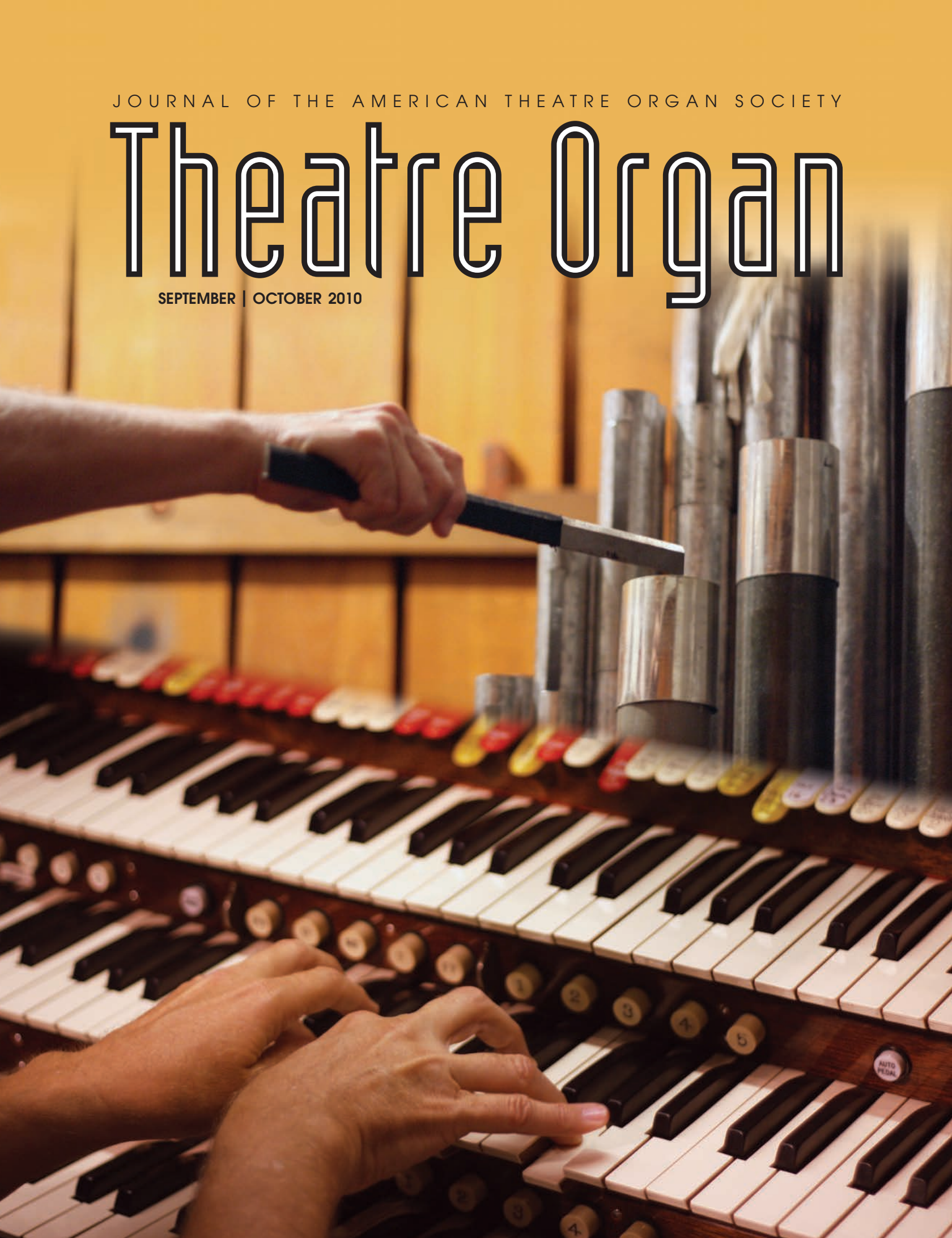


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SEPTEMBER | OCTOBER 2010



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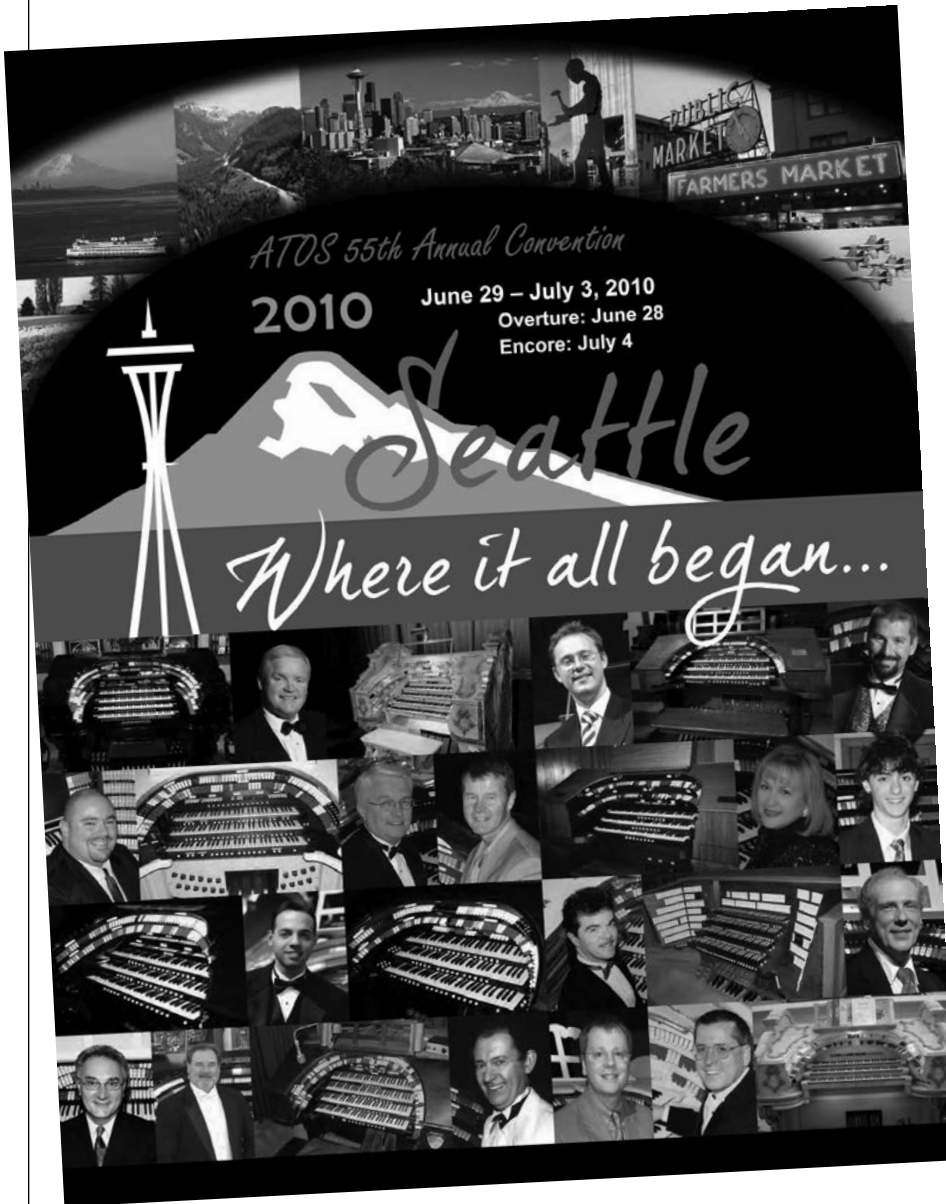


