

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

Theatre Organ

NOVEMBER | DECEMBER 2009



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16' Harmonic Tuba	4' Tibia Minor**	16' Post Horn	8' Quintadena	8' Saxophone	Castanets	8' Tibia Clausa	Chrys to Vibraharp
16' Tibia Clausa	4' Viol Celeste IV	16' Harmonic Tuba	8' Vox Humana**	8' Oboe Horn	Tom Tom	8' Clarinet	Damp Vibraharp
16' Clarinet	4' Mezzo Chorale II	8' Tibia Clausa	4' Octave	8' Vox Humana**	Sand Block	8' Saxophone	
16' Saxophone	4' Flute	8' Clarinet	4' Tibia Clausa	8' Salicional	Chinese Block	8' Salicional	
16' Salicional	3 1/5' Tibia Clausa	Solo to Great 8'	4' Tibia Minor*	8' Viol Celeste IV		8' Viol Celeste IV	
16' Bourdon	2 2/3' Tibia Clausa		2' Tibia Clausa	8' Mezzo Chorale II		8' Concert Flute	
16' Vox Humana**	2' 2/3' Twelfth	Solo	Cathedral Chimes	8' Echo Chorale II	Acc. 2nd Touch	16' Piano	
8' Post Horn	2' Tibia Clausa	16' Post Horn	Xylophone	8' Quintadena	(On organs with 2 nd T.)	Accomp to Pedal 8'	
8' Brass Trumpet	2' Fifteenth IV	16' Brass Trumpet	Glockenspiel	8' Concert Flute	8' Post Horn	Great to Pedal 8'	
8' Harmonic Tuba	2' Piccolo	16' Harmonic Tuba	Orchestra Bells	8' Octave	8' Harmonic Tuba	Solo to Pedal 8'	
8' Open Diapason	1 3/5' Tierce	16' Open Diapason	Great to Solo 16'	4' Tibia Clausa	8' Tibia Clausa	8' Bass Drum	** Bonus Ranks trem'd
8' Horn Diapason	1' Fife	16' Tibia Clausa	Great to Solo 8'	4' Tibia Minor**	8' Clarinet	Kick Drum	Tibia Minor (Bartl Wurl)
8' Tibia Clausa	16' Piano*	16' Clarinet	Great to Solo 5 1/3'	4' Viol Celeste IV	Cathedral Chimes	Snare Drum	Vox Hum. (Bartl Wurl)
8' Tibia Minor**	8' Piano*	16' Saxophone	Great to Solo 4'	4' Mezzo Chorale II	Xylophone (rpt)	Cymbal 1	Combinations
8' Clarinet**	4' Piano*	16' Salicional	Great to Solo 3 1/5'	4' Vox Humana*	Glockenspiel	Cymbal 2	10 general pistons
8' Kinura	Harp	8' Post Horn		4' Flute	Sleigh Bells	Pedal traps 2 nd touch	10 memory banks
8' Orchestral Oboe	Marimba	8' Brass Trumpet	Accompaniment	2 2/3' Twelfth	Triangle	(On organs with 2 nd T.)	
8' Saxophone	Cathedral Chimes	8' Harmonic Tuba	16' Viol Celeste IV	2' Piccolo	Solo to Accomp 8'		Toys (right pistons)
8' Vox Humana**	Xylophone	8' Open Diapason	16' Bourdon	8' Piano*			Aogga, Bell, Whistle,
8' Salicional	Chrysglott*	8' Horn Diapason	16' Vox Humana*	4' Piano*	Pedal		Horse, Bird, Phone
8' Viol Celeste IV	Glockenspiel	8' Tibia Clausa	8' Post Horn	Harp	32' Diaphone		Siren & Gong
8' Mezzo Chorale II	Orchestra Bells	8' Tibia Minor**	8' Harmonic Tuba	Marimba	16' Open Diapason		
8' Echo Chorale II	Sleigh Bells	8' Clarinet	8' Open Diapason	Chrysglott*	16' Salicional		
8' Quintadena	Sub 16'	8' Kinura	8' Horn Diapason	Sleigh Bells	16' Harmonic Tuba		
8' Concert Flute	Unison Off	8' Orchestral Oboe	8' Tibia Clausa	Octave 4' Coupler	16' Tibia Clausa		
5 1/3' Tibia Clausa	Octave 4'	8' Saxophone	8' Tibia Minor**	Solo to Accomp 8'	16' Bourdon		
4' Clarion		8' Salicional	8' Clarinet	Solo Pizzicato	8' Post Horn		

See inside cover of Sept/Oct "Theatre Organ" for more info or check www.MIDIConcepts.com for continuing updates.

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Note: Specifications subject to improvement or change without notice.

Contents

THEATRE ORGAN NOVEMBER | DECEMBER 2009 Volume 51 | Number 6



Exterior of the Cleveland Grays Armory
(Photo by Richard Neidich)

On the Cover: The 2009 annual convention in Cleveland featured a number of notable instruments, including the fine Kimball installed in the Palace Theatre (Photo by Richard Neidich). For Robert Ridgeway's complete review of the convention events, please turn to page 29.

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FEATURES

- 20 A Desert Wind in the Pipes of the Mighty Wurlitzer
- 29 Treasures of the Western Reserve
- 40 The Dorm Room Organ
- 42 The Isle of Man Project: Part II

DEPARTMENTS

- 4 Vox Humana
- 5 Headquarters
- 7 Letters
- 8 News & Notes
- 26 Professional Perspectives
- 45 Ex Libris
- 46 For the Records
- 50 Chapter News
- 60 Meeting Minutes
- 64 Around the Circuit
- 67 Obituaries

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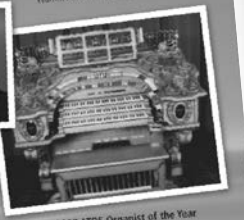
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The Diapason

celebrates its 100th anniversary with a special commemorative issue, December, 2009. The issue features tributes on the occasion and reflections on the last 100 years of the organ. Also included is a reproduction of Volume 1, Number 1 of *The Diapason* from December, 1909.

Copies of this special issue of *The Diapason* are available for six dollars (\$6.00). Contact editor Jerome Butera, The Diapason, 3030 West Salt Creek Lane, Suite 201, Arlington Heights, Illinois 60005; 847-391-1045; jbutera@sgcmail.com; www.TheDiapason.com



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Vox Humana

As the holidays draw close, we have much for which to be thankful.

It seems that even as the Dow begins to show some signs of revitalization, other economic indicators continue to give us pause almost on a daily basis. It comes as no surprise that the entire organ community has been affected; churches, universities, and concert halls—the traditional “safe spaces” for pipe organs—struggle under enormous financial obligations. These circumstances have been felt in theatre organ circles, too, as the costs of mounting public presentations and organ restoration rise. And given the changes in cultural tastes and social patterns, it’s easy to feel that we’ve been hit by a double whammy.

Yet there’s exciting news to report. Some interesting projects—large and small—proceed unhindered, others are planned, research continues, recordings are released, programs presented, and conventions continue to draw well and generate good profits.

Producing a convention takes a staggering amount of work. Although there may have been a bit of trepidation regarding attendance as our recent gathering in Cleveland drew near, the efforts of the Western Reserve chapter

were well rewarded. In this issue, Robert Ridgeway recounts his days at the annual ATOS convention, leading us through a very successful string of programs with his usual insight and thoroughness. And don’t miss the stunning photographs captured by Richard Neidich!

It seems that the eyes of the organ world were set upon Ohio this year as it played host to the Organ Historical Society and the American Institute of Organbuilders, as well as ATOS. All three were rip-roaring successes. And for that we truly can be thankful.

Greetings of the season,

—Jeff Weiler, Editor

SEASON'S GREETINGS!



Merry Christmas
& a New Year
Happy
Fanny M. Wurlitzer

FROM: Jeff EDITOR

Joanne EDITORIAL OFFICE
ADMINISTRATIVE ASSISTANT

Dannielle DESIGNER

Fanny Wurlitzer sent this Christmas card depicting the rose garden of his Kenmore, New York home in the early 1960s.

Headquarters

Forming the Partnerships That Make Fundraising Work



Greetings from St. Petersburg, Florida, and where, oh where, did this year go?

Before I get into the meat and potatoes of my message, let me offer a reminder about an opportunity to hear one of the most wonderful and fun sounds in all of theatre organ—Big Bertha, the Mighty Wurlitzer at the Alabama Theatre. Our friends at the Alabama chapter are preparing a wonderful regional convention right after Thanksgiving, and I hope you are planning to attend. There is registration information in this issue, as well as full details at the new and improved ATOS website. Southern hospitality, Alabama style. It will be a great event, and it's right around the corner. Leftover turkey? Bring it with you to Birmingham!

I am pleased to make not one, but two, very special announcements. Some of you may have seen this mentioned on the website, but for those of you (and there are many) not of the computer age, our fundraising efforts have received some tremendous support from two new sources. In early September, an anonymous donor informed ATOS of his desire to set aside 15% of his estate for ATOS. This will be a sizeable amount of money—possibly well into six figures, depending upon future market conditions. The final determination of the specific allocation—be it the ATOS general fund, the Endowment Fund, Youth Initiatives, scholarships, etc.—will be made soon.

Meanwhile, just a few short weeks after receiving that good news, ATOS received a second announcement from another anonymous donor. And again, this individual has specified 15% of his estate

shall be earmarked for ATOS, and this donor has indicated these funds shall be unrestricted, available for ATOS to use as it would best suit the organization's needs at the time the monies become available.

On behalf of the membership of ATOS, Chairman Mike Hartley, and the entire board and staff, we humbly say thank you to these two individuals. We hope they are smiling as they read this, knowing the impact they will have on ATOS.

Secondly, the significance of these two gifts cannot be stated strongly enough. Combined, estimating normal market conditions, these gifts represent potentially hundreds of thousands of dollars. The announcements come just a bit more than one year into the ATOS board of directors' initiatives to move more strongly into a program of fundraising with the creation of the CEO position and the fundraising committee.

These two anonymous donors highlight what I have believed for many years—ATOS has a passionate membership that has an interest in the long-range development of the music of the theatre organ, and a heartfelt interest in expanding our art form. Furthermore, I truly believe there are many individuals who might be in a position to offer similar gifts. These gifts do not have to be 15% of an estate. As one might wish to remember family, church, university, and charitable organizations in an estate, carving out 5% of these entities to make room for a gift for ATOS would not diminish those other gifts seriously, and would be most helpful to ATOS. At the same time, I know there are those whose life is dedicated to the theatre organ. A

legacy gift could underwrite scholarships, fund complete installations, provide the dollars for marketing and promotion that could help spread the word about ATOS, and so much more. These first two donations have helped to set the stage for the future, and I hope they will encourage more of our membership to think about ATOS in their estate plan.

This effort is ongoing and demands careful planning, a respectful approach, months and years of development, and a great deal of trust. Donors have a right to ask questions about future programs and how their gifts will be used by ATOS. And our organization must be prepared to follow through completely and correctly so the trust earned is well rewarded.

My duties as President and CEO allow me to wear many hats for ATOS. The fundraising hat is challenging, but so rewarding. My sincere hope is that, like the conversations over many, many months with these first two individuals, I can meet with more and more of you to discuss how your legacy gifts can guarantee the future for ATOS and the music we so dearly love.

Thank you to two special individuals. For those interested, do not hesitate to contact me. For those who I know should be interested, don't be surprised when you hear from me (written with a wink and a smile).

Have wonderful holidays. Our next meeting in this forum will welcome the New Year and all it has to offer. Hope to see you in Birmingham, and wishing you all the best!

—Ken Double

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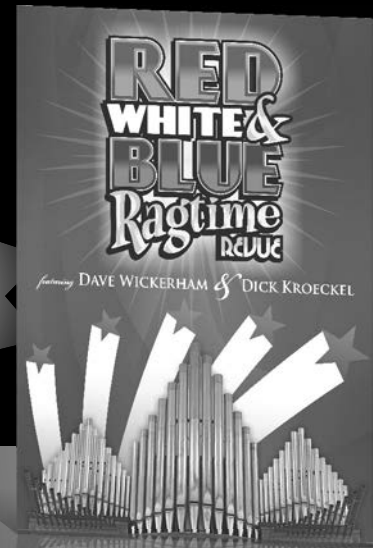
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The Red, White and Blue Ragtime Revue is a collaboration of two incredible musicians. It all started during an informal jam session in Wichita, KS. Organist Dave Wickerham was the featured artist at the concert. Ragtime pianist, Dick Kroeckel was in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

TRACKS INCLUDE:

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



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Letters

Radio City Music Hall 75th Anniversary Mystery!

Through the courtesy of a long standing ATOS friend in Mesa, I was able to obtain a copy of the double DVD distributed by *Time Life Magazine* entitled *Radio City Christmas Spectacular*. The DVD visual and audio production values are without question, but I was amazed to see in the list of credits the name of the organ tuner, together with organists George Wesner and Fred Davies.

Did any ATOS member get tickets for the 75th anniversary Christmas show, and did the organ and organists actually feature in the production? If so, their contributions were edited out!

My singular disappointment in acquiring the DVD doesn't end there. The bonus DVD is titled *Diamond on the Rock* and is very informative, but it tends to concentrate a lot on the Rockettes. The organ? Prepare to see three fleeting split-second glimpses of the organ manuals in close up, and a brief mention by an aging Rockette of the "wonderful organ."

Incidentally, if you want a copy of the DVD it appears that *Time Life* will not sell to anyone who is not a US citizen...hence enlisting the help of my friend.

[Ed. Note: It appears the DVD of the 75th anniversary Christmas show is available to be sent to non-U.S. addresses from the Radio City Music Hall website: <http://radiocity.shop.musictoday.com/Product.aspx?pc=6RCD02>]

—Alan Ashton

Minnesota Public Radio, Fitzgerald Theatre, Musicians to Collaborate in Wurlitzer Series

Minnesota Public Radio announces *The Indie Artist Residency: A Study of The Mighty Wurlitzer Theatre Organ, A Yearlong Program*, with multiple performances and outreach collaboration with classical MPR, The Current, and the Fitzgerald Theatre.

The Fitzgerald Theatre is home to a three-manual, 21-rank Mighty Wurlitzer donated by Pat McGuire. The Fitzgerald has been the steward of the instrument since its renovation in 1986 and is very proud to present it as part of its cultural offerings. The talent of performing at a theatre organ is considered by some a dying art form.

Twin Cities theatre organist Mike Grandchamp is working with Minnesota Public Radio to help young musicians to see the "old" instrument in a new light. This unusual pairing between classical Minnesota Public Radio and The Current will serve as an incubator of creativity and talent that could create a new genre of theatre organ music. Mr. Grandchamp will work with two local musicians, deVon Gray and Alicia Wiley, who want to learn more about the great art of performing at the king of instruments. The resident artists will learn the mechanics and history of the instrument and take part in accompaniment of film and other stage activities throughout the year.

Mike Grandchamp is a veteran musical performer and recording artist. His credits include performances at the pipe organ of the Fitzgerald Theatre, engagements in Twin City area supper clubs, and several years as the featured entertainer at the theatre pipe organ at Cicero's, a restaurant in Edina.

Saint Paul native deVon Gray is a multi-instrumentalist, a composer, a conductor, and a hip-hop producer. Gray is a member of the hip-hop band Heiruspecs, which gets frequent air play on radio stations like The Current. Gray is also active in the classical music scene. He attended the New England Conservatory of Music and continues to pursue classical music opportunities in the Twin Cities.

Alicia Wiley's command of the piano, her voice, and the art of songwriting have earned her a respected place in the Twin Cities music scene. Trained in both classical and jazz styles, Wiley draws inspiration from a broad spectrum of musical eras, and her music can be heard on The Current. She has been honored with three Minnesota Music Awards: Best Self-Released Recording and Best Female Vocalist (2004) and Best Keyboardist/Pianist (2006). Wiley is a graduate of McNally Smith College and is currently working on her fourth studio album.

The Fitzgerald Theatre is committed to programming that reflects the audience and mission of Minnesota Public Radio. This 1,000-seat theatre acts as MPR's largest broadcast studio, with airwaves reaching millions of people tuned in to *A Prairie Home Companion*. Our staged productions commission authors, artists, and radio hosts to create intellectually stimulating programs that delight and enlighten our vast public radio community. Our programs serve extended communities through the reach of MPR events that are on-stage, on-line, and on-air. The Fitzgerald is Saint Paul's oldest theatre and will be celebrating its 100th anniversary in 2010.

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Wurlitzer Manor, 4/48 Wurlitzer, Gig Harbor, WA
Washington Center for Performing Arts, 3/22 Wurlitzer, Olympia, WA
Aveni Residence, 4/60 Wurlitzer, Gates Mills, OH
Peery's Egyptian Theatre, 3/23 Wurlitzer, Ogden, UT
Holdgreve Residence, 3/21 Wurlitzer, Colorado Springs, CO
Burnett Residence, 3/18 Kimball, Halstead, KS
Markworth Residence, 3/24 Kimball/Wurlitzer, Omaha, NE

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News & Notes

ATOS ANNOUNCES THE 2010 GEORGE WRIGHT MEMORIAL FELLOWSHIP

A program to bring a young person to the ATOS annual convention to be held in Seattle, Washington and surrounding areas June 29–July 3, 2010.

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

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

All applications must be completed and postmarked no later than **March 1, 2010**. Applications must be submitted by Certified Mail, Return Receipt.

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

ATOS ANNOUNCES THE POSITION OF YOUTH REPRESENTATIVE TO THE BOARD

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

The position of ATOS Youth Representative to the board has been established to encourage a two-way avenue for dialogue and the expression of ideas from a youth perspective. The Youth Representative will serve on the ATOS board of directors for the two-year period from 2010–2012 and should be involved in as many ATOS events as possible. The position is available to young persons between the ages of 15 and 24.

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

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

All applications must be completed and postmarked no later than **March 1, 2010**. Applications must be submitted by Certified Mail, Return Receipt.

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

WELCOME NEW MEMBERS

July 18 to September 19, 2009

Mark and Mary Aulman, Woodland, California

Brian and Shirley Bild, St. Louis, Missouri

Joseph Calverley, Brantford, Canada

Charlie Clayton, Matthews, North Carolina

James Coats, Birmingham, Alabama

Chuck Crawley, Hollywood, Florida

Carroll Eddleman, Hoschton, Georgia

Alan Edgar, Carmmoney, United Kingdom

Don Erhardt, Chesterfield, Missouri

Michael Fisher, Redford Township, Michigan

John Goettee, Jr., New Windsor, Maryland

William R. Hartig, Yardville, New Jersey

M. D. Holmberg II, Marion, Texas

Steve Jarvis, Portland, Oregon

Charles Karayan, Burbank, California

Craig Keller, Lilyfield, Australia

Nelson Koepfel, Cheekowaga, New York

Kenneth B. Koswener, Mahopac, New York

Bob Kroepel, New Durham, Nevada

Carol Lautenschleger, Strasburg, Ohio

Norman Lundin, Flagstaff, Arizona

John Malone, Turlock, California

Peter F. McDonnell, Key West, Florida

Brian D. Miller, Louisburg, North Carolina

Thomas Mustachio, Wayne, New Jersey

David Nelms, Monroe, North Carolina

Paul Parker, Chesapeake, Virginia

Richard and Linda Parton, Fullerton, California

Robert A. Raymond, Jr., Salisbury, North Carolina

Lawrence R. Requa, St. Petersburg, Florida

Roy C. Rhinehart, Jr., Kissimmee, Florida

David Ritch, Gastonia, North Carolina

Kevin Rose, Omaha, Nebraska

Carolyn Schroeder, DeWitt, Nebraska

Tim Stephens, Atlanta, Georgia

John Strate, Murray City, Utah

James Swinehart, Akron, Ohio

Jon Thorwaldson, Glendale, Arkansas

Butch Tigner, Greenville, Georgia

Keith Addison Tyler, Long Beach, California

June and Ken Vail, Easton, Pennsylvania

Lon Vanderveer, Phoenix, Arkansas

Harold L. Wade, Houston, Texas

Bernadette Wagner, Champaign, Illinois

Darron Walsh, Las Vegas, New Hampshire

Douglas H. Weakley, Glendora, California

Barbie Weisserman, Farmington Hills, Michigan

Phillip E. Woodwell, Land O Lakes, Florida

Heath Wooster, Burwood, Australia

OPENING OF NOMINATIONS FOR THE 2010 ELECTION OF DIRECTORS

It is time to nominate candidates to fill three (3) positions for ATOS directors for the three-year term of 2010 to 2013. All ATOS members who have maintained continuous membership in good standing for at least the last two years are eligible for nomination and may nominate themselves or be nominated by another member in good standing, in which case written consent of the nominee is mandatory and must be received before the nominee's name can be placed on the ballot.

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

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

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

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

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

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

2. Candidate résumés and photo are to be sent to the Nominating Committee chair. It is strongly recommended that nominations be sent via "return receipt" or similar mail class if international. Nominations may also be sent digitally; however, the sender MUST verify receipt of the nomination by the chair. The postmark deadline is **January 15, 2010**.

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

4. If you have questions, please contact the Nominating Committee chair:

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

5. Counting words:

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

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

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

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

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

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

AMATEUR THEATRE ORGANIST COMPETITION RESULTS

The ATOS Amateur Theatre Organist Competition Committee (Susan Cole and Mike Hartley, co-chairs) is very pleased to announce the winners of this year's competition. They are as follows: John Steen (Texas), Peter Ruston (England), and David Burud (Illinois). Congratulations to all! They will receive award certificates, an hour private lesson from Chris Elliot (one of our convention artists), and an opportunity to perform a 15-minute mini-concert in the Allen Organ room. We want to thank Chris Elliot for volunteering his time and his instructional expertise. Many thanks also to Joel Hurley and Allen Organ Company for their continued support of this ATOS event.

All entrants in the competition received detailed comments and critiques from our three judges (Jim Riggs, Rob Richards, and Ron Rhode), which are most valuable. This is probably the most important factor and reason for entering the competition. The committee wishes to extend our utmost gratitude and appreciative thanks to our judges this year for their valuable time and excellent comments!

Last, but by far not least, thanks go to Doug Powers for arranging and scheduling the competition on the convention agenda. Our heartfelt thanks go to Wayne Tilschner, who really did the bulk of the committee's work, and Lydia Hartley for her computer expertise and time in assisting us.

The committee was very pleased with the response to the competition this year, and we wish to encourage amateur theatre organists over age 25 to enter the competition in 2010. Quoting one of this year's entrants, "It was a lot of fun."

—Susan Cole and Mike Hartley, co-chairs
Amateur Theatre Organist
Competition Committee

News & Notes

YOUTH CORNER

BY TYLER MORKIN

ATOS has reached a pivotal moment in its history, as it embarks on a path to maintain the prominence and future of an American art form. Now, more than ever, youth initiatives are at the forefront of ushering in a new generation of enthusiasts to further the art form that we hold so dear.

A large part of this effort has been the ATOS Summer Youth Camp. The 2009 camp marks the third year of one of the most successful youth-oriented programs our organization has sponsored. By now, most of the students are nearing the end of another academic semester. The summer camp faculty and coordinators are also busy concertizing and planning next year's camp. Now that three successful ATOS summer camps have been completed, it is clear from the students that our labors have borne fruit. Rather than attempt to summarize the students' reactions, I thought it best to have the students relate their experiences directly, in their own words. I talked with three individuals who attended the most recent Summer Youth Camp. Here is what they have to say about the camp and their theatre organ studies in general.

JESSICA TOMLINSON

Age 24, from St. Petersburg, Florida

How long have you been interested in theatre organs? I've been interested for about four years.

How did you first become interested in these instruments? My piano teacher had an Allen organ at his house. He originally used it as a teaching tool. My interest went from there. Then, my mom saw an article in the newspaper about a concert hosted by the Central Florida chapter of ATOS. I made some friends in the chapter who helped to introduce me to more theatre organ.

Do you play? If so, do you have a teacher? Yes. I take classical organ lessons from a professor at St. Petersburg College.

What was the first theatre pipe organ you remember playing? The first pipe organ that I played is at Pinellas Park Auditorium. It's a 2/9 Wurlitzer.

Are you involved in any technical aspects of the theatre organ? I'm mostly involved with playing. I would like to be more involved in other aspects, however.

Have you attended any Summer Youth Camps offered by ATOS? Yes. I attended the one in Phoenix this year and the one in Chicago last year.

How did you like your overall experience at the camp? The one in Phoenix was very inspiring. We talked about arranging and registration, as well as using theatre organ with other instruments. The youth camp instructors are all forward-looking.

As a final question, what do you think ATOS can do to help promote the theatre organ to the younger audience? ATOS should continue promoting theatre organ with other instruments. Expanding the music repertoire to include modern music is also important. I do like the music of the '20s and '30s, but expanding the repertoire is very important to attract young people. More media publicity would also be helpful.

NATHAN AVAKIAN

Age 18, from Portland, Oregon

How long have you been interested in theatre organs? I became interested in theatre organs when I was four years old. I started lessons six years ago.

How did you first become interested in these instruments? I went to the Portland Organ Grinder restaurant and became fascinated with the mechanics of the organ. I enjoyed watching all of the unenclosed parts of the instrument.

Do you play? If so, do you have a teacher? Yes. I work with Donna Parker.

What was the first theatre pipe organ you remember playing? I think it was the pipe organ that used to be in the Hollywood Theatre in Portland.

Are you involved in any technical aspects of the theatre organ? As of right now, I'm not. I would like to be, as I think it is really important.

Have you attended any Summer Youth Camps offered by ATOS? Yes. I attended the camp the first year in Chicago and again in Phoenix this past year.

How did you like your overall experience at the camp? I loved it. I really enjoyed the first one; however, the most recent one seemed even more polished and well put together. I'm really happy about the way things have turned out. I'm also looking forward to the upcoming technical camp.

As a final question, what do you think ATOS can do to help promote the theatre organ to the younger audience? I think the main thing is that ATOS needs to start doing is more integration of the organ with other things, such as theatre organ and orchestra, dancing, and theatrics. I'm doing a concert in November, collaborating with a local dance team here in Portland. I think that theatre organ enthusiasts are an isolated crowd. The primary consideration is to expand the instrument to more people in ways we haven't used the instrument before.

DAN ROMERO

Age 28, from Barnstable, Massachusetts

How long have you been interested in theatre organs? I have been interested since I was a teenager. I've gotten more seriously interested in recent years.

How did you first become interested in these instruments? I was studying classical organ at age 12. I had heard about theatre organs and located some books on them at the library. Then, when I was 13 or 14, I heard a program on the Wurlitzer at the Denver Paramount.

Do you play? If so, do you have a teacher? Yes. I play a little bit of theatre organ.

What was the first theatre pipe organ you remember playing? I'm not exactly sure. I believe it was the theatre organ at the Mount St. Francis Auditorium.

Are you involved in any technical aspects of the theatre organ? I haven't been too involved with theatre organ. I did work with an organbuilder in Denver for one year. The organbuilder worked entirely on classical instruments, although he did have some theatre organ experience.

Have you attended any Summer Youth Camps offered by ATOS? I attended the one this past year in Phoenix.

How did you like your overall experience at the camp? The camp was wonderful. We had a great time. It was actually better than I expected, not that I necessarily had many expectations one way or another; it was great. One of the very best aspects of the camp was meeting other young people who are also interested in theatre organ. Some comments were made throughout the week, such as “Gee, I’m not the only one interested in this.”

As a final question, what do you think ATOS can do to help promote the theatre organ to the younger audience? I think keeping up programs like the Summer Camp is very important. It is reaching a lot of kids who don’t otherwise get a chance to play. Another idea that may be good would be that ATOS could pair up with other organizations such as the AGO and OHS.

The three students interviewed for this article represent only a fraction of those students positively affected by their experience at the ATOS Summer Youth Camp. Through their words, it is clear to see that our efforts in Youth Initiatives are succeeding. Through these projects, ATOS is able to reach out to a new generation of enthusiasts in ways once thought to be impossible.

These young people also provide a different perspective on the direction of youth initiatives within ATOS. Through our hard work and their involvement, we will undoubtedly preserve the future of the instruments we know and love. The young people here are proof that immeasurable positive returns have been made with our investment.

As we embark on the years ahead in ATOS, we must continue to realize that securing the future of our organization is paramount. Only through this investment can we ensure a place for theatre organ in generations to come.

ATOS ANNOUNCES THE 2010 YOUNG THEATRE ORGANIST COMPETITION

ATOS is pleased to announce the Young Theatre Organist Competition for 2010. In an effort to make participation in one of our flagship programs a more enjoyable experience for everyone, the competition committee has made a number of important rule changes over the past several years for this event. For complete details, please consult the Young Theatre Organist Competition rules and guidelines; they may be found on the ATOS website, www.atos.org, by clicking on the “Downloadable Forms” link.

Prize Money—ATOS is pleased to offer up to USD \$1,500 in prize money for this year’s competition winners. Each finalist will receive an award of \$500. The overall winner will receive an additional award of \$1,000. The 2010 overall winner will be invited to perform a live concert as part of the 2011 annual convention.

Age Eligibility—This year’s competition will be open to competitors between the ages of 13 and 24 as of July 1, 2010.

Three Finalists Brought to the Convention—The competition judges will select up to three finalists from all of the entrants. Those finalists will be brought to the annual convention in the Seattle, Washington area, where

they will perform live during the convention. An overall winner will be selected from among the finalists based on that performance.

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

A copy of the competition rules and guidelines, as well as the application form, can be obtained from Competition chair, Jelani Eddington, at rj.eddington@atos.org, or by downloading the materials from the ATOS website at www.atos.org. All competition materials must be received by the chair no later than **April 1, 2010**.

The Competition Committee hopes that this will be a rewarding and enjoyable event for all who participate. Think about joining in on the fun for 2010!

INNER-CITY YOUTH PROGRAM

ATOS provides partial funding to chapters sponsoring inner-city youth programs that provide exposure to the theatre organ. Up to \$250 per program per year will be offered to a chapter to help pay expenses for such an effort. Only a few chapters have taken advantage of this program in past years; perhaps your chapter would like to participate.

For additional information or how to apply, contact the chair of the Inner-City Youth Program, Jack Moelmann, for complete details. Past experience has shown that such events provide great satisfaction for both the participants and the chapter. There is no deadline; requests may be sent at any time.

—Jack Moelmann

P.O. Box 25165, Scott Air Force Base, Illinois 62225
J.Moelmann@atos.org, Jack@Moelmann.com
Voice: 618-632-8455, Fax: 618-632-8455

News & Notes

THE 2009 MEMBERSHIP SATISFACTION CONVENTION SURVEY

During the Cleveland convention, the ATOS board invited each attendee to complete a satisfaction survey. The survey was designed to canvas satisfaction with the convention agenda, general membership meeting, the banquet, and the awards presentation. The board had two main objectives; the first is to send a clear message to the membership that satisfaction with the convention, along with comments and suggestions, is important. Second, the survey, along with comments and suggestions, will be useful in planning the 2010 convention in Seattle. Based upon the responses, 97% indicated they were satisfied overall with the 2009 convention. There were 122 completed surveys received out of 460 attendees, or about 27% participation. Comments and suggestions number 293.

There were 11 questions where eight selections were numerical and three were either yes or no. The numerical questions offered a selection of 1–2–3–4–5 (from worst to best) rating. There was adequate space provided for comments and suggestions.

Results from the survey were interesting, with a great number of positive and constructive comments and suggestions. Overall, 87% were very satisfied with the entire convention, with about 10% feeling it was adequate. Only 3% (4 respondents) were not satisfied. Similar numbers were used to rate the convention scheduling. Surprisingly with today's economy, 89% felt the number of convention days was acceptable. The same percentage felt the number of concerts was adequate. Regarding the banquet, 74% felt there should be no change in the roll call of chapters. When asked about having the awards presented during a luncheon, the vote was close: 41% would prefer a luncheon; 13% voted in the middle of the scale. However, 44% wanted it left at the banquet. Adding additional workshops and/or lectures by eliminating a concert or two found 70% voting no and 30% yes. Another close vote was on the option of a 50/50 cash raffle, with proceeds going to pipe organ preservation, youth initiatives, and other programs. There were 52% voting yes and 58% no.

Many took the time to offer comments and suggestions using both sides of the form. The highlights were:

Classical Concerts—received the most comments, with 98% being unfavorable. There were no negative remarks about the artists. However, most felt the concert was too long, especially without an intermission. There were several comments about offering an option—giving attendees a choice between a classical concert and a different venue.

Meals—23.8% felt there was not adequate time scheduled for meals. 11% felt there should have been better communication from the host staff regarding affordable local eateries and not just fast food. Suggestions were made to have the convention hotel offer affordable group meals or a buffet which would have the added benefit of bringing attendees together for “acquaintance time.”

Concerts—We must consider the age of our group; intermissions are a must. There were many suggestions regarding ATOS youth, such as adding more youth concerts and providing young attendees with free tickets to extra concerts. Some felt the youth competition should entail all contestants playing at least one required score. Limit the silent movies to a 30-minute comedy. There were many positive comments stating how great the artists were. There also were several positive comments about the MC (Ken Double).

Venues—Most were concerned about the theatre doors at some concerts not being open when they arrived. For the most part, all were satisfied with the venues. Suggestions were made to allot time for Sunday church services.

Transportation—There were 14% who commented on the early arrival at some venues which resulted in attendees having to stand outside the theatre until the doors were opened. There were 5% who felt more forceful bus captains were needed. Many comments were submitted regarding the congestion in boarding buses, creating a herd mentality. Thought should be given to assigning attendees to buses or using a large room in the convention hotel to gather attendees into groups and lead them to the buses.

Hotel/Record Shop—There were several comments regarding the record shop. It was recommended ATOS set up a central

credit card process that can be used from one convention to the next. Organ-related vendors should be allowed to set up in the record shop and display their products. Hours of operation should be consistent. 5.8% felt the hotel parking rates were too high.

SURVEY RESULTS

Rating: 1–2–3–4–5 (worst to best)

1. How satisfied were you with the convention schedule? (75 or 68% rated 4 and 5; 27 or 25% rated 3; and 8 or 7% rated 1–2)

2. How satisfied were you with actual number of convention days? (100 or 89% rated 4–5; 11 or 10% rated 3; and 1 or 1% rated 1–2)

3. How satisfied were you with the general meeting (content/time allotted)? (57 or 70% rated 4–5; 16 or 20% rated 3; 8 or 10% rated 1–2)

4. How satisfied were you with the number of concerts? (109 or 84% rated 4–5; 13 or 11% rated 3; 0 rated 1–2)

5. How satisfied were you with the awards banquet? (37 or 70% rated 4–5; 9 or 27% rated 3; 7 or 13% rated 1–2)

6. At the banquet, there is a roll call of chapters. Should it be done, for example, a few chapters at a time and spread throughout the schedule of convention concerts? (21 or 26% Yes; 61 or 74% No)

7. Would you prefer an awards luncheon over the evening awards banquet? (36 or 41% rated 4–5; 13 or 15% rated 3; 38 or 44% rated 1–2)

8. Or, would you prefer awards be given during the intermission of concerts? (49 or 46% rated 4–5; 7 or 7% rated 3; 50 or 57% rated 1–2)

9. Would you prefer additional workshops/lectures and eliminate a concert(s)? (32 or 30% Yes; 73 or 70% No)

10. Would you favor a 50/50 cash raffle with proceeds distributed to pipe organ preservation, youth and adult programs, etc.? (52 or 47% Yes; 53 or 53% No)

11. How satisfied were you with the convention (overall)? (104 or 87% rated 4–5; 12 or 10% 3; 4 or 3% 1–2).

Notes: (1) Not all questions were answered. (2) Additional detail regarding the survey will be posted on the ATOS website.

