advance. What a fantastic weekend of absolutely great music.

Our *Holiday Bash* was once again a smashing success. Sarah and Garrett Shanklin welcomed us to the Shanklin Music Hall for an afternoon of great food and fabulous music. The featured performer was Brett Valliant, whose appearance was sponsored by Sarah and Garrett; Brett offered a well-rounded program of holiday fare. We are fortunate to be the beneficiaries of the Shanklins' generosity and friendship.

—Bob Evans, President

508-674-0276, bob@organloff.org



Jack Cook, Louise Tetreault, and Greg Geer
(Photo by Bob Evans)

Chapter News



Dick Kroeckel and Dave Wickerham at Babson (Photo by Bob Evans)

JOLIET

Joliet, Illinois—Our November 16 social with Mark Herman at the Rialto Theatre was a huge success. He brought a special guest, Anthony Snitker, who has a beautiful singing voice. There was a great turnout, and all had a fun day. Mark is one of the theatre organ world's up-and-coming talents, and we are very lucky to have him in our area.

We had one of the Chicago area's coldest days on December 21, with temperatures hitting six below zero with a wind chill of between 25 and 30 degrees below zero. Not knowing how many brave souls would show up, we were surprised when at least 75 bundled bodies arrived at the theatre bearing dishes of food.

Our guest artists for the day were Col. Jack Moelmann and Fr. Gus Franklin. Much Christmas music was played; as a special treat, Don Walker sang Christmas carols, accompanied by Col. Jack. Our two musicians drove from St. Louis and really hit some bad weather as they crossed the Illinois border.

After the program, we were treated to a meal in the rotunda. Upon entering, we were surprised to see a two-and-a-half story Christmas tree lit up and glowing. There had been a festival of trees at the theatre during Thanksgiving, for which Jim Patak played the organ. The tree was for sale for \$10,000, including decorations and delivery.

After dinner we had open console, and all played their best. Mike Cierski took three very young children up to the Rialto console and demonstrated various stops. The children were thrilled. They were given a tour of the organ chambers and also received small organ pipes as souvenirs. You can't begin recruiting new members too young.

Keep enjoying pipe organ music.

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

MANASOTA

Sarasota, Florida—On November 16, we celebrated our 16th anniversary, with Tom Hoehn as our guest organist. We had some exceptional edible treats to make the day a little more special.

On December 10, we celebrated with Grace Baptist Church members and the entire community as a 350,000-light Christmas display was switched on for the first time. Ken Double presented a special holiday music program. Ken's music was captured on the organ's playback system and was played nightly throughout the Christmas season when live organists weren't present.

With the current economic crunch, it is very likely that our usual audience base will be affected in ways only time will tell. It is especially important to our mission and to our financial success that each member becomes a full-voiced ambassador for theatre organ music and for our concerts. At \$15, our concerts are a real economic value, as well as a rare and unique opportunity to experience music to lift the spirits.

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



Tom Hoehn (Photo by George Millburn)

MOTOR CITY

Detroit, Michigan—Attendance in 2008 was up dramatically from that of 2007 at our classic movie series that features organ overtures and intermission music. A good publicity and marketing team led by Janice McNeil resulted in greater public awareness of our organ and our theatre, resulting in higher attendance. In 2008, the Redford Theatre and its organ were featured in five local publications and one international magazine, as well as in two local TV features.

Fr. Andrew Rogers accompanied a well-attended Buster Keaton feature, *Steamboat Bill, Jr.*, in October. In November, Dave Calendine accompanied a short Laurel and Hardy silent comedy, *Bacon Grabbers*, for 250 elementary school students, teachers, and parents; the program utilized the ATOS Educators' Guide.

In a stunning return to the Redford, Tony O'Brien graced the console of our three-manual, 10-rank Barton with a magnificent family Christmas concert. Delighting our Christmas movie crowds, the Redford's train hobbyists outdid themselves again with a wonderful Christmas train village set up in the pit in front of the stage.

Concert artist, theatre organ teacher, and silent film accompanist John Lauter retired from the Motor City Theatre Organ Society board of directors. Longtime member, amateur organist, and Detroit Fox Theatre impresario Greg Bellamy also ended his tenure on the MCTOS board. Oren Walther was re-elected, and two new board members were seated—Ann Seward and treasurer Bob Weil. Tom Hurst was re-elected president, and George McCann assumed vice presidential duties.

The MCTOS-owned Redford Theatre continues its resurgence as a unique destination for movies, theatrical productions, and silent film presentations.

In April John Lauter will accompany *My Best Girl*, starring Mary Pickford.

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



Annual Christmas train village
(Photo by Ed Seward)



Newton Bates (Photo by Ed Seward)

NEW YORK

New York, New York—We started our holiday festivities on Saturday, December 6, as we gathered at the Masonic Temple Theatre in Poughkeepsie for an old-fashioned family event. It was sponsored by the New York Theatre Organ Society to thank their friends at the Masonic Temple for supporting the performing arts in Poughkeepsie. We were entertained by organist John Baratta as he played the New York Theatre Organ Society's Allen touring organ. One of the many highlights was his accompaniment of a silent film. We were also entertained by local singers, solo instrumental performers, and a ballet troupe. The finale was a holiday sing-along followed by an impressive holiday food spectacular. We thank John Vanderlee for all of his hard work in making this a successful, memorable event.

The following day we went to Chaminade High School in Mineola, Long Island, where we presented Michael X. Lundy in concert at the school's 3/15 Austin-Morton. Michael showcased his outstanding talent by playing a wide range of musical selections for the holidays. Michael was joined by two exceptional female vocalists from Michael's church. Many thanks to Br. Rob Lahey and crew members Bob Atkins, Russ Faller, and Dan Minervini for all their work.

On December 13, we were all invited to the Lafayette Theatre in Suffern for an open console; members had a chance to play and enjoy our beautiful Ben Hall Memorial Wurlitzer. At the same time, we were graciously treated to a table spread with delicious goodies and beverages in full holiday décor. Afterwards, our host, Nelson Page, invited members to stay as his guests for the day's feature film, *Holiday Inn*. Jeff Barker treated us to 30 minutes of holiday tunes on the organ. We all left filled with the Christmas spirit. A big thank you to Nelson Page for his warm hospitality and also to his staff, particularly Bob Miloche, our organ crew chief.