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THEATRE ORGAN EDITORIAL OFFICE

3111 NE 165th Place
Vancouver, Washington 98682
206-619-6645
editor@atos.org

CHAIRMAN OF THE BOARD

Colonel Mike Hartley (Ret.)
17 Whippoorwill Drive
Palm Coast, Florida 32164
386-445-7562
m.hartley@atos.org

VICE CHAIRMAN OF THE BOARD

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

SECRETARY

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

TREASURER

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

DIRECTORS (current term)

John Apple (2011)
Bob Dilworth (2011)
Bucky Reddish (2011)
Jack Moelmann (2012)
Donna Parker (2012)
Doug Powers (2012)
Allen Miller (2013)
Tyler Morkin (2013)
Tim Needler (2013)

YOUTH REPRESENTATIVE

TO THE BOARD
Nathan Avakian
P.O. Box 2037
Beaverton, Oregon 97075
503-347-0278
n.avakian@atos.org

PRESIDENT & CHIEF EXECUTIVE OFFICER

Ken Double
1615 DeFours Walk NW
Atlanta, Georgia 30318
281-798-6205
k.double@atos.org

JOURNAL ADVERTISING

Mike Bryant
Don Feely
(See below at Editors)

ATOS MARKETPLACE

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

MEMBERSHIP/EXECUTIVE SECRETARY

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

JOURNAL STAFF

CO-EDITORS
Mike Bryant
3111 NE 165th Pl.
Vancouver, Washington 98682
206-619-6645
m.bryant@atos.org
Don Feely
128 NE 12th Avenue
Canby, Oregon 97013
503-882-6155
d.feely@atos.org

PUBLISHER Donna Parker
P.O. Box 6103
Aloha, Oregon 97007
503-642-7009
Fax 440-338-5651
d.parker@atos.org

ASSOCIATE EDITORS

AROUND THE CIRCUIT: Micah Bisson
MUSIC: Steven Ball
PIPE PIPER: Jonathan Orloff
PROFESSIONAL PERSPECTIVES:
Edward M. Stout III
REVIEWS: Dennis Hedberg
WURLITZER RARITIES: Ron Mitchell

PUBLICATIONS REVIEW

Donna Parker (see above at Publisher)

CORPORATE OFFICE

American Theatre Organ Society, Inc.
7800 Laguna Vega Drive
Elk Grove, California 95758

DESIGN & TYPESETTING

Sleeping Giant Creative
Indianapolis, Indiana

PRINTING & MAILING

Johnson Press of America
Pontiac, Illinois

ATOS COMMITTEES & CHAIRS

ACQUISITIONS & EXPANSIONS
Ken Double (see above at President & CEO)

AMATEUR THEATRE ORGANIST

COMPETITION
Wayne Tilschner
549 Karen Avenue
Altamonte Springs, Florida 32701
407-331-4271
w.tilschner@aol.com

ARCHIVE/LIBRARY

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

AROUND THE CIRCUIT

Micah Bisson
P.O. Box 97
Bothell, Washington 98041
atc@atos.org

AWARDS & RECOGNITION

Jack Moelmann
P.O. Box 25165
Scott Air Force Base, Illinois 62225
618-632-8455
Fax 618-632-8456
j.moelmann@atos.org

BYLAWS

Bob Dilworth
2012 Wildwood Drive
Wilmington, Delaware 19805
302-995-2603
b.dilworth@atos.org

CHAPTER RELATIONS

Craig Peterson (see above at Vice Chairman of the Board)

CONVENTION PLANNING

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

EDUCATION

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

David Barnett
423 North Stafford Avenue
Richmond, Virginia 23220
d.barnett@atos.org

ELECTRONIC ORGANS (ETONES)

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

ENDOWMENT FUND

Allen Miller (see above at Archive)

MENTOR PROGRAM

Bucky Reddish (see above at ETONES)

NOMINATIONS—BOARD ELECTION

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

ORGANIST SCHOLARSHIPS

Carlton Smith
212 West 10th Street, Suite 240-D
Indianapolis, Indiana 46202
317-356-1240
c.smith@atos.org

PIPE PIPER

Jonathan Orloff
141 Church Street
Keene, New Hampshire 03431
518-572-8397
j.orloff@atos.org

PUBLIC RELATIONS

Donna Parker (see above at Publisher)

RESTORATION & PRESERVATION

Allen Miller (see above at Archive/Library)

SIMONTON LITERARY PRIZE

John Apple
4146 Sheridan Drive
Charlotte, North Carolina 28205
704-567-1066
j.apple@atos.org

STRATEGIC PLANNING

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

TECHNICAL

Allen Miller (see above at Archive/Library)

TECHNICAL CONSULTATION PROGRAM

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YOUNG THEATRE ORGANIST COMPETITION

Tyler Morkin
1527 Gaylord Street Unit D
Mount Pleasant, Michigan 48858
906-367-1454
t.morkin@atos.org

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THEATRE ORGAN WORKSHOPS

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

WEBSITE (www.atos.org)

Tom Blackwell
37 Big Bear Ct. NW
Issaquah, Washington 98027
206-778-2724
t.blackwell@atos.org

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Vox Humana

Thanks to all of you who contacted us about the July/August issue. The cover generated more comment than any other aspect of the Journal. Here's the story: the Society for Preservation of Music Hall in Cincinnati documented the project in pictures, from first preparation of the Ballroom to Ron Rhode's dedication concert. Much of the photography was done by in-house personnel, but for the final phase, they brought in a professional photographer, Philip Groshong. We were very fortunate to have access to all of his outstanding work, as well as that of Ron Wehmeier and all of the SPMH personnel. Picking the photos to use in the Journal from the 150+ excellent shots available to us was very difficult. There was, however, one shot that stood out above all the others as a potential cover shot, and that's the one we used. The 35-megabyte original is so sharp, if we zoom in we can read many of the stop tablets.

You've also told us you like the new Theatre Organ Online feature (find the link at www.atos.org). This has allowed us to extend our content to a degree that simply would not be possible in a print-only environment. For July/August, we posted

several video clips, more than a dozen additional pictures of the Cincinnati Music Hall Ballroom project, and a sidebar story on reviewer Dennis Hedberg's home stereo system (which is, indeed, something to behold).

Some of you wrote to point out errors, and we appreciate that as well. We're implementing a new department, "Ciphers," in which we'll post corrections. As with a real cipher, we hope they don't crop up often.

Sometimes, when we screw up, we really screw up. And, unfortunately, we did just that in July/August. As you'll read in "Ciphers," the entire closing paragraph of Ed Stout's "Professional Perspectives" went missing, leaving the reader hanging and Ed's final points unmade. Only one of the editors had seen the original copy, so we're holding him responsible—the other proofreaders wouldn't have known the paragraph was missing.