The board felt the membership survey was a successful venture and will provide suggested improvements for future conventions. There were administrative lessons learned on our part, and adjustments are being made. The following actions are underway:

- Changing all quantitative questions to yes or no.
- Changes to the survey distribution and collection process.
- Updating the convention planning binder in preparation for future conventions.
- Incorporating suggestions.

Thanks go out to those who took the time to participate in the convention survey. Additionally, I would like to send my appreciation to ATOS members Jan Bresnick, Don Bresnick, and Wayne Tilschner for their assistance in the tabulation and narrative analysis of the 2009 convention survey.

—Colonel Mike Hartley

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 members 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 outside of their local chapter. Please take the time to nominate these individuals so they may receive the recognition they deserve.

All ATOS awards require a written nomination not to exceed one printed page. Any member of ATOS may nominate another for any ATOS award. The major categories include Hall of Fame; Honorary Member; Organist of the Year; Ron Musselman Member of the Year.

Nominations should be submitted to Jack Moelmann, chair of the Awards and Recognition Committee. Contact information is provided below.

For additional information, contact Jack, and he will be glad to help you. Nominations for any of the above should be submitted no later than **February 1, 2010**. Let's continue our tradition of recognizing outstanding members. Please don't wait until the last minute; nominations are being accepted now.

—Jack Moelmann, Chair
Awards and Recognition Committee
j.moelmann@atos.org, Jack@Moelmann.com
P.O. Box 25165, Scott Air Force Base, Illinois 62225
Voice: 618-632-8455, Fax: 618-632-8455

STAN KANN MEMORIAL SCHOLARSHIP FUND

When Stan Kann died in September, 2008, at age 83, the theatre organ world lost a great organist, comedian, and TV personality. You name it, he did it. He had been the house organist at the Fabulous Fox Theatre in St. Louis for many long years, and he appeared on numerous TV shows as a guest, not for playing the organ, but for his collection of stuff—namely vacuum cleaners and other gadgets which usually fell apart when he tried to use them.

Mary Strauss, owner of the Fox Theatre, held a wonderful public memorial service at the Fox and announced the formation of a memorial scholarship fund in Stan's memory to help aspiring young theatre organists follow in his footsteps. Donations were accepted, and the sale of his CDs and DVDs also go to the fund. ATOS wants to do its part.

The tradition of “passing the Salad Bowl” was started by Jack Moelmann in 1999 at the Wichita regional convention. Actually one of the first attempts at this was in 1986 at the Richmond annual convention when Jack used a trophy cup to serve the same purpose. In Richmond, the cause was the Young Theatre Organist Competition; in Wichita it was the

Smithsonian organ project. The biggest collection was in Indianapolis in 2001 which generated the initial funding for the George Wright Memorial Fellowship.

Jack did it again at this year's convention in Cleveland. Money collected will go toward the Stan Kann Scholarship Fund and the Summer Youth Camp.

The end result was \$1,225 collected for the scholarship fund, as well as \$2,845 for the Summer Youth Camp. On August 3, Jack Moelmann, in his capacity as an ATOS board member and staff organist at the Fabulous Fox, presented a check for \$1,225 to Mary Strauss at her home. We hope that this contribution and others will further the education and careers of aspiring young theatre organists. A permanent display depicting the life and craziness of Stan has been set up at the Fox which can be viewed by everyone who attends programs there.



Mary Strauss and Jack Moelmann



Stan Kann exhibit at the Fox Theatre
(Photo by Jack Moelmann)

News & Notes

INTRODUCING THE 2009 GEORGE WRIGHT MEMORIAL FELLOWSHIP RECIPIENTS

The George Wright Memorial Fellowship is a program ATOS established in 2001 to enable young theatre organ enthusiasts to attend their very first convention. The Fellowship has been one in a series of very successful programs ATOS has put into place to help encourage and support younger theatre organists and theatre organ enthusiasts. Previous George Wright Fellows include Zach Frame from Lake Geneva, Wisconsin (2002), Jonathan Fox from Shreveport, Louisiana (2003), Jesse Kohl from Forest Grove, Oregon (2004), Sam Moffat from Toronto, Ontario, Canada (2005), Daniel McCollum from Sumterville, Florida (2006), Nathaniel Baker from Columbus, Ohio (2007), and Glenn Tallar from Homer Glen, Illinois (2008).

ATOS was pleased to name not one but two deserving recipients of the award this year, Kat Brightwell and Jonathan Gradin. Kat Brightwell is 16 years old and hails from Seattle, Washington, where she is an active member of the Puget Sound Theatre Organ Society. Jonathan Gradin is 19 years old, lives in Rathdrum, Idaho, and is a member of ATOS' newest chapter, the Spokane First Nazarene chapter.

Those who attended the Cleveland convention had the pleasure of meeting these bright, enthusiastic young individuals. The following essays relate their experiences at their first-ever ATOS convention. We all look forward to seeing them both again very soon!

—Jelani Eddington

KAT BRIGHTWELL

My name is Kat Brightwell. As a recipient of one of this year's George Wright Memorial Fellowships, I'd like to take this opportunity to introduce myself and share with you impressions of my first ATOS convention.

I am 16 years old and, while I have been studying theatre organ for only a year and a half, I have played various non-keyboard instruments (flutes, saxophones, baritone horn) over the past 10 years. I also have a longstanding interest in the movies, music, fashion, and architecture of the early 20th

century. Given my interests, I was thrilled at the opportunity to attend this convention.

The music, of course, was a high point. I had not seen most of the artists in concert before, and it was a real treat to hear them play. The variety of music that can be played on the theatre organ is amazing, and we certainly got to hear the full range and scope. It was inspiring to hear all of these concerts one right after another. I got some great ideas for my own playing (and, hopefully, I'll soon be good enough to actually use them). Watching the Young Artist's competition was an entertaining-but-nail-biting experience. I plan to enter someday, and it was good to get a sense of what that will be like.

In addition to the music, the beautiful theatres in which the concerts took place were of particular interest to me. I'm glad my first convention was largely "in-theatre"! I saw a number of movie palaces that were designed in a different manner than the ones we have in the Pacific Northwest—this was the first time I had seen an Ebersson atmospheric firsthand, as well as an early Rapp & Rapp. I was very grateful for the tour of Playhouse Square on the overture day; I learned a lot and saw four lovely, unique early 1920s theatres.

The icing on the cake of this convention was the people. I saw friends I hadn't seen since last year's Summer Youth Camp, and people I knew from the internet but hadn't met in person. Also, I had the good fortune to make a lot of new friends. It's great fun to hang out for a whole week with people who share your interests! I knew the people at the convention would be nice, but I didn't know they would be as amazingly nice as they were. Everyone was so sweet and encouraging—it was one of the most uplifting experiences I have ever had. The Western Reserve chapter did a wonderful job of putting on this convention. Between all the concerts, beautiful theatres, and friends old and new, the week couldn't get any better.

Thank you so much, ATOS, for providing me with this experience. The convention reminded me of why I love the theatre organ and how glad I am that I chose to be involved with it. I was sad to leave Cleveland, but I

am very much looking forward to welcoming you all to my city next summer: Seattle—Where It All Began!



JONATHAN GRADIN

The 54th annual ATOS convention was titled *Treasures of the Western Reserve*, and with good reason. I had the privilege—and great surprise—of being selected as one of two George Wright Memorial Fellowship winners, a program that assists young people in attending their first convention. Therefore, I offer a heartfelt "thank you" to Jelani Eddington, the George Wright Memorial Fellowship committee, the ATOS board, Doug Powers and the Western Reserve chapter, and everyone who kindly made me, a young enthusiast, feel welcome.

The convention began with two very informative seminars: the chapter leadership seminar, covering fundraising, promotion and similar topics, and a *Heritage Series* lecture on Ashley Miller and Pearl White, two organists I wished I had learned more about sooner.

That evening we all headed south to Akron, where Chris Elliot accompanied a wonderful silent film, *The Mark of Zorro*, in the equally wonderful Civic Theatre, a rare Ebersson atmospheric. When he hit the opening notes, it was such a live sound, enveloping and blanketing me, that all I could think was, "Wow! This is what everyone was talking about!"

Thursday afternoon's members' forum and "First, Do No Harm" seminars were very informative, particularly the latter as I would like to learn how to work on theatre organs. Donnie Rankin's evening concert on the 3/10 original-installation Wurlitzer in the Lorain Palace Theatre came off very well. On Friday, John Lauter presented a well-chosen mix of old standards and newer songs, such as Michael Jackson's "Thriller." The Grays

Armory installation, much different than a theatre, presented a fresh, very live acoustical sound, with its two-second-plus reverb.

After lunch Jonathan Ortloff, last year's Young Artist Competition winner, played a fine program on the Playhouse Square Palace Theatre's 3/17 Kimball as a prelude to the wonderful Young Artist Competition. Danny McCollum, Nathan Avakian, and Mary Ann Wootton, the three finalists, played very well. I was pleased with the level of talent shown in these young people. For me, this laid to rest the debate over the survival of the theatre organ.

Richard Hills' concert on the magnificent 4/60 theatre organ in the former Aveni mansion just blew me away. I especially enjoyed his opener, the "MGM Overture," which included "Singing in the Rain" and "Over the Rainbow." After the very informative annual meeting, we spent the rest of Saturday in Columbus, hearing a bit of classical at First Congregational by John Schwandt and David Peckham.

After a delicious buffet dinner at the Columbus Athenaeum, Clark Wilson presented a magnificent concert on the Ohio Theatre's 4/34 Robert-Morton, an original installation to which 14 ranks have been added. I especially enjoyed the sweet and reminiscent "Love's Old Sweet Song," the fast, jazzy "Georgy Girl," and the masterful medley of Irving Berlin songs.

Sunday featured Jonas Nordwall's concert at the Playhouse Square State Theatre, the Keyboard Pops concert with Jelani Eddington and Chris Elliott, and the banquet/awards ceremony, at which Chris was named organist of the year. I even got a small plaque and a certificate! Following the awards ceremony, Peter Richard Conte, Grand Court organist at Macy's, played a concert of Romantic literature on the 4/54 Austin (1919) in the Masonic Auditorium.

Overall, the convention was a blast. I enjoyed meeting people with similar passions and interests. Next year I will focus on attending the Summer Youth Camp and, hopefully, the convention. I look forward to seeing you all again someday. Thank you all once more for the wonderful time!

YOUNG ORGANIST THANKS

Dear ATOS staff and members,

It was a privilege to have been selected as winner of the 2009 Young Theatre Organist Competition, and I would like to express my gratitude to all those involved with not only the competition but with all efforts to support young organists like myself. Although my generation includes a promising number of interested and talented organists, keeping the instrument alive and relevant will be an immense challenge. I feel not only an aspiration but also a responsibility to make sure the theatre organ is properly preserved and promoted for future generations to enjoy.

ATOS has generously provided me with scholarships, for which I am extremely grateful, that have enabled me to take weekly lessons and attend various organ workshops and conventions. ATOS sponsors activities like the young organist competition and the youth summer organ camp that help interested kids become active and engaged in the theatre organ

community. But perhaps the most valuable thing that ATOS provides is a welcoming, supportive atmosphere for young artists.

Thank you to Jelani Eddington for organizing the young organist competition and for being so accommodating and accessible throughout the process. Thank you also to the judges who provided each entrant with helpful critiques. Most importantly I'd like to thank my organ teacher and respected mentor, Donna Parker, as well as Jonas Nordwall, who has also provided me with invaluable instruction.

On behalf of all young theatre organists, thank you to ATOS and its members for all of your support and financial assistance. This support gives young organists the confidence and resources to be successful with their theatre organ endeavors, and for that I will always be grateful.

—Nathan Avakian

FROM THE EXECUTIVE SECRETARY

Some Helpful Hints:

Don't miss an issue of THEATRE ORGAN; renew on time and submit address changes to the membership office address shown below. Your confirmation of renewal or new membership is your bank or credit card statement. New members may not receive their first issue of THEATRE ORGAN for up to two months. Please contact me with questions or concerns about your membership.

Please Take Note:

In order to save up to \$3,000 per year in printing, processing, and postage cost, it was decided that membership cards will no longer be issued. The card is not required to register for ATOS conventions or other programs. When requested, I will verify your current membership status to your chapter. You will find your ATOS renewal date and your ID number in the top line of address information on the envelope in which you receive THEATRE ORGAN. If you feel that a membership card is an important part of belonging to ATOS, please let me know, either by e-mail or a letter to the post office box. If a substantial number of you share this opinion, I will ask the board of directors to reconsider this decision in the future.

—Jim Merry, Executive Secretary
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News & Notes

LOOKING INTO THE EYES OF THE FUTURE: THE 2009 ATOS SUMMER CAMP

BY JONAS NORDWALL

INTRODUCTION

Over the last three years, a remarkable revolution has stirred within ATOS. That revolution has come from the wide-eyed enthusiasm of our next generation of young organists, technicians, listeners, and supporters. For as long as the organization has existed, we have trumpeted the battle cry of encouraging younger theatre organ enthusiasts. Yet, as the years and decades passed, too often these promises of encouragement rang hollow, and the commitment to supporting our youth became “lip service.”

In 2006, Mike Cierski, an ATOS director who had previously served as Youth Representative, presented the youth camp idea to the board. Unfortunately the camp was cancelled that year due to a lack of participants. With the addition of staff members Donna Parker, Jelani Eddington, and me for the 2007 camp—together with an aggressive advertising campaign in print and by word of mouth—ATOS sponsored the first Summer Youth Camp. Upon completion, I was honored to be approached by the ATOS board to be the director of the summer camp program and to serve as the lead instructor for the following year. I once again solicited assistance from my colleagues Jelani Eddington and Donna Parker as associate instructors. This year, I passed my baton as lead instructor to Martin Ellis, while I continued as the director of the program.

In the last three years, we have seen a dramatic increase in participation in many

of our youth-related programs, including the Young Organist Competition and George Wright Memorial Fellowship (ATOS even named two winners this year!). That result is not surprising. Our young enthusiastic organists who meet at the summer camp constantly network with each other on Facebook, MySpace, and Twitter, and use other wonders of the digital age to spread the word about our art form. In fact, one of our most promising young students this year heard about the theatre organ not from a pizza parlor or from listening to a recording made 50 years ago, but by stumbling upon a theatre organ video on YouTube.

The new generation of theatre organists is a diverse group. Some love the music of George Wright, yet others have more of a passion for the music of Jennifer Lopez, Billy Joel, or Michael Jackson. Others look to exhilarating orchestral movie music from John Williams and Danny Elfman, or other classical and orchestral greats. Whatever their diverse tastes in music may be, they all share the common vision of taking the theatre organ into the 21st century and beyond.

Many of our members who attended the recent ATOS convention in Cleveland commented on how heartening it was to see so many young people in attendance. One person in particular told me that it had been years, if not decades, since he had seen so many young people at an ATOS convention. Many of those youth were from the summer camp.

Ten, 15, or 20 students at any given summer camp may not seem like a huge number to some, but those students are our future. Where would we be if the top 10, 15, or 20 organists today had not been encouraged and supported, and instead had their interest in our beloved instrument snuffed out by naysayers at an early age? Where would our industry be if those top organists today simply stopped playing, recording, or teaching? Without a doubt, even if we are encouraging a single student—and our efforts are directed at far larger numbers—the long-term impact on our art form and organization from the Summer Youth Camp cannot be overstated.

This year’s activities included a kick-off session at the beautiful Orpheum Theatre in Phoenix, where all the students had an opportunity to introduce themselves to one another and play the Wurlitzer. Camp activities included group master class sessions, break-out sessions for one-on-one instruction, visits to area theatre pipe organ installations—both large and small, and performance opportunities at all venues. In addition to the faculty, organists Lyn Larsen, Charlie Balogh, and Lew Williams contributed to an enriched learning experience. Adrian Phillips III presented the technical aspects of the theatre pipe organ, showing the internal mechanisms of a Wurlitzer windchest and other parts, as well as hosting an extensive tour of the chambers.

A session on film accompaniment offered the opportunity for the students to try their hand at playing for the silents. A private afternoon visit to Organ Stop Pizza, as well as two evening visits during business hours, gave them a first-hand look at another application of public performance on the theatre pipe organ. In contrast, they had the opportunity to experience moderate and more intimate acoustic environments at Phoenix College, the Fizzell residence, and the First Christian Church.

OUR VISION FOR THE FUTURE

Over three years ago when I was approached by ATOS to head up the first Summer Youth Camp, I gave a lot of thought



Lyn Larsen welcomes the students
(Photo by Donna Parker)



Class sessions were held in the Phillips' music room
(Photo by Donna Parker)

to the individuals who could assist me with the challenges at hand. There are many excellent theatre organists in our industry, but far fewer instructors. From that small field of theatre organ teachers, I made the decision to ask Donna Parker and Jelani Eddington to join me in the first years of the camp. Besides sharing my vision for what the summer camp program should be, they also have the experience of teaching in a class format, as well as extensive experience working with youth.

In selecting the instructors for this program, it was important for me that the summer camp not be a week-long exercise in nostalgia. Rather, I wanted it to be a vibrant, forward-looking event that encourages our young organists to take this instrument in exciting, new directions. We need instructors who embrace new uses for the theatre organ and who will provide meaningful guidance to young organists who want to learn to play today's music as well as traditional theatre organ "standards."

This is the formalized continuation of the theatre organ's ongoing musical development. George Wright, Buddy Cole, Ashley Miller, Billy Nalle and others set the stage for bringing the theatre organ up to date about 60 years ago in an informal manner. At that time, the established academic musical world did not accept the theatre organ as a legitimate instrument. Those organists began the movement that changed that perception, and that movement continues today through our summer camp faculty.

Using these criteria to select another instructor to add to the camp program, I asked Martin Ellis to join the team. Not only was he the first-ever ATOS competition winner, but he has worked to create a successful career as a concert artist, classical and church organist, arranger and editor for Hal Leonard Publishing, and most importantly a principal staff member with the Indianapolis Children's Choir—a group of over 2,500 youth ranging in age from kindergarten through 12th grade.

Martin, Donna, and Jelani are very deeply committed to the same vision I have, and they did not disappoint. Even before the Summer Camp started, we collectively spent hundreds of hours developing a curriculum for this year's camp, always being mindful of the importance of presenting new material. The extensive curriculum was researched, well thought-out, detailed, and provided an

educational road map of scope and sequence for our students.

Importantly, this core teaching staff works together seamlessly, demonstrating the utmost respect for one another, yet is able to bring different—and sometimes differing—perspectives to the students. Instructors consistently support and complement each other during the camp sessions.

One point often overlooked is that the core instructors are certainly more than "just" teachers. They must be available literally 24 hours a day to address a variety of crises and issues that predictably (and sometimes unpredictably) arise throughout the week. In addition to teaching, there is a certain amount of parenting and caring that is involved for those students needing more nurturing and assistance.

The ATOS Summer Youth Camp has proven to be an unqualified triumph. We must ensure the continuity of the program to guarantee future growth and success. At the same time, we intend to increase the number of qualified instructors who participate in the program.

We will restructure the ATOS Summer Youth Camp with the goal of maintaining the high quality that was established in 2007 as well as the consistency of the program. I have done a significant amount of research into the structure of other successful arts-based summer camp programs and discovered that, virtually without exception, the programs consist of two segments. First, these programs have a core faculty group that oversees, governs and administers the operations of the camp for many years. This core group is important to ensure the

continuity of operations, to maintain high standards for the program, and to guarantee that the camp is as efficient and cost-effective as possible. This prevents the need to reinvent the wheel every year with an entirely different group. Second, in order to provide a diversity of viewpoints, various visiting guest instructors are invited to present topics. This is the structure that is used for extremely successful camps such as the Butler Community Arts School in Indiana, Interlochen Center for the Arts' Summer Arts Camp in Michigan, Young Musicians and Artists Summer Camp at Oregon's Willamette University, and many others throughout the country.

This is the model that I intend to pursue for the ATOS Summer Youth Camp. I will rely on Martin Ellis, Jelani Eddington, and Donna Parker to comprise this core group of co-administrators because they have a proven track record of successfully administering the program. Their duties will include overseeing the curriculum, assisting in establishing policies, teaching, administration duties, budget management, and overseeing on-site camp operations. We will also be reaching out to established, successful, veteran theatre organists and/or technicians to serve as guest presenters in future years.

A WORD ABOUT OUR BUDGET

Far too often in many organizations, myth and gossip run rampant and take on a life of their own that is completely devoid of fact. ATOS is not immune from the pitfalls of the gossip mill. This year, some of the most wild



Martin Ellis works with Jessica Tomlinson as Dan Minervini, Katie Van Varick, and Justin LaVoie watch (Photo by Donna Parker)



The students experience lots of horsepower in the blower room at Organ Stop Pizza (Photo by Donna Parker)

News & Notes

claims have been asserted and repeated as “fact,” including the ridiculous claim that our budget was \$100,000 (don’t we wish?). Misleading and inaccurate pie charts and graphs presented to the board, as well as outright fabrications, have fueled utterly false claims that outrageous payments were made to instructors, staff, and venue hosts at previous camps.

Since the camp’s inception, our instructors have fronted ATOS camp expenses, such as van rentals, food, catering, teaching materials, and hotel rooms for scholarship recipients on their personal credit cards. (ATOS did not have its own credit card until recently.) They were rightfully reimbursed for these camp expenses, yet it has been reported that these were payments made for their services as instructors. These claims are completely false.

Merely passing around the expenses of this program without also reporting the income is misleading as well.

Each year we have refined the summer camp process so that it runs more efficiently. As with any project—particularly one on the scale of the ATOS Summer Youth Camp—there is a steep learning curve. Each year the program costs have been trimmed and the camp has operated more efficiently. In 2007, the cost to the ATOS treasury (income less expenses) was \$10,145.22. With refinements and changes in place, the next year cost significantly less than half that amount: \$4,867.16. While all the final numbers have not yet been calculated, our best projection to date is that this year’s summer camp will again cost ATOS less than half that of the previous year: approximately \$2,000. Importantly, the cost for this year’s summer camp was more than \$6,000 under its budget.

Thirteen young men and women attended this year’s summer camp, and ATOS spent approximately \$154 on each student. Even the most fiscally conservative among us would find it difficult to argue that spending \$154 on an aspiring young theatre organist is extravagant. To the contrary, it is an indispensable investment in our future.

While I am delighted that this year’s faculty was able to make such a dramatic reduction of the cost of the program, it bears mention that investing \$2,000, \$4,800, or even more in an educational program such as the summer camp is one of the most important things that ATOS can do. One of

the stated purposes in our bylaws is to further the public appreciation of the theatre organ through educational programs. ATOS’ investment in the Summer Youth Camp falls squarely within this mandate.

Our overriding objective from the beginning of this program has been to ensure that our Summer Youth Camp thrives, and that we do everything within our power to continue to support the young, enthusiastic organists who walk through our doors. We have been very fortunate to enjoy the support of so many of our generous members and chapters who have stepped up to the plate to help ensure that this program is a success. It is those individuals who help carry the banner of the theatre organ into the future.

Our next generation of theatre organists is counting on us for support, and we cannot let them down. Our future deserves nothing less than our very best.

WORDS OF THANKS

Many dedicated individuals, groups, and ATOS chapters have given generously of their time, efforts, support, and financial resources to make the ATOS Summer Youth Camp a success. On behalf of the Summer Youth Camp Committee and, indeed, all of ATOS, I extend my sincere thanks to every one of you.

First and foremost, our primary hosts in Phoenix this year, Adrian W. Phillips, Jr., and Adrian and Deborah Phillips, gave generously of their time and efforts. They graciously welcomed us into their music room and allowed us to use their residence organ as the primary teaching instrument. They also helped to arrange innumerable details for the week, from transportation and lodging, to food and hosting a pool party and cookout at the end of the week. They even arranged for an Allen RQ-311 to be temporarily installed in their living room for break-out master class sessions for the students.

Mike Kinerk (ATOS Convention Planning) secured a terrific rate at the beautiful Embassy Suites in Scottsdale, which served as our camp headquarters. The parents and students were thrilled.

Special thanks go to Lyn Larsen, who graciously gave of his time to explain the design and installation of the Phillips’ pipe organ. Our gratitude also goes to Brad Bishop, Pat Rowan, and Jack Barz at Organ Stop Pizza in Mesa for their support

and hospitality. Charlie Balogh and Lew Williams performed spectacular shows on their respective nights, which were more than inspiring for the young campers.

The entire Valley of the Sun chapter hosted us throughout the week and made the students feel welcomed and appreciated. VOTS chapter member Madeline LiVolsi served as Summer Camp registrar, and VOTS president Bill Carr helped us arrange visits to the Orpheum Theatre, Phoenix College, and the First Christian Church. Chapter members Tom and Beverly Fizzell hosted our group for an ice cream social and jam session on their home pipe organ installation one evening. The VOTS chapter treated the entire camp to a wonderful buffet dinner at the First Christian Church.

We also extend our thanks to the dads—Danny Morgan, Vince LaVoie, and Len Minervini—for driving the 12-passenger vans loaded with students throughout the Valley of the Sun all week. We couldn’t have done it without them! Our thanks go to the moms—Deb Van Varick, Linda Minervini, Theresa LaVoie, and Louise Morgan—for always being on hand to help in whatever way possible.

Thank you to Ken Double, ATOS President/CEO, who visited the camp and talked to the students about the future of ATOS and the theatre organ. The students appreciated his visit.

As in past years, there have been many ATOS chapters and individuals who provided financial assistance and scholarship funds for the Summer Youth Camp program. These funds have helped defray the cost of attending the camp for many of our students. Those who supported the Summer Camp this year include the Nor-Cal Theatre Organ Society, Dairyland Theatre Organ Society, New York Theatre Organ Society, Eastern Massachusetts chapter, Salt Lake City chapter, Motor City chapter, Columbia River Theatre Organ Society, Oregon chapter, Bro. Chris Lambert, Robert MacNeur, Al Murrell, Jim Gallops, and Dick Dissell.

To those who have given so generously of their time, efforts, and resources to the Summer Youth Camp program, we extend our sincere, heartfelt appreciation. Beyond our words of thanks, the entire theatre organ community owes you an enormous debt of gratitude for your investment in our future.

REPORT ON THE SUMMER YOUTH CAMP

I returned home from the 2009 ATOS Summer Youth Camp in Phoenix, Arizona; it was delightfully inspiring and educational! Our instructors this year were Martin Ellis, Donna Parker, and Jelani Eddington. They are all forward-thinking visionaries who seem to have endless creativity. Huge thanks are due to them, along with many others that helped us out.

Most of our lectures and master classes were held at the Phillips residence at a 106-rank organ with symphonic and theatre organ stops. It was truly a thrill to hear and play this fabulous instrument. Our lectures included topics such as registration, arranging, music history, and silent film accompaniment. I most enjoyed the lecture about arrangements needing “road maps” to describe not only the form of the piece or medley, but also to plan variations in registration, texture, dynamics, tempo, key, and other factors, depending on the style of music. This helps to keep things interesting for the listener. One morning after an introductory discussion, some students took turns accompanying various sections of a silent film. I wasn’t planning to do this, because first, I wouldn’t be able to see what is on the screen, and second, I’m not used to improvising at all. But for some strange reason, I let Jelani talk me into going up there anyway. He said, “Why don’t you just give it a try...just keep a beat with a pedal and chord accompaniment.” So, I gave it a shot (although not a very good one). Another morning, Jelani shared the process with us for his recording of the Rachmaninov piano concerto with the organ as the “orchestra.” He played both parts and recorded them using multi-track recording software. Donna

talked a bit about her work with Trio Con Brio, and Donny Rankin, one of our participants, talked about his recording involving an organ, drum set, and steel drums. This was fascinating and only fueled my previous desire to one day write or arrange for myself and other musicians.

On our second evening in Phoenix, Beverly and Tom Fizzell invited us into their home for an open console session on their delightful Wurlitzer organ. We also heard a motivating speech from ATOS president Ken Double. We all enjoyed meeting him, as well as our hosts and, of course, we enjoyed playing for them, too. On Thursday afternoon, we had the privilege of visiting the Phoenix College Auditorium where the Valley of the Sun ATOS chapter has been restoring a Wurlitzer organ that had been rediscovered after not being used for a long time. They are doing a very good job, and I admire their dedication. This was a special treat for me since the organ’s caretakers said that they hadn’t heard music played on this organ for a very long time. That evening, a dinner social at First Christian Church was hosted by Valley of the Sun chapter members; I enjoyed meeting them. There is a Wurlitzer theatre organ in the church’s fellowship hall, and we all enjoyed playing the instrument. We are grateful for the chapter’s and the church’s hospitality.

For me, the biggest thrill of all was the chance to enter Organ Stop Pizza when it was closed to the general public and to take turns playing the Mighty Wurlitzer. There was enough time so that most of us could have two turns. We even got to ride the lift! Each time someone went up to play, they could play it up and play it down again. The lift not

only raises the console, it also rotates. It was akin to an amusement park ride. On my first try, I played “Les Bicyclettes” and “Midnight Hour.” When I returned to the console again, I played “A Mighty Fortress Is Our God” and a Baroque piece. For this music, I rattled the walls with the Principal chorus and the 32-foot pedal stops. The console is beautiful, and I enjoyed looking at it up close and feeling the intricate gold-leaf decorations on it. We also spent two evenings at Organ Stop Pizza listening to Charlie Balogh and Lew Williams play it masterfully. We are very grateful to Charlie and Lew, as well as the owners, for affording us this once-in-a-lifetime opportunity.

On Friday evening, to top it all off, the Phillips family hosted a pool party and dinner cookout for all of us. This was a nice chance to relax and bond with all of our new friends. At the end of the evening, we all received our certificates and some surprise goodies, and we had the chance to hear our instructors play the Phillips organ one last time.

We enjoyed the events very much, and I can’t wait for next year. I’d like to thank the Valley of the Sun chapter for all of their work in coordinating the week-long camp. I especially thank Adrian Phillips III, Lyn Larsen, Bob MacNeur, and Madeline LiVolsi, and our instructors Donna Parker, Jelani Eddington, and Martin Ellis. I appreciate the input and presentation from Ken Double, and the efforts of the parent volunteers as well. I apologize if I have missed anyone, for I know there were more people “behind the scenes” who helped to bring this all together.

—Jessica Tomlinson



Justin LaVoie tries his hand at the Wurlitzer at the First Christian Church in Phoenix, with a little help from Donnie Rankin (Photo by Donna Parker)



Valley of the Sun chapter members and Summer Camp students, parents, and instructors at the First Christian Church in Phoenix (Photo by Donna Parker)

A Desert Wind in the Pipes of the Mighty Wurlitzer:

BY FREDRICK BRABSON

Arab Exoticism in the Music of the American Theatre Organ

This article explores the topic of the theatre organ as a vehicle for exoticism, with particular focus on the exoticization of Arabs. Though the theatre organ enjoyed periods of success in both the United States and Britain, the performances considered here are primarily by American organists. In tracing the role of the theatre organ as an instrument of exoticism, I will first set out working definitions of exoticism and orientalism. I will then consider social-political issues in Arab-US relations, and will show that the processes of orientalism were at work in the early 20th century popular culture that produced the theatre organ. I will argue that the theatre organ—because of the technical advances that provided its unique control of tonal resources and because of its physical and visual situation in the realm of the movie palace—was uniquely positioned to be an exoticizing voice in American popular culture. Finally, I will explore some of the complex issues surrounding exoticism in the music of the theatre organ in its period of resurgence since the 1950s; showing that the exoticism present in music from this latter period, while more complex in its motivations, continues to suggest traits of Western identity through nostalgic references to an Eastern Other that is fundamentally distant and apart from who “we” are as an American audience.

We must at the outset define the terms *orientalism* and *exoticism*. First, orientalism here refers to the processes—demonstrated in literary and social critical terms by Edward Said in his landmark study of the same name—of Western cultural definition and political hegemony by creating and maintaining a vision of “the East (Orient)” that was created on the West’s own terms and without any actual or significant input from persons or powers from this “East.” That is, “the West” (primarily Britain and

France, as colonizing empires) has developed a discourse of “the East” as a means of helping “the West” identify what it is (and extending its power and domination) by defining what it *is not*.

Second, exoticism is focused more on the ways that, from a Western perspective, the East is depicted as Other (that is, Orientalized) through means that mark it as familiar and recognizable, yet define its lesser status in exotic terms. Exoticism may be exercised in any number of ways. This essay focuses on musical exoticism, which, according to Jonathan Bellman, “may be defined as the borrowing or use of musical materials that evoke distant locales or alien frames of reference.”¹ Bellman goes on to clarify:

“Musical exoticism is not equivalent to ethnomusicological verisimilitude, to the foreign music in its true form. The exotic equation is a balance of familiar and unfamiliar: just enough “there” to spice the “here” but remain comprehensible in making the point. Exoticism is not about the earnest study of foreign cultures; it is about drama, effect, and evocation. The listener is intrigued, hears something new and savory, but is not aurally destabilized enough to feel uncomfortable.”²

Finally, to cover all bases, the term *theatre organ* is used here to denote pipe organs that were installed in movie houses in the 1920s and ’30s for the purposes of silent movie accompaniment and the performance of popular music. Theatre organs differ from so-called “classical” or “straight” organs in several technical ways, which can be summarized as (a) containing fewer sets or ranks of pipes than contained in the average classical organ; and (b) treating these pipes not as the building blocks of the traditional “diapason chorus” of organ tone, but as tonal colors on a palette equivalent to instrumental colors in

an orchestra; and (c) controlling these tonal resources in more flexible ways than would be possible on a classical organ. Bringing all these terms together, then, we are speaking about the ways the theatre organ’s unique musical possibilities were used to make musical reference to Arab people, places, and culture without actually describing these referents accurately, in order to distinguish them as *apart from* American audience and thereby helping these audience to define and understand themselves.

The specific terms of this exoticizing/self-defining process for American audiences have their roots in the history of Arab-American relations. Douglas Little argues that “the citizens of one of the New World’s newest nations have long embraced a romanticized and stereotypic vision of some of the Old World’s oldest civilizations.”³ Sketching the history of “Orientalism, American Style,” Little traces the roots of this vision to eighteenth century Christian reactions to the crucifixion narrative in the Gospel of Matthew, and to the *Thousand and One Arabian Nights*, concluding that “most [eighteenth century] Americans...regretted that the Holy Land was peopled by infidels and unbelievers, Muslims and Jews beyond the pale of Christendom.”⁴ Nineteenth century tours of the Middle East gave Americans a firsthand view of Arab culture, but with an exoticized frame of reference already in place, these tourists saw what they already expected to see, and accounts such as Mark Twain’s *The Innocents Abroad* left readers “with their orientalist images of a Middle East peopled by pirates, prophets, and paupers more sharply focused than ever.”⁵ These images laid the groundwork for twentieth century views, present in American-Arab relations ranging from the establishment of Israel to U.S. oil interests in the Middle East, and

¹ Jonathan Bellman, ed. *The Exotic in Western Music* (Boston: Northeastern University Press, 1998), ix.

² *Ibid.* xii-xiii.

³ Douglas Little. *American Orientalism: The United States and the Middle East Since 1945* (Chapel Hill: University of North Carolina Press, 2002), 9.

⁴ *Ibid.* 11.