—Allan France

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



Michael X. Lundy at Chaminade High School
(Photo by Allan France)



John Valentino, John Vanderlee, John Baratta
at the Masonic Temple Theatre
(Photo by Allan France)

NORTH TEXAS

Dallas/Fort Worth, Texas—November and December were busy times for the chapter's traveling organ. Danny Ray presented an excellent program on November 2 at the Lord of Life Lutheran Church in Plano. The organ was also demonstrated to the church's children's choir, which arrived shortly after our meeting.

Our next program was presented November 13 at the Wakefield Elementary School in Sherman, Texas. Originally to be offered to a class of about 30 pupils, the program was ultimately presented to 350 students and teachers in the school gym. Mike Tarzis, our organist, handled the change with his usual aplomb, thoroughly entertaining the students (and teachers). Afterwards, many students came up to the console to touch and play the organ. They showed lots of interest. Mission accomplished!

Our annual holiday party was December 28. After announcing appointment of the nominating committee, our featured artist at the MPAC Wurlitzer, Bob Whiteman, presented a program of old favorites and a few well-known hymns. It was thoroughly enjoyed by all. After the program, everyone retired to the social room for goodies and conversation, and to learn about improvements which have been made to the traveling organ. Several people tried their hand at the organ to everyone's enjoyment.

—Kenneth Brown

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



Wakefield students, Mike Tarzis, and the
traveling organ (Photo by Kenneth Brown)

ORANGE COUNTY

Fullerton, California—In November Clark Wilson accompanied the lengthy silent classic *Ben Hur*. Our Sunday afternoon audience was enthralled and departed smiling and chatting. Clark is undisputedly a master. We paid Warner Brothers \$500 for the license to show the film. Member Jim Henry worked some video magic to create an intermission in an appropriate spot. The music stirred our blood and evoked our tears.

Plummer's Wurlitzer console is looking good this year. It got a manicure recently with rebushed keys and clean ivories on the Accompaniment manual. There are four pieces of felt on each key, and Bob Trousdale replaced all of them. It is a very labor-intensive process. The Orange County chapter has produced a new CD using special relays, some original player tapes, and Bob Trousdale's transcription genius to recreate George Wright's original music just as if it had been played in Plummer Auditorium.

OCTOS has moved into the digital age on our website (www.octos.org), with the ability to accept ticket and CD purchases on line. We use PayPal to accept charges and process the funds. Fulfillment is handled by Jack Townsend, who has managed our Beldale media sales for years.

An open console, potluck, and membership meeting was held on December 27 which seemed to work well for everybody. The after-Christmas date keeps us out of the way of *Nutcracker* ballets which are held at Plummer Auditorium nonstop from Thanksgiving to Christmas. No one was surprised when the entire board was re-elected unanimously.

—Judy Merry

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

Chapter News



Bob Trousdale gluing bushing felt
(Photo by Ed Bridgeford)



Ron Reeseigh at the Markworth residence
organ (Photo by Jerry Pawlak)



Ron Reeseigh performs for RCTOS chapter
(Photo by Jerry Pawlak)

Our online newsletter contains photos of these events and information regarding upcoming events. Visit our website at www.RMCATOS.org.

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



Ken Mervine at the console accompanied by
his wife, Barbara, during Got Gospel?
(Photo by Bill Kwinn)



The Rocky Mountain Christmas party
(Photo by Bill Kwinn)

RIVER CITY

Omaha, Nebraska—The December 2008 chapter meeting, a Christmas party potluck, was held at the Markworth residence. Was it the food, was it the artist, or was it favorable weather that brought a standing-room-only crowd of approximately 130 members and guests to the Sunday afternoon gala? As word has it, Bob and Joyce Markworth always provide the best in entertainment and food for the annual Christmas party, and this year's event was no exception. Hats off to Joyce Markworth for her culinary skills and for providing the main course; members and guests embellished the menu with their favorite dishes and desserts.

The guest artist for the Christmas meeting was Ron Reeseigh, resident organist at Organ Piper Pizza near Milwaukee, Wisconsin. Those who have had the opportunity to hear Ron perform at the Markworth home last year were certainly not going to miss this repeat performance. It came as no surprise when he grasped the audience's undivided attention with the first few notes of his opening holiday selection. The program was laced with Christmas melodies, with Ron taking full advantage of the added grand piano and Roland 770 rhythm unit. After an amazing program and several standing ovations, Ron returned to the console to treat the group with another selection. After the potluck was served, Ron performed several encores; no one was in a hurry to leave. It was evident holiday cheer was in abundance at this event.

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

ROCKY MOUNTAIN

Denver, Colorado—In November the Rocky Mountain chapter presented another installment of *Got Gospel?* It was an exciting program at Holiday Hills, our club's home base, attended by almost 160 people. We heard two organs, a grand piano, and a Wurlitzer Brass Trumpet (nothing removed from a theatre organ). The program included outstanding artists as well as the audience members lifting their voices to various gospel songs and hymns. This event is always fun and displays talents that are a bit removed from the normal fare. Featured artists included Joel Bacon, Annette Cash, Ken Mervine (organist with the Colorado Symphony), Jim Calm, and Irene Shaffer. Our song leaders for the afternoon were Lee Shaw, Don Bullock, and Janice Blakney.

December saw our club gathering at Holiday Hills for the annual Christmas party. We had fun and lots of surprises as the "white elephants" were exchanged, again and again. The holiday meal showcased the many great cooks among our members. We had a Christmas sing-along with lots of traditional holiday songs accompanied by several members at our Allen organ and the grand piano. It was a great time.

ST. LOUIS

St. Louis, Missouri—The November meeting was held at the home of Jim and Dee Ryan; they have a hybrid theatre organ with an impressive four-manual console. Ken Iborg gave the concert, and the audience enjoyed hearing some of the rarely played numbers.

A special guest performed at the chapter's holiday party at the home of Dennis and MaryLou Ammann. Following open console and a buffet lunch, Dale Ziegler was introduced as the artist of the day. Dale is a former St. Louis Theatre Organ Society member and longtime friend of the Ammanns. He told of his early start in the theatre organ world when the late Stan Kann offered him the opportunity to play the 4/36 Wurlitzer on a regular basis at the St. Louis Fox Theatre. He played an eclectic mix of numbers for the first portion of his concert. He then took requests from the audience, and he skillfully blended them on the spot into a thrilling medley. We hope it won't be so many years before he will perform for us again.