Ed puts a great deal of effort into each column, and for us to simply acknowledge the error isn't enough. We considered having the errant editor flogged at the next convention, but figured the animal rights folks would have our hides for that. We

briefly considered simply printing the missing paragraph, but out of context, it would be meaningless. Instead, we are reprinting the July/August column in its entirety. It's easily worth a second read, and with the closing paragraph included, you'll enjoy it even more the second time around.

This issue, we focus on the great Seattle convention and the business side of ATOS. This is the first time in recent memory that the convention is being reviewed in the issue immediately following the convention. We had over 2,400 photos from which to choose, so be sure to visit Theatre Organ Online to see lots more.

Finally, the board has approved printing summaries of the board minutes in the Journal, rather than the considerable detail that Secretary Bob Evans provides. If you want to read all of the detail, the complete minutes are always available on the website.

Keep in touch.

—Mike Bryant
—Don Feely

[Theatre Organ Online](http://TheatreOrganOnline.com)

Ciphers

- The entire closing paragraph was inadvertently dropped from Ed Stout's "Professional Perspectives" column on pages 8 and 9 of the July/August issue. The complete article, including the prodigal paragraph, is reprinted in this issue.
- The console on page 39 of the July/August issue is incorrectly identified as the Brooklyn Paramount. It is the Brooklyn Fox console.
- The name of the reviewer did not appear with the reviews in the July/August "For the Records" department. Dennis Hedberg wrote both reviews, and was named in the masthead and introduced as our new reviewer in the "From the Editors" column. His name should have accompanied each review.

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President's Message



Greetings to you, or perhaps “Hi, all y’all” would be more appropriate now that I am once again living in Atlanta, Georgia.

As you begin to page through this issue of the Journal, with its wonderful coverage of the Seattle convention, please note that the convention event was just one of three major happenings in the recent past for ATOS—and all three of them a smashing success.

On June 25 and 26, the Ayars/Macy’s Wurlitzer debuted in Philadelphia, with a weekend of music and silent film to show off the 2/8 Wurlitzer from the former Fox Theatre in Appleton, Wisconsin. Lowell Ayars later installed this instrument in his home and asked that, upon his death, it be installed in a public place where people could enjoy it.

The long journey to make this happen included that disappointing stop at the Smithsonian, but concluded with the incredible installation at Greek Hall in Macy’s, the former Wanamaker’s department store in downtown Philadelphia.

Curt Mangel and his crew at the Friends of Wanamaker’s did stellar work in recreating the installation of the organ just as it would have been done coming out of the factory, and the match of organ and room is simply spectacular. The weekend’s events were sellouts, successful, and splendid. Our thanks go to Robin Hall and the entire leadership of Macy’s for their continuing devotion to the pipe organ, and great music, at its singular location.

A feature article on the Wurlitzer and the event is coming in the November/December issue.

Just after all that in Philly, the meetings and events began a few thousand miles to the west, in Seattle. Those who were at the event can relive the glorious convention in these pages. Those who were not, I am sure, will wish they had made it. It was a

News of Major Events East, West, and South

wonderful convention, and musically one of the best ever. As we recognize the entire leadership in Seattle, it must be noted that three other chapters participated in this event: Spokane First Nazarene, Oregon, and Mt. Baker were all involved as hosts of events in a sign of good will and cooperation that was vital to making this convention a success.

Meanwhile, your ATOS leadership was hard at work. I wish to acknowledge two individuals in particular. First, Doug Powers (with assistance from COL Mike Hartley, John Fischer, and John Nelson) completed the first draft of the new Strategic Plan, outlining goals and management needs going forward ten years. We are already beginning to implement the first steps of this plan as we look to guarantee a vibrant organization in the years ahead.

Additionally, I wish to put the spotlight on ATOS Treasurer Paul Van Der Molen, who spent the first six months of 2010 working about three times harder than normal. Not only did he complete the first major audit for ATOS (with accounting firm Evenhouse and Co., CPA), but Paul instituted sweeping changes in the reporting and filing of ATOS finances, leaving a certain “comfort zone” by moving into new reporting territory that makes it easier for the membership to see and understand ATOS finances.

Change is not easy, and there is no question Paul was feeling some pressure in moving away from the old system and into the new, but his reports for the convention attendees at the ATOS Annual Membership Meeting were clear, concise, highlighted by PowerPoint graphics, and much more easily understood. Thanks to Paul, the “old Dutchman” who keeps a close eye on the pennies, for his diligent efforts on behalf of the membership of ATOS.

Our thanks also go to Jelani Eddington, outgoing board member, for his six stellar years of service. We welcomed Tim Needler, Tyler Morkin and Bob Dilworth to the board (Bob completing the final year of John DeMajo’s term, following his resignation). We also are pleased to announce that COL Mike Hartley, Craig Peterson, Bob Evans, and Paul Van Der Molen were all retained in their leadership positions for another year.

The final major event I wish to spotlight occurred August 10. ATOS partnered with the Atlanta Fox and its Coca-Cola Summer Film Festival, along with Turner Classic Movies, to present Buster Keaton in *The General* with Clark Wilson at the console of Mighty Mo. We will have a full report in a future issue of the Journal, but this is an exciting first event with TCM.

Meanwhile, the first-ever Technical Experience is over and we’ve heard great reports on this very important new event for ATOS, as we look to spark interest in the area of technical expertise. We can’t play ’em and enjoy ’em if they don’t work! Allen Miller has done spectacular work on this event, which will become an annual affair.

We also concluded the 4th Annual Summer Youth Camp with another large group of young ATOS’rs working with our best teachers in the Phoenix area. Next year’s event moves to Eastern Massachusetts, which will make for a busy summer there, as the camp comes on the heels of the Annual Convention.

Finally, we lost two titans of the theatre organ world in July. Frank Bindt was a founding member of ATOS and a recording engineer who could boast of being the first ever to capture the music of George Wright on tape, when George was just 17 years old. Frank was a wonderful character and a visionary, as he was there when it all began 55 years ago.

Shortly after Frank’s passing in California, we lost Garrett Shanklin in Massachusetts. Garrett created the Shanklin Music Center and his impact on the theatre organ world was significant; he opened his doors and introduced our music to thousands through his concerts, and provided EMCATOS and others with tremendous support of projects, programs and more. Our condolences go to the families of Frank Bindt and Garrett Shanklin. They will be missed.

Fundraising news—big news—in the next issue. Enjoy reading about Seattle. Hope it whets your appetite for long term planning for next summer’s gathering in Providence. Hard to believe that summer is about over, but there it is! Happy reading.

—Ken Double

Letters

THEATRE ORGAN

I observed my brother Vern as he was ATOS Journal editor and know how much work it takes to put out each issue. I want to send a note to thank you for all you are doing so we can enjoy this wonderful publication six times each year.

I have not had a chance to read through the July/August Journal issue since returning from the convention. However, what I have looked at, I really like.

I am pleased to see that you included a beautiful picture of the Cincinnati Albee Theatre Wurlitzer on the front cover. Pictures like this one seem much more "current and up to date" while some of the 1920s look from the past seemed like ATOS was an "old" organization.

Thanks again for all you are doing to publish the Journal.

—Don Bickel

I want to congratulate each of you on your first collaboration together which has resulted in the best looking, best reading "Journal" yet!