⁵ *Ibid.* 14.

solidified into “an irresistible intellectual shorthand for handling the ‘backward’ Muslims and ‘headstrong’ Jews whose objectives frequently clashed with America’s,” and whose inferiority was assumed even to the level of race.⁶

Though this sketch of eighteenth and nineteenth century American orientalism is brief, it is not intended to be glib. Nor, as we shall see, should it be considered static. Rather, it underscores the point that orientalist images of the Middle East as backward and primitive were grossly oversimplified, and that they reinforced American sensibilities of being civilized, progressive, and at the top of a social/cultural and political hierarchy in world affairs. How these views supported the processes of American social and political power is explored by Michael Oren in his comprehensive study, *Power, Faith, and Fantasy: America in the Middle East, 1776 to the Present*,⁷ but particular issues related to popular culture are brought into a special focus by Eric Davis as he traces the ways the Middle East was presented at late nineteenth and early twentieth century World Fairs.⁸ Davis states:

“Foreign exhibits demonstrated by way of comparison the United States’ superiority in many realms....[I]f foreign countries possessed greater civilizational depth, their current levels of economic, scientific, cultural and political development paled when compared with late 19th and early 20th century America....Thus the concern with race, which was most closely associated with exhibits of non-Western peoples, was part of the process whereby the fairs sought to educate the populace on the desired manner in which they should understand the organization of the world’s peoples.”⁹

Commenting specifically on the Middle Eastern exhibits at the 1893 World’s Columbian Exposition, Davis concludes that “the exhibits in the Midway Plaisance required a ‘seedy’ quality in order to serve as a counterpoint to the symbolism of the White City which foretold Chicago’s future greatness.”¹⁰ Davis also notes that the 1893 fair underscored another view in which “the Orient became the world of fantasy, escapism, irrationality, and the unexpected...in which the populace could escape the tedium of daily life.”¹¹

And here, then, is the intersection that forms the focus of this essay. The location of the theatre organ as an accompaniment for the escapist entertainment of the film industry, taking place as it often did in the exotic décor of movie houses and palaces, made for its complex identity as both a marvel of American power and grandeur and yet a mystery foreign in nature. Furthermore, the contrast between an earthy, sensual, savage Middle East and a grand, spiritualized, superior America is the one that is most often stated outright through Arab exoticism in theatre organ music. And finally, the musical flexibility of the theatre organ made possible new sonic definitions of both the United States and its cultural foils.

Theatre organ historians disagree on the exact date an organ was first used in a movie house. John Landon acknowledges the lack of precise data, but notes that a Los Angeles film house was designed in 1905 specifically to include a pipe organ built by the local firm of Murray M. Harris.¹² David Junchen states that the organ building firms of Roosevelt and Farrand & Votey built instruments for theatres as early as 1893 and 1895, respectively.¹³ Whenever the specific date of its origins, the theatre

organ as we know it emerged for the accompaniment of silent films—first as a relief for the orchestras of larger film houses, but soon after as a sufficient instrument in its own right. Thus in 1911, the Rudolph Wurlitzer Company marketed the theatre organ as we know it today, under the name “Hope-Jones Unit Orchestra.” The instrument manifested the innovations of the English organ builder and engineer Robert Hope-Jones, who developed and advocated electronic controls of the organ’s pipe valves and the extensive use of an organ design called unification.¹⁴ Though the “unit” in Unit Orchestra referred to the tonal design and mechanism, the economic implication was certainly present in the advertising: the theatre’s orchestra could now be a one-person show. Because the instrument included not only organ sounds of imitative quality, but also percussions and sound effects, it was the perfect expressive vehicle for scoring the images that flashed on the silver screen, and far surpassed the pianos of the early movie houses:

“A flick of the finger, and chimes would call Ramona back beside the waterfall. A dramatic sweep of the hand and all would be silent save for the throbbing of the broken-hearted Tibia—languishing in the left loft as it was comforted by its mate, the crooning Vox Humana over on the right—to the tune of ‘Prisoner of Love.’ A quick kick of the crescendo pedal, a lightning jab at the combination pistons, and the mood would change to joy again—all glockenspiels, trumpets, tubas and snare drums—as an invisible MacNamara’s band marched across the balcony.”¹⁵

The organ’s pipes were voiced boldly to fill large auditoria, and the visual display of the console (of which more below) marked

⁶ *Ibid.* 10.

⁷ Michael B. Oren, *Power, Faith, and Fantasy: America in the Middle East, 1776 to the Present* (New York: W.W. Norton, 2007).

⁸ Eric Davis, “Representations of the Middle East at American World Fairs 1876-1904,” in *The United States and the Middle East: Cultural Encounters*, vol. 5, *YCIAS Working Paper Series* (New Haven, Connecticut: Yale Center for International and Area Studies, 2002), 342-381.

⁹ *Ibid.* 349-350.

¹⁰ *Ibid.* 367.

¹¹ *Ibid.* 370.

¹² John W. Landon, *Behold the Mighty Wurlitzer: The History of the Theatre Pipe Organ* (Westport, Connecticut: Greenwood Press, 1983), 4.

¹³ David Junchen, *The Encyclopedia of the American Theatre Organ*, vol. 1 (Pasadena, California: Showcase Publications, 1985), 16.

¹⁴ Unification is central to the design of a theatre organ, though Junchen notes that organs of “straight” specification were also used in theatres (see earlier citation). Unification is the process whereby one rank of pipes of consistent tonal characteristic is made to serve many functions. For example, the Tibia Clausa rank—a set of large-scaled stopped wood pipes that happens to be a crucial element in the theatre organ “sound”—if present on the Great division of an organ of straight specification, would contain 61 pipes playable at 8’ (unison) pitch only on the Great manual of that organ. If this same classical organ had a Tibia Clausa at a different pitch on the same division, then another set of 61 pipes would be required, scaled and voiced somewhat differently, and playable only at this other designated pitch. By contrast, the Tibia Clausa of the theatre organ consists of a set of 85 pipes—the original 61 pipes, extended an octave in either direction—that form a “unit” from which the various pitches playable on the organ are borrowed: 16’ (sub octave), 8’ (unison), 4’ (octave), 2-2/3’ (“Twelfth,” or third harmonic), 2’ (“Piccolo”/“Fifteenth,” or fourth harmonic), and 1-3/5’ (“Tierce,” or fifth harmonic). This same Tibia Clausa rank could be played in this manner from all divisions of the organ. All other ranks in a theatre organ specification—diapason, trumpet, oboe, Vox Humana, string, flute—are treated in the same manner. The result is a significant departure from traditional organ sound, and any combinations possible on a theatre organ would be difficult, if possible, to attain on an organ of classical specification. See Peter Williams and Barbara Owen, *The Organ in The New Grove Musical Instruments Series* (New York: W.W. Norton, 1988), 175-176 and Ben M. Hall, *The Best Remaining Seats* (New York: Da Capo Press, 1988), 181 for further discussion of unification.

¹⁵ Ben M. Hall, *The Best Remaining Seats* (New York: Da Capo Press, 1988), 179-180.

the theatre organ as an instrument of power. The term “mighty” was applied by Wurlitzer in their advertising, and quickly reached title status.¹⁶ When the “Mighty Wurlitzer” played, it was an affirmation for its hearers: “It was, after all, capable of producing honest music of compelling emotional force when properly played and, in the hands of an expert, could work musical magic far beyond the limitations of any other single instrument. Without it the movie palace would have been as soulless as an armory.”¹⁷ Through the excitement of the up-beat “console riser” tunes, the strong resolve of the hero’s victory in the feature film, or the collective spirit of the sing-along, the Mighty Wurlitzer affirmed for its audience the sense that the country that had produced it truly was the “land of the free and the home of the brave.” And so when the theatre organ sang of other lands, it did so in ways that made their distinction and distance unmistakable, and their exotic nature undeniable.

Theatre organs were often visually impressive in addition to their sonic splendor. Hall writes that:

“The mightiness of the Wurlitzer...came to be a status symbol as newer and grander theatres were opened. Consoles were designed to match any décor—an oriental temple with jewel-eyed Buddhas guarding the rest rooms might boast an organ console that rose from the depths crusted with crimson dragons and lacquered lotus blossoms. A vast Italian garden, open to [a projected] sky, could feature a console frescoed with peacocks or...acrawl with alabastine cupids.”¹⁸

The visual impact of theatre organ consoles is an essential element in the exoticizing process as played out in their music. David Naylor describes how the desire for exotic architectural styles of many types followed the 1922 discovery of King Tutankhamen’s tomb.¹⁹ This taste, combined with the escapist nature of the movie palaces, found a unique intersection in Arab exotics, for the Middle East (and, to be sure, the East in general) as a realm of escape and fantasy had been demonstrated and reinforced at the World’s Fairs. To escape from the uneasy social context created by the Industrial Age into the

distant realm of a Middle Eastern palace, and then to sing rousing popular choruses accompanied by a Mighty Wurlitzer decked out in Arabesque filigree, was to overtake the exotic landscape, to appropriate it for our own comfort, and to control it for our pleasure.²⁰ Knoxville’s Tennessee Theatre, decorated in Spanish-Moorish detail, provided weekly opportunities for such escape for nearly a decade when it was first built. And the image of a single organist, seated at Wurlitzer console structured like furniture from the French Baroque but finished with Arabesque appliqué, coaxing from her fingers all manner imaginable musical sounds, is a clear depiction of localized power and control. Thus when the theatre organists used their instrument to make exotic references to Arab people and places, the perceived inferiority of this culture was clear.

In the area of silent film accompaniment, motion picture companies began providing volumes of cue sheets and mood music with their films so the show might receive fitting accompaniment. Examples of this mood music can be found in *Sam Fox Moving Picture Music*, vol. 1 (1913) by John Stanley Zamecnik (1872–1953), which contains several numbers intended for exotic reference. Zamecnik was a prolific American composer who studied with Antonin Dvorak.²¹ Though capable of producing far more demanding music, Zamecnik intended the Moving Picture Music volumes to be simple and accessible for the average movie-house pianist. Each section or theme of music is no more than two pages long, and most employ brief themes (sixteen bars) in trio form, thus giving the accompanist enough music to work with if the length of the scene required, but allowing easy cuts to be made if brevity was needed.

Sam Fox Moving Picture Music, vol. 1 includes “Indian Music,” an “Oriental Veil Dance,” “Chinese Music,” and “Oriental Music.” Though “Indian Music” and “Chinese Music” (which both emphasize the pentatonic scale in a way that the other two movements do not) are not specific to this essay, the four movements occur in the order given above, and they all bear some striking similarities to one another.

Harmonic stasis is a key feature of each, noted above as a dimension of the *alla turca* style. The same stubborn harmonic insistence is present in all four pieces, with special emphasis on the open fifth interval, repeated in the bass. Of the four movements, all follow conventional classical phrase structure, except for the “Oriental Music,” whose first two phrases are lengthened after the harmonic change as if to suggest that once the poor Easterner found the new chord (in this case, the dominant), he had to hammer it out to make his point before returning to the tonic. Other characteristic *alla turca* devices, including jangling grace notes and short, repeated melodic ideas illustrate that these pieces are designed to evoke a locale that is distant and a culture that is Other, and they do so concisely. They are so concise and similar in their devices, in fact, as to support in American film cues what Jonathan Bellman says about the *alla turca* terms in the exotic lexicon, namely that they can be applied indiscriminately: “I see all these gestures as ultimately being derived from the time-honored ‘wrong-note’ principle of musical exoticism, which was never limited to the Turkish Style: what our *good* music does not favor or encourage, their... *crude* music probably does, or may as well do.”²²

In addition to the accompaniment of silent films, theatre organists also provided entertainment before and between films, during which time they played popular music of the day. An example of one such popular piece that demonstrates the exotic in early American popular music is the song, “Alla,” by Anita Owen (1920). Dedicated to silent film star Alla Nazimova, the Arab flavor of the song is built on the double entendre of the star’s name: Alla/Allah. In fact, Nazimova employed the same pun for her Hollywood home, calling it “Garden of Alla,” but later allowing the spelling to be changed to “Allah.”²³

“Alla” employs characteristic exotic techniques, both in words and music. In the lyrics, the desert is characterized as “dreary,” and nights there are “long and eerie,” thus evaluating the Arab world as an undesirable place to be in comparison with the speaker’s comfortable (assumed) American home. The thought of the beloved

¹⁶ *The Wurlitzer Unit Organ*, reprint of Wurlitzer advertising book (Vestal, New York: Vestal Press, no date given), examples throughout.

¹⁷ Ben M. Hall, *The Best Remaining Seats*, 180.

¹⁸ *Ibid.*, 194.

¹⁹ David Naylor, *American Picture Palaces: The Architecture of Fantasy* (New York: Van Nostrand Reinhold Company, 1981), 83.

²⁰ See Landon, *Behold the Mighty Wurlitzer*, 15–16, for further of the sociological context of movie escapism.

²¹ <http://www.mont-alto.com/photoplaymusic/zamecnik/zamecnik.html>

²² Jonathan Bellman, *The Style Hongrois in the Music of Western Europe*, 41–42.

²³ http://en.wikipedia.org/wiki/Alla_Nazimova.

is the antidote to this situation. But in spite of Owen's intent to make an Arab reference, her exotic examples are mixed in the lyrics: "*Kharma can ne'er divide us, Hope's star will guide us thro' paths Elysian.*" Owen's musical idiom uses characteristic *alla turca* devices,²⁴ especially the minor mode (for the verse only), pulsing open fifths (indicating static harmony), descending chromatic lines (in verse and vamp), and lowered seventh scale degrees. Her use of chromatic alterations in the chorus seems to utilize the common-tone diminished seventh that is characteristic of music the period, more than the usual lowered 5th scale degree commonly associated with the *alla turca* style. Still her evocation of an exotic mood is unmistakable, and uses devices common at the time.

More explicit Arab exoticisms followed with songs such as Ted Snyder's "The Shiek of Araby" (1921), in which the shiek's conquest of his bride is recounted. The sheik owns his bride by telling her, "Your love belongs to me." He is painted in an eerie light when he tells her, "*At night when you're asleep, / Into your tent I'll creep.*" While the refrain employs typical Western popular melodic and harmonic devices that are not especially distinctive in this context, the verse of the song sets its exotic nature. For the verse, Snyder uses the minor mode and a variation on the pitch sequence 5—flat-5—flat-3—2—1. This mode-melody combination is taken directly from Tchaikovsky's *Marche Slav*, Op. 31, and seems to have served as an immediate identifier in Middle Eastern exoticisms. The same devices are employed in Teddy Powell's "The Snake Charmer from Old Baghdad" (1937) and Harry Warren's "The Girlfriend of the Whirling Dervish" (1938), which depicts Arab characters who are either irrational or morally suspect. The Snake Charmer is overcome by his own jazzy "hot licks" and gives up all cares except playing swing music that left his snakes "nervous wrecks... [with] kinks in all their necks." The girlfriend of the Whirling Dervish is described as an "oriental" with a "manner too bold and much too free," who cheats on her boyfriend: "*every night when he goes out to make an honest rupee, / She steps out to make a lot of whoopee.*" As with "Alla," the mixed cultural references in "The Girlfriend of the Whirling Dervish" do not appear to trouble

the lyricist. And in both cases, the quotation of the *Marche Slav* melody, the repetitive open 5th bass line, and the predictable, insistent harmonies are all employed to caricature Arabs and to support lyrics that ridicule and subjugate them.

The inclusion of popular music in theatre organ repertoire is only one half of the equation, however. Theatre organ exoticism has not only to do with the *what* of the music, but also the *how*. Distinctive tonal registrations seem to have been a crucial part of early theatre organ exoticism, and the later recording history of the instrument bears out that they still are. Registrational exoticisms were built mechanically into some theatre organs of the day, as exemplified by the Symphonic Registrator device developed by the Marr & Colton Company. Essentially a factory preset combination action, the Symphonic Registrator brought on combinations of sounds categorized by theme or mood. Their list of possible combinations includes predictable moods such as love, quietude, jealousy, rural, garden, foxtrot, march, mysterious, and night. But also present in their list of 39 options are Chinese, Oriental, and Spanish.²⁵ Unfortunately, any lists of the specific stops brought on in each of these combinations have been lost. But the presence of this device points to the use of such exotic categories in the realm of the theatre organ design and construction, and demonstrates that how one formed the sound of the oriental Other was crucial to its representation.

In spite of our lack of data about Marr & Colton's version of the oriental stereotype, we do have evidence of one organist's approach to registering Arab exoticism which also intersects with the performance of popular music on the theatre organ. In his video presentation, *Legendary Theatre Organists*,²⁶ silent film organist extraordinaire Gaylord Carter describes how motion picture studios would distribute theatre organ short subjects to smaller theatres who could no longer afford an organ or organist. One such short subject happens also to be a felicitous example of Arab exoticism at work. Produced about 1934, this performance of Radio City Music Hall organist Dick Leibert accompanying a man singing the popular tune "Love Songs of the Nile" (Freed/Brown, 1932) features a unique solo break between choruses. This

passage is structured around the melody of the chorus, which Leibert plays as staccato chords in the left hand, but is ornamented by a busy solo on a buzzy reed stop in the right hand. While Leibert is offering musical comment on his Kinura or Krumet stop, the film shows a Caucasian woman costumed as a Middle Easterner, dancing what is intended to portray a belly dance. The sprightly tempo and fluttering solo suggest that the effect is to be humorous, though this is not altogether clear. But even in its comic ambiguity, this representation of the Middle Eastern woman is not complimentary. The buzzy reed stop is a distinctive signal, probably one used consistently among early theatre organists, that points specifically to Arab culture, and in its thin, non-lyric sound, stands out against the other majestic or lush sounds of the theatre organ and belittles the character it depicts.

The culmination of Arab exoticism seems to have occurred in a period of "rebirth" for the theatre organ.²⁷ In the 1950s high fidelity recording made possible an increased range in audio reproduction. The theatre organ, which had been made obsolete by the development of sound films, generally languished but was still played by a few artists and enthusiasts. One such organist was George Wright (1920-1998), who had served as organist at the New York Paramount in the 1940s. While his predecessor at the Paramount, Jesse Crawford, had been dubbed the "Poet of the Organ," Wright was truly a wizard at the Wurlitzer, and his performances, continually recorded until his death in 1998, have kept the theatre organ alive for unnumbered listeners.

In 1958, Wright recorded an album of selections from Rodgers and Hammerstein's *South Pacific*. In the comic number, "Honey Bun," in which the soldiers don grass skirts and coconut brassieres during an evening's entertainment, Wright quotes in its entirety the familiar melody known to many American schoolchildren by the lyrics, "*There's a place in France / Where the women wear no pants / There's a hole in the wall / Where the men can see it all.*" In 1960, Wright recorded the song "Twilight in Turkey," quoting this melody again twice—first, as the introduction to the song, in which he employs technical trickery to bend the ending pitch of his introduction²⁸—and

²⁴ See Jonathan Bellman, *The Style Hongrois in the Music of Western Europe* (Boston: Northeastern University Press, 1993), 25-45

²⁵ Landon, 44, and Hall, 192.

²⁶ Film Technology Company, producer. *Legendary Theatre Organists* (Los Angeles: Film Technology Company, 1987).

²⁷ See Landon, chapter 4 for discussion of the theatre organ's place in early high fidelity recording.

again as an excursus in which repeats the melody multiple times, modulating up a half step each time, and adding tuned and non-tuned percussions to his buzzing, reedy registration.

Though numerous composers have laid claim to this melody piece, the only copyrighted (and therefore official?) version of this melody is by James Thompson, and is called “Streets of Cairo, or The Poor Little Country Maid.” The editor of one published version describes it as “An amusing song of 1893 which mockingly imitates the music used for the sensational dance of Little Egypt at the Chicago World’s Columbian Exposition.”²⁹ Though numerous composers have laid claim to the piece, James Fuld writes that this melody has existed under various titles, but clarifies:

“The opening five notes, including harmony and meter, are identical to the opening five notes of the song *Colin Prend Sa Hotte* in J.B. Christophe Ballard, *Brunettes ou Petits Airs Tendres* (Paris, 1719)...In J.B. Wekerlin, *Échos du Temps Passé* (Paris, 1857), ...the song is represented as a ‘Chanson à danser’ with the comment that the first phrase of the melody resembles almost note for note an Algerian or Arabic melody known as the *Kradoutja*, and that the melody has been popular in France since 1600. No printing of *Kradoutja* has been found.”³⁰

While further research for this essay has also failed to yield a printed version of *Kradoutja*, one claim linking the piece to Arab culture has been made. Dancer Julie Elliot, who uses the performing name Shira, reports that

“New York dance researcher Morocco independently discovered this song was known in the Middle East. When she was dancing in Baghdad, Iraq in the late 1960s, an old woman played it on her oud for her. The woman’s grandmother, who lived before the time of the Chicago exposition, taught it to her....[I]f the melody had been known in the Orient since at least 1600, possibly earlier, as the French song’s sheet music asserted, then it certainly could have

spread throughout the Middle East and North Africa by the time of the 1890s.”³¹

By quoting this melody, Wright continues the use of the theatre organ as a tool for exoticism—pointing unmistakably to a culture other than the one he and his listeners inhabit, and, if “The Streets of Cairo” truly has Arab origins, mocking this culture outright. In these examples, his registrations differ from those used in most of his playing, and his particular use of the reiterating glockenspiel, which strikes a given pitch multiple times per second, is a device he employs only rarely, and only for specific effect.

Wright’s example set the stage for other organists, most notably contemporary theatre organist Lyn Larsen, who plays many of Wright’s arrangements today. Larsen’s own version of “Honey Bun” follows Wright’s outline almost verbatim. And the legacy of interest and enthusiasm for the theatre organ that Wright’s playing engendered has led to the continuation of the theatre organ’s vocabularies in general. Ron Rhode, another current theatre organist, is known for performing songs from the 1920s and ’30s in the style of the period. Thus when Rhode performs “Moonlight on the Ganges,” which is not specifically Arab in its reference yet serves as a sufficient orientalist marker, he employs another of Wright’s specialized registrations to depict the distant India.

Rhode’s registration deserves specific mention here for the symbolic implications it carries as an exotic device. This registration is a combination of the clarinet stop at 16’ pitch, and a strident string stop at 2’ pitch. Thus, when the organist plays middle C on the keyboard, one hears a clarinet an octave below unison, and a voice of overdeveloped overtones two octaves above. The open space of three octaves in between, combined with the exaggeration of overtones upon overtones, forms a sound that is almost piercing in quality if not in volume, and that is nearly devoid of harmonic fundamental. This aural presentation of the East was, at some point, most likely

intended to mimic the neigh. But like the buzzy Kinura and Orchestral Oboe stops, it serves as a contrast to the usual lush chorus sounds of the organ and tells us that the land it represents is not our own.³²

Two final examples point us to the conclusion that the use of exoticism in American theatre organ music has formed an integral part of this instrument’s vocabulary—and, more to the point, that these devices are part of *our* vocabulary because we continue to employ and accept them. Though both of these devices fall somewhat outside the realm of specific Arab reference, they demonstrate how ingrained notions of East and West are recognized immediately through musical signals, and how our assumptions about them are carried forward. First, Lyn Larsen describes Cyril Scott’s 1905 piano piece “Lotus Land” as “an exotic piece brimming with mystery which evokes a torrid atmosphere” and asks the listener to hear in his own performance “how the finger cymbals and Chinese [sic] gong combine with stringent reeds and silvery strings to carry you off to some distant land.”³³ Second, contemporary theatre organist Barry Baker includes the late 1940s hit “Nature Boy” on a recording also from 1995, and he employs melodic bird calls, non-rhythmic tom-tom rolls, a distant gong, and hollow flute sounds that stand apart from his usual registrations. He also employs an open fifth harmonic stop in melodic iteration to provide a wandering organum that is falls noticeably outside the diatonic harmony. In both instances, these organists provide—through contrast and color, languishing tempo, specific percussions and melodic registrations—the aural information that they are describing a land that is far away, dangerous, dreamy, fantastical, and even primitive.

That these examples persist on recordings from 1995, and that they are fresh arrangements or orchestrations reflecting each organist’s individual musicianship, shows us how exotic devices are still a part of musical vocabulary for the theatre

²⁸ Because the pipe organ uses a separate pipe for each note of the scale, sliding between pitches requires additional techniques. In this case a person other than the organist was placed in the organ chamber to cover the open end of the pipe and gradually uncover it, with a hand or a piece of paper. This technique causes the initial pitch to be lower than the pipe’s actual speaking pitch; as the pipe is uncovered, the pitch rises to normal. (This analysis of Wright’s additional technique is my own. I have been unable to locate documentation of it in the literature, but a close listening reveals specific tonal characteristics that support the argument.)

²⁹ Margaret Bradford Boni, ed., *Songs of the Gilded Age* (New York: Golden Press, 1960), 14.

³⁰ James J. Fuld, *The Book of World-Famous Music: Classical, Popular and Folk* (New York: Dover, 2000), 276. Ralph P. Locke also traces briefly the emergence of “Kradoutja” in his article, “Cutthroats and Casbah Dancers, Muezzins and Timeless Sands: Musical Images of the Middle East,” in Bellman’s *The Exotic in Western Music*, cited earlier; see pp. 115–116.

³¹ Julie Elliot, “That ‘Snake Charmer Song,’” *The Art of Middle Eastern Dance*. <http://www.shira.net/streets-of-cairo.htm>.

³² This registration is suggested as a “novelty” sound in Jim Riggs, *Registration Guide for Large Theatre Organs*, (Walnut Creek, California: The Jim Riggs Theatre Organ Workshop (self-published, no date)).

³³ Lyn Larsen, *Paradise Revisited* (Phoenix, Arizona: Musical Contrasts, 1995), CD liner notes.

organ. Specifically Arab exoticisms, though repeated through quotations of Wright's arrangements, seem to have become less frequent since George Wright codified them in the 1950s and '60s. To measure instances of Arab exoticism in theatre organ music since 9/11 will be an important next step in this project. (As the acquisition of theatre organ CDs can be expensive, this will require further time and resources for the gathering and analysis of materials.)

This essay has described how the attitude towards Arab people and culture as apart from and inferior to American culture took shape in the late nineteenth and early twentieth centuries, and how these attitudes were reflected and assimilated in the social and political processes of the World's Fairs. In it, I have traced how the ideas expressed in the popular media of film and music of the time were absorbed into the vocabulary of an instrument uniquely poised to articulate them. I have surveyed specific devices used in the performance of Arab exoticism on the theatre organ, and noted how the organ's location in the movie palaces could reinforce American attitudes and practices of domination vis-à-vis the Middle East. And I have shown how these ideas have persisted in the vocabulary of the theatre organ as it has lived on through the process of audio recording. Whether the artists of this instrument—itsself born of a specific technological and artistic period, yet living on as an instrument of both nostalgia and current musical expression—will continue the pattern of exoticizing their human family in the Middle East remains to be seen.

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Why Wait for the Down Button?

A Tribute to an American Family Who Gave the Musical Community the Castro Wurlitzer Organ

BY EDWARD MILLINGTON STOUT III

Over the past three years we have shared insights into the lives of several notable persons whose lives and contributions to the theatre organ field could not be measured. The tributes were all written after “the down button” had been pushed and they could not enjoy the appreciation we, as club members, have for them. There is nothing more boring than a chronological review of a family’s history step after tedious step, but we should have an overview of the lives in this idealized ATOE family that would make Ozzie and Harriett look like liberal Democrats.

This essay explores the Ray Taylor family’s long history in preserving and presenting theatre organs to the general public. A native of San Mateo, California, Ray was treated to attending the opening week of the famed San Francisco Fox Theatre, as well as the bellowing antics of Tibia Plena pipes installed in a few discontented Robert-Morton and Smith organs near his home. In spite of those hard-nosed bomb-bastaphones, Ray was hooked on theatre organs for the rest of his life, and he is now in his 88th year. Until recently he drove his 1967 Mustang to hear his oldest son, Bill, play intermissions at David Packard’s wonderful Stanford Theatre in downtown Palo Alto.

Ray Taylor met his wife Doris just prior to being assigned to the Manhattan Project in Los Alamos, where he worked on electrical instrumentation during the creation of the first series of atom bombs. He married Doris at the end of the war, and they remained in Los Alamos until returning to San Mateo in 1950. The nest was filling, with Bill appearing in 1952 and Dick’s arrival one year later. It goes without saying their lives were carried by the

musical bias of George Wright recordings singing throughout the house. At the age of five, Bill began accordion lessons until he noticed the squeezebox had NO PEDAL! This would not do, so he began to take interest in organ lessons in 1959. It was time for one of the great theatre organ talents to enter the lives of both Taylor lads, when they heard Larry Vannucci play the six-rank Wurlitzer in a San Francisco motion picture studio. New seeds were sown within the Taylor boys’ fertile minds after hearing and feeling the difference between an electratone and the real acoustic instrument. There was to be a pipe organ in their future.

In 1963 the family attended the unforgettable *Farewell to the Fox* concert with George Wright reaching new emotional and stirring highs while realizing it really was FAREWELL to the organ and building he so loved. They also attended the 1963 ATOE convention in Bismarck, North Dakota. It was Bill’s first opportunity to play a pipe organ, and he was coached and assisted by Dick Loderhose and Lowell Ayers. The convention experience captured the family’s interest, and soon a new Gulbransen Rialto graced their living room. As members of the local “Horseshoe Club,” Ray and Doris became close friends with Norm and Lorraine Lippert, who had the seven-rank, Style 165 Special installed in their Bay Area home. Their little jazz-box had a Krumet as well as an English Horn in place of the traditional D Trumpet.

Deeper impressions were etched in 1964 when they heard Ann Leaf re-arrange Market Street as she thundered forth on the Granada/Paramount’s six-chambered giant. Steve Levin claimed he could feel the Jones Street sidewalk shake with the 32’

Diaphones being called to the front lines. In fact, the steel fame of the building supported the sidewalk, and pedestrians and Volkswagens were given fair notice. In that year they heard the same Wurlitzer commanded by Tom Hazleton as he supported the live antics of the Three Stooges on stage. The year 1965 was pivotal in many ways for the Taylor family and their friends. The great San Francisco Granada/Paramount Theatre came crashing down, Bill began serious lessons with Vannucci, the boys met organman Ed Stout, and the family began a determined search for a Wurlitzer pipe organ. What a year!

The search ended in 1967 when Judd Walton found a Style E Wurlitzer that had been transplanted from the State Theatre in Stockton to a little church in Ione, California. With the help of friends, the organ was moved to San Mateo for short-term storage, as the intent was to find a theatre for re-installation. There was a delightful little theatre in the nearby town of Burlingame that was running a mixed program of dated art and classic films. The owner was a colorful and good-hearted showman who had an exaggerated sense of questionable taste. If one gold cherub could hold up an oversized red drape, why not use four? The only thing missing was the red light beneath the marquee. Ward Stoopes’ little Encore Theatre was doing good business, and he loved organ music. When approached by Ray and his teen-aged boys, Ward was overjoyed at the idea of having a real Wurlitzer pipe organ in his theatre, thereby freeing his patrons from the clicks and squeals made by 33 rpm theatre organ records covered with coke and cigarette ashes.

No time was wasted in undertaking the releathering of the Style E, and Ed Stout had time to guide them in the carefully repeated tasks, hot glue and all. The installation went smoothly, with Ray pitching in to help with the construction of the relay room. It was crystal clear that 15-year-old Dick Taylor possessed very special gifts in the manual arts, as well as a desire for perfection. It was not difficult for a veteran organman to comprehend the deep love for organbuilding that was already driving the gifted youngster. The charming little Wurlitzer began singing forth in the Encore Theatre in 1969, with Bill playing as often as studies would allow. The little jewel entertained the Encore's patrons from 1969 until the theatre closed in 1972. A great deal of dedicated effort was expended for a brief three-year run, but valued experience had been gained for the next great and lasting project.

Organ restoration work moved to the back burner while Bill and Dick entered the University of California, Berkeley to study their chosen fields. Ray wanted both sons to enjoy financial security, and they were both exceptionally bright students. While attending Berkeley, Dick met another avid organ nut named Jim Welch. How, out of thousands of students, did Dick manage to befriend another electrical engineering student who was not only an organist, but had already erected his own pipe organ in one of his father's commercial buildings? Jim was nearly as crazy about collecting theatre organ parts as Dick, and they both began competing during their summer vacations. Why? At the age of 20, did Dick have some wild vision for another grand installation and, if so, where? There are very few old theatre buildings operating at a profit and with ownership possessing the vision for sharing a Wurlitzer with the public.

Both boys graduated from college with electrical engineering degrees and Bill, without delay, entered the job market in Silicon Valley. Dick was possessed with the need to find a suitable theatre for the now large collection of choice Wurlitzer parts.

The answer loomed forth from within the Castro District of San Francisco, which had become a colorful and creative honosensual community. The Capital and City Hall for the Castro district was the Nasser family's

wonderful Castro Theatre, opened in 1922. It was running a most successful "art and revival" policy and had nightly organ music with David Hegarty and Elbert La Chelle at the less-than-mighty Conn. Did you ever wonder why a manufacturer would call their product a Conn Artiste? Dick and Ray approached the innovative showman, Mel Novikoff, who had leased the old pleasure-dome from the Nasser family. When learning the eager lad wanted to provide a real pipe organ, Mel was behind the idea and a mutual agreement was established.

Keys to the 1922 landmark were provided in January of 1979, and the installation began with major repairs being made to the existing water-damaged chambers. Dave Schutt had removed the original Robert-Morton organ some years before. Small elevated tremulant caves were built into the repaired ceilings. The proposed Castro organ was projected to be around 21 ranks, thereby requiring safe headroom of 3,000 CFM with a 15-hp Spencer. Dick was able to locate one of the two 20-hp Spencers from the Fabian Theatre in Patterson, New Jersey, which delivered 4,000 CFM. There was no room in the trap-room basement areas, so a double room was constructed on stage-right 10 feet away from the picture-sheet. The 14" static conductors seemed to thrust their way throughout the basement and upper stage areas to the awaiting Main and Solo chambers.

Most new installations demand having a four-manual console, and Castro's need was filled by the purchase of the console and complete relay from the darkened State Theatre in Detroit. Dick releathered the 1925 console and matching relays prior to its being placed into active service again. What do you think you are doing, Dick, rebuilding a dated pneumatic computer and expecting it to provide reliable service? Oh well, the ideals of youth! The installation was covered in the January/February, 1983, issue of THEATRE ORGAN.

The organ was first heard in October of 1981, with Jim Roseveare commanding nine ranks for a special celebration for George Cukor, who was present on stage. Walt Strony played a stunning concert on the Castro Wurlitzer when it had reached 11 ranks. At that point the real personality of

the organ was well in place, with special efforts being directed to the Orchestral Oboe, Wurlitzer's most important color reed. Many hours were expended on that most valued rank to assure each reed tongue took the tremulants with evenness. In June of 1983, the Castro organ was singing forth with 16 ranks when the gifted Tom Hazleton was featured during the 1983 annual convention. One year later, Lyn Larsen returned to the Bay Area to work again with Dick and Ed in a very special concert for the AGO national convention.

The complete 21-rank organ was singing forth in 1995, thereby thrilling the nightly patrons with a well-established tradition. Going to the Castro Theatre without the Wurlitzer was out of the question and the owners of the theatre knew that vital information. The Nasser family gained complete control of the theatre their grandfathers built, and they have invested a fortune into providing new seats, heating plant, and decorative restorative projects.

Dick had procured the wonderful 25" Tuba Mirabilis from the Brooklyn Fox Theatre and that "royal" stop was given a home in the original pipe holes next to the original 15" English Horn from the same organ. So, the two old friends who tried to shout through the small and distant openings in Brooklyn now push you back into your comfortable seat in the grand old Castro Theatre. There is just no sound quite like the harmonic collaboration of the original Wurlitzer "Brass Chamber" ranks, the Double English Horn, and the Tuba Mirabilis. The later enlargement of the Style 285 added a Tibia, String, and Vox Humana to the traditional "Brass" ranks, and called it the Orchestral division. At the Castro, the patrons are supplied with oxygen masks before the special "Brass" blower is turned on.