The chapter's 3/17 Wurlitzer at the City Museum continues to be a source of pride for our group by exposing audiences to the theatre

organ, especially the many young visitors. It's not often you'll encounter a Wurlitzer that has been featured in a rock music video; you can see one via the internet at www.YouTube.com by searching for "city museum Ludo." Enjoy!

—Ken Iborg
 Jim Ryan, President
 314-416-0146, jjm@sifos.org



Open console time for Jim Labit at the Ryans' home (Photo by Gary Broyles)



Dale Ziegler performs at the Ammanns' home (Photo by Gary Broyles)

SANTA BARBARA

Santa Barbara, California—We have had a busy year. First we celebrated the 20th anniversary of the inaugural performance by Tom Hazleton of the Arlington Theatre's Robert-Morton organ. A grand reception followed the anniversary concert to honor those who have supported the Santa Barbara Theatre Organ Society from its inception (the organ rebuilding and installation effort started in 1986). Scott Foppiano's concert included accompaniment of two silent shorts. The Arlington seats 2,017, and the theatre was filled almost to capacity. The combination of a concert and silent movies went over well. The city of Santa Barbara issued a proclamation honoring the Santa Barbara Theatre Organ Society for the restoration, maintenance, and concert presentations of the organ.

Scott has always wanted to do a Christmas CD, and he is particularly fond of the 27-rank "Wonder Morton" in the Arlington. During the week before the concert, Scott laid down tracks, often working all night; the result is a 78-minute disc. Please visit our website

at www.members.cox.net/sbtos for details. *Christmas at the Arlington* is available for \$20 postpaid from the Santa Barbara Theatre Organ Society, Post Office Box 1913, Goleta, California 93116-1913.

Last February, a clogged roof drain led to some damage in the Main Chamber at the Arlington, and a number of leather windchest pouches were ruined. The damage was expertly repaired by Ken Kukuk and Ed Burnside.

The organ lift has always hesitated by "taking a bow" on the way down, ever since it was installed 20 years ago. Last August, the lift refused to descend before a movie. Luckily the maintenance crew, George Ferrand and Bruce Murdock, were on hand. A sharp rap with a broomstick handle on the down solenoid valve solved the immediate problem. The lift was later serviced, and a new down solenoid (with a manual release) was installed. It was also determined that the two hydraulic cylinders had been installed upside down, which was the cause of the hesitation.

We look forward to another 20 years of faithful service from the organ.

—Bruce Murdock, President
 805-685-9891, sbtos@cox.net



The arcade of the Arlington Theatre (Photo by Bruce Murdock)



Scott Foppiano (center) with Newton Pipe Organ Services personnel Rick Gray (left) and Roger Inkpen (right) (Photo by Bruce Murdock)

SOONER STATE

Tulsa, Oklahoma—In November we enjoyed *The Winning of Barbara Worth*, a 1926 silent film starring Ronald Colman, Vilma Bánky, and a very young Gary Cooper. It had all the elements of a good action movie. Phil Judkins and Lynda Ramsey performed the score at our Robert-Morton. This was Lynda's first time accompanying a silent film; both she and Phil did a great job.

Our Christmas dinner on December 19 was catered for 100 members and guests. It was particularly enjoyable, since last year's dinner was cancelled due to winter weather. Jeannette Maxfield, Phil Judkins, Lynda Ramsey, and Carolyn Craft played Christmas carols for us. We enjoyed a boogie version of a Christmas spiritual played on our grand piano by Lynda Ramsey. Bill Rowland played for our sing-along, which was led by John Storey.

Before the program, we had a very short business meeting that included the treasurer's report given by Joyce Hatchett and the election of new officers for the coming two years. Those new officers are Phil Judkins, president; Bill Rowland, vice president; Phil Gray, vice president; Lynda Ramsey, secretary; and Joyce Hatchett, treasurer. Carolyn Craft will continue as program chairman, as will Phil Judkins as technical crew leader.

—Barbara Purtell
 Phil Judkins, President
SoonerStateATOS@gmail.com



New officers for Sooner State chapter (Photo by Linda Rowland)



Phil Judkins and Lynda Ramsey (Photo by Bill Rowland)

Chapter News

SOUTHERN JERSEY

Franklinville, New Jersey—Several of our members had the pleasure of attending the Garden State chapter's *Wonder Weekend* at Loew's Jersey Theatre on October 3–5, 2008. It was an exciting, entertaining event.

Our chapter's Christmas party was held in the basement music room of our president, Joe Rementer. Open consoles at the Allen electronic and Austin pipe organ kept the Christmas music flowing. Taking advantage of the attendance, we held an impromptu business meeting. One of the business items was the Broadway Theatre's decision to discontinue showing movies and concentrate on stage shows. This step was probably due to the small audiences at films. We hope that this will open up additional practice time for our organists, who will continue to provide preludes at the 3/8 Kimball for the stage shows.

It was announced that the Cinnaminson Community Chorus made a generous donation to our chapter to help cover the expenses of our maintenance of the Wurlitzer pipe organ in the Cinnaminson High School.

A new member, Lois Watson, is an outstanding pianist who has become interested in the organ. She has played the Broadway Kimball and is becoming familiar with the sounds and feel of the instrument. She comes from a family of organists and pianists and has played since age 11. At the end of World War II, Lois entertained troops in Japan for two years. She displayed her talent at the piano during our Christmas party.

We were saddened that our longtime member, Alex Fell, died recently at age 81. He was very active and attended most chapter activities. For years Alex acted in the official position of mailing greeting cards from the chapter to all members at Christmas and on birthdays.

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



Christmas party high-jinks: Lois Watson and Nathan Figlio ham it up
(Photo by Fred Oltmann)

SUSQUEHANNA VALLEY

York, Pennsylvania—On November 10, the chapter was introduced to Phyllis Sands, an elementary vocal music teacher from the Wilson School District of West Lawn, Pennsylvania. She thrilled listeners with a varied showcase of music. After a brief intermission, Ms. Sands returned to play popular tunes that ranged from country western to Broadway show tunes. The dust was cleaned out of the pipes. Excellent!