The improved graphics, the balance of articles, the stunning cover—all of these details and many more have produced a house "organ" that truly mirrors our crusade for professionalism without being too heavy and serious!

As a journalist, I know what hard work this is and I just want to acknowledge your labor and dedication. The result is there for all ATOS—and more importantly—prospective ATOS members to see.

I thought the timeline on the article on Rosa was innovative and well thought out.

I was honored to be asked to contribute to the story and I appreciate your including my comments.

KUDOS!

—John Clark McCall, Jr.

I waited with some concern to see what would happen to the magazine; but I see today with the delivery of the latest issue that it is in good hands. Congratulations, guys!

I do have one observation, however. I think that whoever reviews records, etc., for the magazine should have the courage to put his/her name at the end of the review. Anonymity is a license to be brutal, as two reviews were in the recent issue. My mother, a simple country woman, offered me good advice when she told me "If you can't say something good about somebody, keep your mouth shut!" The same applies to record reviews—if the reviewer can't say anything good about a recording then it would be better to leave it un-reviewed. His/her own personal likes and dislikes could have an adverse effect on a struggling business in this time of recession.

—Don Thompson

The editors respond: While we disagree with Don that the two reviews in the last issue were "brutal," he does raise two excellent points. Although we introduced Dennis Hedberg in the "From the Editors" column and named him on the masthead as the new reviewer, the fact that his name did not appear attached to each review was an oversight on our part. The responsibility for that rests squarely with the editors, and not with Mr. Hedberg.

His second point relates to his mother's advice, and how that advice applies to reviews. Reviews are opinions, nothing more, and opinions may vary widely from one person to another. For that reason, among others, we intend to expand our pool of reviewers. Anytime we have a totally negative review—and it does happen—we will ask a second and perhaps a third person to also review the submission. This should prevent some of the problems of the past, where the reviews were criticized for being personal attacks on an artist or, alternatively, nothing more than recommendations to buy.

Outside the Box

What a refreshing, insightful and instructive article Nathan Avakian wrote in the July/August 2010 issue of THEATRE ORGAN. I hope that all of our chapters take heed of his remarks. I would like to add a thought to the promoters of organ events. When an event is going to take place in a venue seating hundreds or thousands of people, and it is known that the paid audience will only amount to two or three hundred people, send out some complimentary tickets to entice new listeners into the venue. Send 50, 100, or even more complimentary tickets to the Music Departments of the local high schools and colleges. Send a handful of tickets to the local newspaper. Give some to every merchant you deal with in the weeks before the event. You could well pick up several new enthusiasts and even a few new members at virtually no cost. And what a delight it would be for the artist to turn to address the audience and see a sea of faces instead of a sea of empty seats.

—Chuck Vercelli, San Francisco, CA

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Vox Pops

Seattle Hits a Home Run

It is with sincere gratitude that I offer my appreciation to Tom Blackwell, Jamie Snell, and the entire convention team for hosting a most enjoyable ATOS convention for 2010. I can only imagine the concerted effort and numerous hours that must have gone into its planning. The Pacific Northwest as the backdrop for this year's event was nothing short of breathtaking. The city of Seattle, in particular, presented my friends and me with many options for extracurricular activities, all of which offered hours of additional entertainment.

The Renaissance Hotel was an excellent choice as convention headquarters. The accommodations were elegant, spacious, and welcoming, and provided spectacular views of Seattle's skyline and beyond. The location afforded easy access to local attractions and fine restaurants. The B3 Draw Bar lounge offered an interesting diversion for late night fans, with organists on the Hammond creating some memorable moments.

The motor coaches were clean, comfortable and punctual; the operators were consummate professionals who were at all times courteous to their passengers. As far as I could tell, the coaches never departed a venue prematurely, as has been the case at times during previous conventions.

I would like to thank those who were involved with the menu selection and catering for meals included during the convention. The salmon entree in

Bellingham was quite good. I especially favored the fresh greens and fruit salad provided at Bastyr University.

The artists, venues and performances were absolutely outstanding! There was a venue and an instrument well suited for each person's liking. I personally enjoyed the concerts presented on smaller theatre pipe organs. This was a rare treat, indeed, considering the number of concerts performed on larger instruments during a typical ATOS convention. Overall, the schedule offered just the right number of concerts, with enough free time to do other things or merely relax.

Once again, I appreciate the tireless efforts of all those who helped make this fabulous event most memorable. I can indeed say that I found my stay in Seattle to be truly exceptional!

—Chuck Bielski, Phoenix, Arizona

Applause for Technical Expertise

Thank you to ATOS for providing the Technical Experience. As an owner of a theatre organ, I've been waiting for a resource like this to become available. It was all I'd hoped and more! With three days of great teaching, demonstrations, and discussion our notebooks were full of new tips, techniques and understanding. We covered safety, cleaning, pipe handling, chest and regulator rebuilding, winding systems (blowers, temperature, regulators, and tremulants), diaphones, basic tuning and voicing, and appropriate replacement materials and where to get

them. The format was very discussion based, allowing ample time to cover general principles and specifics of our individual projects. It was great to hear the experiences of multiple professionals and other attendees, and fun to see everyone comparing notes with each other. I was especially pleased with the emphasis placed on quality workmanship. We were encouraged to view ourselves as curators of the instruments we own and maintain, so that quality instruments will be available into the future.

A big thank you goes to the Saunders for letting us invade their home, Allen Miller for leading the experience, and Clark Wilson, Carlton Smith, and Justin Nimmo for sharing their knowledge and experience.

For the novice, the Technical Experience is a great place to get started; for the experienced technician, it's a great place to compare and share ideas. I'm looking forward to attending again in the future!

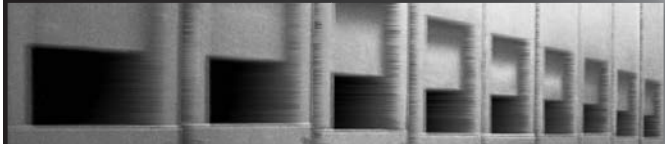
—Ryan Kroll, Loveland, Colorado

NYMA Update

This month's news from New York Chapter (page 59) reports on the closure of the New York Military Academy, home to a 4/33 Möller, at the end of the school year in June. As this issue was being proofread in early August, word reached us that NYMA has entered into a reorganization plan that will allow it to continue operations. Whether the organ will be impacted by the reorganization is unknown as we go to press.

—From the Editors

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We would like to expand our pool of CD/DVD/Book reviewers. At various times in the past, the reviews have been criticized for being (a) personal attacks on artists, (b) nothing more than recommendations to buy the output of certain artists, and (c) not reviews at all. There was a recent example of the last just a few issues ago; the review consisted of a history of the two organs represented, and a track list. Not a single word was written about the performance, quality of recording, selection of music, or any other thing you might expect to read in a review.

We strive to publish honest and fair reviews, but with the caveat that a review is one person's opinion, nothing more. By having a pool, we can bring a variety of perspectives to the Journal; in some cases, multiple reviewers may address the same product. If there are widely divergent opinions on a disc, we won't hesitate to print more than one and let the reader decide who is right.

If you would like to be a reviewer, please contact either of the editors—our contact information is on the masthead and on the website.