There are similar stories about other fine families who have dedicated their funds and time to provide a great organ for their community, and this essay is also a tribute to those wonderful people who were not looking for inflated recognition but just wanted to share their passion with their community. The Taylor family is just one of many within our wonderful interest group.

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2009 ANNUAL CONVENTION



Interior of First Congregational Church

Treasures of the Western Reserve

BY ROBERT RIDGEWAY

(Photos by Richard Neidich)



Jonathan Orloff at the organ and Allan Ward on the drums at the Palace



Akron Civic Theatre

Cleveland, Ohio was the focus of the theatre organ world from June 30 through July 6, 2009. When the attendance at this year's ATOS annual convention reached the 450 mark, a sigh of relief was felt by everyone involved. It is no secret that the economy is still far from prosperous, and several factors could have had a negative impact on the registration numbers: First, the new official ATOS board policy of not permitting any audio recording or videotaping at the concerts was implemented. Although a source of some contention among long-time members, this rule brings ATOS into compliance with current US copyright law. From the beginnings of ATOS, it was considered almost a birthright by zealous enthusiasts to be able to record programs. No one could predetermine the impact this policy would have on attendance. Second, following on the heels of the ATOS gathering was the annual convention of the Organ Historical Society (OHS), also scheduled for Cleveland. Since there is a percentage of cross-over membership in both ATOS and OHS, it was not known how many would have the time and resources to attend both conventions or be forced to choose one over the other. As it turned out, the OHS convention registration was in excess of 500. Third, because the 2007 annual meeting was in New York and the 2008 gathering was in Indianapolis, some might have wished for balance and a West coast site. Fear not; the 2010 convention will be in Seattle, Washington. As a point of information, an archival recording was made of the convention concerts, and a highlight CD has been prepared. Pre-order forms were supplied at the convention, and the CD is available through the ATOS Marketplace (see page 72).

The event planning committee need not have been apprehensive about the registration figures; for the first time in many years, nearly every program was scheduled in a theatre—each one lovingly restored and maintained. It is always a treat to get to hear these organs in the venues for which they were created. Echoing that theme, the convention hotel was the splendid Marriott Renaissance located adjacent to what was once the tallest building in Ohio, the Terminal Tower. The Renaissance Hotel was replete with architectural details to warm the hearts of lovers of old theatres, and it also has modern amenities.

For those who arrived early and took advantage of the optional events, it was a great day. In the afternoon we had the

opportunity to tour the multi-theatre complex that comprises Playhouse Square. This fortuitous grouping of outstanding theatres nearly suffered the fate of so many other fine cinema palaces—shuttering, neglect, vandalism, and finally demolition. The tide turned in Cleveland due to the extraordinary activist Ray Shepardson. He would not permit these wonderful buildings to fall, by increasing public awareness and spearheading fundraising and restoration. Our attendees were given a thorough tour of the Ohio, Palace, State, Allen, and across the street, the Hanna.

Even though these showplaces were all resplendent, none had a working pipe organ when they were restored and reopened in the late 1970s. In the early 1990s the late Bill Taber was pivotally involved in the installation and reintroduction of a three-manual, 15-rank Kimball that had formerly been installed in the Enright Theatre in the East Liberty section of Pittsburgh. Gerald Brookins and his family purchased this Kimball in 1958 and donated it to the Playhouse Square organization in 1975. The Kimball was premiered February 2, 1992 by Ron Rhode. The public was thrilled, and this organ continues to provide music to varied audiences. To date, none of the other theatres in this complex have followed suit with pipe organs, but the Palace just added two additional ranks which our group got to hear presented by the same man who premiered the Kimball in 1992, Ron Rhode.

Ron has been a solid crowd-pleaser for over 30 years. His ATOS programs are eagerly anticipated for their mix of both familiar and obscure toe-tapping tunes. Among the selections were “Cosi Cosa”; “Nobles of the Mystic Shrine”; “I’m Confessin’ (That I love You)”; “I Don’t Know Why”; “My Baby is Due at 2 to 2 Today”; a medley from *Singin’ In the Rain*; “Pietro’s Return”; “See You In C-U-B-A”; “For Good” (from *Wicked*) and “Paddlin’ Madeline Home.” We were next treated to the haunting Duke Ellington tune, “Solitude.” The program ended with the delightful warhorse, “The Light Cavalry Overture” by von Suppé and “The Dambuster’s March” by Eric Coates as an encore. Many in the audience expressed the desire to listen to Ron for another hour (or more), but the convention committee chose instead to offer an open console session in which several participated.

Wednesday, July 1, marked the first official day of the convention. In the morning, a seminar was held promoting

chapter leadership. The afternoon seminar in the on-going *Heritage Series* highlighted the musical careers of two important figures in theatre organ history—Ashley Miller and Pearl White. Amazingly, quite a few in the audience knew nothing about these two terrific players from the relatively recent past. Scott Smith and Clark Wilson took us down memory lane with anecdotes and examples of the playing of Miller and White from older recordings. Suffice to say, no one left unaware of the immense contributions of these two musical giants. A lively question-and-answer exchange took place throughout.

Later, the opening reception gave one and all the chance to renew old friendships and meet and greet newcomers. As has been the case in past years, the international membership was well represented by folks from Great Britain, Australia, and New Zealand. The Grande Lobby of the Renaissance Hotel provided the perfect back-drop for the reception. We were entertained by the hotel pianist as well as some members vamping through show tunes.

After dinner, we boarded busses for the trip to Akron and the completely refurbished Civic Theatre. The Wurlitzer was rebuilt in 2000 by the Akron Civic Theatre Organ Guild and enlarged from 13 to 19 ranks under the guidance of Lyn Larsen, Carlton Smith, and others. The John Ebersson-designed atmospheric Civic is one of only a very few remaining theatres in the United States where the stars still twinkle and the clouds go drifting by. Chris Elliott is a well-established theatre organist and accompanist for silent films; he was greatly influenced by the late Gaylord Carter. Chris regularly plays for silent films in northern California and frequently travels around the country thrilling audiences with the magic combination of silent film and theatre organ accompaniment. Chris began his program with a stirring rendition of the “King Kong March.” A musical homage to Charlie Chaplin came next, and many of the tunes brought back poignant memories, especially “Smile.” We marveled at the timeless appeal of Douglas Fairbanks, Jr. in *The Mark of Zorro*. The Fairbanks-Elliott combination was a winning one as indicated by the enthusiastic applause and positive bus conversations afterward.

Thursday morning brought us to the first of two ATOS shows at the Cleveland Masonic Auditorium. The Performing Arts Center (PAC) complex is enormous, and the 2,100-seat auditorium is used for varied



Exterior of the Renaissance Theatre in Mansfield



Ron Rhode at Palace Theatre Kimball



Audience begins to gather at the Palace Theatre



Donnie Rankin in concert, with projected image



Boarding busses for trip to Akron

presentations throughout the year. It has housed a 4/43 Austin pipe organ since the building was constructed in 1918, installed in a loft on the right side of the auditorium (facing the stage). The console is in what would have been a box seat area below. This somewhat unconventional placement has been a blessing for the Western Reserve chapter since it meant that the left organ loft was empty, making it available for the installation of the chapter organ.

In 2006, the chapter received a donation of the 4/17 Wurlitzer originally from the Granada Theatre in Santa Barbara, California, from Wade and Marilyn Bray. In the interim the organ had been installed in the Pasadena residence of Dr. Orrin Hostetter. The chapter moved it into storage and shop space in the PAC complex, and the rebuilding process began in earnest. The organ was respecified and enlarged from 17 to 28 ranks. The previously unused loft was cleaned, divided, dry walled, and painted. As many of us who have restored and re-installed these instruments know, projects always cost far more than planned and consume exponential amounts of time. This installation proved to be no exception. The chapter received a \$35,000 loan from the ATOS treasury to assist (which has been paid back, in full with interest, from the chapter's share of the convention proceeds). The chapter had many volunteers working laboriously on the myriad of rebuilding details and even brought in several well-known professional organmen in hopes of being able to premier this organ for the 2009 convention. It was too much to accomplish in the time available. A Western Reserve member, Jack Alling, was gracious enough to make his new Walker digital organ available. The organist for this concert was the Kansas native, Brett Valliant. As Master of Ceremonies, Ken Double aptly remarked, while Valliant is his real name, it is also the perfect moniker for a show business career.

Brett delivered a remarkable contrast between older, more traditional theatre organ selections and recent popular tunes. Among his offerings were: "I Am What I Am" (from *La Cage Aux Folles*); "Beyond the Blue Horizon"; "Sway"; and a medley from *The New Moon* by Romberg. Shifting musical gears, Brett played "The Bohemian Rhapsody," made famous by the rock group Queen, and then The Platters' hit, "My Prayer." The Rossini Overture to *The Thieving Magpie* (La Gaza Ladra) introduced some *gravitas* to the program. This was followed by "The Liberty Bell

March"; "Vous les Vous"; "Winner Takes All"; and the big Abba hit "Dancing Queen." "My Heart at Thy Sweet Voice" was next, and Brett's show wrapped up with two rhythmic challenges: "Opus One" and "Grizzly Bear."

A very satisfied audience rode the busses back to the hotel for two afternoon gatherings, the attendance at which should have been convention requirements. The first was the members' forum at which the membership could ask questions of the ATOS board and discuss issues of importance. The second was a technical seminar co-hosted by Allen Miller and Jeff Weiler, with the additional participation by the president-elect of the Organ Historical Society, Scot Huntington. The provocative and appropriate title of their presentation was taken from the medical establishment—"First, Do No Harm." Resources such as the recently updated *OHS Guidelines for Restoration and Conservation* were discussed. These may be read and printed out from their website: www.organ-society.org/html/historic/pdf/ConservGuidelines.pdf.

In the early years of our hobby there was a tremendous amount of irreparable damage done to organs due to ignorance of accepted rebuilding procedures and the lack of access to correct tools and materials. Fortunately, this is no longer the case. In dozens of projected photos we were shown how *not* to restore. Jeff Weiler, Allen Miller, and Scot Huntington are professional pipe organ craftsmen with many decades of experience. It was both enlightening and traumatizing to see some of these mangled efforts and then hear explanations of why certain procedures were frowned upon. After some particularly horrific photos were displayed, a noise was heard in parts of the room that appeared to mimic the sound of peach pits dropping out of trouser legs. We are, in the final analysis, just the custodians of these amazing music machines, and we owe it to the generations that come after us to exercise careful and well-thought out restorations. Many excellent questions were asked, and Allen, Jeff, and Scot were patient and thorough in their explanations. One sensed that most everyone present understood the meaning behind the seminar title, wanted to be considerate and careful when approaching rebuilding projects, and were not afraid to ask questions of more knowledgeable folk if unsure how to proceed.

The evening presented us with three welcome treats. First, we had the chance to

visit the gorgeous Lorain Palace Theatre with an *original* 3/10 Wurlitzer. Second, we were made aware of the sights and sounds of the regional in Birmingham to be held over the Thanksgiving weekend, as well as the annual gathering next summer in Seattle, Washington. Third, we had the pleasure of hearing a young man who continues to mature musically—Donnie Rankin.

The console of the Wurlitzer is in the orchestra pit on the left as you face the stage. The organ lift, which no longer functioned, was removed many years ago. As a result, the console remained hidden throughout the performance, and Donnie had to rather awkwardly extricate himself from the depths to acknowledge applause and announce selections. There were two television cameras focused on the console, and the image was projected on the huge theatre picture sheet allowing the audience to watch Donnie. It was, by his own admission, a distraction to glance up and see himself larger than life.

Donnie's opening was a smooth rendition of "From This Moment On," followed by a clever novelty tune: "Onezy, Twozy, I Love Youzy." Next came two Beatles hits: "And I Love Her" and "Yesterday." A medley from *Guys and Dolls* was the next offering, and it very ably demonstrated just how much music can be made with an original 10-rank pipe organ, but this particular selection was played just a little too fast, in my opinion.

The old *Amos & Andy* (and Gaylord Carter) theme, "The Perfect Song," was, in fact, just about perfect in every way when Donnie played it next. Donnie was involved in band all through high school, including the steel drums, and he played "Recuerdos del Pasado" (Memories of the Past), originally arranged for the steel drums. He closed his first half with the "Rapaz Band March."

Between the first and second half of the program was a PowerPoint™ presentation covering the upcoming regional convention and the terrific line-up for next summer in Seattle. Most everyone agreed that these two pending events offered great appeal.

Donnie returned with the first million-seller tune from Jesse Crawford, "Valencia." Donnie surprised us with a novel intro to this familiar melody and then introduced a clever segue into "Lady of Spain." The audience enthusiastically displayed their approval. Donnie continued to astonish with a magnificent rendition of "You and I"—done *à la* Stevie Wonder. "El Relicario" followed and then a Lyn Larsen-identified

arrangement of “Somewhere Over the Rainbow.” The program came to a thrilling climax with the Dvorak “Slavonic Dance #8 in G minor.” The playing certainly endeared Donnie to the crowd, but perhaps even more appealing than his musicianship was his dead-pan humor and banter between tunes. If he were not playing organ concerts, he might find a career in stand-up comedy. One can only hope that the attendees fully appreciated just how much music was played on this delightful, original 3/10 Wurlitzer.

Friday morning we were bussed to the historic 1893 Grays Armory building. The Cleveland Grays, organized as a volunteer militia to help maintain law and order, now serve as an educational and philanthropic organization. The building still serves to host their meetings, and there is even a shooting range in the basement—a startling revelation to many when target practice coincides with organ practice. This venue is home to another almost completely original Style 240 3/13 Wurlitzer. Other than the addition of a few ranks (the 32’ Diaphone from the Playhouse Square State Theatre, Quintadena, English Horn, and Piano), it is operating as it did when it was installed in 1931 in Warner’s Theatre in Erie, Pennsylvania—one of the last Wurlitzer organs to be installed in a US theatre.

Our artist was John Lauter from Detroit. John has been presenting concerts for over 20 years, and he entertained the audience with a fine cross-section of music, including some gems from across the pond. Among the selections were: “Wedding of the Painted Doll”; “Spring Is Here”; and “Once in Love with Amy.” “The Westminster Waltz” introduced us to the first of three compositions by the Englishman Robert Farman, the other two being “How Beautiful Is Night” and “Derby Day.” Carlos Jobim’s “Mojave” contrasted nicely with the Larry Vanucci-styled “Darn That Dream.” “A Forest Night” by Marvin Hamlisch, “The Shadow of Your Smile,” and a tribute to Michael Jackson afforded us some more recent selections. John’s program had some older favorites, too, with “I Could Have Danced All Night”; “Love Walked In”; and then “I Have Dreamed” from *The King and I*. John displayed his inventiveness with a series of Jerome Kern tunes played in the manner of J.S. Bach. The show ended with “God Bless America.” The Armory is very live and reverberant, the organ sparkling, and the musicianship of John Lauter left us wanting more. We returned to the hotel, and



John Clark McCall, banquet organist



ATOS board of directors



Proscenium of the Canton Palace Theatre



Chris Elliott (l) and Jelani Eddington following the pops concert



Grand Lobby of the Renaissance Hotel

some owners of electronic organs attended the ETONES meeting.

After lunch we went back to the Palace Theatre and the Kimball for an afternoon of music played by younger performers. The opening concert was by the winner of last year's Young Organist Competition, Jonathan Ortloff. Jonathan just graduated from the Eastman School of Music and, prior to the convention, recorded his first CD on the Grierson-RTOS Wurlitzer owned by the Rochester Theatre Organ Society. This disc featured several tracks backed by a very talented drummer named Allan Ward. This musical duo reprised their roles in Cleveland.

Jonathan opened with a spirited rendition of "It's De-Lovely," and then slowed the pace with a carefully crafted version of "The Windmills of Your Mind." Next came "We Open in Venice" and "All the Things You Are." A folk-song suite representing three countries followed: "Waly, Waly" from England, "Four Strong Winds" from Canada, and ended with the traditional "Shenandoah," widely known in the United States. Jon tugged at our hearts with "So in Love" and brought his performance to a close with "It's All Right with Me." It was certainly all right with the audience based on the positive comments heard afterward. This is a young man whose career we shall watch with interest.

After a brief intermission, we had the chance to hear performances by the three finalists in the 2009 ATOS Young Organist competition. The first was Danny McCollum, who opened with "No Business like Show Business," followed by a medley from *My Fair Lady*. The second artist was Nathan Avakian, who began with a rousing performance of "Comedy Tonight." "Carillon," a classical offering by Vierne, was next. Nathan ended his set with a spirited medley from *42nd Street* which included some of the lesser-known tunes. Nathan has a background in theatre and displayed confidence in his playing and humor in his conversation with the audience.

The final contestant was Mary Ann Wootton from Great Britain. She gave us a circus-themed opening with "Be a Clown," which segued into "The Entry of the Gladiators" by Fucik. Mary Ann next played a gorgeous Ashley Miller arrangement of "Misty." Her closing selection featured a number of tunes from *The Sound of Music*. The three judges (all professional musicians) deliberated and announced that

the overall winner was Nathan Avakian. The audience was in complete accord.

Friday night afforded those fortunate enough to obtain a ticket the chance to hear the second-largest residence theatre organ in the country at the former home of the late Vince Aveni. This instrument has grown over the years from a modest 3/11 to a 4/60. The home, built in 2000, is a spectacular 27,000 square foot mansion containing an enormous music room. After Vince died, the family had endeavored to sell the property for several years. Last November, they permitted Mark Herman to record his second album, *A Kid in a Candy Store*, using this organ. The Western Reserve chapter recorded two CDs-worth of material as a fundraiser for their PAC project. The first of these, *Magnifico*, is now available and provides an opportunity to hear this marvelous instrument. Since the house (with or without the organ) was for sale, it was not known until just prior to the convention whether or not the facility would be available. Good fortune smiled, and the house sold to another music lover, Oscar Villarreal, who bought the property as well as the pipe organ and graciously permitted the convention to make use of the instrument. It is a testament to the generosity of Mr. Villarreal since he was out of town during the convention and relied upon others to see that things were properly attended to.

Richard Hills is no stranger to the convention crowd. He has thrilled audiences for over a decade with his stellar performances. This was no exception. Because the Aveni/Villarreal music room can only accommodate limited numbers, two repeated presentations had to be arranged. As a result, the running time of the concert was somewhat reduced, but every piece was a gem. The opener was an "MGM Jubilee Overture" arranged by Johnny Green, transcribed by Richard Hills. The Gershwin hit, "How Long Has This Been Going On?" was followed by a sumptuous medley from *The King and I*. The hauntingly beautiful "Lonely Town" by Leonard Bernstein explored the vast tone colors available in this 60-rank organ. One of the most appealing elements of a Richard Hills concert is the inclusion of some British light music, and two such delights were part of this program. The first was "March" from *A Little Suite* by Trevor Duncan, and the second was "Cachuca" from the suite *In Malaga* by Frederic Curzon. A performance by a British theatre organist would hardly be complete without

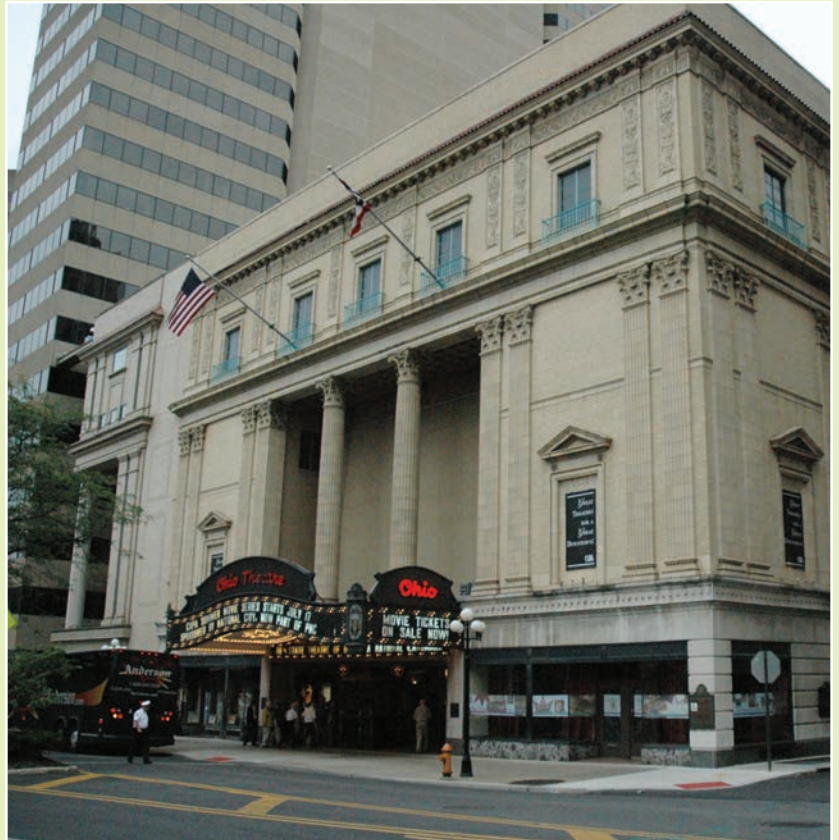
the old standard, "A Nightingale Sang in Berkeley Square" by Sherwin. Just when we thought it could not get better, Richard afforded us a tantalizing tribute to de Silva, Brown, and Henderson, featuring some of the best songs from that prolific song-writing team. As we were catching our breath from this sonic potpourri, Richard played an awesome, knuckle-busting arrangement of "The Old Pianna Rag." Hills has given us memorable encores over the years that have left us gasping, but this one may have been the most incredible one yet. A few in the incoming crowd asked what was in store for them, and many just muttered, "You have to hear it to believe it!" The next day nearly everyone waxed profusely over the Hills/Aveni/Villarreal treat. We are deeply indebted to those who made this particular event possible. This particular evening occupied an even higher plane of spectacular magnificence. The only downside was the inability for every convention registrant to attend due to the space limitations.

The following morning at the hotel was the ATOS annual meeting, which was very well attended. Many asked pointed and relevant questions of the board and officers regarding policies, finances, and plans for the future of the organization. Even though we had to eat lunch and catch busses for the trip to Columbus, no one wanted the spirited discussion to end. Undoubtedly there will be articles, questions, and responses in THEATRE ORGAN, as well as on the ATOS website, concerning some of the issues raised.

We finally got on the busses for the two-plus hour ride down I-71 to Columbus and *two* major concerts. Our first stop was the First Congregational Church on East Broad Street where not one but two fine pipe organs are available. The chancel has a recently restored 4/66 electro-pneumatic Kimball from 1931, and the rear gallery houses a 3/73 von Beckerath mechanical action organ from 1972. The featured performers were David Peckham and John Schwandt. The program opened with "The Star-Spangled Banner," the US national anthem, performed as a duet. Next, Peckham played several selections on the Kimball: "Cheek to Cheek"; "Will-O-the-Wisp"; and "Toccata on America." Another duet followed, with the ethereal "Adagio" by Albinoni. John Schwandt performed a very articulate "Praeludium in C Major" by Buxtehude at the von Beckerath organ in the gallery. Then it was back to the Kimball for three more selections by David:



Chris Elliott announcing the film for the evening



Exterior of the Ohio Theatre, Columbus, Ohio



Masonic Auditorium interior



Auditorium of the Renaissance Theatre



Jim Riggs in a reflective moment



Membership listening intently to the First, Do No Harm seminar



Buses staged in front of hotel for trip to the Lorain Palace Theatre

“Fantasy on Nursery Tunes” by Robert Elmore (from *Boardwalk Pipes*); “Song of Peace” by Langlais; and the Ron McKean “Danza” improvisation. Next it was time for some hymn singing, and Schwandt led us through “Ode to Joy.” Dr. Schwandt then performed an acceptable but rather austere improvisation on a submitted theme.

Another duet followed, with both men doing musical battle with “The Ride of the Valkyries” using the Kimball. Wagner might have been rendered speechless. Both performers wore Vikingesque headgear to add to the entertainment element. John Schwandt then played the familiar “Shenandoah” on the Kimball. Following that, David Peckham played the Bach BWV 541 “Prelude and Fugue in G Major.” John performed the Dubois Toccata from the *Seven Last Words of Christ* and then demonstrated his capability with some theatre organ fare by playing “Dancing Tambourine” on the Kimball. The concert ended with “The Battle Hymn of the Republic,” which brought the house down. I overheard several people remark, perhaps apocryphally, that they even observed a kitchen sink amidst the final chords. We all left the church with cascading stanzas ricocheting through our heads. Columbus is fortunate indeed to have such a facility where duets of this magnitude can be regularly performed.

Because of the necessity to feed the throng, planners wisely made arrangements to take our group down the street to the stately old Columbus Athenaeum. We feasted on a wonderful meal amidst the splendor of a fine old architectural setting. Then it was off to the Ohio Theatre. This was a short bus ride or, for many of us, a good walk.

Like so many other theatres in downtown areas, the Ohio was very nearly demolished decades ago but, through a Save the Ohio campaign, the building was not only saved but totally renovated; it is now the jewel in the crown of the city. The original Robert-Morton organ is still installed, but it was enlarged several years ago from a 4/20 to a 4/34 in what can best be described as too much of a good thing. The performer for the evening, Clark Wilson, has been associated with the Ohio Theatre for many years and is featured every summer for an extensive film and concert series. Clark began his program with the “Entry of the Toreadors” from Bizet’s *Carmen*. This thrilling opener was marred by one of the few ciphers in the entire convention, but Clark pressed on. One of the featured organists at the Ohio

years ago was Bill Dalton; Clark played a delightful version of “Broadway after Dark” in Bill’s inimitable style. A few of the stunning lighting effects shared the bill as Clark played “Two for the Road” and “Georgy Girl.” Some of the quiet stops were featured in the familiar “Love’s Old Sweet Song.” A performer who had a great influence on Clark was the late John Muri. Clark dedicated his next piece, “I Met a Girl” from *Bells Are Ringing*, to John. A marvelous medley of Irving Berlin hits came next, followed by a “Spanish Serenade” by Pierne. Harold Arlen was represented by the familiar “Right as Rain” and, keeping up the rain theme, Clark performed “Don’t Rain on My Parade.” Next came a series of children’s nonsense songs and ended with Vincent Youmans’ “Without a Song.” The other long-time organist at the Ohio Theatre was Roger Garrett, and Clark ended with two of his best-remembered selections: “Marche Slav” and his theme song, “Romance.” These brought back some wonderful memories, since I was the recording engineer for a Roger Garrett LP made at the Ohio in 1967, and these two tunes were on that LP. A weary, but highly satisfied, group boarded the busses; conversations tended to be short as most of us drifted off to sleep for the ride back to Cleveland.

Sunday morning found us at the State Theatre in Playhouse Square and a concert by Jonas Nordwall at the Walt Strony signature Allen digital organ. The State is a beautiful facility, and the Allen Organ technicians had the luxury of many days of set-up and voicing. The end result was very satisfying. Jonas opened with just a “ghost light” on the stage and a trip back to an earlier time with “Sentimental Journey.” A medley from *Oklahoma* was followed by a contrast of the “Grand Polonaise in A Flat” by Chopin and “Take Five” by Brubeck. Jonas displayed his generosity of spirit when he surprised the audience by bringing out the Young Organist Competition winner, Nathan Avakian, to perform a cameo (under the guise of Jonas having to take a break according to union rules). Nathan performed a delightful arrangement of the Disney tune, the theme from *Fantasmic*. The promising future of this young artist was assuredly cemented in the minds of the audience with this confident and entertaining performance. Jonas Nordwall is to be congratulated for his willingness to share the spotlight with a rising star.

Jonas’ musical inventiveness was prominently displayed in a version of “I

Can’t Stop Loving You” that was first based upon a French folk tune and ending up performed à la Elvis Presley. The audience was soon roaring their approval. After excerpts from the musical *Les Miserables*, the program came to a close with the well-known “Beautiful Ohio.” The encore was a very rousing “Stars and Stripes Forever.” Everyone was in a festive mood as the busses took us back to the hotel before the variety show at the PAC complex in the afternoon.

The program at the Masonic PAC was the only one open to the general public. It was an attempt to replicate the well-known Joliet *Rialtofest* formula. Ken Double introduced the concert. He was standing in darkness and could have used a follow spotlight.

My comments that follow are not directed at any of the musicians, but rather the less-than-stellar presentation of the show itself.

The two organists were Jelani Eddington and Chris Elliott, but for some inexplicable reason they both performed in the dark. What is the cost of using two follow spotlights? The efforts of these two players were diminished when they were forced to execute their selections in darkness. With Jelani at the piano and Chris at the Walker organ, they performed the widely known but now somewhat over-exposed “Deep Purple.” The Strongsville Community Band added their contributions to the show, but staging issues marred the overall effect. The musicians performed admirably, but the rather amateur-like staging and timing certainly did not serve to impress the general public. For example, after the band would perform, the curtain would close and then reopen while the band members were still running off to the wings. When they switched from the organ to the band, a designated announcer was supposed to come out on stage and introduce the next piece. They announced him but he was nowhere to be found. So, evidently, no one was running the show with people in place and ready to go. To make matters worse, the announcer emerged 20 minutes later and essentially remarked, “The piece played 20 minutes ago that I was supposed to announce was thus and such.”

The curtain went up late on the show, and the band was announced when half of the band was still moving into place. This might be acceptable for an amateur high school production but not if ATOS is endeavoring to show the public its professionalism. The announcer also made

a joke about Sarah Palin and, regardless of one's politics, this was neither the time nor place; you will most certainly alienate a large number of the audience. The music overall would rate a grade of B, but the staging would merit nothing higher than an F. It was an embarrassment knowing that a lot of the first-time public was there and wondering what was going on. Sufficient rehearsal, an attentive crew, and a good vaudeville-like variety are necessary if you wish to copy a successful formula. Before we begin staging shows like this throughout the country, we should make certain that every detail has been addressed, or we will only reinforce in the minds of the public that we are an organization of well-meaning but clueless amateur hobbyists.

The busses loaded and we made our way back for the (optional) banquet and awards ceremony. This year, instead of holding a banquet at the hotel in a ballroom, the decision was cleverly made to hold it on the stage of the State Theatre. The Allen organ was still set up from the morning program, and there was sufficient space for the tables to be arranged facing the console which had been turned toward the backstage wall. The music for the meal was provided by that affable Southern gentleman, John Clark McCall, Jr. It was a perfect complement to a delicious dinner. John displayed a wide range of music for our enjoyment—his warm, engaging personality enchanted the entire room.

Col. Jack Moelmann, recently re-elected to the ATOS board, announced that a theatre organ scholarship fund was being established at the St. Louis Fox Theatre by owner Mary Strauss in memory of the late Stan Kann. Jack suggested that we “pass the salad bowl,” as has been done on previous occasions, to raise money toward this worthy goal. The proceeds would be divided between this fund and the ATOS Summer Youth Camp, which provides important theatre organ instruction. Jack worked the room like a seasoned politician. Even in the face of the sagging economy, the “take” for the evening was in excess of \$2,000. After the meal, many well-deserved plaques were distributed and speeches given. The full complement of recipients appeared in the September/October, 2009, issue of THEATRE ORGAN. This marked the end of the official convention; the next day would be an optional after-glow.

For those who sought another dimension in organ performance, the opportunity presented itself later in the evening at the Masonic Auditorium. It was the official



Dinner being served inside the historic Columbus Athenaeum



Skip Stine (l) and Ken Double



Exterior of the Canton Palace Theatre



Convention Hotel, the Renaissance, next to Terminal Tower



David Peckham (l), and John Schwandt

opening concert of the Organ Historical Society convention, and the organist was the famed *titulaire* of the Wanamaker Organ in Philadelphia, Peter Richard Conte. The OHS generously provided tickets free of charge to all ATOS conventioners who wished to attend, and many did. Interestingly, for this program there were not only follow spotlights in evidence, but a television camera directed at the keyboards of the Austin organ and the resulting image projected on a large screen.

Monday, July 6, arrived and many were seen checking out of the hotel. But there are always a significant number who sign up for all the pre-glow and after-glow events, and this year was no exception. The two programs closing out the Cleveland gathering were both in magnificent theatres. Anticipation was high as we boarded buses and made our way toward Canton, Ohio and the Palace Theatre. This theatre was saved from the wrecking ball several decades ago. The facility is now very successful as a performing arts center, and the Kilgen organ is used every weekend to great public acclaim. This was a chance to see and hear another almost totally original theatre organ installation. This instrument began life as a 3/9 and was eventually expanded to a 3/11 with the addition of two ranks and the replacement of the relay which had become water damaged and unreliable. Professional organbuilder Charles Kegg has been the watch-dog/restorer of this marvelous instrument since the late 1970s.

The afternoon concert was performed by the familiar MC and ATOS executive, Ken Double. He opened with "Another Opening, Another Show" and progressed into a number of offerings like "It's a Wonderful World"; "When You're Away"; and a superbly performed medley from *Finian's Rainbow*. Before the intermission Ken showed his musical range by playing "A Portrait of My Love"; "Frim Fram Sauce"; and "That Lucky Old Sun."

The second half afforded the audience the opportunity to experience the combined musical talents of Ken Double and an extraordinary trumpet player, Skip Stine. I don't wish to come across as a slobbering sycophant, but in the musical world there are those who play the trumpet and those who are masters of the form. Skip Stine is one of the latter. I am not trying to be a shill, but I had the pleasure of being the recording engineer in April in Wilmington, Delaware for an album entitled *Tribute* featuring Skip on the trumpet and Ken Double at the Dickinson organ. Over the

years Skip played with Harry James, the Jackie Gleason Orchestra, and a myriad of other top-notch ensembles. The words "smooth, controlled, and musical" cannot begin to describe his tone. I am old enough and fortunate enough to have heard musicians like Louis Armstrong and Benny Goodman; Skip Stine is every bit as polished as they were.

Ken and Skip opened their set with "You Made Me Love You," followed by "Pennies from Heaven"; "Around the World"; and "Don't Blame Me." The musical magic continued with "Cherry Pink and Apple-Blossom White"; "Memories of You"; and two encores consisting of "A Day in the Life of a Fool" followed by "And the Angels Sing."

The audience roared their approval and emerged from the theatre with nostalgic smiles. The director of the Canton Palace, Georgia Paxos, was beaming from ear to ear and remarked that even though the organ is used every weekend and the citizens of Canton expect to hear it, this program was an exceptional treat.

We next traveled to Mansfield for the evening concert by Jim Riggs, but first we "chowed down" in Bellville, Ohio, at the Dutch Heritage Restaurant. This place is obviously used to accommodating busloads of visitors and had a dining room ready for us. We ate "family style" with platters and bowls passed down the tables. There was no way you could have emerged hungry after this feast. The staff went out of its way to ensure our group was treated marvelously.

The last concert was regarded with mixed anticipation and sadness as a fun week was drawing to a close. The Renaissance Theatre in Mansfield was restored as a performing arts center in the 1980s. From the beginning it was a given that the theatre would have a pipe organ. Many are unaware that character actor Joe Kearns had an earlier career as a theatre organist; he is well known for playing the role of the long-suffering neighbor Mr. Wilson in the 1950s show *Dennis the Menace*. When the 3/18 Wurlitzer from the Warner Brothers Studio was offered for sale, Joe bought it and built a home in Hollywood especially to house this instrument. A very young Lyn Larsen made his first records using this organ. The Renaissance Theatre later purchased and installed it where it was premiered by the still-youthful 40-year-old Lyn Larsen in May, 1985.