The York chapter of the American Guild of Organists and the Susquehanna Valley Theatre Organ Society co-sponsored *Holiday Sing-along with the Mighty Wurlitzer!* held at York's Capitol Theatre on December 13. Organists Terry Nace and Roy Wainwright, together with trumpeter Mike Maysilles and emcee Dusty Miller, led the audience in singing Christmas carols.

The 1954 movie classic *White Christmas* was screened following the sing-along.

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



Phyllis Sands at the Capitol Theatre
(Photo by Roy Wainwright)

VALLEY OF THE SUN

Phoenix, Arizona—We did not have a regular chapter meeting in November. Instead, we directed all of our energies towards presenting a successful *Desert Winds Weekend*, November 28–30.

Our chapter Christmas party was held December 6 in the music room of the Adrian Phillips residence. Following a delicious potluck buffet, we relaxed to songs of the season presented by Ron Rhode at the organ.

We will return to the Orpheum Theatre for our silent film series in 2009. We also look forward to the completion of the Phoenix College Wurlitzer restoration project.

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



Ron Rhode at the Phillips residence organ
(Photo by Madeline LiVolsi)

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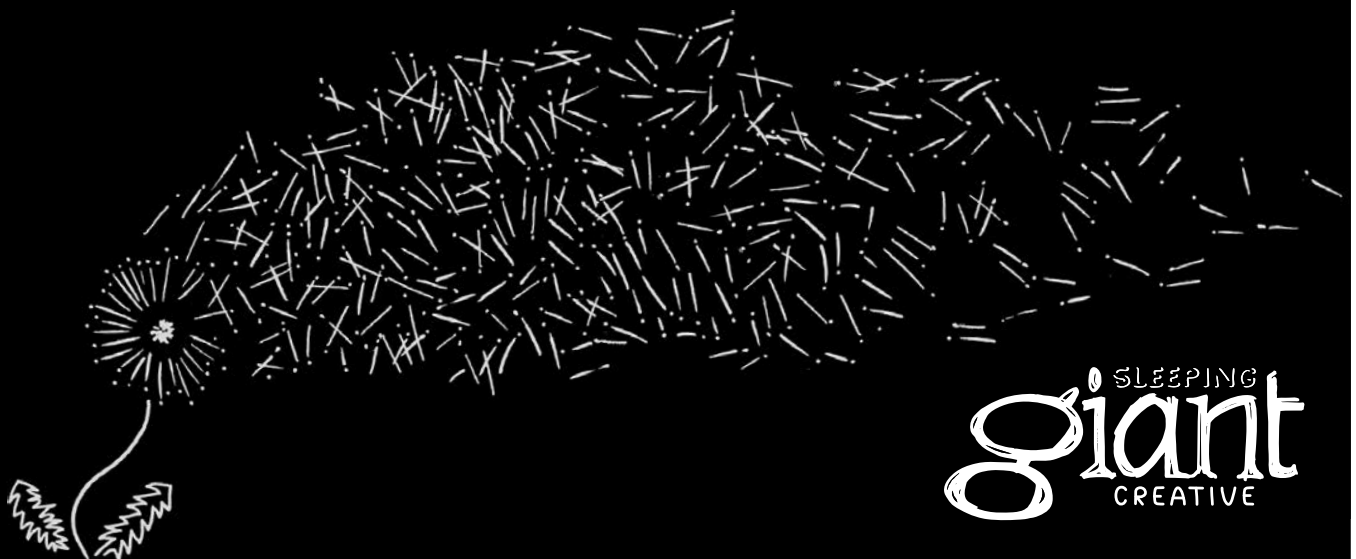
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Around the Circuit

Theatre Organ Programs
and Performances

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

ALASKA

State Office Building—333 Willoughby Avenue, Juneau, 907-465-5689 (2/8K). Organ concerts Friday at 12:00 noon. www.pstos.org/instruments/ak/juneau/state-bldg.htm

ARIZONA

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

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

CALIFORNIA (NORTH)

Bob Hope Theatre (Former Fox California)—242 Main Street, Stockton, 209-337-4673 (4/21RM). Organ played monthly for classic and silent movies, special occasions, and public tours.

Castro Theatre—429 Castro, San Francisco, 415-621-6120 (4/21W). Intermissions played nightly by David Hegarty, Warren Lubich.

Fox Theatre—308 West Main Street, Visalia, 559-625-1369 (4/24W). Thirty-minute organ prelude, with guest organist, to frequent classic movies. www.foxvisalia.org

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

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

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

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

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

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

CALIFORNIA (SOUTH)

Arlington Theatre—11317 State Street, Santa Barbara, 805-685-9891 (4/27RM). March 8, 2:00pm, Dennis James accompanies the silent films *Never Weaken*, starring Harold Lloyd, and *The General*, starring Buster Keaton. All concerts on Saturdays, 2:00pm. www.members.cox.net/sbtos

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

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

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

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

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

COLORADO

Holiday Hills Ballroom—2000 West 92nd Avenue, Federal Heights 303-466-3330 (4/33GW4Q). All events are at 2:00pm. March 8, *Dancing Without the Stars*. www.RMCATOS.org

DELAWARE

Dickinson High School—1801 Milltown Road, Wilmington, 302-995-2603 (3/66K). March 14, 7:00pm, John Schwandt; April 14, 10:30am, Glen Hough; April 25, 7:00pm, Ron Rhode; June 14, 3:00pm, Hector Olivera; July 18, 7:00pm, Michael Xavier Lundy. www.geocities.com/dtoskimball or www.dtoskimball.org

FLORIDA

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

Polk Theatre—127 South Florida Avenue, Lakeland, 863-682-7553 (3/12RM). Movie overtures: Friday and Saturday, 7:15pm; Sunday, 1:45pm. Bob Courtney, Sandy 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

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

GEORGIA

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

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

HAWAII

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

ILLINOIS

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

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

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

Rialto Square Theatre—102 North Chicago Street, Joliet, 815-726-6600 (4/27H). Organ pre-shows and intermissions: Jim Patak or Sam Yacono. Theatre tours with Jim Patak at the console.

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

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

MARYLAND

Weinberg Center for the Arts—20 West Patrick Street, Frederick (2/8W). All shows at 8:00pm. Ray Brubacher performing Friday, 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). April 19, 7:30pm: Phil Kelsall. 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

Stoneham Town Hall—35 Central Street, on the common, Stoneham, 781-438-2466 (2/14W). May 31, 2:00pm, Jim and Linda Duncan at the organ and piano.