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Professional Perspectives

Healthy Connections and Other Short Circuits

BY EDWARD MILLINGTON STOUT III



Our wonderful and most worthy hobby is one link in a chain of historical institutions, all of which should be connected and supported. It seems as though many Theatre Organ buffs are connected and impassioned with the remaining motion picture theatres. Many ATOS members actively support the Theatre Historical Society, another vital link in the chain. The remaining link in the chain of associated interests is the Organ Historical Society, which in its formative years was celebrating the remaining mechanical action organs in America. That noble organization places very heavy focus on true restoration and preservation, a term often held in disdain in shallow wading ponds.

Restoration is one of the most abused and misunderstood terms within the organ world. Restoration means “To Make Anew As Original” and most true “restorations” reside within the corral of the Organ Historical Society. In recent years that worthwhile organization has made a real effort to remove their blinders and embrace all quality aspects of American organ

building, including the Theatre Organ. In the recent issue of *The Tracker*, their house journal, an impassioned article by Jonathan Ortloff appeared concerning the very few original Unit Orchestras remaining. Jonathan is a graduate of the distinguished Eastman School of Music and his instructor, David Higgs, encouraged the lad’s profound interest in the Theatre Organ. Jonathan presented a logical argument in favor of preserving the very few original examples of specific styles manufactured. We really do not know how our dedicated members of ATOS may feel about preservation, but we might just check in with our old friend Clyde Ferndock and his wife, long time ATOS members.

“Zelda, did you see that thing about Theatre Organs in that stick-organ magazine?” So questioned our genial friend Clyde Ferndock, who had just read Jonathan Ortloff’s insightful article in their recent issue of the Organ Historical Society’s *Tracker* magazine. Now, Clyde was born with high pressure magnets and somewhat crude expression, but now in his late sixties and after a lifetime of Theatre Organ, he was determined to expand his knowledge and appreciation concerning the instrument that had dominated his life.

Clyde and Zelda became sweethearts while working at the old Reel Joy theatre in remote Moosehead, Montana. The young beauty sold popcorn and candy and Clyde ran the old Simplex projectors. In fact, Zelda was voted “Miss Good and Plenty” during her senior year in high school. Mechanically minded Clyde tinkered with the charming original style F Wurlitzer in the tiny pit of the Reel Joy. With the closing of the town’s only link to true culture and entertainment our dedicated souls bought the organ and installed it in their music room extension of their old farmhouse. The tar-papered music room had actually been a chicken coop years before, but the organ

sounded fine and the room was warm and comfortable as long as enough scented candles were ablaze.

While Clyde was in the music room reading Jonathan Ortloff’s article in the new issue of *The Tracker*, Zelda’s clever little digits were busy at the kitchen table wrapping chest pneumatics for the three-rank Smith chest intended for installation in Main chamber. She always questioned why Clyde wanted to add anything to the organ because her Methodist hymns sounded just like George Wright’s “Hymns That Live” recording on the once existing Vaughn organ. Dear old Clyde loved the singing quality and power of the organ and he was convinced his instrument was underwhelming and lacked variety. Over the years he showed his steadfast wife article after article in the THEATRE ORGAN journal celebrating the enlargement and enhancement of little organs, running for their lives from the overcharged poachers. Now curious, Zelda asked Clyde who this opinionated young man Jonathan Ortloff is and what are his qualifications for blowing the air-raid siren?

“Well, it seems he has graduated from one of them fancy-dig music schools in the east near Kodak and he loves both the high-toned organ music as well as the fun stuff we like.” As the two discussed the young scholar’s article in *The Tracker* magazine, they were shocked to learn “of the 292 remaining public theatre organ installations, only 99 remain in their original homes; of these, a shocking 19 remain conclusively unaltered—out of 10,000 originally built.” Reading on, Zelda learned that their Wurlitzer was one of ten remaining as manufactured. The couple then toasted their little treasure and determined to preserve it for future generations. Clyde added, “You know, honey, this thing in its original state is far

more impressive than all the gadgets and additions.”

Satisfied they had made the correct decision, Clyde and his sweetheart Zelda sat in their music room in the company of their two cats and the vibrant little original style F, while in the background they heard the crackling and snapping of the partially consumed Smith chest as it both warmed the room and their hearts. Thank you, Clyde and Zelda.

If there was ever a need for an endangered species act, it should apply to the organ world at large. The first and most active link in the preservation and appreciation chain is the Organ Historical Society and we as members of ATOS could learn much from their value system. Under the protective blanket of the OHS, every little charming four or five rank hand pumped instrument is viewed upon as a treasure in the history of American Organ building. Every organ does not need to have

seventy ranks with three thirty-two foot stops to be interesting. As dear Clyde has discovered, size is not the most important element in warming one’s musical heart.

There are different tented camps spread throughout the desert of the Theatre Organ World and civil communication and education is the key to our holding onto what little is left of the builder’s art—yes, ART, dear-hearts, for the Theatre Organ, although a modular instrument, is a true work of art, with wonderfully dated ensembles that still thrill and warm the souls of the general public. We are too few to allow shallow and ego driven self-interest to cloud our judgment and our original mission. Is not any detracting activity to be considered a short circuit, draining energy from what should be our goal? ATOS has, in its long history, done a great deal in the effort to educate and further the understanding of the Theatre Organ, but some within the organization feel we might just do a little

better in respecting and appreciating the Theatre Organ in its original form. The late Larry Vannucci would dash across the room to render unbelievable jazz on an original cigarette burned style D.

Our sister organizations have opened the great iron door to embrace the Theatre Organ, once looked upon as the Court Jester, but now respected as an important element in American Organ Building. With civility and culture unraveling as an old sweater, perhaps we as members of ATOS might prop one eyelid open to gaze upon aspects of historical organ building, already appreciated by the Organ Historical Society. After all, the Theatre Organ resulted from the union of a church organ mother in England and band organ father in America.

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First Annual Technical Experience A Great Success

BY ALLEN MILLER (Photos by Richard Neidich)

Summer has been a busy time for ATOS members. Following on the heels of the convention in Seattle, two very successful events rounded out the month of July: the Summer Youth Camp and the 2010 ATOS Technical Experience.

The Technical Experience, held July 18–22, was hosted by Karl and Barbara Saunders at their home in Zanesville, Ohio. Their 3/31 Wurlitzer provided a perfect background for many topics related to theatre organ restoration, rebuilding, and maintenance. Allen Miller arranged and led the Experience, with major assistance from co-presenters Carlton Smith, Clark Wilson, and Justin Nimmo, plus Harold Wright, who helped arrange and led the final day's Exploration field trip. Meredith Sibley acted as registrar and

assisted Barbara Saunders with meal preparation and presentation. Richard Neidich was event photographer. A list was provided to all attendees with names, addresses, e-mail and cell phone numbers of all who attended. Twelve students came from Colorado, Tennessee, Pennsylvania, New Jersey, Connecticut, and of course, Ohio, and covered a range of prior experience ranging from being a "house organist" having to deal with little maintenance problems, to several technicians already well into restoration projects.