The artist for our last concert was the effervescent Jim Riggs. In homage to the late Joe Kearns, Jim opened with the *Dennis*

the Menace theme. As many of you are aware, a Jim Riggs concert is filled with gems from the musical past played in the style of the period. Jim did not disappoint, and we basked in a series of hits. We heard "Personality" and "Moonlight Becomes You." Harkening back to the creation of this Wurlitzer in 1928-29, we heard "Rosalie"; "How Long has this Been Going On?"; "When I Fall in Love"; "Body and Soul"; "Lullaby of the Leaves"; and "Memories of You."

Jim played a beautiful arrangement of "What Are You Doing New Year's Eve?" followed by the announcement that, after many years of being single, he was getting married. The audience applauded this and the additional news that he had recently moved from California to Wichita, Kansas to become the new organist at Century II, home to the former New York Paramount Wurlitzer. Jim brought his delightful concert to a close with a few more favorites: "Black Coffee"; "Somewhere Over the Rainbow"; the iconic "Paramount on Parade"; and an encore of "Goodnight Sweetheart." We were tired but satisfied after a full day of music, food, and conviviality. We piled on the busses for the ride to Cleveland; most of us fell immediately into the "arms of Morpheus" as the lights of Mansfield faded from view. Another successful convention was over.

The fine photographs that accompany this review were taken by long-time ATOS member and Washington, DC resident Richard Neidich, and I am grateful for his superb coverage of the entire event.



Exterior of the Aveni/Villarreal residence



Ken Double (l) with Vern Bickel, recipient of the Hall of Fame award



Young organist finalists: Mary Ann Wootton, Daniel McCollum, and the overall winner, Nathan Avakian



Clark Wilson after his Ohio Theatre program



Jonas Nordwall following his concert at the State Theatre



The annual meeting



Ohio Theatre

The Dorm Room Orga

BY PETER SHILLIDAY

There comes a time very early in a new organist's studies when he or she needs to start practicing at an actual organ console. My time came in late 2008, when I joined the St. Louis Theatre Organ Society (SLTOS) and realized the theatre organ was the instrument I wanted to play. Although I had no piano lessons at that point, my experience with other instruments allowed me to jump right to the organ. There was a problem, however; I was going back to college, the Missouri University of Science and Technology, which kept me two hours away from the nearest theatre organ for nine months out of the year. What I needed was my own organ and, after considering the options, decided that I would simply construct one myself.

When asked why I made my organ, I confess that the motivation came from several areas. First, as a student at an engineering college, I had been looking for a project to gain practical experience in my field of study, computer engineering. Other students also had their own design projects, so there is no denying that some one-upmanship among my peers gave me added incentive. Second, I wanted something portable, since I needed to transport it to and from college myself. The best solution was to make a component console that could be assembled in my dorm room. The goal was for the organ to sound as realistic as possible, though I recognized the limitations imposed by my relatively tight budget. Because this would be a computer-driven theatre organ, I chose the Miditzer virtual theatre organ for the software. Miditzer was perfectly suited because of its MIDI capabilities. Add the fact that the software is distributed free of charge, and the choice was a no-brainer. After finding the right samples of pipe sounds, called SoundFonts, I achieved a good replication of the theatre organ sound. In addition, the interface on the computer screen reflects a Wurlitzer Style 216 console and allows me to change registrations in real time. Using the Miditzer MIDI input, any piston, stopkey, swell shoe, and toe stud on the interface could be mapped to an external MIDI controller.

The organ was initially of a single-manual design, with plans to add a second manual as finances would allow. For the keyboard, I chose the M-Audio Oxygen 61.

This 61-note synth-action keyboard was perfect because its many buttons could be programmed to function as pistons. Another plus with this keyboard was the accompanying software which can turn the keyboard into a drawbar organ. Also, it was powered completely by USB, so it didn't require a MIDI converter or power connection. The pedalboard, however, was by far the more challenging aspect of the organ. The commercially available units with the necessary MIDI interface were priced far too high for my budget. So I decided to create one.

To start, I needed to find a mechanically intact pedalboard and a means to connect it to the computer via MIDI. I first contacted Jim Ryan, president of SLTOS, who linked me with the right people. It was during my Thanksgiving break when I acquired an old Kilgen 32-note radiating pedalboard. Jim also showed me the MIDIBox hardware design platform, which was perfect for the pedalboard. After spending several eons in the MIDIBox internet forums, I found the best way to connect it.

Starting on the physical connection end, I used magnetic reed switches and refrigerator-style magnets to convert the depression of a pedal key to an electrical signal. The reed switches are enclosed in a miniature glass tube, so there are no external moving parts. I hot glued these components to the pedalboard which would allow me to easily swap out bad switches, plus the well-worn pedalboard wasn't able to support nails or screws. The result was a very low profile and stable electrical system. To process the signal, a custom-built MIDIBox was created. This unit consists of a central module, the Core, and numerous other modules that can be connected to it for a variety of input/output functions. For this task, I needed one DIN module which would convert 32 buttons to MIDI input signals. An inexpensive PIC-brand microprocessor was employed because it runs on the MIDI Operating System and could be programmed using the MIDI ports connected to a computer. The MIDI application I used was MIDIO128 which is designed to handle up to 4 DIN modules. With a bit of tweaking on the MIDIO128 code (which took another eon in those user forums), I had it sending out the correct on/off messages to each pedal.

To connect the MIDI ports on the MIDIBox to my computer, I used an Emu 2x2 MIDI USB interface. The 2x2s were selected over the 1x1s because I would eventually need the extra port for another manual. My lone manual was an Oxygen 61, which is a velocity-sensitive 61-note keyboard. I connected it and the 2x2 interface to a USB hub, allowing the entire organ to be hooked to my laptop using just a single USB connection from the hub. This was very convenient as I often needed to unplug the laptop for actual schoolwork. The organ went down in history as the coolest USB device ever to be plugged into my computer.

For an organ bench, I again talked to Mr. Ryan. Not too surprisingly, he soon found someone with a spare that was donated to the cause. It needed a bit of work structurally, but was very serviceable. The original "console" design consisted of two crate-like shelving units I already had which supported a single 7' long 1" by 8" plank. If there's one thing I learned in this project, it's that simplicity works. The official completion of the console occurred in late January, 2009, when the pedalboard was programmed and debugged. The Dorm Room Miditzer, as I called it, was officially up and running.

In March, I decided to purchase a second keyboard. This was prompted by my starting piano lessons just a few months earlier, and I wanted an 88-key hammer-action unit on which to practice. After a bit of shopping, a Casio CDP-100 was selected. In addition to its use for piano practice, it would also become the organ's second manual. I had decided it wasn't the end of the world to make an organ with two different key weights, and I had been itching for that second manual for some time. Adding this keyboard only required the addition of a 3' long 2" by 6" board to support the back of the keyboard and a couple of spring clamps to hold it in place. This keyboard was also connected to the 2x2 interface. With the second manual installed, I now had the capability of a two-manual theatre organ, a drawbar organ, and a piano in my dorm. It was interesting to think back when I moved to college at the start of the school year when everything was transported in a small wagon. Moving back home at the end of the school year required a U-Haul truck. This

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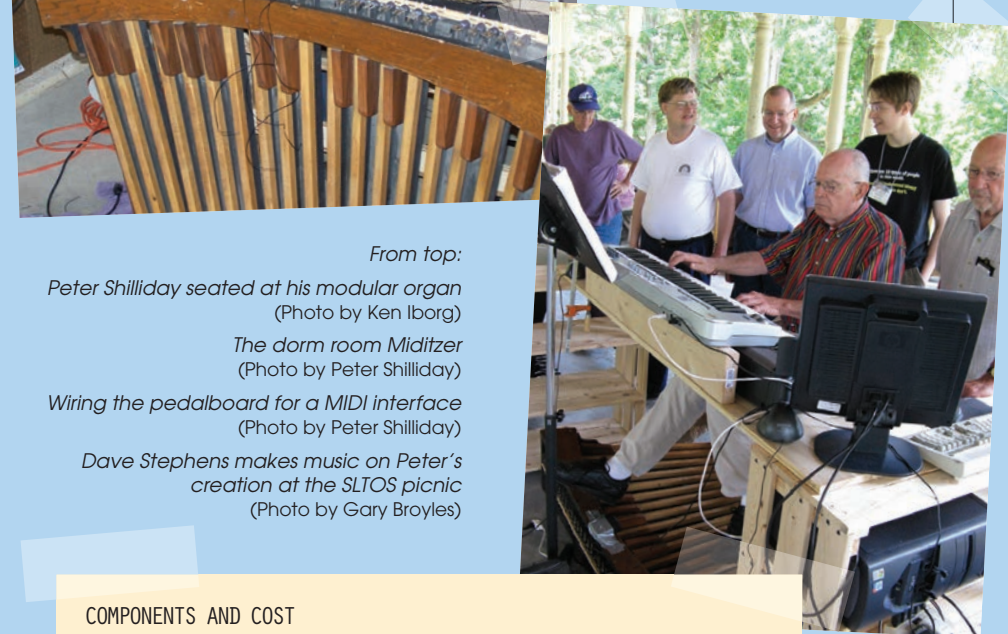
realization prompted my parents to ask: “Of all the instruments to learn, why did you have to pick the King of Instruments? Why couldn’t you take up the piccolo or something?”

One thing has happened that I predicted when I first began planning this project. I am learning to play the pipe organ backwards. That is, I am learning registrations and styling and gaining familiarity with the pedals without having first acquired keyboard skills. However, it seems to be working for me. Once I take more semesters of piano and gain those skills, I’ll be ready to combine all the elements of theatre organ playing. Most of all, nothing beats the freedom of having my own organ. If I wake up in the morning and feel like playing something, I am five steps away from the equivalent of a Wurlitzer Style 216. I love listening to music on ATOS radio and from my own music library, and I play along as much as I can. Since the media player and the Miditzer software are on the same computer, everything can be easily mixed through the same headphones. And as one might suspect, the organ is certainly a conversation starter when guests visit my room.

There are, of course, limitations to my setup; although Miditzer supports it, the organ does not have second touch. Hand-registering must be done with the mouse to click the individual tabs on and off which takes some additional finesse. Nevertheless, I am well on my way to creating a realistic practice organ at a cost that is orders of magnitude less than a commercially available instrument.

Like any do-it-yourself organ project, it’s never really done. But I’m very happy with the progress so far. The next improvement on my agenda will be to add a swell shoe. After that, some relatively simple improvements will be to modify the supporting structure to have the keys at a proper playing height. And eventually, the organ bench and pedalboard will be refinished to be more cosmetically appealing. But I felt the real mark of my success was apparent at the annual SLTOS picnic this past June. There is always a traditional organ at the picnic which members play throughout the event. I was asked to bring my creation and set it up next to the big-name model. For most of the afternoon, the commercial organ sat idle as people waited in line to play my personal dorm room organ.

My thanks and recognition are extended to Jim Ryan, Rich Iezzi, and Richard and Pam Masching. A big thanks to everyone in the St. Louis Theatre Organ Society for their encouragement, and for sharing their enthusiasm of theatre organs with me.



From top:

Peter Shilliday seated at his modular organ
(Photo by Ken Iborg)

The dorm room Miditzer
(Photo by Peter Shilliday)

Wiring the pedalboard for a MIDI interface
(Photo by Peter Shilliday)

Dave Stephens makes music on Peter's creation at the SLTOS picnic
(Photo by Gary Broyles)

COMPONENTS AND COST

PAYEE	MEMO	AMOUNT
LOWE'S	HARDWARE FOR 2ND MANUAL	\$7.47
MUSICIAN'S FRIEND	CASIO CDP-100 88-KEY MIDI KEYBOARD	\$429.39
SMASHTV	MISC COMPONENTS	\$13.76
SMASHTV	MISC COMPONENTS	\$18.60
THE MIDI STORE	M-AUDIO OXYGEN 61-KEY KEYBOARD	\$169.00
MOZINGO MUSIC	2 MIDI CABLES	\$13.60
RADIO SHACK	9V 800MA DC POWER ADAPTER	\$22.54
RADIO SHACK	WIRE AND PC BOARD	\$9.26
SMASHTV	RIBBON CABLE AND CONNECTORS	\$23.65
MICHAEL'S	MAGNETS	\$2.15
RADIO SHACK	WIRE AND PC BOARD	\$9.26
MICHAEL'S	MAGNETS	\$7.54
SMASHTV	CORE KIT AND DIN KIT	\$49.60
ZZOUNDS	EMU 2x2 USB MIDI INTERFACE	\$54.94
MOUSER ELECTRONICS	REED SWITCHES	\$31.24
TOTAL		\$862.00

The Isle of Man Project

Part II

BY LEN RAWLE
(Photos Rawle Collection)

Herewith some continued notes regarding progress on my modest efforts in the Isle of Man; it is by no means as big a project as most of yours over there, but nonetheless we're trying to get a Wurlitzer back as near as possible to original as we can after having been messed about with. For me, it's a challenge I am really enjoying. It will hopefully be seen as a sort of legacy of all my experience when I eventually "cease to be."

I regularly remind myself of a profound phrase that caught my ear at a concert I had the honour of compèring in April, 1978. The legendary American organist George Wright gave a memorable concert for our London and South of England chapter at the State Theatre, Kilburn during which he commented, "It's not what you've got, it's more what you do with it." Although he mostly played very modest instruments in his main role as a session musician on TV, at the time of his visit here, he was known for his ground-breaking recordings on some very large American Wurlitzers. For his trip to the UK he was playing a very unorthodox Wurlitzer organ designed by English organist Quentin MacLean, and I wondered what on earth he would make of it.

With two Tibias, two Tubas, two Diapasons, two big reeds, two fancy reeds, three strings, and three flutes, he acknowledged that this seemed "a very strange instrument." I spent a week with him satisfying his need for "a few adjustments." These mainly comprised tremulant adjustments, getting the Chrysoglott/Vibraphone in perfect order, minor regulation of the Tibia trebles, and tuning. Of special interest to me at the time was the way he went about getting the maximum variety out of that organ. It was like an object lesson. The same thing

applied when I joined him at a recording session on a fairly small Conn electronic organ. I must say, his influence has served me well, especially his study and appreciation of what each and every voice in the organ could do, both alone and in combination. That little lesson learnt, it ensures I relish every minute of playing pipe organs large or small and even my much-travelled and rather modest Yamaha HS-8. Let's write out one of music's major lessons one more time—it's not what you've got, it's more what you do with it.

Whilst it is undoubtedly true that large instruments are impressive and a privilege to perform at, the above "lesson" leads me nicely into a few more comments on my work on the rather modest 2/10 Isle of Man Wurlitzer.

GOING OVER

Going over is a new-found phrase I have learnt from the good folk of the Isle of Man. "Going over" is the way they refer to leaving their beloved island for the main body of the UK when they talk amongst themselves

about taking a trip off-island. "I'm going over," they say.

What a remarkable place, the Isle of Man. Thirty-two miles long and 15 miles wide, it has a population of 80,000 and is renowned for its annual TT motor cycle races. However, for the majority of time it is a restful and peaceful place. Drive just five minutes from the principal town of Douglas and you will find time has seemingly stood still. With Celtic traditions still kept in mind, their love of preserving all that has come their way is much to the fore. Interestingly, their own parliament (Tynwald) is left in no doubt of the desires of the taxpayers, for on an island as small as this everyone seems to know everything about everyone. They certainly appear to have everything the modern world demands, yet it is traditional values that seem to predominate and long may it continue, say I.

Musically, the island is richly served with brass and silver bands, fine choral and operatic societies, an electronic organ society, and any number of other arts groups. Everything I have come into contact



Ah yes, I remember it well. Your scribe (l) and the late George Wright in 1978



My better half enjoyed the party spirit

with exhibits high standards and adds to the quality of life there. For certain nobody is bored on this island. It is, of course, especially enlightening to have learnt of the backing by their government of the rebuilding of the magnificent Villa Marina Concert Hall complex and the Gaiety Theatre Arcade.

It is in the Arcade that free concerts are given. These are all well attended, and this bodes well for the future of the Wurlitzer organ.

THE WURLITZER

I am thoroughly enjoying the lengthy process of restoring and transplanting the Isle of Man Wurlitzer into its magnificent new home in the Gaiety Arcade in Douglas. On my previous visit the last of the rows (ranks) of pipes, namely the Trumpet, have been cleaned and made ready. The day for their installation coincided with preparations for a 50th birthday celebration. Not surprisingly we became entangled with a few balloons as we carefully lined up the sequence of pipes prior to their final placement. Let us hope they give good service for many years to come.

As I write, with the exception of a handful of small treble pipes, all the ranks are now in their final resting place.

The console is on site and on its moveable platform. Joy of joys, the wind is on, and everything that has already been electrically wired is singing very sweetly. There is much to do to install all the percussion. Then it will be on with the final testing and tonal regulation of everything. For now, the 800 or so pipes are giving a good and reliable account of themselves. As I check the results of each day's work, the instrument's unique sounds attract continuous interest from visitors to the Gaiety Arcade. A surprising part of organ-building takes the form of acting as a good

public relations agent, and it is a splendid opportunity to educate interested folk on what exactly goes into a pipe organ. So far, so good, as they say.

As will be seen from the stoprail, there is not a lot to confound the performer, yet this organ has a most brilliant array of sounds—just as capable of producing dance music it is perfect for orchestral transcriptions and big band stylings. Hand registration is made easy because of the close proximity of each and every stop.

Some may feel that with just two manuals, things might be a little limiting. Happily, the ease of controlling everything, coupled with second touch facilities and even a music desk (when mounted) that is at a really comfortable height, makes this a winner in my book. But then I would say that, wouldn't I, having built and restored it from scratch!

When not in use, the garage area in between the two glass-fronted pipe chambers houses the console on its mobile trolley, but tolerances are tight. Accordingly, I have established a simple guide track made out of angled steel that is bolted to the floor. A locating wheel is placed horizontally beneath the trolley. This accurately directs the console from its performance position into safe storage. There is a remote risk that if someone did something really silly that the console would run down the length of the performance area. It runs very easily if the brakes are not applied and, heaven forbid, could conceivably run down some stairs and even out onto the promenade! I have, therefore, introduced a couple of chains to ensure that the console is not drawn out beyond its performance location.

Another of my little innovations fellow organ preservationists might be interested in is the inclusion of horizontal passage boards beneath the main windchests for added comfort during routine servicing. This is the area normally used for housing

the wind reservoirs, the top of which feature painful protruding wires. These days I'm built for comfort, I'm happy to acknowledge!

Similarly, the temperature stability within the organ chambers is excellent and never varies from 68°F even during recent hot spells. The mass of glazing above the arcade can all too easily raise temperatures within the building. Thankfully, the chamber design I specified incorporates a state-of-the-art heat/cooling pump system that makes long hours of working very comfortable. More importantly, it keeps the organ in quite good tune compared to other installations where flue pipes quickly go out of tune with the reed pipes, and all the pipes go out of tune with the percussion.

My next trip to the island should see a start being made on the restoration and installation of percussions. With any luck, by the time these notes are in print the entire organ will be up and running. If initial results are anything to go by, then it will be a fine addition to "the circuit," and I look forward to the tonal finishing process. Having worked with organ voicer Keith Bance on the Haarlem Compton 3/11 in Holland and the East Sussex National Wurlitzer 4/32, a fine tonal result is guaranteed within the Gaiety Arcade's excellent acoustic setting.

Here's to a few photographs of the finished product in the not too distant future.



Refinished console given its first ride on its mobile plinth



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The guide track to ensure perfect location of the console when garaged

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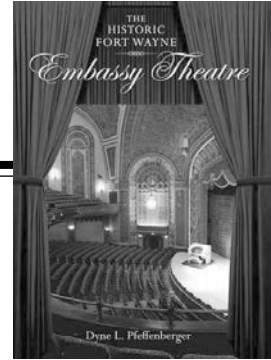
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The Historic Fort Wayne Embassy Theatre

Dyne L. Pfeffenberger

It was sad for me that the author of this beautiful, color-plate-filled tome on the history of Fort Wayne's beautiful Embassy Theatre passed away just as I received a copy for review. Dyne Pfeffenberger, in a most scholarly fashion, chronicles the rescue from near demolition to the subsequent restoration and re-birth of the largest movie palace in the city of Fort Wayne, Indiana.

What I found most fascinating about this book was the comprehensiveness of the historical details on the Embassy Theatre, which began its life known as the Embold Theatre. The theatre has a wonderful four-manual Page organ that was made famous by the late Buddy Nolan. The organ is one of four large instruments built by the Page Pipe Organ Company of Lima, Ohio—the company was generally known for building organs of a much smaller size. The theatre itself is part of a larger building that, in total, occupies a full city block and originally included a 250-guestroom hotel known as the Hotel Indiana that cleverly claimed to have “the world’s best beds” to attract weary salespeople passing through the city. The theatre and its accompanying building were a massive undertaking in 1928 and an equally massive undertaking in its reincarnation that began in the

mid '70s and continued through the landmark's 80th anniversary in 2008.

The architectural photographs in this book are both amazing and gorgeous in their colorful detail. The stories and archive photos of the inimitable vaudeville entertainers who graced the stage of the theatre are abundant. I was astounded at the dedication and ingenuity it took to raise the financing to rescue this theatre, the organ, and the building. One of the more colorful fundraising tactics was the sale of slices of cheese from a two-ton barrel. A long-established, and now traditional annual event, attracts nearly 15,000 visitors to the *Festival of Trees*—with 50 Christmas trees decorated by local designers and organizations displayed throughout the theatre and hotel. The Embassy of today is not only a beautifully resurrected city treasure from a past era, but it has been improved and updated to become a relevant showplace for many different entertainment and cultural events in the area.

It is obvious in reading through the various chapters of this book that Mr. Pfeffenberger, a certified public accountant, had a deep emotional fondness for the Embassy and he loved being there. He also enjoyed many wonderful hours playing the piano and the famous Page at

the theatre for over 50 years. He was one of the founding members of the Embassy Foundation, the organization responsible for giving new life to the theatre, the organ, and the building. The story he tells in this marvelous chrome-coat-paged book is passionate and clearly organized into separate sections on the theatre, the organ, the performers, the hotel, the foundation, and the people who made it all happen.

If you fancy historical movie palaces, theatre organs, and show business, and can fathom the tremendous amount of talent and effort it takes not only put together the show but to keep the show going, you will want to get your personal copy of this beautiful book. It is available at www.fwembassytheatre.org/order_form.html. The sale of the book itself is a fundraiser for continued maintenance and ongoing improvements at the Embassy Theatre.

—Andy Antonczyk

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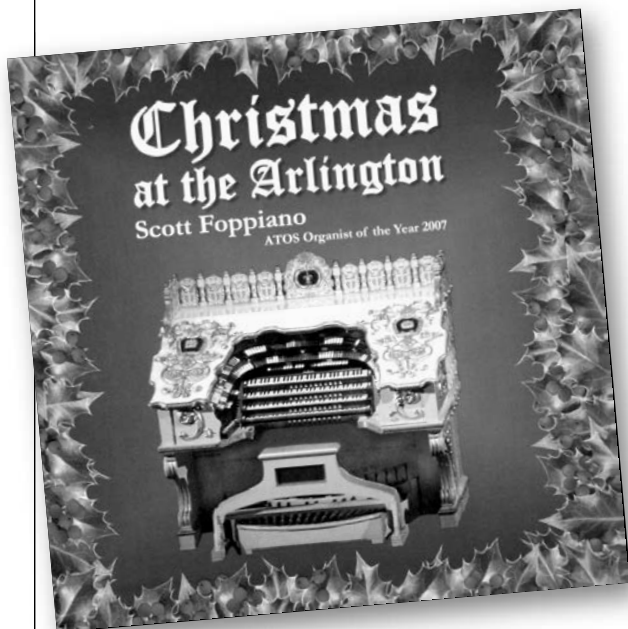
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SCOTT FOPPIANO Christmas at the Arlington

Scott Foppiano's new holiday CD, *Christmas at the Arlington*, is a Christmas stocking full of holiday musical enjoyment. Scott made this album on the great four-manual, 27-rank Robert-Morton organ, most of which originally came from the Loew's Jersey Theatre and is now installed in the Arlington Theatre in Santa Barbara, California. The instrument itself is a real barn-burner, as is this highly entertaining CD.

Rising out of the pit are the first few measures of "Joy to the World," and we are immediately surprised as it morphs into a very clever introduction for a rip-roaring, all-stops-out arrangement of "We Need a Little Christmas." Next is a vibrant but relaxing version featuring the instrument's beautiful and powerfully speaking Tibias in "The Most Wonderful Time of the Year." Scott now takes the Morton through its paces with Leroy Anderson's "Sleigh Ride," with some jazzy rhythmic improvisations for the finale. "The Bells of Christmas Medley" is a sensitive and cleverly woven winter comforter of "I Heard the Bells on Christmas Day," "Silver Bells," and "Jingle

Bells." The medley reminded me of the way the great Eddie Dunstetter may have transitioned these songs together. Mr. Foppiano's performance of the Richard Purvis arrangement of "Greensleeves" is both accurate and beautifully preformed. Jessel's "Parade of the Wooden Soldiers" has it all: Trumpet, music box, and climaxing to a thunderously thrilling marching band. In choosing repertoire like "Puer Natus Est," Scott adroitly guides us from the subtlest tonal dimensions of this Robert-Morton to a spine-tingling full untremulated cathedral sound substantiated by the instrument's Tibia Plena—and then the console descends as the arrangement evaporates again to

a whisper.

The "Rudolph the Red-Nosed Reindeer Medley" elicits all of those wonderful childhood memories of Christmas with "Jingle, Jingle, Jingle"; "We Are Santa's Elves"; "There's Always Tomorrow"; "We're a Couple of Misfits"; "Silver and Gold"; "The Most Wonderful Day of the Year"; "A Holly Jolly Christmas"; and lastly, "Rudolph the Red-Nosed Reindeer." With Scott's use of the upper registers of the Tibia in "Have Yourself a Merry Little Christmas" we can just picture Judy Garland in that famous MGM musical, *Meet Me in St. Louis*. The "Sentimental Christmas Medley" gently melts and folds the heartfelt emotional holiday favorites "I'll Be Home for Christmas," "Blue Christmas," and "White Christmas" into a harmonious confection surrounded by rich Tibia and Vox combinations.

The beautifully blended layered strings in the poetic Christmas carol "O Holy Night" are just fantastic. Although his rendition of "Under the Christmas Mistletoe" has certainly been influenced by the famous presentations of its composer, Richard Leibert, at the Radio City Music Hall, Mr. Foppiano's arrangement is original and refreshing; it's followed by the beautiful favorite "The Christmas Song." The finale of this CD, "Carol Medley: The Glory of Christmas" is a creative montage of all of our favorite Christmas hymns. This medley is a glorious composite of rich liturgical and

theatre organ stylings; it is most reminiscent of how the late Tom Hazleton, one of Scott's famous teachers, would have approached this composition, but it is still uniquely a Foppiano musical original.

I felt, over and over again, as I listened to this album, it was genuinely played from the heart, and it is original. It well represents this fine experienced musician, one who emotionally connects to the music he performs and is a continual student of the traditions of the instrument he loves. The organ on this album sounds excellent and is a remarkable example of a deluxe Robert-Morton theatre organ in a fully restored theatre environment.

This CD, liner notes, and a sample track are available at www.members.cox.net/sbtos/cd.html. The CD may be ordered via e-mail to sbtos@cox.net. Purchase prices is \$20.00, plus \$2.00 for first class mail. Please mail your check to: Santa Barbara Theatre Organ Society, P.O. Box 1913, Goleta, California 93116-1913.

—Andy Antonczyk

VINTAGE CLASSIC HAMMOND ARTISTS HAMMOND

The Golden Age of the Hammond Organ 1944–1956

What a completely fun nostalgic album. The vintage Hammond artists were entertainment legends from a bygone age of much simpler times. If you remember them, you'll be astonished at how good and tremendously innovative they really were. If they happen to be from an era before your time, as many of them are for me, you'll marvel at their creativity and musicality. These artists were not only revered by a small community of organ aficionados, but they were instrumental pop stars of their time, most of them selling hundreds of thousands of records in their day. The mastering quality of these archive recordings is very good, and the music will have you tapping your toes from the beginning to the end of this CD. You'll also find the well-researched liner notes to be fascinating as well as chock-full of

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

interesting tidbit factoids on the various artists. If you are a die-hard Hammond enthusiast, you will find yourself luxuriating in many of the tracks on this disc again and again. What a treat it is to have this collection of the famous Hammond sides on a single CD.

Here are the tracks: "The Galloping Comedians," Ethel Smith; Fred Astaire and Ginger Rogers medley: "Isn't This a Lovely Day," "Cheek to Cheek," Wilbur Kentwell (organ) with Flo Paton (piano); Fred Astaire and Ginger Rogers medley: "Top Hat, White Tie, and Tails," "Let Yourself Go," "Let's Face the Music and Dance," Wilbur Kentwell (organ) with Flo Paton (piano); "Tico-Tico," Ethel Smith and the Bando Carioca; "Blues in the Night," Harry Farmer (as 'Chris Hamalton'); "Dizzy Fingers," Chris Hamalton and his Hammond organs; "Herthquake Boogie," Milt Herth and his trio; "Twelfth Street Rag (Boogie-woogie)," Milt Herth and his trio; "Dinora," (Samba) Ethel Smith and the Bando Carioca; "The Harry Lime Theme," Ethel Smith; "Monkey on a String," Ethel Smith; "The Velvet Glove," Robin Richmond (at the electric organ and clavichord); theme from the film *Time of His Life*, Robin Richmond (at the Hammond organ); "Some Like It Hot," Robin Richmond (at the Hammond organ); "Plantation Boogie," Lenny Dee; "Birth of the Blues," Lenny Dee; "Ferryboat Serenade," Ken Griffin; "There Are Dreams

in Your Eyes When We Dance," Barry Snow; "April in Portugal," Ethel Smith; "Kitchen Rag," Harry Farmer (as Chris Hamalton and his Hammond organs); Tunes of the Times: "Here in My Heart," "Somewhere Along the Way," "Half as Much," Harry Farmer; "Answer Me," Harry Farmer; "Cruising Down the River," Ken Griffin; "Yours," Ken Griffin; "Peg Leg," Harry Farmer (as Chris Hamalton and his Hammond organs); "Love is Just Around the Corner," Harry Farmer Rhythm Ensemble; "The Syncopated Clock," Ken Griffin; "Till I Waltz Again With You" Ken Griffin.

Order this CD at www.bygonedays.org/hammondpage.html. You'll be pleasantly surprised that is only £4.79 (less than \$8.00 US), plus postage (free in the UK, less than \$8.50 US, £2.99 Europe, and £4.99 anywhere else). You can use almost any type of credit card so you can pay in your local currency.

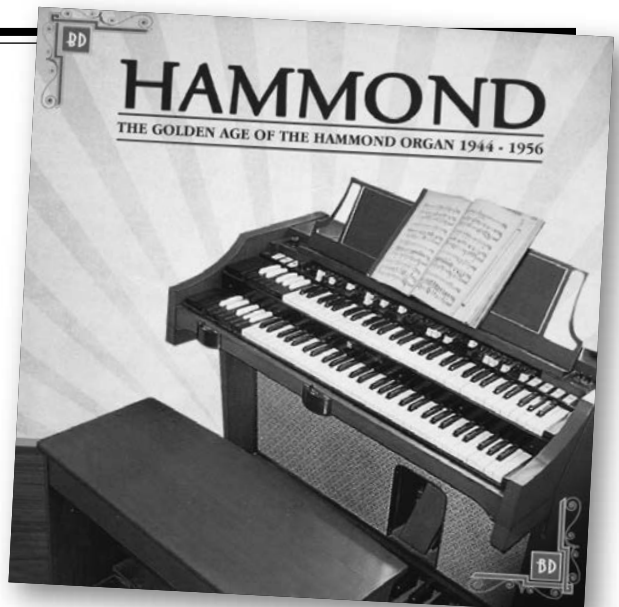
—Andy Antonczyk

VARIOUS LEGENDARY THEATRE ORGANISTS

The Mighty Wurlitzer

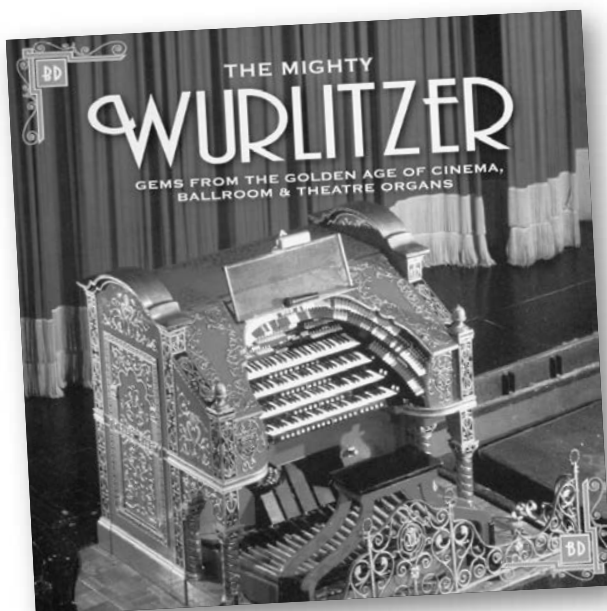
Gems from the Golden Age of Cinema, Ballroom, and Theatre Organs

This astonishing CD of archive recordings of many the most iconic British theatre organ performances is of one of the best compilation albums I have in my entire library. The liner notes explain that although only 18 of the 25 tracks on this CD are actually on Wurlitzer organs, in Britain, the term "Wurlitzer" has become generic for all makes of theatre organs due to the tremendous popularity of the organ at the Tower Ballroom in Blackpool. "Elsewhere, while the distinction may have been clearer, the Wurlitzer sound was rated superior to that of other Unit organs."



Although the stylistic diversity of the artists on this CD is titanic, it is obviously apparent as you scrutinize the numerous tracks on this disc why they were included, but more significantly, why these artists gleaned immense popularity. Each of them is unique in their style, and each of them is enormously entertaining and musical. All of the tracks are crystal clear, and the general production quality of this disc is exceptional. The graphics are just beautiful; although the four-manual Wurlitzer on the cover is not in Great Britain but across the pond in Birmingham, Alabama, it is unarguably a gorgeous specimen of a Mighty Wurlitzer console.