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 Luffinen, 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).

MICHIGAN

Fox Theatre—2211 Woodward Avenue, Detroit, 313-471-3200 (4/36W and 3/12M). Lobby organ played for 45 minutes prior to selected shows. Call theatre for dates and times.

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

The Mole Hole—150 West Michigan Avenue, Marshall, 616-781-5923 (2/6 B/K). Organ daily, Scott Smith, recorded artist.

Public Museum of Grand Rapids Meijer Theatre—272 Pearl Street NW, Grand Rapids, 616-459-4253 (3/30W). Tours by appointment, and ATOS guests welcome to hear organ weekly at noon on Thursdays. Story time slide program during school year. Organ played on Sundays, 1:00pm to 3:00pm.

Redford Theatre—17360 Lahser Road, Detroit, 313-537-2560 (3/10B). Movie overtures: Fridays at 7:30pm, Saturdays at 1:30pm and 7:30pm. Check website for silent films and concerts. Guest organists include: Steve Ball, Newton Bates, Dave Calendine, Jennifer Candea, Brian Carmody, Gil Francis, John Lauter, Lance Luce, Tony O'Brien, Andrew Rogers, and Emily Seward. www.redfordtheatre.com

Senate Theatre—6424 Michigan Avenue, Detroit, 313-894-0850 (4/34W). March 15, Donnie Rankin; April 19, Walt Strony; May 17, Stephen Warner; June 14, Jelani Eddington; September 20, Tom Fortier; October 18, Scott Smith; November 15, John Lauter; December 6, Lance Luce. All concerts start at 3:00pm. Tickets may be purchased at the door (cash only). www.dfos.org

Temple Theatre—203 North Washington, Saginaw, 989-754-7469 (3/11 Barton). Organ played before selected events. www.templetheatre.com

MINNESOTA

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

MISSOURI

Fox Theatre—527 Grand Boulevard North, St. Louis, 314-534-1678 (4/36W). Tours of the Fox Theatre conducted every Tuesday, Thursday and Saturday (except holidays) at 10:30am. Tuesday tour: \$5 for adults and \$3 for children (12 and under). Thursday and Saturday tours: \$8 for adults and \$3 for children. For parties of less than 20, no reservations are needed. www.fabulousfox.com

NEW JERSEY

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

Loew's Jersey Theatre—54 Journal Square, Jersey City, 973-256-5480 (4/23RM). March 8, 3:00pm, Tom Hoehn at the organ and Avery Tunningley at the piano, featuring solo and duet arrangements. Tickets \$15 adults, \$13 seniors and children, available at the door. Doors open 2:30pm. Organ played before selected movies and events on a regular basis. www.gstos.org and www.loewsjersey.org

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

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

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

NEW YORK

Auditorium Theatre—885 East Main Street, Rochester, 585-544-6595 (4/23W). All shows at are Sunday at 2:30pm. March 29, Simon Gledhill. Tickets available at box office one hour before concert starts. \$15 general public; \$5 discount per ticket for groups of 10 or more ordered in advance. Admission free to members. No charge for children 12 or under when accompanied by an adult. www.theatreorgans.com/rochestr

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

Empire Theatre—581 State Fair Boulevard, Syracuse, 315-451-4943 (3/11W). All concerts start at 7:30pm unless stated otherwise. www.jrjunction.com/estmim

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

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

Long Island University—385 Flatbush Extension, Brooklyn (4/26W). Organ undergoing repairs.

Middletown Paramount Theatre—19 South Street, Middletown, 845-346-4195 (3/12W). Pre-show music, concerts and silent films presented by the New York chapter of ATOS and the Middletown Paramount Theatre. www.nyfos.org

Proctor's Theatre—432 State Street, Schenectady, 518-346-8204 (3/18W). Noon concert series, Tuesdays, unless stated otherwise. www.proctors.org

NORTH CAROLINA

Carolina Theatre—310 South Green Street, Greensboro, 336-333-2600 (3/6H-Electronic). Organ played before and after the *Carolina Classic Film Series*. www.carolinatheatre.com

NORTH DAKOTA

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

OHIO

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

Grays Armory—1234 Bolivar Road, Cleveland, 216-621-5938 (3/15W). April 18, Donnie Rankin.

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

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

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

Palace Theatre—605 Market Avenue North, Canton, 330-454-9181 (3/12Kilgen). Frequent pre-show and intermission use; occasional concerts. www.cantonpalacetheatre.org

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

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

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

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

OKLAHOMA

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

OREGON

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

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

PENNSYLVANIA

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

Around the Circuit

Theatre Organ Programs
and Performances

Keswick Theatre—291 Keswick Avenue, Glenside 215-237-1995 (3/19M). Open console at scheduled events announced in *The Liff*. www.keswicktheatre.com

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

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

TENNESSEE

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

TEXAS

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

UTAH

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

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

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 Gulledege. 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

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

Mt. Baker Theatre—106 North Commercial, Bellingham (2/14W). Second Sunday monthly, 2:00pm, open console.

Paramount Theatre—911 Pine Street, Seattle, 206-467-5510 (4/20W). Silent Movie Mondays at 7:00pm, accompanied by Dennis James: June 8, *Flesh and the Devil*; June 15, *Romola*; June 22, *The Godless Girl*; June 29, *Seventh Heaven*. 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. March 14, 7:30pm, Dave Wickerham; 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

UNITED KINGDOM

The Assembly Hall—Stoke Abbot Road, Worthing, West Sussex, 011-44-1903-206206 (3/23W). All concerts on Sundays at 3:00pm, unless noted otherwise. Dances Saturday, 7:15pm. 14 March, Nicholas Martin, Iain Flitcroft; 15 March, Nicholas Martin; 26 April, Richard Hills; 31 May, 2:30pm, Carlo Curley, Simon Gledhill, Len Rawle; 28 June, Iain Flitcroft; 27 September, John Mann; 18 October, Phil Kelsall; 27 October, Phil Kelsall and others. www.worthing-wurlitzer.org