The Experience started at the Ohio Theatre with Clark Wilson and his expert weaving of the Robert-Morton into the Overture, Intermission, and Finale to the day's movie, *Patton*, the organ sneaking under the ending and credit music of the film, an effect so



Left to right: (front row) Barbara Saunders, Denise Andersen, Justin Nimmo, Frank Sillag, Meredith Sibley; (middle row) Karl Saunders, Barry Howard, Carlton Smith, Allen Miller, Clark Wilson, David Charles, Larry Krueger (rear row) Larry Fenner, Charles Rue, George Andersen, Ryan Kroll, Freddie Brabson, Jon Sibley

reminiscent of Radio City Music Hall. After the movie, the group assembled at the console for a description and sonic trip through the organ, and were presented full-color brochures with chamber photos and a stoplist. A brief open console featured Justin Nimmo.

The group motored to Zanesville, checked into the Comfort Inn and Suites, then gathered at the Saunders' home for an introductory pizza party. The Saunders' Wurlitzer was introduced with a classical "Fanfare" played by owner, Karl, and then playback of several files from the master for Jelani Eddington's *The Song Is You* CD. Open console followed with servings from Justin Nimmo and Freddie Brabson.

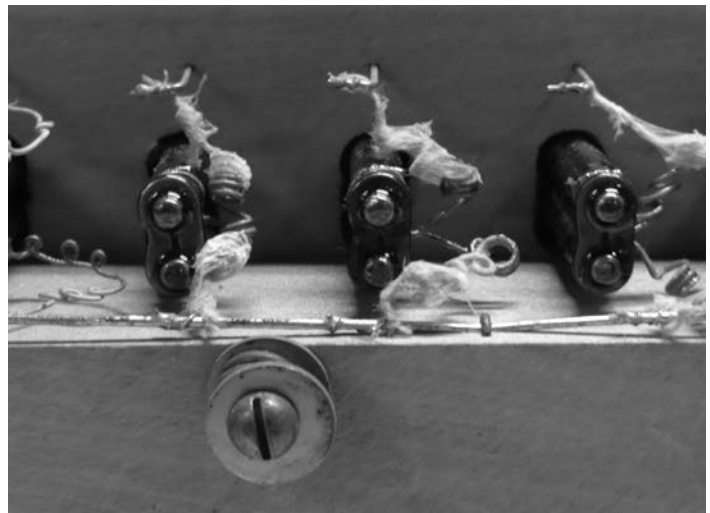
The next three days included a balance of classroom and shop subjects, beginning with *Moving About an Organ Chamber Without Causing Damage to the Organ or Yourself*. The subject was skillfully covered by Clark Wilson, who wisely advised to be "fully aware of your surroundings and move about like an arthritic old man." At the end of this seminar, the point was illustrated when Allen told how, after 53 years in organ chambers, he had "finally" pierced his noggin by suddenly standing up under a Wurlitzer chest. It had been just a week since a staple was inserted into his scalp to close one of the four wounds. It was time for removing that staple. Comic relief ensued when Karl produced his "surgical tools," standing behind

Allen and taking out a huge pair of standard workshop end cutters. The actual job was performed using the proper surgical staple removal tool.

Seminars were presented each day with short snack breaks, and alternated between classroom sessions in the Saunders' great room, and the organ workshop and chamber. Topics included handling and cleaning pipes, remedial repairs, tuning basics, a 32' Diaphone tuning demonstration on low C# (which had been provided with a window to observe what was going on inside the vibrator), variable frequency blower control, quieting and cooling the wind supply, winding basics for reliable tremulants, regulator rebuilding with hands-on disassembly and reassembly of a regulator, and proper setting of pallet push rods and cone valves. Allen demonstrated simple tools for easy removal of magnet caps, armature cleaning without losing the armature, and a demonstration of cleaning oozing adhesive from self-stick magnet cap gaskets. Perhaps the most interesting hands-on sessions were the disassembly and restoration of a rare 24-note Wurlitzer treble chest. This was an example from 1930 production where the top 12 notes had never been wired or used, and the chest had never been opened since it was removed from its original installation—possibly even since it was new, a



Karl Saunders offers to remove surgical staple from Allen Miller's head



Rare "Wurlitzer mold" seen on cotton covering of magnet wires



Barry Howard, Charles Rue, Frank Sillag and Ryan Kroll look on as Allen Miller examines a student's pneumatic and David Charles tries his hand at releathering



Siberling (Goodyear) estate in Akron, Ohio, home of a restored Aeolian player organ

perfect example of what came from the factory. It revealed a rarely seen “Wurlitzer mold.”

There was much discussion about leathers and preparation of hot hide glue, with emphasis on chrome-tanned hair sheep with the newly available “crushed, compacted fiber process” as was used in the “Red” leather used by Robert-Morton, which was known for great longevity. This is now available in both the Morton/Æolian maroon (beet) color and the traditional tan pneumatic leather color. Various students tried their hands at leather removal and recovering pneumatics. Allen Miller demonstrated the simple method of transferring hole locations and punching gasket leather to exactly match the borings in the chest wind bar, as devised by Edward Millington Stout III. A loose brass screw ferrule was cleaned and epoxied back into place, and a chip of missing wood between two channels was repaired with lacquer stick by Carlton. Chest restoration is one of Justin’s areas of expertise and he and Carlton emphasized numerous critical aspects of the task.

Both the classroom and workshop sessions generated lots of intelligent questions and discussion and revealed a symbiotic relationship between the presenters, who shared variations on methods of performing many tasks, while all agreed on the desired final results. Students’ experiences were also shared.

Between the hands-on sessions and a group meal at a local restaurant, the group began to bond, and the second evening’s relaxation and open console session resulted in all of those who played, alternating on the bench. A surprising amount of playing talent was revealed from the hands of Karl Saunders, Allen Miller, Justin Nimmo, Freddie Brabson, David Charles, Larry Fenner, and Barry Howard. Technicians who also play the instrument have a great appreciation of the organ as both a mechanical device and a musical instrument, and how it needs to function from the fingers to the ears.

The final day’s Exploration included tours of the A.R. Schopps Sons pipe shop, the Schantz Organ Company, and Stan Hywet (pronounced Hi-Wet) Hall at the Siberling (Goodyear) estate in Akron, Ohio. That tour included ample demonstration of the Æolian player organ, recently restored by Schantz, as well as a look into the chambers, and a special demonstration of a rare Hammond Electric Bridge Table owned by the Siberlings and restored by Allen Miller. A video presentation of Allen describing the inner workings and operation of the table (recorded in 1996) was shown to the group. All agreed that the Explorations of both modern organ building techniques, and restoration and conservation of an early 20th century mansion replicating English Tudor architecture, emphasized



Clark Wilson addressing class with Justin Nimmo



A sheet of pipe metal just cast and cooling. Melting and pouring pots in background, sluice box in foreground.



Clark Wilson at the Ohio Theatre



Allen Miller and Clark Wilson

that we do not “own” these historic instruments, but are merely caretakers of what must be preserved for future generations to enjoy and appreciate, and be able to rebuild again in the future.