The track list and other performance details of this collection of original theatre organ recordings from 1929–1956 is as follows: Popular Favourites Medley: "Lullaby of Broadway," "For You," "When I Take My Sugar to Tea," Joseph Seal (Regal Cinema, Kingston-On-Thames); "Swonderful" (*Funny Face*, George Gershwin), Edward O'Henry (Madame Tussaud's Cinema, London); "Singin' in the Rain" (Film: *Hollywood Revue of 1929*), Jesse Crawford (Victor studio salon Wurlitzer, New York City); "Louise" (Film: *Innocents of Paris*), Reginald Foort (New Gallery Cinema, London); medley of old songs: "Where Did You Get That Hat?" "The Honeysuckle and the Bee," "The Whistling Coon," "Pom Tiddly Om Pom," "Silver Threads Among the Gold," "Let's All Go Down the Strand," Leslie James (Regent Cinema, Stamford Hill, London);



“A Japanese Sunset,” Sandy MacPherson (New Empire Cinema, London); “The Whistler and His Dog,” Terance Casey (Regent Cinema, Brighton); Blackpool song mixture (No.8, Part 1): “The Wedding of Mr. Mickey Mouse,” “My Moonlight Madonna,” “It’s the Talk of the Town,” “Hand in Hand,” Reginald Dixon (Tower Ballroom, Blackpool); “Bugle Call Rag,” Sidney Torch (Regal Cinema, Edmonton); popular melodies (No.2, Part 1): “Empty Saddles,” “A Pretty Girl is Like a Melody,” “Stars in My Eyes,” Harold Ramsay (Regal Cinema, Kingston-On-Thames); “Marigold,” Quentin Maclean (Trocadero Cinema, Elephant & Castle, London); musical sweethearts medley: “Polly,” “Dinah,” “Nola,” H. Robinson Cleaver (Regal Cinema, Bexley Heath, Kent); “Donkey Serenade,” (Film: *Firefly*, Rudolph Friml), Lloyd Thomas (Granada Cinema, Tooting, London); “Spooky Takes a Holiday,” Donald Thorne (Granada, Willesden, London); *Snow White and the Seven Dwarfs* film medley: “Whistle While You Work,” “Someday My Prince Will Come,” “I’m Wishing,” Reginald Foort (BBC theatre organ); moonlight rhapsody medley: “Shine on, Harvest Moon,” “I Love the Moon,” “Lover, Come Back to Me,” Al Bollington (Paramount Theatre, London); “A-Tisket, A-Tasket,” Sidney Torch (Gaumont State Cinema, Kilburn, London); Bobby Pagan’s hit parade (No.2, Part 2): “We’re Gonna Hang Out the Washing On the Siegfried Line,” “Run, Rabbit, Run,” “There’ll Always Be an England,” Bobby Pagan (HMV studio organ); “Jealousy,” Ena Baga (Tower Ballroom, Blackpool); Finch favourites medley (No.7, Part 1): “Arm in Arm (Just You and Me),” “You Made Me Care,” “A Little Rain Must Fall,” Horace Finch (Empress Ballroom, Blackpool); from my post bag hit medley (No.3, Part 2): “Amopola,” “I Understand,” “South American Way,” Sandy MacPherson (and the Columbia Studio Orchestra); hit parade medley (No.1, Part 1): “Sam’s Song,” “Goodnight, Irene,” “Bibbidi-Bobbidi-Boo,” Reginald Dixon (Tower Ballroom, Blackpool); *Guys and Dolls* selections: “Sit Down, You’re Rocking the Boat,” “I’ll Know,” “If I Were a Bell,” Joseph Seal (Regal Cinema, Kingston-On-Thames); Dancing at the Tower medley (No.7,

Part 1—Quicksteps): “There’s Always Room at Our House,” “Why Worry?” “Down Yonder,” Reginald Dixon (Tower Ballroom, Blackpool); popular favourites medley (Part 2): “I’ll See You in My Dreams,” “Bye, Bye, Blues,” “I’ll See You Again,” Joseph Seal (Regal Cinema, Kingston-On-Thames).

This honestly is a glittering gem of a collection that you’ll assuredly want to incorporate into your collection, and what a thrifty bargain it is at £4.79 (less than \$8.00 US) plus postage (free in the UK, less than \$8.50 US, £2.99 Europe, £4.99 anywhere else). You can use almost any type of credit card so you can pay in your local currency. It is available at www.bygonedays.org/wurlitzerpage.htm.

—Andy Antonczyk

JONATHAN ORTLOFF CLANG CLANG CLANG

Jonathan Ortloff, organ, with Allan Ward, percussion

RTOS-Grierson four-manual, 23-rank Wurlitzer installed in the Auditorium Theatre, Rochester, New York

First albums can be tricky territory. Will new listeners tip their hat in generosity or lie in wait for that bump-bump-bump in the brake? After Jonathan Ortloff’s competition-winning performance at the 2008 Indianapolis ATOS convention, it was natural to expect a recording, which *Clang Clang Clang* fulfills in more than one way—not merely as young Ortloff’s début but also a handsome capturing of the RTOS-Grierson Wurlitzer at Rochester’s Auditorium Theatre.

Jonathan Ortloff is already one of the more impressive figures of his generation. In June, 2008, he graduated with two bachelor degrees, one in engineering from the University of Rochester, the other in organ performance from the Eastman School of Music in the studio of David Higgs. Both diplomas were earned over a six-year period

that also included a major research and documentation project on the unaltered 1937 Æolian-Skinner at the University’s Strong Auditorium. Ortloff’s enthusiasms are broad, covering classical and theatre organ performance, the design and construction of new classical organs, historic preservation both of classical and theatre organs, and the occasional journalistic foray. Whichever disciplines end up taking him, Ortloff is already someone to watch.

Clang Clang Clang includes a healthy cross-section of familiar fare, admixed with a few intriguing fancies and one of the artist’s own tunes. Tight control is kept on rhythm, and big gushy moments are kept in check. Registrationally Ortloff tends toward the lean, lightly tremmed and colorful, though this instrument’s meaty Tibias and light strings keep any combination from becoming Seng-like. There are some fun wide-pitch stop choices, and several particularly good who-forgot-to-turn-on-the-Leslie effects. For now, over-use of the 32’ Resultant and English Horn can be chalked up to youthful enthusiasms, as well as a tendency to let stop choice more than nuanced phrasing strike the heartstrings. For this reason, the up-tempo numbers seem particularly effective, while the balladeering seems calm. This is not to suggest that young Ortloff’s evolving style is reserved; in “Charade” and “My Funny Valentine,” for example, he keeps a lonely tune moving in the sparest of treatments, resisting any temptation to dress it up in spit curls. The collection of folk tunes is all the more moving played for reverence ahead of sentiment.

One of the disc’s more novel features is Ortloff’s teaming up with percussionist Allan Ward. The effect is mainly good, particularly the appeal of fine instruments struck by human, not pneumatic, means. While the two musicians are in lockstep much of the time, the occasional disconnect mars the effect. There is also a sonic oddity; the percussion’s localized aural image can stand apart from the obvious big-room ambience of the organ. Where the combo sounds truly fine is in soft numbers such as “My Funny Valentine,” in which Ward’s spare touch permits Ortloff a particularly delicacy in registration.

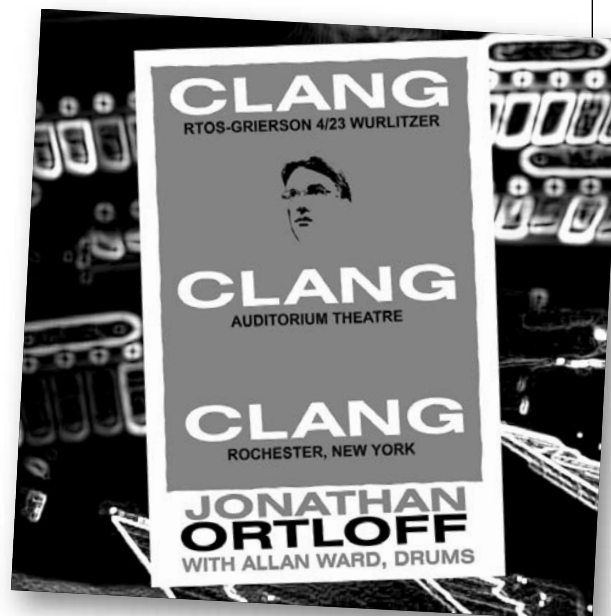
Ortloff's arranging skill has structure and motion, even in the longer medley from *West Side Story*. The short fast numbers are particularly well-shaped, nicely phrased, and handsomely registered, with a good sense of keeping kitsch from devolving into camp. "It's De-Lovely" and "We Open in Venice" come off clever as pie, ideally shaped without the slightest hitch. Occasionally he lays inadequate groundwork for the liberties he takes. For example, in the "Trolley Song," the unfolding of the first verse ends up being a teasing multiplicity of introductions. Just as you wonder if the train will ever leave the station, Ortloff steams into a smart tempo, and treats the B section melodic fragments with perfectly swelled Tuba responses. But with things up to speed, Ortloff all too soon gets to grand retards that can seem halting.

Still, the playing never lacks for style and swagger. Given the innate good taste of this creative debut, we can expect more good things from this talent of great promise.

The tracks are: "The Trolley Song"; "Charade"; *West Side Story* medley: "Maria," "Tonight," "One Hand, One Heart," "America," "Somewhere"; "It's De-Lovely"; "Grey Skies"; *Folk Song Suite*: "Waly, Waly"; "Four Strong Winds"; "Shenandoah"; "We Open in Venice"; Tableau II from *The Firebird*; "All the Things You Are"/"My Funny Valentine"; "So in Love"; "All I Ask of You"; "It's All Right with Me."

To order *CLANG CLANG CLANG* for \$20 postpaid, visit www.jonathanortloff.com.

—Jonathan Ambrosino



SHOPPING FOR RECORDINGS

Allen Organ Company—

P.O. Box 36, Macungie, Pennsylvania
18062-0338, 610-966-2202,
www.allenorgan.com/www/store/maincds.html

Steven Ball—

734-846-3627, www.stevenball.com

Banda (George Wright recordings)—

720-733-2905, fax 720-733-2137,
banda9@msn.com,
<http://theatreorgans.com/cds/banda.html>

Ed. Benoit—30110 West Latham Street,

Buckeye, Arizona 85326, 623-327-1437,
WurliTzer@q.com

Canterbury Records—626-792-7184

Central Indiana Chapter of ATOS—

1431 North Audubon Road, Indianapolis, Indiana
46219, www.cicatos.org

Cinema Organ Society—

www.cinema-organs.org.uk

Dickinson Theatre Organ Society—

302-995-2603, www.dtoskimball.org

Ken Double—281-798-6205

www.KenDoubleEntertainment.com

R. Jelani Eddington Organ Recordings—

P.O. Box 44092, Racine, Wisconsin
53404-7002, www.rjeproductions.com

Mark Herman Productions, LLC—

P.O. Box 5059, Fort Wayne, Indiana 46895,
www.markhermanproductions.com

The Historical Recording Company—

www.thehistoricalrecordingcompany.com

Joliet Area Theatre Organ Enthusiasts

(JATOE)—P.O. Box 212, Joliet, Illinois 60434,
708-562-8538, jpatak31@att.net

JAV Recordings—

888-572-2242, www.greatorgancds.com

JBL Productions—

8933 Wagon Road, Agoura, California 91301,
www.organhouse.com/jbl_productions.htm

Lancastrian Theatre Organ Trust—

<http://theatreorgans.com/lancast/lanc1.htm>

Michael's Music Service—4146 Sheridan

Drive, Charlotte, North Carolina 28205, 704-567-
1066, www.michaelsmusicsservice.com

Midnight Productions, Inc.—

800-788-1100, sales@theatreorgan.com,
www.theatreorgan.com

MSS Studios—www.organ.co.uk

Musical Contrasts—musicalcontrasts@cox.net

Nor-Cal Theatre Organ Society—

P.O. Box 625, Berkeley, California 94701-0625,
510-644-2707, www.theatreorgans.com/norcal/

Organ Historical Society—

Box 26811, Richmond, Virginia 23261,
804-353-9226, fax 804-353-9266,
catalog@organsociety.org, www.organsociety.org

Organ Stop Pizza—480-813-5700 x200,

www.organstoppizza.com

Jonathan Ortloff—www.jonathanortloff.com

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

Pipe Organ Presentations—

760-324-0470, info@pipeorganpresentations.com,
www.pipeorganpresentations.com

Bob Ralston—SPOTOMA, 17027 Tennyson

Place, Granada Hills, California 91344-1225,
818-366-3637, www.bobralston.com

Rob Richards—www.robrichards.com

Jim Riggs Recordings—25A Crescent Drive

#185, Pleasant Hill, California 94523

Rosa Rio—1847 Wolf Laurel Drive, Sun City

Center, Florida 33573, 813-633-0902

Paul Roberts, Cardinal Productions—

P.O. Box 22035, Beachwood, Ohio 44122,
<http://theatreorgans.com/cds/roberts/>

Roxy Productions—

480-695-8568, azroxy@cox.net

Texas Talkies Media Production Company—

P.O. Box 23413, Waco, Texas 76702,
www.texastalkies.com

T-V Recording—408-248-6927, tvrdc@aol.com

Walter Strony—www.waltstrony.com

Wichita Theatre Organ—

316-655-8177, tickets2wto@hotmail.com,
www.nyparamountwurlitzer.org

Tony Whittaker—www.tonywhittaker.co.uk

Chapter News

ATLANTA

Atlanta, Georgia—We did not have a chapter meeting for the month of July. However, we had enough of the chapter membership attending the Cleveland convention that we will just consider it our July meeting. Here is a list of those 23 attendees:

Phillip and Mandy Allen, David Caron, Ron and Donna Carter, Larry Davis, Ken Double (Florida), Elbert and Wanda Fields, Bob Fountain, Paul Gelsleichter (North Carolina), Mike Knight, John McCall, Rick McGee, Mike Mixon, Dale Parrott, Bucky Reddish, Mark and Carrie Renwick (Florida), Clayton and Susan Cole-Shaw (Florida), David Tuck, and Brent Wood (North Carolina).

On Saturday, August 22, the Reddish home was invaded by at least 125 people for a birthday celebration! Bucky Reddish, president of the Atlanta chapter, reached a milestone—his 60th birthday (he's almost as old as an original Wurlitzer now). The party featured prominent artists: ATOS President/CEO and chapter member Ken Double, Chris Elliott, Jelani Eddington, Larry-Douglas Embury (artist-in-residence at the Atlanta Fox Theatre), and our own John McCall, Jr. Offering great contrast and musical variety, each artist performed at the Walker RTO theatre organ installed in Bucky's residence. There were even some organ-piano duets with Chris Elliott (organ) and Jelani Eddington (piano). At the end of the evening, we were treated to a special duo—Mark Renwick at the organ, accompanying his talented wife, Carrie, in several vocal selections. A great party!

Please note our new chapter mailing address is P.O. Box 426, Marietta, Georgia 30061-0426.

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



Larry-Douglas Embury (left), Chris Elliott, Bucky Reddish, Jelani Eddington, and Ken Double
(Photo by Elbert Fields)

CHICAGO AREA

Chicago, Illinois—On June 15, the Fox Valley chapter of the American Guild of Organists sponsored a program at the Tivoli Theatre in Downers Grove featuring Dennis Scott at the Chicago Area Theatre Organ Enthusiasts' Wurlitzer organ accompanying the Buster Keaton silent film classic *College*. The program was part of a weeklong *Pipe Organ Encounter* for teen musicians. Open to the public, many members of the AGO and ATOS were present. After the program the students played at open console, and we were impressed by one young artist, 13-year-old Emily Seward from Detroit.

CATOE likes to encourage young artists and invited Emily back to play for a social. On August 15, Emily returned to the Tivoli, and we are pleased to have provided her first opportunity to play an extended program. Emily thinks the pipe organ is cool and is constantly looking for things to play that are cool. She does not just play the organ; she is totally into and a part of the music. Thanks to the coaching by her teacher, John Lauter, she has a wonderful sense of registration and is effective playing one organ chamber against the other. Emily is a delight. This program would not have been possible without the support of some special people—Emily's dad, Ed for bringing her to us, and the Tivoli's Willis and Shirley Johnson for making both programs possible. There are organ interludes at the Tivoli Friday and Saturday nights.

—Jon C. Habermaas
John Peters, President
847-470-0743, info@catoe.org



Emily Seward at the Tivoli Wurlitzer
(Photo by Michael Garay)

CENTRAL INDIANA

Indianapolis, Indiana—The Central Indiana chapter has some sad news to report: on July 1, longtime CIC member and Ft. Wayne resident Dyne Pfeffenberger died as a result of a fall at his home that led to a massive stroke. Dyne was one of the core group of organ enthusiasts who saved the Embassy Theatre, and he was a good friend of Buddy Nolan, often sharing midnight concerts at the

Embassy's Grande Page organ. Dyne was a true entertainer, and his charm and wit will be missed by many.

On July 12, the annual CIC pitch-in and meeting was held at the Kokomo, Indiana home of Bill Tandy. Bill did triple duty, serving as host, grill master, and organist. First he grilled up some tasty foods, then he relaxed for a few minutes during the meeting, and finally he performed at his two-manual Allen organ. He entertained us with selections from his vast repertoire of popular music, as well as some perhaps lesser-known tunes from the 1920s on up.

CIC members congregated at the Hedback Theatre on August 2 for a short business meeting, followed by local organist Ron Wilson at the 2/11 Page/Wurlitzer. Ron performed a delightful program focusing on music from the 1960s, including movie themes.

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



Bill Tandy (Photo by Tim Needler)

DAIRYLAND

Racine/Milwaukee, Wisconsin—The Dairyland chapter, in conjunction with the Kimball Theatre Organ Society, had its annual spring concert Memorial Day weekend at the beautiful Oriental Theatre, presenting Donnie Rankin at the 3/40 Kimball. Donnie, who became interested in theatre organs at the age of three, is only 20 years old; he won the ATOS Young Organist Competition in 2007. He lives in Ohio and takes the train every few weeks to Wisconsin to study organ with our own Jelani Eddington. We have also given him several scholarships to further his study. Donnie played a varied, interesting program, including a patriotic medley, and did an excellent job accompanying the silent movie *Liberty*, starring Laurel and Hardy. We can expect to hear more good things from Donnie as the years unfold.

Flag Day, June 14, found our DTOS group invited to the Elkhart Lake home of Gary and Nancy Bieck. The fun began even before we entered the music room, as we walked through

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.

Gary's large flower garden which was in full bloom. Playing the 3/18 Wurlitzer was Ron Reeseigh, organist at the Organ Piper restaurant. Ron played a variety of music, showing off all the sounds of the organ, including a patriotic sing-along in honor of the day. We saw the debut of Gary's newest addition, a large American flag that was unfurled from the ceiling at the end of the program. A potluck meal and open console followed, with many organists participating. What a great way to celebrate Flag Day.

Former DTOS member Dave Wickerham returned to Wisconsin in June to remove his Wicks organ to his new home in Boca Raton, Florida; he was assisted in this huge task by our past president, Gary Hanson. We're happy that Dave will once again have a pipe organ in his home.

Dairyland enjoying having organist Kay McAbee in recital for two days; he played John Cornue's Barton-Kilgen at his Lake Geneva industrial building on July 17 and at Fred Hermes' the following day. At the Cornues' it was a standing room only crowd. Kay treated us to several of his signature songs and gave an informal, fun recital, stopping several times for coffee breaks. During one of the breaks, we had open console; many organists played, beginning with John Cornue, joined by his wife, Laurie, on violin, and Zack Frame, who also knows how to entertain an audience. The next day, Kay played Hermes' five-manual Wurlitzer in Fred's "basement Bijou." Once again, Kay played to a crowd; several people returned the second day to hear him again!

On August 23 Dairyland had another fun summer event—our annual picnic at Jack Moelmann's summer home on Lake Geneva. Jack played his Hammond for us, we had open console, and we enjoyed relaxing on his deck on this sunny, although autumn-like, day before the start of the busy fall season.

—Sandy Knuth
Dean Rosko, President
262-886-1739, Organsk8er@aol.com

DELAWARE VALLEY

Telford, Pennsylvania—Bucks County was the setting for a very impressive and musical afternoon at the home of Lee Hulko. We were treated to the sounds of Walker, Walker, and Walker. Organs were everywhere! Chapter officers, members, and guests listened to the sounds of organist and concert artist Bernard J. McCorrey III at both theatre and classical organs; there were favorite sounds and songs for all. Bernie is project manager and crew chief for our 3/19 Möller theatre pipe organ at the Keswick Theatre, Glenside, Pennsylvania. Lee has invited us back to his home; considering all the fun we had, we're eagerly awaiting that return visit.

The presence of Bob Walker and his wife, Sandy, was a particular highlight of the day.

Special thanks to Lee Hulko, Bernie McCorrey, the Walkers, and all those involved in our events.

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



Lee Hulko (Photo by Dick Auchincloss)



Bob and Sandy Walker
(Photo by Dick Auchincloss)

EASTERN MASSACHUSETTS

Wellesley, Massachusetts—The Eastern Massachusetts chapter was well represented at this year's convention. Thirteen members made the trek to Cleveland. Those who attended had many positive comments about the convention. Well done, Western Reserve!

EMCATOS did not present any summer concerts, but the board of directors was busy planning next year's lineup for our *Pipe Organ Pops* and *Silents in the House* series. We have an ambitious schedule planned for the upcoming season and will be presenting a silent film, our first in quite some time.

Last year we experimented with printing a season schedule in a postcard-sized format. This schedule proved so popular that we are doing the same for this season. If your chapter is looking for an inexpensive way to "get the word out," printing season schedules is worth your consideration.

This summer, in an effort to get our local theatre organs in front of the public, we initiated what will hopefully become a regular feature at the Zeiterion Theatre (3/9 Wurlitzer) in New Bedford, Massachusetts and the

Providence Performing Arts Center (5/21 Wurlitzer) in Providence, Rhode Island. EMCATOS vice president Len Beyersdorfer played before the Festival Theatre's production of *The Producers* at the Zeiterion in July and before the premiere of the film *The Tent-Life in the Round* at PPAC in August. In both instances the audience responded enthusiastically to the addition of pre-show theatre organ music.

We hope to develop a corps of organists who are willing to play before selected presentations at both venues.

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



EMCATOS members at the convention
(Photo by Ken Krause)



Len Beyersdorfer at the Zeiterion
(Photo by Bob Evans)

GARDEN STATE

Little Falls, New Jersey—In July a number of Garden State Theatre Organ Society members started the summer off perfectly by being among the largest contingents at the American Theatre Organ Society's annual convention in Cleveland, Ohio. The excitement of hearing new artists play and seeing venues that some had not visited before was supplemented by frequent chapter get-togethers for sharing food, conversation, and quite a bit of laughter.

Later in July, a diverse group of members gathered to enjoy each other's company in Lake Hopatcong, New Jersey. Bob and Cathy Martin's lakeside cottage provided the setting, and members provided many varied and

Chapter News

delicious food dishes to share. The weather cooperated completely. The pleasant afternoon made it possible for some to swim, others to go boating, and the remainder to just sit and relax. Walking along the lawn, Henry Romanczyk took up the accordion from time to time to offer a musical background at the picnic.

The festivities continued in late August, when close to 80 GSTOS members traveled to New Hope, Pennsylvania. Nina Heitz offered her home for a meeting, mini-concert, picnic, and open console. We had a full house and a full day. Pennsylvania organist Barry Leshner took to the console of the 3/23 Wurlitzer/hybrid. He entertained with a great mix of lush romantic ballads and novelty tunes. An encore was demanded. Then it was on to the business part of the day, followed by abundant food. While theatre pipe organ music wafted all around us, folks ate either indoors in the spacious home or outside on the patio overlooking the pond and sprawling grounds. A number of professional musicians were in attendance, and they added to the musical caliber of the open console experience.

We are all well rested now and ready to dive into the full calendar our fall season has on tap.

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



GSTOS members crowd the Heitz' organ
(Photo by Tony Rustako)



Barry Leshner (Photo by Tony Rustako)

JOLIET AREA

Joliet, Illinois—After recovering from *Extravaganza XIII*, on May 17 we welcomed Dave Calendine from Michigan for his first performance at the Rialto. Dave began playing the piano at age three and was playing in church by the time he was nine years old. He was allowed to play at the Akron Civic Center organ one night after a film, and he was hired as the house organist. He played at several restaurants, including the Toronto Organ Grinder and Shady Nook in Cincinnati, Ohio. Dave has played theatre pipe organs throughout the United States and Canada. In 2000, he played a solo concert tour through Germany and Switzerland. Currently staff organist at Detroit's Fabulous Fox Theatre, he also serves on the board of directors of the Motor City Theatre Organ Society. Needless to say, we had a great turnout, and we thoroughly enjoyed Dave's performance.

On June 23, we were very much entertained by our own Don Springer. He grew up in Whiting, Indiana, and began studying at age nine. Four years later, the Hoosier Theatre reopened with the installation of a pipe organ, and Don became a regular feature at the mighty Wurlitzer. During high school, Don met Al Melgard, staff organist at the Chicago Stadium for over four decades. Don studied with Al for several years and learned all of Al's tricks. He later studied at DePaul University under Herman Pedtke. Don played at both of the Sally's Stage restaurants, incorporating comedy routines, and he recorded an album, *Don Springer Live from Sally's Stage*. He performed concerts at the Hinsdale Theatre, where he recorded *Intermission Interlude*. Don continues to play in the area and often presents seminars through the Allen Organ Company. Our thanks to Lee Maloney for letting us use his establishment for our seminars. Don is a big Jessie Crawford fan, and it shows in his playing. He is no slouch when it comes to George Wright, either. Many thanks to Don Springer and to all those in attendance.

On July 22, the Melody Makers electronic organ club were our guests at the Rialto Theatre. They held their regular business meeting and then took turns at the Rialto organ. We did this for the club last year, and they were all thrilled to play a theatre pipe organ. This is a good way to attract new members.

Along with CATOE members, on August 15 we were invited to hear the talented Emily Seward, a staff organist at the Redford Theatre in Detroit, play the Wurlitzer organ at the Tivoli Theatre in Downers Grove. Only 14 years old, Emily has been studying since she was six; she is just superb. Emily attended the

2007 and 2008 ATOS Summer Youth Camp held in the Chicago area.

We were scheduled to hear Paul Johnson at the Rialto Theatre on August 16. Unfortunately, he required surgery following an accident. Instead, we were lucky to have Glen Tallar who plays at Beggar's Pizza in Lansing. Glen has been playing for quite a while and is becoming very good; he's currently studying with Jelani Eddington. Glen has attended the Summer Youth Camp. There were over 80 members in attendance at the social, and all enjoyed the food and open console.

Many members of the Joliet Area Theatre Organ Enthusiasts were invited to the Chicagoland chapter social on August 29 at the Steinway Piano Gallery in Downers Grove. We heard two very talented young organists from Lake Geneva, Wisconsin—22-year-old Zack Frame and 30-year-old John Cornue. The talents of these two young men are impressive. We hope to have them play for us at the Rialto in the near future.

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

LAND O' LAKES

Minneapolis/St. Paul, Minnesota—Ron Rhode closed out the Phipps Center for the Arts 2008–09 organ series on June 6. His concert featured a varied selection of pieces from several of his latest CDs. The appreciative audience brought Ron back for an encore after a light classical finale.

During the concert Ron told the story of the unique and much-traveled Mattapan, Massachusetts Oriental Theatre console, once a part of the instrument used to record his last album in Phoenix before it was sold. The console traveled back the East Coast and finally, to the Phipps Center. In all, it was a very special evening for both the artist and the audience—one that will not soon be forgotten. Now, without a pipe organ at home for several years, Ron has once again purchased a Wurlitzer to install his new residence in Phoenix. We wish him all the best in his new endeavors.

Recent progress update on the Phipps Wurlitzer: all of the chests in the Solo chamber have been re-valved in preparation for a recording session, and the Wurlitzer sounded exceptionally good as a result of the recent modifications, updates, and greatly reduced wind noise.

The Phipps Center for the Arts 2009–10 season schedule of events is available. For more information or to reserve tickets, visit their website: www.thehipps.org.

The Heights Theatre presented three films during July and August: the 1928 silent comedy film *The Patsy* was shown on July 30,

accompanied by Karl Eilers at the WCCO Wurlitzer organ. The film, starring Marion Davies, is based on the Broadway stage production which opened on December 22, 1925. Next, on August 6, the Oscar-nominated 1938 talkie *The Vivacious Lady* featured a pre-show organ concert by Harvey Gustafson. Finally, a new 35mm print of the 1951 science fiction film *The Day the Earth Stood Still* was presented on August 17. More information can be found online at www.heightstheatre.com.

Despite a storm-laden weekend, 20 Land o'Lakes members and guests gathered at the home of Michael LuBrant and Jeff Charlton in Hastings, Minnesota, for our chapter's August 9 event. Our host explained the history of his Kimball/composite residence installation. Kimball Opus 6695 was originally built for E.W. and Elizabeth Backus, well-known patrons of music and the arts; their south Minneapolis home was the place for afternoon musicals and recitals. The Kimball now boasts 19 ranks, controlled from a four-manual Möller drawknob console. Additions include several traps. Mike Grandchamp played a concert of standards and favorites and performed two selections on Michael's recently acquired harpsichord, built by Michael Dowd of Boston in 1973. Five members were heard during open console at the Kimball and the harpsichord.

Minnesota Public Radio (MPR) and The Fitzgerald Theatre will be presenting *The Indie Artist Residency: A Study of the Mighty Wurlitzer Theatre Organ*. Mike Grandchamp will be working with MPR to help young musicians see the "old" instrument in a new light by collaborating with hip-hop artist deVon Gray and pianist/vocalist/songwriter Alicia Wiley. The two young artists will take part in playing film accompaniment and other stage activities throughout the year.

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



Mike Grandchamp at Michael LuBrant's composite residence organ
(Photo by Kim Crisler)



Tom Neadle playing the 1973 Michael Dowd harpsichord (Photo by Kim Crisler)

LONDON & SOUTH OF ENGLAND

Woking Surrey—Our organist on the evening of 18th July was Cinema Organ Society chairman Simon Gledhill. The winner in the early 1980s of a Northern England competition, Simon was spotted by none other than the BBC's Nigel Ogden—presenter of *The Organist Entertains*. The rest, as they say, is history, and Simon is in constant demand across the globe.

Those fortunate to hear Simon preparing before the start of the concert had no doubt that Simon had a fabulous selection at his fingertips. Simon's musical *tour de force* included many numbers with an American flavour.

We were all delighted that our audience the largest of the year to date; extra chairs were required before all could be seated. The audience appreciation left no one in doubt that Simon will be very warmly welcomed back to Woking before long.

August is traditionally a quiet month for our chapter; no concerts were planned, and committee members were permitted to take holidays!

Our committee met again on 19th September, before Richard Hills' visit. We have been focussing on the careful removal and shipment to safe storage of our ex-Regal Edmonton Christie from its current home in Wales.

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



Simon Gledhill at Woking
(Photo by David Coles)

LOS ANGELES

Los Angeles, California—The temperature was 106, but that didn't stop 60 members and guests from enjoying the annual July potluck picnic at Ken and Jenice Rosen's home. Acknowledging the weather, tables were set up inside instead of on the patio. Ken and Jenice, your fellow members of the Los Angeles chapter thank you sincerely for your gracious hospitality. After good food and conversation, the group was treated to a varied musical program by Jerry Nagano at the former "Pig 'n' Whistle" Wurlitzer. The console was opened to the members, approximately 10 of whom ventured up to take their turn at the studio pipe organ.

For many years the late Gaylord Carter accompanied silent movies and entertained audiences. Born on August 3, 1905, in Wiesbaden, Germany, a few years later his family moved to Wichita, Kansas. In 1922, they relocated to Los Angeles, where 16-year-old Gaylord found employment playing piano for movies. To finance his pre-law education at UCLA, Gaylord played at the Saville Theatre in nearby Inglewood. There he was discovered by Harold Lloyd and, as a result of that discovery, Gaylord was hired as organist at the new Million Dollar Theatre in downtown Los Angeles.

On August 2, 2009, as a tribute to the 104th anniversary of Gaylord's birth, the Los Angeles Theatre Organ Society presented one of Gaylord's favorite silent movies, *Wings*, starring Clara Bow, Charles (Buddy) Rogers, and Richard Arlen, with a brief appearance by Gary Cooper. An audience of approximately 200 enjoyed the movie, as well as San Gabriel Mission Playhouse's beautiful Spanish architecture, new projection system, and screen. Bob Salisbury, a student of Gaylord Carter, did a masterful job at the wonderfully outspoken Wurlitzer. By the time the story of

Chapter News

World War I flyers came to an end, there was scarcely a dry eye in the audience.

—Diana Stoney
Bill Campbell, Chairman and President
714-563-9638
williamcampbellit@yahoo.com



Host Ken Rosen (l) and Jerry Nagano
(Photo by Diana Stoney)



Members and friends enjoy a potluck picnic
at the home of Ken and Jenice Rosen
(Photo by Diana Stoney)

METROLINA

Charlotte, North Carolina—Ten days before the ATOS convention in Cleveland, many of our members made a trip of between three and eight hours to attend a two-part concert and cookout in the beautiful mountains of North Carolina. On June 20 our first stop was outside of Hendersonville at the residence of Lawrie and Rosemary Mallett. Lawrie's organ is a hybrid that he built from an Allen and a Gulbransen. Scott Foppiano made it sound better than ever, playing many of his signature tunes as well as our requests. The cookout was a real success; many first timers attended to eat and hear the organ music.

Afterward, we travelled by caravan to the beautiful mountainside home of Steve Alhart. Steve's house is the perfect location for an organ concert—a large room with speakers placed high, solid sound throughout, with gorgeous mountain vistas visible from the music room. The Allen 319EX was tweaked by none other than Walt Strony, so we knew what to expect. Again, Scott gave us everything he had and made many of us think

that this must be the finest Allen installation in the state.

Earlier in the year, we heard two fine concerts by Martin Boehling. Martin lives out on the coast, so a trip to Charlotte is an overnight endeavor. He played the Walker at the Parsons residence on April 18 and at the Woods Artisan on February 20. In addition to playing, Martin can tweak organs to improve the sound; he made the Artisan sound more like a Wurlitzer. Martin is not afraid to play lightly and melodically, and the ear never tires. As always, we encourage open console afterwards. Lawrie Mallett remarked that "the gathering at Brent's house was very reminiscent of the meetings that we used to have at the Wolverine Chapter in Michigan."

—Michael Johnston
704-567-1066, michael@mtos.org



Scott Foppiano at the Alhart residence (Photo
by Frank Dunhuber)



Martin Boehling at the Parsons residence
(Photo by Lawrie Mallett)

MOUNT BAKER

Bellingham, Washington—Our monthly programs continue, and we have added silent movies on a regular basis. The 1921 German Expressionist film *Nosferatu*, directed by F.W. Murnau and starring Max Schreck, was the first and only production of Prana Film. Accompaniment for the film was provided by Jeff Fox. Many concert organists have entertained our chapter, including: Andy Crow, Wally Stevenson, Tom Roughton, Melany Armstrong, and Carl Peterson. We enjoyed hearing Mark Andersen, as well as the

return visit from Dorothy Watson and Hal Logan. In August we screened three silent movies: Buster Keaton's *Cops*, Harold Lloyd's *Among Those Present*, and Charley Chase's *Mighty Like a Moose*. Jeff Fox accompanied these films at the Mighty Wurlitzer.

The refurbished Mount Baker Theatre continues to provide an excellent venue for our activities, and we hope you will be able to join us in the near future.

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



Mark Andersen at Wurlitzer Manor
(Photo Andersen Collection)

NEW YORK

New York, New York—On Saturday, August 29, we were once again invited to Chaminade High School in Mineola, New York, for an afternoon of open console at the 3/15 Austin-Morton theatre pipe organ (enhanced with a bit of Wurlitzer and Barton). Even though we were threatened by the wrath of Hurricane Danny, attendance was good, and everyone had a great time. When not in the auditorium enjoying the music, folks were gathered around the lobby engaging in conversation and indulging in assorted beverages and a vast array of homemade goodies.

As a special treat, young organist Dan Minervini, who just returned from the ATOS Summer Youth Camp in Phoenix, Arizona, played a short cameo performance. During the week-long camp, organists Donna Parker, Martin Ellis and Jelani Eddington coached Dan and the other young organ students, including Andrew Van Varick who was also sponsored by the New York Theatre Organ Society. The students had an opportunity to play several outstanding instruments. Dan and Andrew noted that the camp was highly educational and extremely useful. It will be an experience they will carry through their lives, and they were very grateful to be part of it.

Many thanks to Br. Rob Lahey, Bob Atkins, and Alan Lush for preparing the organ. Also thanks to John Valentino, Tom Stehle, and Allan France for their participation in this event.