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

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

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

New Victoria Centre—High Street, Howden-le-Wear, Crook, County Durham, 011-44-1388-766243 (3/18W). Concerts on Saturdays at 7:00pm and Sundays at 2:30pm. 14–15 March, David Lowe; 18–19 April, Keith Beckingham; 16–17 May, John Mann; 6 June, Timothy Hone (recital); 15 August, Young Organists; 19–20 September, Simon Gledhill; 17–18 October, David Ivory; 14–15 November, Robert Sudall; 19–20 December, Iain Flitcroft. www.netoa.org.uk

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. 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. 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

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.voxlancastria.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.voxlancastria.org.uk/heritage

Victoria Hall—Victoria Road, Saltaire, West Yorkshire 011-44-1274-589939 (3/10W). 21 March, 7:30pm, Phil Kelsall (dance); 11 April, 7:30pm, Simon Gledhill, Nigel Ogden; 12 April, 2:30pm, Jelani Eddington; 10 May, 2:30pm, Robert Sudall and friends; 14 June, 2:30pm, Nicholas Martin; 9 August, 2:30pm, David Lowe and friends; 6 September, 2:30pm, John Mann; 4 October, 2:30pm, Morrison Orpheus Choir with Nigel Ogden at the Wurlitzer; 8 November, 2:30pm, David Shepherd; 20 December, 2:30pm, Richard Hills and school choir. www.cosnorth.co.uk

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Minutes

MINUTES OF THE ATOS BOARD OF DIRECTORS TELEPHONE CONFERENCE

SEPTEMBER 29, 2008

Chairman of the Board Peterson called the meeting to order at 8:00pm EDT.

Officers Present: Craig Peterson, Chairman of the Board; Bob Evans, Secretary; Paul Van Der Molen, Treasurer. Board Members Present: John De Majo, Jelani Eddington, Michael Fellenzer, Allen Miller, Donna Parker, Doug Powers, Bucky Reddish. Absent: John Apple, Don Near. Youth Representative Present: Tyler Morkin. Staff Present: Ken Double, President/CEO; Mike Kinerk, Convention Planning Coordinator; Jim Merry, Executive Secretary; Jeff Weiler, Parliamentarian; Tom Blackwell, Website Coordinator; Steve LaManna, ATOS Tour Coordinator.

Chairman of the Board Peterson declared a quorum.

The minutes of the ATOS annual board meeting and the ATOS board telephone conference meeting of August 19, 2008 were approved. The minutes of the ATOS annual membership meeting were approved for publication.

OLD BUSINESS:

Standing Committee Reports:

ATOS Touring Show:

Steve LaManna reported that he has completed the arrangements for the first ATOS touring show. This show will be presented at the Riviera Theatre in North Tonawanda, New York on April 19, 2009. Steve said that he had made many contacts with theatres that were suggested to him. In most cases his phone calls and e-mails went unanswered. He stated that to ensure success, the local chapters must get behind the movement. Ken Double expressed the board's disappointment that more progress has not been made. Ken Double and Craig Peterson will arrange for an executive committee telephone conference call in the near future.

ATOS Youth Camp Update:

Jelani Eddington and Donna Parker reported that the Youth Camp was a resounding success this past summer. They are now in the process of choosing a location for next year's camp. We will see a concrete budget structure for the camp. Jonas, Donna, and Jelani are looking for suggestions for teachers for the camp. The ATOS Adult Camp was also a success. Those participating were satisfied with the experience.

ATOS Technical Weekend:

Allen Miller is in the process of creating the structure for an ATOS technical weekend to be held shortly after the ATOS annual convention next summer. An appropriate venue has been offered for the camp. Part of

the weekend would take place in a major theatre and classical organ venue. Allen wants to draw on the knowledge base from the Youth Camp and use it to help organize the technical weekend. He is looking for input.

ATOS Website:

Tom Blackwell reported that the designer for the website has been chosen. The designer will be conducting interviews with those people designated during the last telephone conference. Tom is exploring a new look for the website, with many updates and improvements that will make the site more user friendly, informative, and attractive.

ATOS annual convention report:

Mike Kinerk gave the board an update on the 2008 ATOS annual convention. The convention was an artistic and financial success. Attendance was 525.

Mr. Kinerk then offered the board an update of upcoming events:

July, 2009: ATOS annual convention in Cleveland, Ohio

November, 2009: ATOS regional convention in Birmingham, Alabama

July, 2010: ATOS annual convention in Seattle, Washington

July, 2011: ATOS annual convention in Massachusetts and Rhode Island

July, 2012: ATOS annual convention in Orange County, Los Angeles, and San Diego, California

Mike also reported that he had made lodging arrangements for the ATOS midyear meeting to be held in Las Vegas, Nevada on January 3-4, 2009.

Motion: (Van Der Molen) to accept the Eastern Massachusetts chapter 2011 convention bid, with Bob Evans as convention chair. Passed (Unanimous)

Motion: (Miller) to accept the Orange County chapter 2012 convention bid, with Don Near as convention chair. Passed (Unanimous)

The board received and filed the report of the President/CEO.

The board received and filed the report of the Endowment Committee chair.

The board then entered discussion on the vice-chairman's post. President Double asked officers and board members to solicit candidates for the position. The board will accept nominations for the next teleconference.

President Double also reiterated the need for board members and officers to encourage qualified candidates to run for the ATOS board of directors. He also strongly suggested that board members contact their assigned chapters and explain the need for nominees.

NEW BUSINESS:

Paul Van Der Molen assured that board that our investments are intact despite the uncertainty of the stock market.

President/CEO Double reported that Dolton McAlpin has agreed to take over the legal responsibilities and provide legal counsel for ATOS. Ken thanked Jelani Eddington for his work above and beyond the call of duty for the benefit of ATOS. Jelani Eddington will communicate with Dolton and bring him up to date on any pertinent legal matters.

Ken Double reported that John Apple has enlisted John McCall to work with chapters to convince those who are "friends" of a chapter to join ATOS. Mr. Apple and Mr. McCall will work with 8-10 chapters at a time.

A 3/11 Barton theatre organ that was playing when removed may be available for eventual donation to the proposed theatre organ course of studies at the Eastman School of Music in Rochester, New York. President/CEO Double expressed the opinion that this was surely a positive move toward the preservation of theatre organ performance.

Ken Double then reminded all board and staff members that communication is important, and all business should be attended to in a timely manner.