The Technical Experience ended with hugging, a reluctance to depart, and talk about “next year.” All involved in the event were given commemorative T-shirts. Richard Neidich was the event recordist, and he took over 600 still photographs and 24 hours of high definition digital video to be edited and assembled into a representative series of DVDs, preserving this highly educational experience for both those who attended and for those ATOS members unable to attend. Students had taken as many as 46 pages of notes and were separately arranging to exchange their written information via e-mail and share their own photographs with each other and Richard. Carlton provided several useful handouts.

Attendees commented that the Technical Experience was far greater than anything they had expected. All, including the presenters, agreed that they had learned a lot. Best of all, although not all of the invoices are in yet, indications are that this event may come out under budget. Generous donations from Grahame Davis and Doug Powers were a great assist insuring that this event will continue into the future and grow as well.



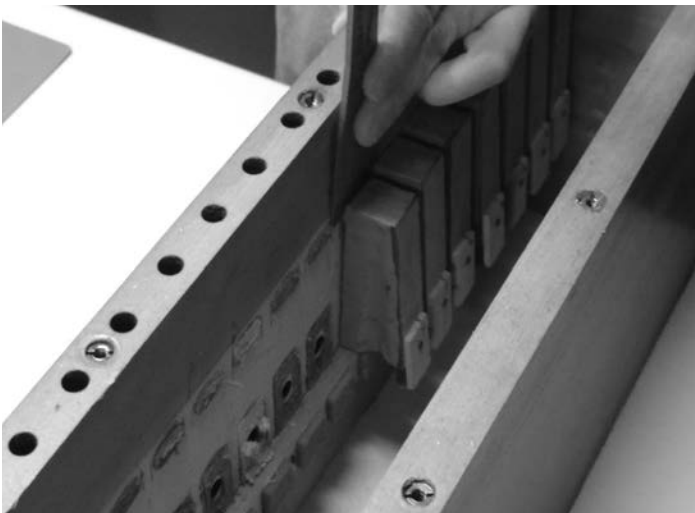
Justin Nimmo uses hot water to carefully remove adhesive residue



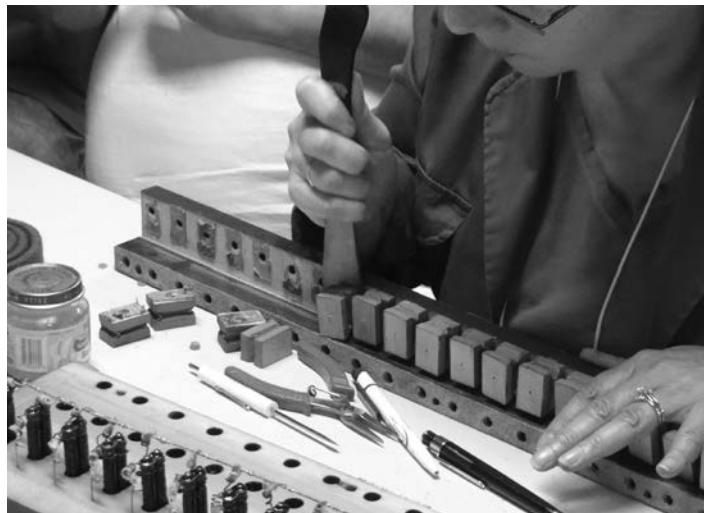
The classroom at the Saunders'



Freddie Brabson tries his hand at leathering as Allen Miller looks on



Denise Andersen carefully removes a secondary pneumatic



Denise did such a good job on the secondaries, she was elected to remove the primaries as well

ATOS Annual Report

Theatre Organ Online

Treasurer's Report

Chairman Hartley, President Double, fellow board members, and most importantly, fellow members of the American Theatre Organ Society:

It gives me great pleasure to present to you the financial condition of the American Theatre Organ Society.

I will give you information as of the end of our fiscal year that was April 30, 2010.

At the close of business on April 30, 2010, in checking accounts, savings accounts, CD, and investment accounts for operations, we had \$695,276.95. In addition to that, in the George Wright Memorial Fund, we had \$47,113.37; in the Endowment Fund, we had \$836,931.46. Adding \$1669.45 of undepreciated fixed assets and some inventory, ATOS had assets of cash and investment grade securities of \$1,580,991.23.

The Archive has a stated value of \$318,393.11. That was the value a professional appraiser gave the Eric Reeve estate for use with their Internal Revenue Tax documents in the year of that transaction.

Adding all of the assets together, ATOS has a total asset base of \$1,899,384.34.

There is no question but that the Lufkin gift of \$900,000, which had absolutely no restrictions or designations attached to it, made a stupendous change in the way

ATOS will be able to conduct business. The board of directors voted to place 2/3, or \$600,000, of the Lufkin gift into the Endowment Fund. It is anticipated that this will allow the Endowment Fund to distribute \$35,000.00 or more in future years to grant applicants if requests are deemed appropriate.

The board also voted to take \$20,000.00 of the Lufkin gift and add it to the money already in the George Wright Memorial Fund, which then allowed us to buy a \$46,000.00 bond which will spin off about \$1,700.00 a year to finance, for the foreseeable future, the expenses of the winner of the GWMF award.

The board also voted to put \$200,000.00 into the investment fund to begin earning additional income and expecting growth. The remaining \$80,000.00 was put into a savings account and is used as needed in ongoing operations.

It should be pointed out that our unrestricted investment fund had growth and earnings of over \$102,000.00 which, considering that the Lufkin money wasn't added and invested until approximately the last two months of the fiscal year, was very good growth. This fund is invested in securities that is a mix of growth-oriented and earnings funds.

Likewise, the Endowment account, which, like the Investment Fund, is at US Bank in St. Louis, had a good year in returning earnings for distribution. The Endowment committee was authorized to spend \$14,153.00 this year on grants. That was more than double what was available last year, and reflected only about two months of returns on the additional Lufkin money. About 90 percent of the Endowment Fund is invested in earnings securities with only a small amount geared toward growth. This is in keeping with the goals of the Endowment Trust document.

I'm also pleased to say that the first Certified Audit in over six years has just been completed and will be online in a matter of days. It will also be published in the Journal in the September/October issue. [See page 20. -Ed.]

There are three main reasons for a Certified Audit.

1. An audit includes independent tests of the financial record, and provides 3rd-party assurances of accuracy.
2. Presentation of the financial information is put in a format that is common to other non-profit organizations.
3. An audit enables the board to pursue grants and support from agencies that require this higher level of sophistication.

—Paul Van Der Molen, Treasurer ATOS

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Concerts / Silent Film Accompaniment

Susan Cole Keyboard Productions
Presents The First Annual Athens Theatre
"POPS" Theatre
Organ Concert
Series

.....

Dave Wickerham – Sunday, February 21

.....

Rob Richards and Alex Zsolt
Saturday, March 13

.....

Ken Double – Sunday, April 25

.....

Ron Carter: Concert/silent movie
Sunday, May 16

.....

Ron Carter: *The Phantom of the Opera*
Saturday, October 30

.....

John McCall – Sunday, December 12

.....