Our autumn schedule was busy, with many exciting concerts and events.

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



Ken Double (l), Dan Minervini, Martin Ellis, Donna Parker, Andrew Van Varick, and Jelani Eddington (Photo by Leonard Minervini)



Alan Lush at Chaminade
 (Photo by Allan France)

NORTH TEXAS

Dallas/Fort Worth, Texas—Sometimes you just have to try something new. Take a concert stage band, a '40s-era swing band, and a few vocalists for starters. Throw in a thundering Wurlitzer theatre pipe organ just to round things out, and the results can be amazing. Such was the case at the McKinney Performing Arts Center (MPAC) on June 6 as an appreciative audience was treated to a musical D-day tribute like no other. For two hours, strains of Glenn Miller, Benny Goodman, and John Philip Sousa filled the theatre to reactions ranging from loud hand clapping to downright tears during soloist Jeannie Fisher's emotional rendition. A musical tribute to all the Armed Forces, with the veterans in the audience being recognized, was also very moving.

The idea for this concert came up several months ago when members of the North Texas chapter were searching for new ways to showcase the MPAC Wurlitzer and work with other musical groups in the North Texas area. The suggestion was made to contact the McKinney Community Band and see if a joint

concert could be worked out. It turned out to be a match made in musical heaven.

"We liked the idea from the start," said Community Band director Bill Sleeper, who has been with the organization since its inception three years ago. "Like the organ group, we, too, were looking for ways to expand our audiences, and this was a perfect fit." McKinney Swing Band director John Johnson, who at one time actually did a short stint with the traveling Glenn Miller Band, echoed his sentiment. "I was looking forward to the event, and I have to say it far exceeded my wildest expectations," he noted.

Mating the sounds of a theatre organ with other musical groups is quite common in other parts of the country where organs remain in their original homes, but the event was a first for this area. In the 1920s and '30s, Texas housed over 200 theatre organs in its movie palaces and public venues. The McKinney instrument is one of only two remaining theatre organs playable today in a Texas venue. Organist Bob Whiteman, who at one time played the stadium organ for the Cleveland Indians, adeptly put the Wurlitzer through its paces.

Credits also go to vocalists Linda Young, Karen Fruzia, and Jenny Wennerberg, performing as the "Sorta Sisters." Their renditions of Andrews Sisters' hits certainly had toes tapping from the largely World War II-era audience.

Overall, the program was such a success that there are already plans in the works for another band and organ concert. Definitely stay tuned.

July was spent in rebuilding the toy counter for our MPAC Wurlitzer. On August 8, the toy counter was physically installed in the Solo chamber and wired to the Driver Boards. The console wiring was scheduled to be completed the first week of September. The one remaining percussion, the chimes, will be installed after the action has been restored. Many thanks go to Don Peterson, Al Cavitt, Loren Hungsberg, Mike Tartzis, Mike Ussery, Jim Wilson, and Ken Brown for their dedicated efforts to get this project completed.

On August 16, the chapter held its regular meeting. The program presented after the meeting turned into the highlight of the day. Bob Whiteman was the featured artist and started the program by playing several pieces on the MPAC 3/17 Wurlitzer. Halfway through the program, he introduced one of his piano students, Anne Higginbotham, a 7th grade student at Covenant School, Dallas. Bob and Anne played a few duets on the piano; then Bob moved to the organ console, and he and Anne played some organ and piano arrangements. They then swapped places, with Anne at the Wurlitzer and Bob at the

piano. All in all, it was a very entertaining program.

—Michael A. Tartzis
Don Peterson, President
 972-422-7757, dpete.tx@verizon.net



Linda Young (l), Karen Fruzia, Jenny Wennerberg (Photo by Don Peterson)



Ian Clark (l) and Bob Whiteman
 (Photo by Kenneth Brown)



Bob and Anne at the piano
 (Photo by Kenneth Brown)

NORTHERN CALIFORNIA

Berkeley, California—April 18 was the annual two-chapter *Morton Madness* double concert on two different Morton organs. This year, Mark Herman played.

After many years, our chapter's large Wurlitzer organ in the auditorium of Berkeley High School was finally used for a school music program! The school music instructor, Karen Wells, had heard about the organ and finally came to an organ work party to talk to

Chapter News

us and see the organ. She wanted to use it in the school symphony orchestra spring concert, but she didn't have anyone to play it. The answer to this came when a student, Alexander Johnson, a member of the high school symphony, walked into the next organ work party session. He had been trained on keyboards, piano, and percussion instruments, but he had never played an organ. Chris Nichols promptly seated him at the organ console and gave him some instruction. On April 16, the concert took place. The organ was used for the last piece, and the organ's final chord brought the house down with cheering and yells for an encore. Many gathered around the console to have a look, asking questions for about 30 minutes. The next morning, Chris Nichols and Neal Wood went to the music class and gave a presentation about the organ. They also conducted tours of the organ chambers. They said the students took interest in all aspects of the organ.

May 3 was the final public concert of our 2008–2009 season. Lew Williams played one of his usual fine programs, utilizing transcriptions from classical, big band, and Latin orchestral scores. His wide variety of music is well liked. He seemed to use everything in the organ at least once, including the surf effect and the saucer bells, which delighted the organ crew.

On Sunday, June 14, Paul-Wesley Bowen played a concert for us on the three-manual Robert-Morton organ in Grace Baptist Church in San Jose (originally from the San Jose Liberty Theatre). After the concert, several people tried the organ. The organ is under continuing restoration by Bill Brooks, with technical assistance from Dave Moreno.

The annual chapter picnic was held on August 23 at the country home of Gay and Ron Bingham in Grass Valley, California. Many of the guests played the Allen organ. The Sierra chapter was invited to this event.

—Elbert Dawson

Neal R. Wood, President
415-861-7082, nealwood@pacbell.net

ORANGE COUNTY

Fullerton, California—The Orange County Theatre Organ Society met in Plummer Auditorium on August 15 for our annual summer open console and potluck. This year we were pleased to have two young men join us who are interested in learning how to play a theatre organ. One of the young men, Matt Gerhard, is attending college and is an organist at a local church. The other, David Marsh, is a very energetic teen with a lot of potential. This furthers one of our goals to interest more young people in the theatre organ.

Since the OCTOS organ is located in a high school auditorium, we have greater access to the organ during the summer months when the school is closed. This summer we set aside time to do some tonal finishing on the organ. We are fortunate to have the services of Stuart Goodwin, an OCTOS board member and an outstanding voicer. He worked on a number of pipes that had “changed” over the years. The benefit of Stuart's work is hard to define except to say that it has given the organ a more refined and even sound.

The OCTOS board decided to change the way the year's programs are marketed. In the past we thought in terms of yearly programs (five in number), but we decided to switch to a “season” of programs that start in September and run through June. When a season is purchased as a package, membership in OCTOS for the following year is included free of charge. We will be watching closely this year to see what impact this may have on attendance and income.

—Ed Bridgeford, President

714 529-5594, ebridgeford@sbcglobal.net



David Marsh (r) and Bob Andjulis at Plummer Auditorium (Photo by Pat Mower)



Matt Gerhard at the Plummer Auditorium Wurlitzer (Photo by Pat Mower)

PIEDMONT

Burlington, North Carolina—Williams High School has a new Main chamber. The latest additions to the Piedmont chapter's 3/25 Kimball Wurlitzer-hybrid are complete. The existing eight-rank Main chamber needed new chests, and we wanted to complete a planned larger specification. Two Wurlitzer chests, seven ranks and five ranks, respectively, were purchased, making space for a French Horn, Vox Humana, Viole d'Orchestre and Celeste. They replace four of the eight MIDI voices in current use.

The seven-rank chest had been recovered with perplex in the late 1970s. After removing material and glue, the condition of both primary and secondary pouches was not good. New replacements can be purchased, but money is tight, so we made them ourselves. The entire summer of 2006 was spent fabricating and covering 12 ranks of pneumatic motors. It was indeed a learning experience!

The original eight ranks were scheduled to be playing by the end of August. As time and money permit, four new ranks will come to life. It is particularly gratifying to know these ranks were part of the original 61-rank Standaart that once resided in this space. After three long years of preparation, we hope to have both chambers playing by the beginning of the next school year. Contact Mac if you want to help. Do an Internet search for “Piedmont Theatre Organ,” and our website will lead you to us.

—Mac Abernethy

Ernest N. Boyd, President
410-243-0878, tarfun@comcast.net



Old Main Chamber (Photo by Mac Abernethy)



New Main Chamber (Photo by Mac Abernethy)

PUGET SOUND

Seattle, Washington—Summer home parties are always enjoyable events, providing an opportunity for great music, food, and camaraderie in a casual setting.

The Puget Sound chapter was delighted to welcome Donna Parker as the featured artist for this summer's get-together at the Kenmore home of Russ and Jo Ann Evans. Donna played an enjoyable and varied program, with something for everyone. Often a substitute at Organ Stop Pizza in Mesa, Arizona, Donna included tunes reminiscent of the upbeat and lively music we all remember at our local pizza parlors in the 1970s, '80s, and '90s.

A bonus was a short cameo played by our scholarship student, Kat Brightwell. Many thanks to Donna for providing such a delightful day!

—Jo Ann Evans
 Dave Luttinen, President
 206-963-3283, dave@pstos.org



Kat (l) and Donna encourage aspiring young organist Nicholas Towle, whose mother looks on (Photo by Jo Ann Evans)



PSTOS scholarship recipient Kat Brightwell (Photo by Jo Ann Evans)

RIVER CITY

Omaha, Nebraska—On July 12, the River City Theatre Organ Society presented *An American Afternoon of Music* featuring Patti Simon at the Rose Theatre's 3/21 Wurlitzer with Dick Kroeckel at the Yamaha grand. The duo was most entertaining and showcased a wide variety of musical selections. The RCTOS annual concert was a huge success, with over 500 in attendance. Patti and Dick provided a great afternoon of music with the Swingtones, a local 18-piece big band, making a guest appearance in the second half of the concert. The final musical experience with the organ, piano, and band provided a special ending to the afternoon's spectacular program. Patti, Dick, and the Swingtones shared the stage to receive standing ovations. The Wurlitzer never sounded better, thanks to the many hours Ed Zollman spent tuning and adjusting the instrument. The entertainment continued with an after-glow reception at the Markworth residence, where Patti and Dick performed until late in the evening.

August 16 brought the chapter to the home of Jeanne and Frank Sabatka. This meeting was the chapter's annual picnic potluck. Jeanne is a seasoned local organist and entertainer. Jeanne featured her friend and vocalist Marlee; then chapter musicians and organists/pianists Arlon Anderson, Greg Johnson, and Jerry Pawlak played duets with Jeanne. A special treat for the group included award-winning accordionists Milo Karasak and his son, Mark. A picnic potluck dinner was served on the beautiful residence patio overlooking a wooded area.

RCTOS chapter has two surplus blower fans. For specifications, etc., contact Bob Markworth at 402-573-9071 or kimballorgan1@msn.com.

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



Patti Simon and Dick Kroeckel at the Rose Theatre (Photo by Bob Markworth)



Patti Simon and Dick Kroeckel at the Markworth residence (Photo by Jerry Pawlak)

ROCKY MOUNTAIN

Denver, Colorado—Arrrrr! The Holiday Hills ballroom embarked on a nautical musical cruise at our club social in July with *Adventure on the High Cs*, an original musical treasure hunt produced by club member Janice Blakney. The "Uncorked Players" sang up a storm of solo, small ensemble, and chorus selections accompanied by Annette Cash at the grand piano and DeLoy Goegelein and Jim Calm at the four-manual Allen organ. Meanwhile, pirates swarmed the audience and cats prowled the stage.

Our August 9 club event brought us back to Denver's historic Paramount Theatre and the 4/20 twin console Wurlitzer for an outstanding afternoon of *Triumvirate on the Tibias*, featuring the formidable talents of Bob Castle, DeLoy Goegelein, and Doug Thompson, followed by open console time.

—Jim Calm, President
 jimcalm32@yahoo.com

Chapter News



Shipwrecked crooner Glenn Dinges reaches for the "High Cs" (Photo by Bill Kwinn)



Triumvirate on the Tibias organists DeLoy Goeglein (l), Bob Castle, and Doug Thompson (Photo by Bill Kwinn)

ST. LOUIS

St. Louis—Norm Kramer's biography describes a varied and successful musical career that began while he was still in his teens and continues to this day. Many people still remember Norm from his years (1967–77) as organist for the St. Louis Blues hockey team. With these credentials, it was no surprise to have a large turnout for one of his rare theatre organ concerts at the July meeting. The large concert space in the Allen dealership of Jerry Roberts was the ideal setting, and the instrument was a three-manual Allen theatre model. At the end of Norm's wonderful performance, the cheers were not from hockey fans seeking another goal; instead, they were from Norm's fans calling for an encore. Thankfully, Norm obliged.

For the August gathering, Ed Plitt was our artist at the home of Bernie and Betty Nordmann. Bernie has a composite instrument that began with a 2/8 Wurlitzer from a local church; it is now a 3/13 configuration with a Reuter theatre console. Ed is another SLTOS member who has been a professional musician all his life, and he is known for his Hammond jazz styling. For those who enjoy a jazz flavor, Ed more than fills the bill. He presented a highly varied program, with rarely heard

selections, including a tribute to song hits by the late guitar icon, Les Paul. Norm is also an accomplished theatre organist and was recently selected as one of the staff organists at the St. Louis Fox Theatre.

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



Norm Kramer at the Midwest Music Conservatory (Photo by Gary Broyles)



Host Bernie Nordmann (l) with Ed Plitt (Photo by Gary Broyles)

SOONER STATE

Tulsa, Oklahoma—The music of Irving Berlin came alive for a large group of people at the monthly meeting of the Sooner State chapter on Friday, July 17. Master of Ceremonies Bill Rowland interspersed the music with facts about Berlin.

Phil Judkins, Joyce Hatchett, Bill Rowland, Jeannette Maxfield, and Carolyn Craft played favorites. Included with organ selections was vocal music by Wayne Underwood, accompanied by his wife Myra, and Joe Maxfield, accompanied by his wife, Jeanette. Lynda Ramsey prefaced her playing with a short story about "weather songs" composed of her song titles.

On August 21, Carolyn Craft played an entire program for us, assisted by several family members. Carolyn played a variety of styles, from music made popular by Sammy Kay, Glen Miller, and Hoagy Carmichael, to several pieces with a Latin flavor. She always knows how to get the most interesting sounds

from our Robert-Morton. Carolyn has been a church organist for more than 40 years and loves to play gospel music, so her family members, all church musicians, sang and played two groups of gospel songs.

—Barbara Purtell
Phil Judkins, President
918-251-2245



Irving Berlin night (Photo by Bill Ashley)



Carolyn Craft and family (Photo by Bill Rowland)

SOUTHERN JERSEY

Franklinville, New Jersey—On Saturday morning, May 2, we had a social/business meeting at the Broadway Theatre in Pitman. The theatre's Kimball 3/8 organ was given a good three-hour workout by the chapter's organists.

The 3/16 Wurlitzer in the Cinnaminson High School was used to accompany the Cinnaminson Community Chorus Spring Concert. Our chapter has an on-going project of improvement and maintenance with regard to this instrument.

Our annual summer barbecue was held on Saturday, August 22. It was a wonderful occasion filled with much thrilling theatre organ sound. We received enthusiastic reports from our six members who attended the ATOS convention in Cleveland, Ohio. The buffet luncheon overflowed with everything good to eat. There was a short and fruitful business meeting. We started plans for a series of silent movies at the Pitman Broadway Theatre that will feature our Wayne Zimmerman at the 3/8 Kimball.

We also started planning for an organ extravaganza involving the two pipe organs located at Pitman's Broadway Theatre. The affair will start with an open console at the Broadway Theatre's Kimball. Then, after a two block walk, it will be an open console at the First Presbyterian Church's new 2/21 Wicks.

Member John Breslin told us of two visits he made during his summer travels. One was to the Tennessee Theatre in Knoxville; the other was to the Byrd Theatre in Richmond, Virginia. At both theatres, the local organist volunteered to provide an informal tour of the facility followed by a demonstration of the pipe organ. Both venues have Wurlitzers—a 3/16 at the Tennessee and 4/17 at the Byrd. John had contacted the theatres in advance through telephone calls, and he was happy that both organists were very pleased to have him visit.

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



John Breslin entertains at the Broadway Theatre (Photo by Fred Oltmann)



Wayne Zimmerman at the Broadway Kimball (Photo by Fred Oltmann)

VALLEY OF THE SUN

Phoenix, Arizona—In July we enjoyed two wonderful concerts at the Orpheum Theatre. Both programs were played by visiting Brits, and both were totally different.

For several years, after attending the ATOS national convention, Christian Cartwright and his chums David and Tony have come to the Valley to enjoy the Wurlitzer at Organ Stop Pizza for a few nights. Some of us have been fortunate enough to hear the very talented self-taught Christian play “after hours” at the pizza

parlor. This year, he agreed to play for the chapter at the Orpheum on July 11. He presented a varied program of over two dozen numbers. It was hard to tell who was more excited: the audience or the organist.

Two weeks later, we enjoyed Matthew Bason at the same venue. Matthew had played for the chapter last summer, and he was glad to make a return visit. Some of his program included Blackpool Tower dance stylings. Matthew did very little talking between numbers, presenting instead several medleys of songs.

Included in the audience at Bason's program were several students from the ATOS Summer Youth Camp and their parents. That evening, they returned and enjoyed open console at the Orpheum's Wurlitzer.

During the week that followed, the young people participated in group and private classes with Martin Ellis, Donna Parker, Lyn Larsen, and Jelani Eddington. Most of this took place at the Adrian Phillips Music Room. In addition, the group enjoyed hearing Charlie Balogh and Lew Williams at Organ Stop. They also had the opportunity to participate in open console at the Fizzell residence, Organ Stop, Phoenix College, and the First Christian Church Fellowship Hall. We really enjoyed having the Summer Youth Camp here, and hope the Camp will return to this area.

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



Tony, David, and Christian at the Orpheum (Photo by Madeline LiVolsi)



Summer Camp students at the Fizzell residence (Photo by Madeline LiVolsi)

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Minutes

DRAFT MINUTES OF THE 2009 ANNUAL MEMBERSHIP MEETING OF THE AMERICAN THEATRE ORGAN SOCIETY (ATOS)

Held during the 2009 annual convention in Cleveland, Ohio, Gold Room, Marriott Renaissance Hotel

July 4, 2009, 9:00am

President and CEO Ken Double introduced Chairman of the Board Mike Hartley.

Chairman of the Board Mike Hartley called the annual meeting of the ATOS membership to order at 9:03am. With approximately 140 members present, a quorum was present pursuant to ATOS Bylaws section 3.5(a).

Following brief introductory remarks the ATOS Chairman of the Board asked the officers, directors, and staff of ATOS to introduce themselves.

Chairman Hartley recognized outgoing director Don Near for his service to ATOS.

Officers 2009-2010: Chairman of the Board, Mike Hartley; Vice Chairman of the Board, Craig Peterson; Secretary, Bob Evans; Treasurer, Paul Van Der Molen

Directors elected for the term 2009-2012: Jack Moelmann, Donna Parker, and Doug Powers

Other Directors Present: John Apple, John DeMajo, Jelani Eddington, Allen Miller, Donna Parker, and Bucky Reddish. **Director Absent:** David Barnett (excused). **Youth Representative to the Board:** Tyler Morkin (excused).

ATOS Staff: Ken Double, President/CEO; Mike Kinerk, Convention Planning Coordinator; Jim Merry, Executive Secretary; Jeff Weiler, ATOS Journal Editor/Parliamentarian

Old business:

The Secretary read his report to the membership. This report was a summary of board actions since the last membership meeting. The report follows:

The ATOS board of directors met 11 times since my last report to you in July of 2008. Ten of these meetings took the form of telephone conferences while one (the 2009 mid-year meeting) was a face-to-face event. All ATOS board meetings operate under Robert's Rules of Order. Jeff Weiler is parliamentarian.

Since minutes of all ATOS board meetings are published in THEATRE ORGAN, my report will summarize the most important aspects of the ATOS board actions of the last year.

Telephone conference meeting of Tuesday, August 19, 2008:

- The Uniform Chapter Charter Agreement between ATOS and the Eastern Massachusetts chapter of the American Theatre Organ Society is amended as follows:

The chapter's area of operation is eastern Massachusetts, southern New Hampshire, and Rhode Island.

Telephone conference meeting of Monday, September 29, 2008:

- ATOS announces the first of its touring shows to be held at the Riviera Theater in North Tonawanda, New York on April 19, 2009.

- The ATOS board accepts the bid of the Eastern Massachusetts chapter of the American Theatre Organ Society's bid to host the 2011 ATOS annual convention.

- Dolton McAlpin assumes legal responsibilities and will provide legal counsel for ATOS.

Telephone conference meeting of Tuesday, November 18, 2008:

- The ATOS board accepts the bid of the Puget Sound chapter of the American Theatre Organ Society's bid to host the 2010 ATOS annual convention.

- Plans are begun for an ATOS Technical Camp. Allen Miller has been gathering information from interested members through the website and from responses to his article in THEATRE ORGAN.

Mid Year meeting of Saturday, January 3, 2009:

- Convention schedule is announced:

- 2009-Cleveland, Ohio
- 2010-Seattle, Washington
- 2011-Massachusetts and Rhode Island
- 2012-Los Angeles/Orange County

- The board approves funds to reprint the ATOS Shop Notes.

- The board votes to make the ATOS Shop Notes available on the ATOS website as a download.

- Because of his heavy work load and schedule, Michael Fellenzer resigns from the board. The board accepts Michael's resignation with regret.

- The board voted to initiate an ATOS Theatre Organ Radio webcast.

- Col. Mike Hartley (Ret.) is appointed to the office of vice chairman of the board.

- John DeMajo is appointed to the ATOS Endowment Committee.

Telephone conference meeting of Monday, January 19, 2009:

- Dolton McAlpin suggests engaging the services of copyright attorney Whit Raynor to make an official recommendation regarding the ATOS recording policy. The board felt is best to solicit an outside opinion in this matter.

- The board votes to engage the services of Whit Raynor.

- John DeMajo is appointed chair of the ATOS Endowment Committee.

Telephone conference of Thursday, January 29, 2009

- The board appoints Dennis Unks to fill the board seat vacated by the resignation of Michael Fellenzer.

Telephone conference of Tuesday, March 3, 2009:

- Dennis Unks resigns his board position for medical reasons. The board accepts Dennis' resignation with regret.

- Don Near is appointed chair of the ATOS Financial Review Committee.

- Copyright attorney Whit Raynor presents his recommendation to the board.

- Whit Raynor explained to the board that recording at conventions without the ad-

vance consent from the copyright owners (typically the artists and publishing companies) is illegal. He also noted that because ATOS has knowledge of the recording activity at conventions and also has the ability to limit or control it; it could be vicariously liable for any copyright infringement by its members. The board enacted the prohibition of recording at ATOS-affiliated conventions immediately.

- The ATOS webcast (Theatre Organ Radio) is undergoing a period of testing.

Telephone conference of Monday, March 16, 2009:

- The board votes to appoint David Barnett to fill the board position vacated by the resignation of Dennis Unks.

Telephone conference of Wednesday, April 15, 2009:

- The board votes to enact the conflict of interest language proposed by Dolton McAlpin and amended by Jelani Eddington. (Section 5.b. in "Policies" and Section 4.2 in "Bylaws")

The amended language is given below:

Bylaws:

Section 4.2. NUMBER AND QUALIFICATION OF DIRECTORS.

The following section (e) was added to Article IV, Section 4.2 in the ATOS Bylaws. Before this amendment Article IV ended with section (d).

e. Director of Another Organization. Because Directors must give undivided allegiance when making decisions affecting the Society, a Director's serving simultaneously on the board of directors of any other national or international public, charitable or private organization that promotes the theatre organ and the performance of its music (hereafter a "Competing Organization") will impair and prejudice the Director in carrying out his or her duties as a member of the Society's Board of Directors. Consequently, from and after July 1, 2009 any person who is a member of the board of directors of any Competing Organization may not qualify to run for election to the Board of Directors, may not be appointed to the Board of Directors, nor may such person serve as a Director. The prohibition in this subsection shall not apply to any person who serves on the board of directors of any chapter of the Society. Further, the prohibition in this subsection shall not apply to any Director elected in 2009, and any such Director is exempted from the prohibition of this subsection during his or her initial term and any consecutive term authorized by Section 4.4 of these Bylaws.

Policy

5. BOARD/STAFF ACTIVITIES, CORRESPONDENCE, AND CONDUCT

Added language is presented in bold type.

b. Confidentiality: It is the policy of ATOS that the business of the Society shall be conducted in an environment of open and free communication. Unless otherwise specifically provided in the ATOS Policies, the

Society's bylaws, or by operation of law, all meetings, books, records, and other documents that reflect official actions of the Society shall be presumed to be open and/or available for inspection by any member in good standing of ATOS at his/her expense. Information regarding the internal problems of an ATOS Chapter, information of a personal nature about an ATOS member, information subject to a legitimate claim of privilege, information concerning actions and/or negotiations in progress but not finalized, information concerning financial supporters and fund-raising activities, information required to be maintained as confidential by law, the Society's bylaws, or the Society's written policies, and/or any other information designated in good faith in advance as confidential shall be held in the strictest of confidence.

Telephone conference of Thursday, May 21, 2009:

• Tyler Morkin was reappointed as Youth Representative to the board for 2009/2010.

• Two people have been recommended as recipients of the George Wright Memorial Fellowship.

• The agency that served as our California corporate headquarters will no longer provide that service.

Craig Peterson has been named ATOS' registered agent with the State of California.

The new corporate address for ATOS is:

7800 Luna Vega Drive

Elk Grove, California 95758

• ATOS Theatre Organ Radio was officially launched on April 22, 2009.

Telephone conference of Thursday, June 18, 2009:

• The board approved the charter of a new chapter—the First State chapter headquartered in Wilmington, Delaware.

• The board approved the re-activation of the Kentucky (Bluegrass) chapter.

Respectfully submitted,

/s/ Bob Evans, Secretary, ATOS

Members asked the following questions about items in the secretary's report:

John Gusmer (Dairyland chapter) asked the reason for the inclusion of "conflict of interest" language. He also asked why the exemption for 2009 was included. Jelani Eddington explained that many of the items discussed by the board contain confidential information that should not be shared with competing theatre organ organizations. In order to protect the interests of ATOS and its members attorney Dolton McAlpin recommended that the board adopt "conflict of interest" language. Those running for the ATOS board were exempted for this election (2009) only. The board felt that those running for board seats were nominated before this language was enacted and should be elected under the previous bylaws.

Wayne Zimmerman (Delaware Valley chapter) asked why the words "consecutive term" were included in the "conflict of

interest" language. Jelani Eddington responded by stating that board members may serve for two consecutive terms. Those elected in this year's election (2009) should be allowed to run for another term in 2012 under the same exemption.

Motion: Wayne Zimmerman (Delaware Valley); second, Mike Detroy (Delaware Valley) to accept secretary's report. (Carried: Unanimous)

Motion: Tom Garver (Dairyland); second, James Snell (Puget Sound) to accept last year's annual membership meeting minutes as published in THEATRE ORGAN. (Carried: Unanimous)

ATOS Treasurer Paul Van Der Molen gave the ATOS treasurer's report. He summarized the state of the ATOS treasury and assured the membership that ATOS' finances are down while our financial condition is sound. Paul reported on several large expenditures of the past year. A complete report will be published in THEATRE ORGAN. The report as given to the membership follows:

Mr. Chairman, Mr. President, fellow board members and members of the American Theatre Organ Society; I want to thank you for the privilege of just completing four years as treasurer of our wonderful organization that does so well in promoting the music that we love to listen to, on the instruments that we cherish. It has been a pleasure to work with this board which is composed of forward looking and visionary people who cherish the history, but are making pathways to the future.

With regard to our finances, this past year has been a difficult one primarily because of the national economy which probably affected everyone in this room to one degree or another. ATOS also was affected, in that some of our invested funds which, for years, have been weighted toward growth, experienced a similar percentage of loss that was in the range of what most money management firms saw in their holdings. However, the endowment fund was invested mostly in AA & AAA bonds which were the result of a change I made in May 2008, after discussion with our fund manager in an attempt to better meet the goal of the endowment fund trust documents, which is to earn dividends and interest for distribution. We experienced a much smaller percentage loss in the endowment fund. We also had a significant amount of cash in money markets, that at the time were earning good interest and longer term CD's which are still earning a 5% return. Our investment fund, year to year, was down about \$115,000, but we've experienced a recovery this past May of about \$15,000 leaving us down about \$100,000 to date.

This past year saw some new expenses that we've not dealt with in the past. The most obvious was the new paid position of the president and CEO. Unfortunately some of the verbal commitments that were made

to Ken weren't fulfilled because of the economic downturn that affected those who were willing to give large donations. Anticipated receipts fell far short of what was expected to cover that new obligation.

We were also thrilled to have received the Eric Reeve collection for the Archives, valued by an IRS recognized appraiser at over \$300,000, but that did require an unanticipated expenditure of several thousand dollars to pack, ship, and store, and it is still not yet at its final destination.

We also assisted the American Organ Institute with an emergency \$15,000 to professionally remove, pack, and ship a pristine original Wurlitzer organ to their facility in Norman, Oklahoma for future installation as an original organ in an as-yet-to-be determined location.

This past fiscal year, we also started the internet broadcast of theater organ music. This required several thousand dollars of upfront money to start this service. We anticipate this to actually be a profit center, and we have signed our first major sponsor, Organ Stop Pizza, of Mesa, Arizona. We have several other discussions scheduled with probable sponsors. If you or your company might be interested in participating as a sponsor, please talk to Ken about the opportunities.

We completed a second successful Summer Youth Camp. However, ATOS still needs to partially subsidize that program. We think it is so worth the effort because these young people could be our future players, and most of us need someone to listen to so we can enjoy our favorite kind of music.

THEATRE ORGAN, under Jeff Weiler's stewardship, has been consistent in its delivery, with printing costs being shopped yearly, and mailing costs constantly monitored to be the most efficient yet reliable. This past fiscal year, Jeff experienced an increase in advertising revenue which, of course, helps offset the cost of production. Unfortunately, mailing rates continue to go up, and that always presents Jeff with new challenges which he is up to handling.

All in all, the American Theatre Organ Society is sound. While our financial net worth is down compared to last year, we are healthy and dealing with these circumstances in a positive and forward looking manner. Now more than ever, we need strong leadership and hard work. I believe your president and board are up to the task of making ATOS the best it has ever been. Someone said "Come with me, the best is yet to be." I think that can be said about ATOS.

Respectfully submitted,

Paul Van Der Molen

Treasurer of the American Theatre Organ Society

Motion: Bob Legon (EMCATOS); Joseph Graif (Potomac Valley) to accept the treasurer's report as presented. Carried: Unanimous

Minutes

Committee Reports:

Youth Camp: (Eddington) Third annual Summer Youth Camp is scheduled for July 27–31 in Phoenix, Arizona. Headquarters will be the Adrian Phillips' music studio with visits to the Orpheum Theatre, Phoenix College, and Organ Stop Pizza. The primary instructor will be Martin Ellis. Registration is expected to be 15 or 16 students.

Financial Review Committee: (Near) Don reported that the ATOS Financial Review Committee met to validate that the society's funds were properly protected and acceptable accounting practices were employed. A professional investment firm has maintained the ATOS investments and foundation fund for the past 10 years with no loss in principal noted in the fiscal year. Don stated that he was pleased to report that the condition of ATOS finances is sound, and all accounting procedures are acceptable. There were no derogatory statements necessary. On a personal note, Don expressed grave concerns about the deficit spending in the current budget.

ATOS Adult Getaway: (Nordwall) Jonas reported that the ATOS Adult Getaway must register at least 13 students to make the event self-sustaining. If fewer students are enrolled, the event will be canceled. In other remarks Jonas stated the need (for both the youth and adult events) for a female faculty member to be present.

ATOS Technical Experience: (Miller) Allen reported that the first ATOS Technical Experience is scheduled for next summer. Headquarters will be the Saunders residence in Zanesville, Ohio. Dates are to be determined.

Wanamaker (Macy's) Update: (Double) Ken reported that the Lowell Ayars Wurlitzer will be debuted in late fall of this year.

Website/Theatre Organ Radio: (Double) Ken stated that because of the popularity of ATOS *Theatre Organ Radio* we may have to pay more than originally anticipated. Funding is expected to come from sponsorships. The first sponsor is Organ Stop Pizza of Mesa, Arizona. The ATOS website work continues. The newly designed site should be up and running this coming fall.

President/CEO Report: (Double) President/CEO Double reported on the progress, plans, and upcoming activities of the American Theatre Organ Society. Below is a summary of his presentation:

The ATOS board of directors established the position of President/CEO to explore new horizons, address issues, and to address the most important question; What of ATOS five, 10, or 15 years and more ahead.

Challenges:

• Dwindling membership

- What are we doing about membership growth? We are losing five to 10 percent of our membership each year.

- Step one: Find a resource from which we can grow—our local chapters. ATOS has established a membership committee

chaired by John Apple with members John McCall, Tom Garver, and Bucky Reddish. This committee will reach out to the "associate members" of local chapters and invite these members to become regular members of ATOS. The first chapters approached were Manasota, Garden State, Atlanta, Motor City, Dairyland, and Orange County. Our hope is that we can recruit ten to 15 percent of these associate members.

- ATOS welcomed a new chapter, First State, and was happy to reinstate the Bluegrass chapter this year.

• What does ATOS do for local chapters? This has long been a nagging question.

- Since the fall of 2006 I have met personally with 30 chapters, either through officers and board or with members at large. I have reminded them of the programs and benefits (ASCAP/BMI umbrella, etc.) and have highlighted new initiatives like *Theatre Organ Radio*.

- I have listened to the concerns of the local chapters and brought them to our Strategic Planning Committee. We found that our local chapters want help with increasing membership, marketing their presentations and, therefore, increasing concert attendance.

- The Chapter Leadership Workshop and the Technical Seminar were presented in response to some of the survey results.

• The ATOS touring show

- To gain public exposure, ATOS must be visible to the public.

- One effort in this regard is the ATOS touring show. The first show at the Riviera Theater had both good and bad results. Artistically, the show was a success. Financially, the show was not so successful. The show, however, was a learning experience for all of us. The show is patterned after the *Rialtofest* and features multiple keyboard performances, an orchestra, and possibly a vocal group. Possible lineup for shows—San Gabriel, Fergus Falls, Starkville (Meridian), Mississippi, Jersey City, Cincinnati, and PPAC in Providence, Rhode Island. We are also investigating the concept of featuring headline acts with the theatre organ. Ray Compton, an experienced promoter, is helping to develop this concept. More to come.

• The internet, ATOS' gateway to the world

- Absolutely nothing fuels growth like the internet.

- While some of us still dial 411 and read the morning paper, the rest of the world goes online.

- Through the efforts of Steve Worthington and Tom Blackwell, ATOS radio is now on-line. *Theatre Organ Radio* is a hit. Listeners in 60 countries have logged thousands of hours listening to our beloved Wurlitzers, Mortons, Christies, etc.

- Our first sponsor, Organ Stop Pizza, has been signed. More to come.

- ATOS *Theatre Organ Radio* is a potential profit center and great promotional vehicle.

• ATOS on television

- ATOS is entering into a national partnership with Turner Classic Movies.

- We will take "baby steps" at first and gradually take part in special events.