Good of the Order:

A member asked about the progress of the survey. President Double informed the board that the survey information has been compiled and analyzed. Doug Powers had reported that many of our members wrote five and six page responses to some of the subjective questions. Hopefully, the results will be ready soon.

Paul Van Der Molen reported that the Adult Theatre Organ Getaway was not discussed earlier in the meeting. From all reports the adult event was a success and generated many positive comments. Paul expressed concern that the camp operated at a small financial loss and asked those involved with the administration of the event to consider ways to make the activity self-supporting.

Hearing no other items for consideration, Chairman of the Board Craig Peterson declared the meeting adjourned at 9:44pm EDT.

/s/ Bob Evans, Secretary

All business was conducted following *Robert's Rules of Order*. Jeff Weiler, Parliamentarian.

MINUTES OF THE ATOS BOARD OF DIRECTORS TELEPHONE CONFERENCE

TUESDAY, NOVEMBER 18, 2008

Chairman of the Board Peterson called the meeting to order at 8:04pm EST.

Officers Present: Craig Peterson, Chairman; Bob Evans, Secretary; Paul Van Der Molen, Treasurer. Board Members Present: John Apple, John De Majo, Jelani Eddington, Michael Fellenzer, Allen Miller, Don Near, Donna Parker. Absent: Doug Powers, Bucky Reddish. Youth Representative Present: Tyler Morkin. Staff Present: Ken Double, President/CEO; Mike Kinerk, Convention Planning Coordinator; Jim Merry, Executive Secretary; Tom Blackwell, Website Coordinator; Jeff Weiler, Parliamentarian. Guest Present: Nancy Burton, Marketing Consultant.

Chairman of the Board Peterson declared a quorum.

The minutes of the September 9, 2008 teleconference were accepted as revised.

OLD BUSINESS:

Standing Committee Reports:

Convention Planning Committee:

Plans for the Western Reserve (Cleveland) annual convention are progressing well. Mike Kinerk reported that the committee is working with the Marriott representatives to create more flexible terms in the reservation of room blocks. This negotiation is necessary in light of the present status of the economy.

The Puget Sound chapter is in negotiations with the hotel to lower the number of room reservations in light of the economy but is prepared to increase the number of rooms should it be necessary.

Mike Kinerk, Convention Planning Coordinator, is proceeding with an abundance of caution in the reservation of rooms for upcoming conventions. The Renaissance Hotel (Marriott) has been most cooperative during the negotiations.

Motion: (Van Der Molen) to approve the Puget Sound chapter bid for the 2010 ATOS annual convention with Tom Blackwell as convention chair. Passed (Unanimous)

Mike Kinerk stated that because of the current economic situation, convention planners need to develop a "Plan A" and "Plan B" for conventions. "Plan A" would be a regular full-size convention, while "Plan B" would be a scaled-down version similar in scope to a regional convention with lower registration costs, etc.

Summer Youth Camp Update (Double reporting for Nordwall):

This summer's camp will be held July 27-31 in Phoenix, Arizona. Tentative venues are:

The Adrian Phillips studio

The Orpheum Theatre

Organ Stop Pizza

Phoenix College

Martin Ellis will assume leadership for this event.

The Adult Theatre Organ Getaway is set for July 20-24 in the San Francisco Bay area. The 4/39 Wurlitzer installed in the Berkeley Community Theatre will be the primary teaching instrument, with Jonas Nordwall as instructor.

Paul Van Der Molen reminded the board that this event is supposed to be financially self-sustaining. Revenues from last year's event fell short by \$3,000. The board agreed that the Adult Organ Getaway event must have sufficient enrollment to be financially self-sustaining. The exact number of enrollees necessary will be determined at a future date.

Budgets for both events will be submitted soon.

Fundraising Update:

Ken Double informed the board that we are embarking on Phase I of a fundraising campaign. A letter has been sent to all ATOS members in the continental United States informing them of the creation of an annual fundraising effort.

Nancy Burton, marketing consultant, reported to the board about levels of return for the mailing and what realistic expectations should be for the future. Tom Blackwell, our website coordinator is working to make on-line donations possible through our website. He will work with Paul Van Der Molen and Jim Merry.

Ken Double reported that he has met with many members in his travels of late about long-term gift-giving to the society. He has received much positive feedback but cautions that this process takes a bit of time to get rolling. Ken is confident that his efforts in fundraising will be fruitful. Ken will have a full report, including graphics for a new brochure, at the midyear meeting. Fundraising efforts will continue in earnest.

Technical Camp:

The technical committee has decided to call the event the "Technical Weekend." Allen has been gathering information solicited from interested members through the website and from responses to his article in THEATRE ORGAN. No date has been set as of this time. Allen is looking for feedback and input from board members about budgeting and logistics. President Double remarked that we face a critical shortage of qualified theatre organ technicians, making the technical weekend an absolute necessity.

Financial Update:

Paul Van Der Molen reports that our cash is down by approximately \$130,000 since the beginning of our fiscal year (May 1). This downward trend is reflective of the general state of investments in the current economy. The Endowment Fund has not suffered as much because much of the Endowment Fund money was invested in CDs which did not decrease as much as other investments.

ATOS Touring Show:

Not much new. Ken has talked with three entities that are interested in presenting the ATOS touring show. Ken and Bob Evans intend to talk to Alan Chille, General Manager of the Providence Performing Arts Center in December.

NEW BUSINESS:

Nominating Process:

President Double reminded the board to seek qualified candidates to run for the ATOS board of directors.

New ATOS Chapter:

The Dickinson group has begun the process of forming a chapter of ATOS. Ken will be at their February event to man a membership table.

John Apple, working with John McCall, is establishing a committee to investigate the ATOS membership requirements of the individual chapters. They will work with each chapter in a grass-roots effort to determine the scope of each chapter's membership policies.

Chairman Peterson adjourned the meeting at 9:34pm EST

Respectfully Submitted,

/s/ Bob Evans, Secretary

Business was conducted following *Robert's Rules of Order*. Jeff Weiler, Parliamentarian

Fr. Andrew Rogers

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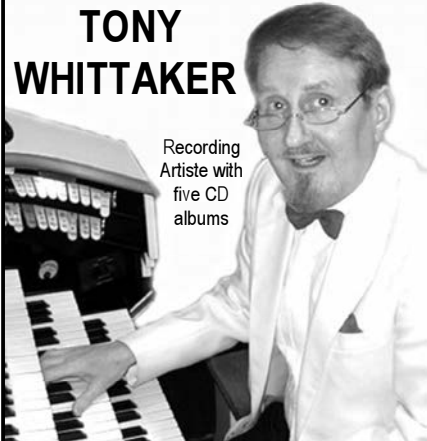
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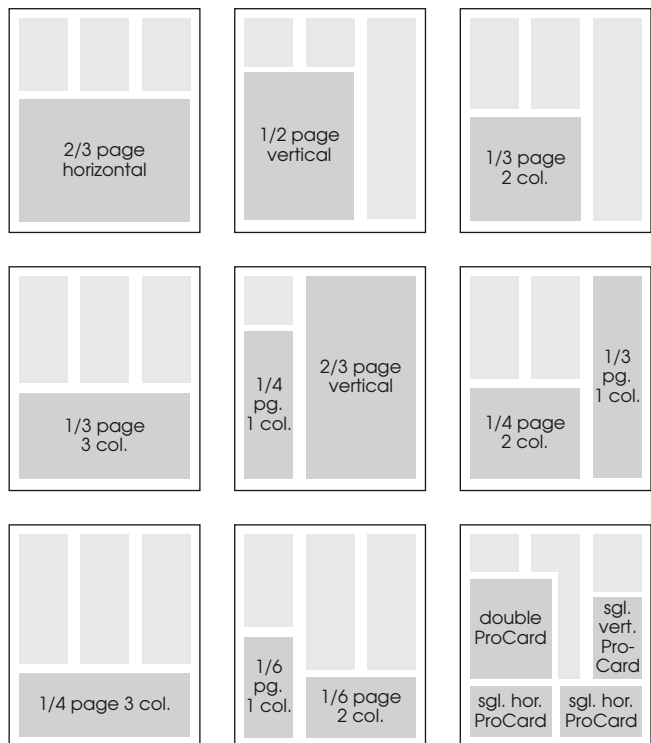
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ADVERTISER INDEX

Allen Organs.....	BC
Amica International.....	70
Arndt Organ Supply Co.	65
ATOS Adult Getaway	2
ATOS Convention Record Shop	24
ATOS Summer Camp	2
Ball, Steven	68
CIC-ATOS (Foppiano recording).....	68
Cole, Susan: Keyboard Productions	68
Crome Organ Co.	7
Diapason, The	70
Eddington, Jelani (book)	6
Eddington, Jelani (concerts).....	4
Eddington, Jelani (recordings).....	24
JATOE Rialto Keyboard Pops	14
League of Historic American Theatres	70
Leather Supply House.....	4
Moelmann, Jack	68
Musical Box Society International.....	70
OCTOS Thanks Bob Trousdale.....	14
OCTOS Cameron Carpenter.....	65
OCTOS George Wright CD	15
OHS Convention	29
Organ Historical Society.....	70
Parker, Donna.....	9
Party on the Pipes, St. Louis.....	44
Ralston, Bob	44
Rhode, Ron	65
Rivera Keyboard Pops Concert	61
Rogers, Fr. Andrew	68
Scott Smith Pipe Organs.....	4
Sleeping Giant Creative	61
Texas Talkies (Ragtime Revue).....	45
Theatre Historical Society of America	65
Walker Theatre Organs	IFC
Whittaker, Tony	68
Wilson, Clark	4
Zollman Pipe Organ Services.....	68

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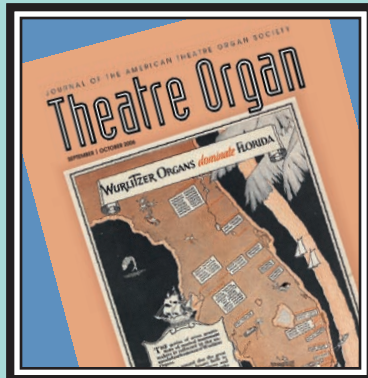
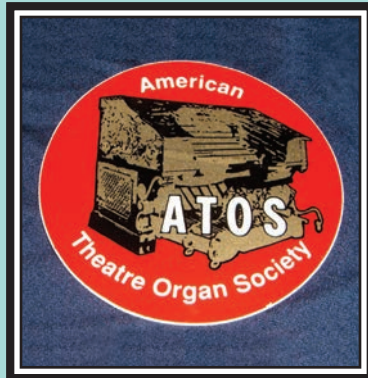
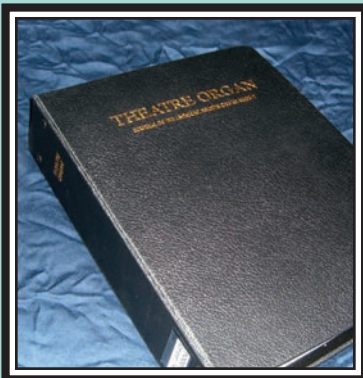
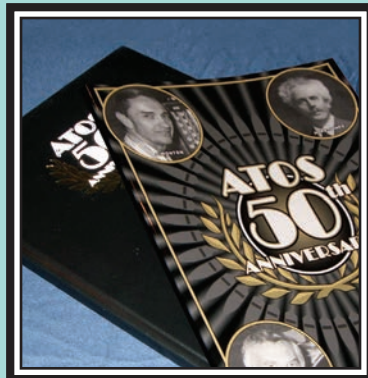
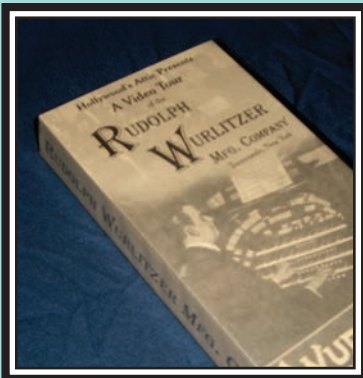
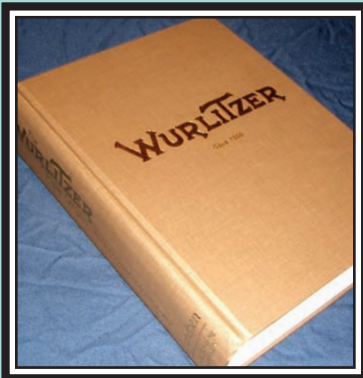
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