- Through Genevieve MacGillicuddy, Director of Special Events for Turner Classic Movies, we will present a silent film at the Atlanta Fox. Robert Osborne will be the host, and Clark Wilson will provide the musical accompaniment. Our eventual goal is to present "live on tape" a silent film presentation with the organ.

- We also will establish a web link with Turner Classic Movies. Their website receives over 200,000 hits a week. With all this web activity, ATOS will receive some attention.

• New initiatives

- How can we help our new players?

- How can we provide teachers and lessons for aspiring theatre organists?

- Allen Organ Company and ATOS are forming a partnership to produce "John Ferguson and Friends," a DVD series of lessons. The costs of production—cameras, recording, editing, and graphics—will be covered by the Allen Organ Company and its facilities in place at Octave Hall. That alone saves ATOS \$25,000–\$30,000 and could make this venture a win-win for everyone.

- Production will begin this coming fall. The lessons will cover beginning, intermediate, and advanced levels.

- A long-term goal is to provide on-line interactive question-and-answer sessions for purchasers of the series.

• Conventions

- Recall Tampa and New York City. These conventions had no chapter connection and were produced by ATOS.

- We have an impressive lineup going forward with Atlanta awaiting chapter board approval.

- 2010, Seattle.

- 2011, Massachusetts and Rhode Island.

- 2012, Los Angeles/Orange County.

- 2013 (Tentative), Atlanta.

- We are trying to remain four years ahead in planning annual conventions.

• Higher education initiatives

- Activities at the University of Oklahoma (see latest edition of journal): John Schwandt, John Riester, and Bob Wilhelm are heading up activities at the American Organ Institute

- The University of Michigan and Eastman School of Music are seriously considering the inclusion of theatre organ studies in their programs.

- Mary Strauss, owner of the St. Louis Fox, has instituted a scholarship program for young theatre organists in the name of Stan Kann.

• Fundraising

- The officers, board, and staff of ATOS are accountable to the membership.

- We should be good stewards of ATOS funds.

- Financial Review Committee chaired by Don Near reviewed the accounting procedures used for ATOS finances. They completed the task and found that the

procedures used by the ATOS treasurer demonstrate sound financial practices.

- In 2010 ATOS will go through a full financial audit. This is long overdue and will be necessary for granting foundations and organizations to take ATOS grant applications seriously.

- The fundraising plan is as follows:

Phase I: Initiation of an annual fundraising drive. The first effort brought in \$23,000.

Phase II: The "quiet campaign." This phase involves estate planning. We will help those who wish plan their bequests to include ATOS.

- There is no reason why we should not be considering an endowment figure that will enable us to help fund chapter projects on a serious level.

• **Program underwriting**

- Fundraising will substantially offset ATOS budget expenses.

- *Theatre Organ Radio* sponsorships can be a profit center.

- The Adult Getaway will pay for itself.

- The Technical Experience has received a first donation of \$1,000.

- The George Wright Memorial Fellowship and other educational programs can be funded with grants.

- The Summer Youth Camp is already partially underwritten by donations.

We have a great advantage over some other non-profit organizations. Our uniquely American creation—the theatre pipe organ—allows us to tell a great story to those organizations that fund the arts. We are the "new kid on the block" with a lot to offer.

New business:

Questions and comments from the membership:

Steve Brown (Bluegrass): Asked if anyone knew if the VHS tape *Movie Palaces*, produced by the Smithsonian, would be made

available on DVD. He also asked whether the *Wurlitzer Factory Tour* VHS tape is available on DVD. Several members stated that the *Factory Tour* was available on DVD.

Wayne Zimmerman (Delaware Valley) commented positively on the convention venues.

Tom Rathburn (Western Reserve Theatre Organ Society) made some convention announcements.

Bob Legon (Eastern Massachusetts) commented positively on the convention and mentioned the organs in the New England area.

Peter Rushton (UK) suggested coordination of dates between ATOS and other organ-related conventions. Those coming great distances could benefit from back-to-back conventions.

Ken Krause (Eastern Massachusetts) explained that this was his first convention. Ken also asked why more events were not open to the general public. President/CEO Double explained that rentals for most venues increase sharply when the general public is allowed to attend.

Motion: Richard Neidich; second, Russ Shaner (Buffalo Area chapter) that all committees of the ATOS shall provide twice annually a report to the membership by posting their reports on the ATOS website. The reports are to include accomplishments, status of current activities, and a forecast of actions for the next six months.

Also, the ATOS treasurer shall post semi-annually a current budget-versus-expense status report, as well as an annual net worth and audited financial report for ATOS on the ATOS website.

Chairman of the board Hartley stated that this motion would be taken under advisement and placed on the agenda of the next ATOS annual membership meeting.

Good of the order: Hearing no other questions or comments Chairman Hartley asked for a motion to adjourn.

Motion: to adjourn. Al Haker (St. Louis); Jonathan Gradin (Spokane First Nazarene) (Carried: Unanimous)

Chairman of the board Hartley adjourned the meeting at 10:24am.

/s/ Bob Evans, Secretary

Note: The meeting was conducted using *Robert's Rules of Order*. Jeff Weiler, Parliamentarian

ATOS EDUCATORS' GUIDES ARE AVAILABLE

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

ATTENTION ALL THEATRE ORGANISTS!

The ATOS website has information about all performing theatre organists, including 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).

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)

Berkeley Community Theatre—1930 Alston Way, Berkeley, 510-644-2707 (4/42W). All shows 2:30pm. November 1, Scott Harrison (organ) and Mark Page (piano). www.theatreorgans.com/norcall

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.

California Automobile Museum—2200 Front Street, Sacramento, 916-442-6802 (3/16W). Formerly Towe Auto Museum. Sunday concerts, Friday night silent films. www.SierraChapterATOS.org

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.

CALIFORNIA (SOUTH)

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 daily before shows. House Organist: Rob Richards. Staff Organists: John Ledwon, Ed Vodicka, and Ty Woodward. www.elcapitantickets.com

Nethercutt Collection—15200 Bledsoe Street, Sylmar, 818-364-6464 (4/74W). Christmas Concert Series. Friday, December 4, 8:00pm, and Saturday, December 5, 2:00pm and 8:00pm, 2009 Organist of the Year Chris Elliot; December 11, 8:00pm, and December 12, 2:00pm and 8:00pm, Rob Richards and Alex Zsolt. Free admission; please call for reservations. www.nethercuttcollection.org

Plummer Auditorium—201 East Chapman Avenue, Fullerton, 714-870-2813 (4/28W). January 10, 2010, 2:30pm, Organist and band leader Dean Mora brings *Mora's Men of Music* for a program of swing era music performed by band and organ; April 18, 2:30pm, Donnie Rankin, 2006 ATOS Young Theatre Organist, performs an afternoon of music with a youthful flair; June 20, 2:30pm, Robert Israel accompanies the new restoration of Buster Keaton's *The General*. www.octos.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

Denver Paramount Theatre—Glenarm & 16th Street Mall, Denver, 303-466-3330 (4/20W). All events are at 2:00pm. January 17, 2010, *Pipes and Stripes IV*, Wurlitzer and Colorado 101st Army Band; public welcome at no charge; March 7, *Wurlitzer and Wiz Kids*, Martin Ellis and Colorado Children's Chorale, adults \$12, students \$6. www.rmcatos.org

Holiday Hills Ballroom—2000 West 92nd Avenue, Federal Heights, 303-466-3330 (4/33 GW4Q). All events at 2:00pm. November 22, *Got Gospel?* Ed Wagner, Bev Bucci, and others; February 7, 2010, *Never on Sunday*, AGO organists. Members, no charge, others \$5. www.rmcatos.org

CONNECTICUT

Thomaston Opera House—158 Main Street, Thomaston, 860-283-6250 (3/15MC). Organ concert Saturday, November 28, 2:00 pm, John Lauter. www.thomastonoperahouse.org

DELAWARE

Dickinson High School—1801 Milltown Road, Wilmington, 302-995-2603 (3/66K). All concerts at 7:00pm unless otherwise noted. November 21, Jerry Nagano; January 30, 2010, Dave Wickerham; March 13, Simon Gledhill; April 6, 10:00am, concert and silent short with Wayne Zimmerman; April 24, Steven Ball; June 12, Lew Williams; July 17, Rich Lewis. www.dtoskimball.org

FLORIDA

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

Earl Smith Strand Theatre—117 North Park Square, Marietta, 770-293-0080 (Allen 317EX). Pre-shows for movies and other events by Strand organists Ron Carter, Rick McGee, Larry Davis, Phillip Allen, and James Thrower.

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). Organ featured for pre-show productions of the Sumter Players and other events. www.rylander.org

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. www.onestientertainment.com/arcada/arcada.htm

Beggar's Pizza—3524 Ridge Road, Lansing, 708-418-3500 (3/17B/H). Tuesday and Saturday 6:00pm to 9:00pm; Glenn Tallar. www.beggarspizza.com/location-il-lansing.html

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

The deadline for receiving Around the Circuit listings is the 10th of every odd-numbered month. Send information for inclusion to: Dave Luttinen, 4710 225th Place SW, Mountlake Terrace, Washington 98043, 206-963-3283, atc@atos.org. Listings may also be added, modified, or cancelled on the ATOS Calendar of Events web page (www.atos.org/calendar).

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

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

Tivoli Theatre—5021 Highland Avenue, Downers Grove, 630-968-0219 (3/10W). Theatre organ interludes every Friday and Saturday, 6:30pm and 9:00pm. www.classiccinemas.com/history/tivoli.asp and www.classiccinemas.com/special-events/theatreindex.asp?theatre=3

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

IOWA

Orpheum Theatre—520 Pierce Street, Sioux City, 712-258-9164 (3/21W). Occasional pre-shows, special events, and concerts. www.orpheumlive.com

MASSACHUSETTS

Knight Auditorium, Babson College—Wellesley Avenue, Wellesley, 508-674-0276 (4/18W). November 21, 7:30pm, *A Double Bill* with Ken Double at the organ and singing vocals of your favorite tunes; January 9, 2010, 2:30pm, Young Organist Concert with ATOS competition winner Donnie Rankin. Come see the future of theatre organ as this talented young man plays the music you love. www.emcatos.org

The Shanklin Music Hall—130 Sandy Pond Road, Groton, 508-674-0276 (4/34W). November 22, 2:30pm, *A Double Bill* with Ken Double at the organ and singing vocals of your favorite tunes. www.emcatos.org

MICHIGAN

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

Michigan Theatre—603 East Liberty, Ann Arbor, 734-668-8397 (3/13B). Daily overtures before evening films, plus silent films for special occasions. Dr. Henry Aldridge, Director; Dr. Steve Ball, Staff Organist; Stephen Warner, Newton Bates, Fr. Andrew Rogers, Emily Seward. www.michtheater.org.

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. Guest organists include Steve Ball, Newton Bates, Dave Calendine, Jennifer Candea, Brian Carmody, Gil Francis, John Lauter, Lance Luce, Tony O'Brien, Fr. Andrew Rogers, Emily Seward. www.redfordtheatre.com

Senate Theatre—6424 Michigan Avenue, Detroit, 313-894-0850 (4/34W). All concerts start at 3:00pm. November 15, John Lauter; December 6, Lance Luce. www.dtos.org

Temple Theatre—203 North Washington, Saginaw, 989-754-7469 (3/11W). November 8, 3:00pm, Mark Herman in concert. www.templetheatre.com

MINNESOTA

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

MISSOURI

City Museum—701 North 15th Street, St. Louis, 314-231-2489 (3/17W). Organ heard every day the museum is open, via computerized relay or by organists from St. Louis Theatre Organ Society. www.citymuseum.org

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, 732-741-4045 (4/23RM). November 22, 3:00pm, Greg Owen plays an 80th anniversary celebration of the organ and theatre. An all-request musical program of popular standards. 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.

NEW YORK

Auditorium Theatre—885 East Main Street, Rochester, 585-234-2295 (4/23W). November 22, 2:30pm, Danny Ray; December 19, 7:30pm, Christmas program, Tim Schramm; January 24, 2010, 2:30pm, Ralph Ringstead. www.theatreorgans.com/rochestr

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.

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

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

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, 419-389-9334 (3/8H). Organ often featured for pre-show music. House organists: Paul Jacyk, Emily Seward, Brian Bogdanowitz, George Krejci, and Dick Lee. www.collingwoodartscenter.org

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

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

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

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

Palace Theatre—Cleveland's Playhouse Square, 1615 Euclid Avenue, Cleveland, 216-771-1771 (3/15K). Organ pre-shows for summer film series and special events. www.playhousesquare.org

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

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

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

Around the Circuit

Theatre Organ Programs
and Performances

OKLAHOMA

Tulsa Technology Center, Broken Arrow Campus—129th East Avenue (Olive Street) and 111th Street (Florence Street), Broken Arrow, 918-355-1562 (3/13RM). May 21, 2010, 7:00pm, Dennis James performing. Free admission. Sooner State Chapter ATOS, 3rd 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

Keystone Oaks High School—1000 Kelton Avenue, Dormont, 724-446-9744 (3/19W). All shows start at 7:30pm, with doors opening at 6:45pm unless otherwise noted; advance tickets \$12, at the door \$15 unless otherwise noted. December 19, Jelani Eddington; February 6, 2010, 2:00pm, *Theatre Organ from Ragtime to Swing* with Martin Spitznagle at the organ, Bryan Wright on piano, and Boilermaker Jazz Band; March 27, Dennis James accompanies *The Yankee Clipper*; May 1, Ken Double and the Steel City Harmonizers Barbershop Chorus; September 4, Hector Olivera, tickets \$20. <http://mysite.verizon.net/patos.wurlitzer/>

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

UTAH

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

VIRGINIA

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

WASHINGTON

Lincoln Theatre—712 South 1st Street, Mt. Vernon, 360-419-7129 (2/7W). Original installation organ played one-half hour prior to movies most Fridays through Tuesdays. www.lincoltheater.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). All shows start at 7:00pm. Pre-show organ performance at 6:30pm. Jim Riggs, organist. November 2, *20,000 Leagues Under the Sea*; November 9, *Adventures of Prince Achmed*; November 16, *The Lost World*. www.theparamount.com

WISCONSIN

Hermes Basement Bijou—Racine, 262-639-1322 (5/35W). For tour information, 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.

AUSTRALIA

Capri Theatre—141 Goodwood Road, Goodwood SA, +61-8-8272-1177 (4/29W). All concerts at 2:00pm. November 22, Ryan Heggie and John Giacchi, ATOS Young Theatre Organists, brought together to present *Beyond the Blues*. theatreorgansociety.capri.org.au

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.

UNITED KINGDOM

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

New Victoria Centre—High Street, Howden-le-Wear, Crook, County Durham, 44-1388-766243 (3/18W). Concerts on Saturdays at 7:00pm and Sundays at 2:30pm. 14 November, Robert Sudall; 15 November, Robert Sudall; 19 December, Iain Flitcroft; 20 December, Iain Flitcroft. www.netoa.org.uk

Ossett Town Hall—Market Place, Ossett, Wakefield, West Yorkshire, 44-0-1132-705885 (3/13 Compton/Christie). All concerts on Sundays at 2:30pm, with doors opening at 2:00pm. 1 November, Willie Stephenson; 6 December, Keith Beckingham. www.cinema-organs.org.uk

Rye College—Love Lane, Rye, East Sussex, 44-0-1424-444058 (2/6W). All concerts on Sundays at 2:30pm. 15 November, David Warner and Robert Gurney; 6 December, David Ivory. www.geocities.com/ryewurlitzer

Stockport Town Hall—Edward Street, Stockport, Cheshire, +44-161-427-2180 (4/20W). 2 November, 12:00 noon, Kevin Morgan; 29 November, 2:30pm, Len Rawle. www.ltot.org.uk

Theatre Organ Heritage Centre and Hope-Jones Museum—Alexandra Road, Peel Green, Eccles, Manchester (2/6W). Lunchtime concerts Wednesday every week, 1:00pm. www.voxlancastrica.org.uk/heritage

Victoria Hall—Victoria Road, Saltair, West Yorkshire, 44-1274-589939 (3/11W). All concerts at 2:30pm unless otherwise noted. 8 November, David Shepherd; 20 December, Richard Hills and school choir. www.cosnorth.co.uk and www.cinema-organs.org.uk

Obituaries

Wallace W. Baumann

Noted theatre historian, philanthropist, organ enthusiast, and long-time member of the American Theatre Organ Society, Wallace Woodruff Baumann of Knoxville, Tennessee, died recently following elective surgery.

A major figure in the restoration of both the historic Tennessee Theatre and its three-manual Wurlitzer, Wallace supported the preservation of all things concerning the “Golden Era.”

Blessed with the memory of an elephant, he was able to quote the stage dimensions of almost any house of merit in the country, along with its history, both original and recent, right down to the details of the organ, if any.

At age 84, Wallace was lively and active, serving on the boards of the Historic Tennessee Theatre Foundation, the Tennessee Theatre Endowment Fund, and the Knoxville Symphony Orchestra, right up to the day he entered the hospital. Known as a shy and retiring person in general, he fought long and hard to return the Tennessee Theatre to its original glory, with no compromises allowed. When it was thought that the vertical sign which had been removed many years earlier would have to be eliminated from consideration in the restoration, Wallace saw to it that the sign was replaced exactly as originally designed.

He carried his love of the past into a remarkable wealth of knowledge concerning the history of Knoxville and the East Tennessee area, his grandfather having established a major department store in the city and his father being a principal in the architectural firm responsible for many of the largest buildings and private homes in the area.

As the pastor of the First Presbyterian Church said in his remarks at Wallace’s memorial service, “Everything was fine with Wallace...as long as it remained as it was 50 years ago!”

He will be sorely missed by the community, the arts, and humanity.

—Breck H. Camp

Ted Earley

Theodore L. Earley passed away, unexpectedly, late in the evening on February 28, 2009 in Santa Barbara, California at age 78. Ted was born April 28, 1930, to Lester Willard Earley and Elizabeth Warren (Boring) Earley in Santa Monica. He attended Monrovia-Arcadia-Duarte High School and Occidental College then served four years in the Air Force. After leaving the service, he graduated in 1956 with a degree in business from UCLA. He worked a number of years as a station manager for Pan American Airways in the United States and in several foreign locations. He later worked in Thailand and Vietnam for L.T.V., Inc. and Flying Tiger Line, Inc. He then went to work in Saudi Arabia for Parsons/Daniel JV and Bechtel, finally finishing his career with the Saudi Airport Ministry. His work took him to places all over the world, and he often said, “I never worked a day in my life because I enjoyed what I did so much, it didn’t seem like work.” He and his mother, Bess Earley, moved from Monrovia to Goleta, California in 1995.

Ted loved playing the piano and the organ and was happy to entertain whenever he was asked. His interest in the organ and piano began at an early age; while in high school, when he heard that the Monrovia Lyric Theatre was going to sell its pipe organ, he went to bat to get the organ installed in the MAD High School auditorium. Ted, with the help of Jut Williams, led a campaign to convince the school board to buy and install the organ. The joy was, of course, that Ted got to play that organ often during his high school years.

While living in Portland, Oregon, in 1958, Ted played matinees at the Paramount Theatre and truly enjoyed every minute of it. Ted often participated in the Santa Barbara Theatre Organ Society’s open console opportunities and enjoyed playing the Arlington Theatre organ; he also offered his services in the maintenance of that instrument.



Ted at the Portland Paramount, 1958



Ted in 2009

Robert Mitchell



Bob Mitchell (1912–2009), an organist who was the first such house musician at Dodger Stadium, has died. He was 96. Mitchell died from congestive heart failure at Hancock Park Rehabilitation Center in Los Angeles, said his caregiver, Vincent Morton.

When the Dodgers debuted in 1962 at their stadium in Chavez Ravine, so did

Obituaries

Mitchell at a Wurlitzer electronic organ. At the time, he was best known as founder and director of a group often called the Robert Mitchell Boys Choir, which would appear in more than 100 movies.

His career as choir director was framed by two stints as a silent-movie organist, played out more than 60 years apart. One of his last performances was in early June at the Silent Movie Theatre on Fairfax Avenue, where he was first featured in 1992.

He helped create “a true revival of cinema on the highest level,” said Charlie Lustman, who owned the theater from 1999 to 2006. “That you could walk into a classic theater and see a classic movie accompanied by a man who had done it way back when...”

On Christmas Day 1924, Mitchell was practicing carols on the organ at the Strand Theater in Pasadena when the lights went down and a movie about the Yukon went up. The 12-year-old kept playing, improvising a soundtrack. Soon he was accompanying matinee shows five times a week.

He played for films such as the romantic wartime drama *What Price Glory*, the action-adventure *Beau Geste*, and the Fritz Lang futuristic fantasy *Metropolis*.

With the arrival of talkies and Al Jolson in the 1927 film *The Jazz Singer*, Mitchell's first silent-movie career ended when he was 16.

“My father said, ‘I see they are going to have sound’ in the movies, Mitchell told CBS News in 2005.” And I said, ‘Oh, that will never catch on.’ But, of course, it ended the organist right away.”

After being hired in 1934 as the organist at St. Brendan's Catholic Church in Los Angeles, he organized a boys' choir that he oversaw for 66 years. In the early days, the choir sang at Catholic Masses that aired on the radio. The singers were cast in their first film, 1936's *That Girl from Paris*, after the casting director heard one such performance.

The group—also known as the Mitchell Singing Boys—sang “Ave Maria” with Bing Crosby in the 1944 film *Going My Way* and was conducted on-screen by Cary Grant in 1947's *The Bishop's Wife*. Mitchell appeared on screen with the ensemble in 1941's *Blondie in Society*.

The choir was also the subject of a 1941 short film, *Forty Boys and a Song*, that was nominated for an Academy Award.

Because some choir members were poor, Mitchell poured most of the money he earned back into the endeavor, CBS reported in 2005. He set up a private school, paid for braces, and sometimes even college.

Over the decades, more than 600 boys between the ages of about 8 and 16 passed through the choir. Alumni include members of the Lettermen, the Modernaires and the Sandpipers, said Morton, a 1946 choir member who returned 10 years ago to care for Mitchell.

A Los Angeles native, Robert Bostwick Mitchell was born October 12, 1912, to Robert Mitchell and the former Florence Bostwick. His father was mayor of Sierra Madre from 1918 to 1924 and his mother was a schoolteacher and musician.

At 4, Mitchell started taking piano lessons and by 10 he was studying the organ.

He attended the New York College of Music but returned to Los Angeles in 1934 because his father was ill. Eventually, he graduated from what is now Cal State L.A. and Trinity College London, Morton said.

During World War II, Mitchell served in the Navy and played keyboards for the Armed Forces Radio Orchestra under the direction of Meredith Willson, who would write *The Music Man*.

Mitchell once said that the four years he spent as the organist for the Dodgers brought him the most fame. He also was the organist for the Angels when they called the stadium home from 1962 to 1965.

He once said he knew nothing about baseball and had to be told which team won the game.

In 1963, Mitchell released a rarity for an organist, a record called *Baseball's Best*, said Mark Langill, Dodger team historian.

“It captured the spirit of what the ballpark sounded like then,” Langill said, and included “California Here We Come” to reflect the Dodgers then-recent move west.

Although Mitchell's career as a movie-house organist was revived in 1992, it came to a dramatic halt five years later when Larry Austin, then the proprietor of the Silent Movie Theatre, was gunned down in

1997 in the theater's lobby. He was the target of a hired gunman.

When Lustman reopened the theater in 1999, he rehired Mitchell, who played weekly.

“He loved watching the picture, and then the music just came out of him, completely improvised,” Lustman said. “There was no score with Bob Mitchell, ever. Bob loved to watch the movie.”

For years, Mitchell played for the Los Angeles Conservancy's *Last Remaining Seats* series, which presents vintage films. On May 27, he opened this year's series at the Orpheum Theatre downtown, said Cindy Olnick, a conservancy spokeswoman.

“No matter how old he got,” Olnick said, “once he sat down at the organ and started playing, it was like he was 30 years old again.”

Mitchell is survived by several cousins. Reprinted from *The Los Angeles Times* with permission.

Bob Mitchell Tribute

Bob offered me my first job in the United States. I'd only been here three months when I mentioned to another organist that I had met that I would rather like a church job just as I had in the UK. He said, “Call Bob Mitchell” and gave me his phone number. I did, and Bob said that he didn't know of anything right then but he had a sub gig if I was interested. I said that I was and he told me to phone Sacred Heart church on Hollywood Boulevard; I did and was told that they needed an organist for the Christmas Eve midnight mass.

I had never played for a Roman Catholic church but assumed that it was similar to all the high Anglican churches that I have played for in the UK. To a certain extent it was, but there was much more to a midnight mass than I expected, and I had no idea where to begin. Fortunately, Bob had arranged for a half a dozen or so of his “Singing Boys” to be there in the organ loft with me, and they were wonderful. Every piece of music was put in front of me each time I was needed to play, fingers pointed to where to begin, where to repeat and they all sang loudly. Oddly enough it went off without a hitch, but it was really a baptism of fire.

Once he gave me another tip. I told him that I really liked Vierne's “Prière à Notre

Dame” but I was uncomfortable playing that in the protestant church where I was then working (First Church of Religious Science in Glendale). He said “Don’t worry about it, I play it also. I just put a piece of white tape over the ‘à Notre Dame’ in the title and people are none the wiser.”

Ever the compromiser! And he kept playing until almost the very end.

—Don Thompson

Dorothy Smith

Dorothy Smith, charter member of the Sooner State Chapter of the American Theatre Organ Society, passed away August 13, 2009. She and her husband Lee were among the first members in 1966. In the late '70s, she was elected president of the chapter, a post she held for four years. From around 1980 until two years ago, she was editor of *The Windline*, the chapter newsletter. She also contributed chapter news articles to THEATRE ORGAN.

Dorothy was born in 1924; at the age of 20, she enlisted in the U.S. Army and served as a laboratory technician in a base hospital in California. After World War II,

she earned a degree in biology from Stanford University. While at Stanford, Dorothy met her future husband, and they moved to Tulsa in 1950. Dorothy was a certified medical technologist at St. Francis Hospital for 20 years. She was also active in the Tulsa Daughters of the American Revolution and Animal Aid of Tulsa.

In 1960, after Tulsa’s Ritz Theatre met its demise by the wrecking ball, Dorothy, the late Bill Roberts, and Phil Judkins started the complete releathering of Tulsa’s only remaining theatre organ, which was in the Orpheum Theatre. She spent many hours in Bill’s Piano Store releathering pneumatics for the nine-rank Wurlitzer. They completed it in 1963. It was a prominent part of the AGO convention in 1965, when a concert was played by Mark Kenning of Richardson, Texas.

In 1980, Dorothy and Lee purchased a “mostly Wurlitzer” pipe organ and began building an entire room specifically to house the organ. The installation and reconstruction of the organ began when the room was finished approximately a year later. In 2002, Dorothy and Lee hired

Dan Kimes to finish the installation; on February 4, 2003, they flipped the switch and the mighty Wurlitzer came to life. Dorothy became the organist at Lakeview Christian Church in Mannford, Oklahoma in 1982. She was quite a character, and her sometimes stubborn, insistent, and strong-willed disposition, coupled with her quick wit, always created a memorable impression.

Dorothy is survived by her husband of 61 years, Charles Lee Smith of Tulsa, son Stephen of Colorado, daughter Laura of Tulsa, and son Jeff and his wife, Robyn, of Tulsa.



Dorothy Smith
(Photo by Bill Rowland)

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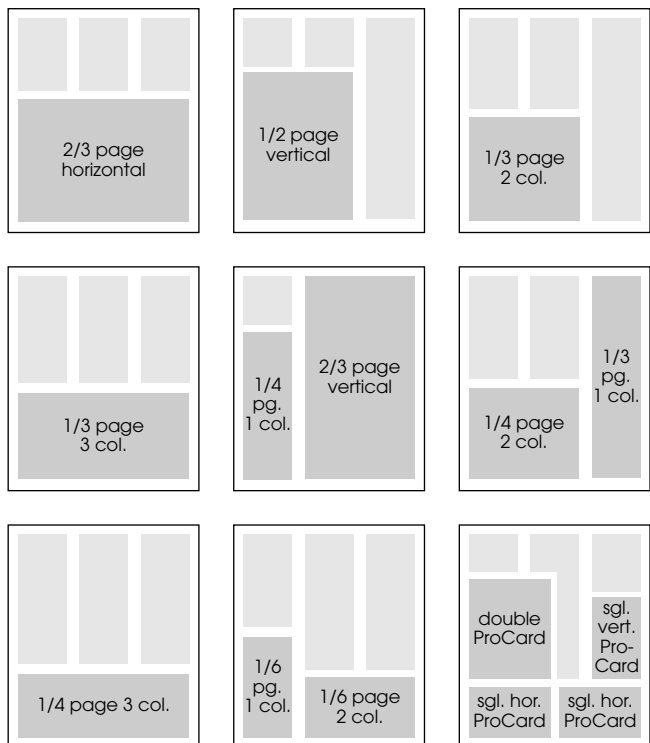
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ADVERTISER INDEX

Allen Organs.....	BC
Amica International	2
Arndt Organ Supply Co.	69
Ball, Steven	Tip-in
CIC-ATOS (Foppiano recording).....	2
Crome Organ Co.	6
Diapason, The	2
Eddington, Jelani.....	45
Leather Supply House	59
MIDI Concepts.....	IFC
Moelmann, Jack.....	2
Organ Expressions.....	25
Parker, Donna.....	69
Ralston, Bob.....	44
Rhode, Ron	69
Rogers, Fr. Andrew	2
SLTOS Party on the Pipes	44
Scott Smith Pipe Organs	59
Texas Talkies (Ragtime Revue)	6
Wilson, Clark	45
Zollman Pipe Organ Services	7

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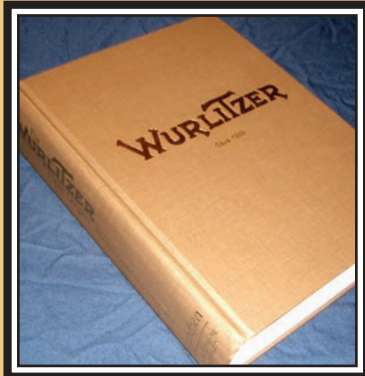
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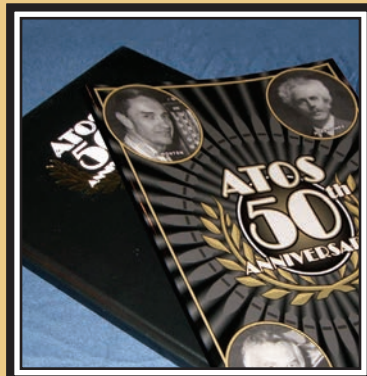
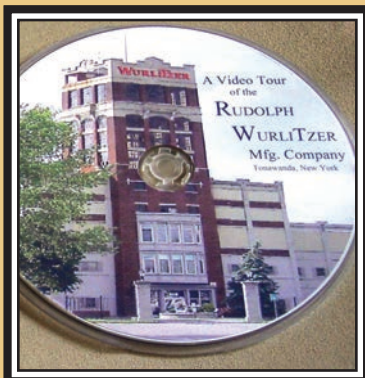
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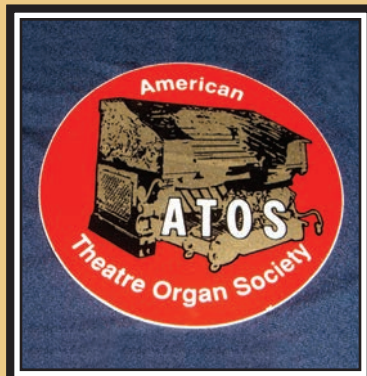
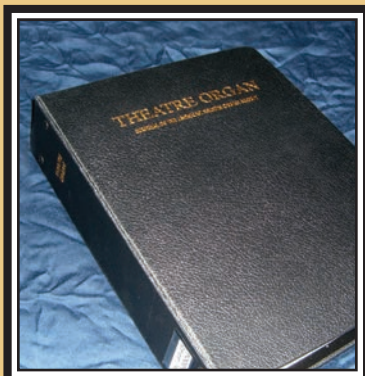
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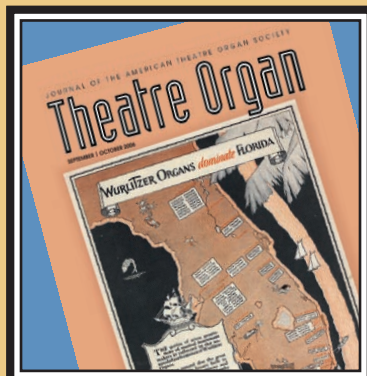
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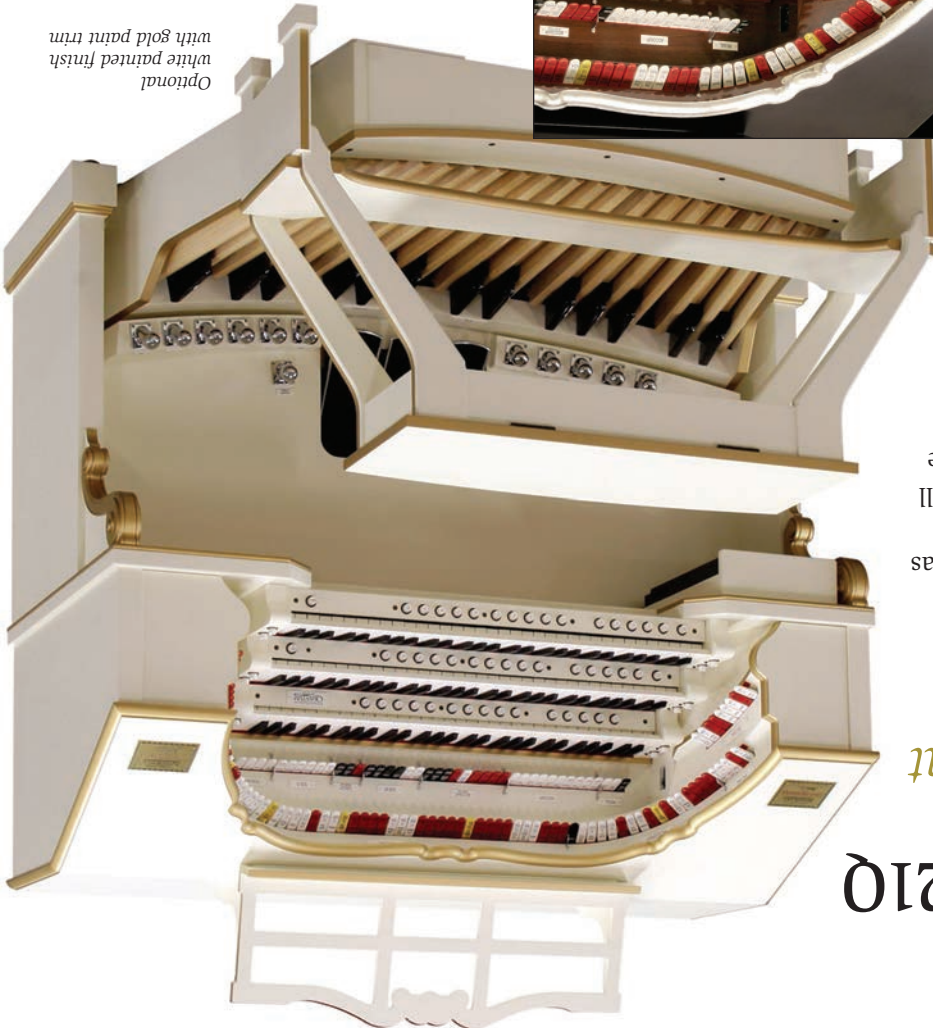
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