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Box Office 386-736-1500; www.athenstheatre.org

Susan Cole Keyboard Productions
352-383-6975; 407-252-1997 cell
legatolady@aol.com

ATOS AMERICAN THEATRE ORGAN SOCIETY

ENTRANCE

Visitors since April 2001: 247629
Last Updated: July 28, 2008
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www.atos.org

Articles and Features
Added Regularly

Calendar of Events
and Submissions

Theatre Organ Locator

Budget Presentation—2010/2011

INCOME	Actual 2009/2010	Budget 2010/2011	Change Bud./Actual
Adult Seminars	\$ -	\$ -	\$ -
Advertising	\$ 20,912.75	\$ 30,000.00	\$ 9,087.25
Archives	\$ 10.00	\$ -	\$ (10.00)
ATOS/Allen DVD Project		\$ 10,000.00	\$ 10,000.00
ATOS Calendar	\$ 402.00	\$ 250.00	\$ (152.00)
Convention	\$ 17,963.96	\$ 15,000.00	\$ (2,963.96)
Convention CDs	\$ 5,483.00	\$ 8,800.00	\$ 3,317.00
Dividend income	\$ 9,254.19	\$ 16,000.00	\$ 6,745.81
Donations	\$ 37,123.50	\$ 38,000.00	\$ 876.50
Interest	\$ 942.31	\$ 2,500.00	\$ 1,557.69
Mail Upgrade	\$ 2,335.00	\$ 300.00	\$ (2,035.00)
Marketplace	\$ 2,200.95	\$ 3,540.00	\$ 1,339.05
Membership	\$ 138,225.22	\$ 135,000.00	\$ (3,225.22)
Fishbowl	\$ 1,703.23	\$ 1,800.00	\$ 96.77
Scholarships	\$ 215.00	\$ 300.00	\$ 85.00
Summer Youth Camp	\$ 20,155.53	\$ 14,025.00	\$ (6,130.53)
Technical Experience		\$ 6,840.00	
Technical Assistance Program	\$ 135.00	\$ 1,000.00	\$ 865.00
Urban Youth Program	\$ 125.00	\$ 1,000.00	\$ 875.00
Web advertising	\$ 4,450.00	\$ 4,450.00	\$ -
Wurlitzer Book	\$ 7,620.00	\$ 4,500.00	\$ (3,120.00)
Interest income	\$ -	\$ -	\$ -
Young Artists Competition	\$ 1,620.00	\$ 1,600.00	\$ (20.00)
Investment appreciation	\$ 101,962.09	\$ 32,500.00	\$ (69,462.09)
TOTAL INCOME	\$ 372,838.73	\$ 327,405.00	\$ (52,273.73)
EXPENSES	Actual 2009/2010	Budget 2010/2011	Change Bud./Actual
Administrative Expenses			
President's contract services	\$ 82,500.00	\$ 85,000.00	\$ 2,500.00
President's expenses	\$ 1,331.24	\$ 1,600.00	\$ 268.76
Administration	\$ 21,931.10	\$ 30,000.00	\$ 8,068.90
Support contract services	\$ -	\$ -	\$ -
Exec. Secretary	\$ 4,543.83	\$ 7,192.00	\$ 2,648.17
Secretary service contract	\$ 29,300.00	\$ 29,600.00	\$ 300.00
Chairman expenses	\$ 1,524.59	\$ 1,828.00	\$ 303.41
Vice Chairman expenses	\$ 1,251.38	\$ 1,600.00	\$ 348.62
Secretary expenses	\$ 1,101.79	\$ 1,730.00	\$ 628.21
Treasurer expenses	\$ 2,202.83	\$ 2,000.00	\$ (202.83)
Directors' expenses	\$ 9,442.97	\$ 16,000.00	\$ 6,557.03
Parliamentarian	\$ 823.46	\$ -	\$ (823.46)
Insurance (Liab & D&O)	\$ 2,876.00	\$ 2,876.00	\$ -
Convention/Event expense		\$ 1,500.00	
Nominating	\$ -	\$ 2,600.00	\$ 2,600.00
Special causes	\$ 1,225.00	\$ -	\$ (1,225.00)
Telephone	\$ 2,094.65	\$ 2,000.00	\$ (94.65)
Depreciation	\$ 757.17	\$ 1,703.00	\$ 945.83
Administrative Expenses	\$ 162,906.01	\$ 187,229.00	\$ 22,822.99
Chapter Support			
ASCAP	\$ 688.71	\$ 700.00	\$ 11.29
Membership	\$ 320.32	\$ 500.00	\$ 179.68
ATOS events	\$ 4,605.33	\$ -	\$ (4,605.33)
Postage	\$ 65.35	\$ 75.00	\$ 9.65
Convention Coord.	\$ 1,200.95	\$ 1,500.00	\$ 299.05
Chapter Support	\$ 6,880.66	\$ 2,775.00	\$ (4,105.66)

Development

Fundraising	\$ 7,161.32	\$ 7,000.00	\$ (161.32)
Internet radio	\$ 2,673.01	\$ 5,700.00	\$ 3,026.99
Public Relations	\$ 2,601.62	\$ -	\$ (2,601.62)
Strategic Planning		\$ 5,000.00	
Website	\$ 4,792.50	\$ 8,316.82	\$ 3,524.32
Development	\$ 17,228.45	\$ 26,016.82	\$ 3,788.37

Publications

Journal	\$ 98,799.79	\$ 59,400.00	\$ (39,399.79)
Journal service contract	\$ -	\$ 49,000.00	\$ 49,000.00
ATOS Calendar	\$ -	\$ -	\$ -
Wurlitzer Book	\$ 987.22	\$ 500.00	\$ (487.22)
Publications	\$ 99,787.01	\$ 108,900.00	\$ 9,112.99

Mission Matters

ATOS/Allen DVD project	\$ 4,537.00	\$ 7,500.00	\$ 2,963.00
Atlanta Fox/Turner Movies		\$ 3,000.00	
Convention CDs	\$ 203.91	\$ 6,680.00	\$ 6,476.09
Young Organist Competition	\$ 7,204.65	\$ 1,000.00	\$ (6,204.65)
Amateur organist competition	\$ 53.78	\$ -	\$ (53.78)
Marketplace	\$ 5,201.74	\$ 900.00	\$ (4,301.74)
Youth Representative	\$ 1,456.16	\$ 1,600.00	\$ 143.84
Summer Youth Camp	\$ 14,317.81	\$ 14,025.00	\$ (292.81)
Technical Experience		\$ 6,000.00	
Adult Seminars	\$ -	\$ -	\$ -
Friends of the Wanamaker	\$ 9,200.00	\$ -	\$ (9,200.00)
Mission Matters	\$ 42,175.05	\$ 40,705.00	\$ (10,470.05)

Preservation Endeavors

Archives	\$ -	\$ -	\$ -
Electronics Group	\$ -	\$ 750.00	\$ 750.00
Pipe Group	\$ -	\$ -	\$ -
Restoration & Preservation	\$ -	\$ -	\$ -
TPO Technical Assistance Program	\$ -	\$ 3,000.00	\$ 3,000.00
Archival expenses	\$ 18,639.33	\$ 10,600.00	\$ (8,039.33)
Preservation Endeavors	\$ 18,639.33	\$ 14,350.00	\$ (4,289.33)

Scholarships & Awards

Awards & Recognition	\$ 568.43	\$ 1,000.00	\$ 431.57
Scholarships	\$ 5,150.00	\$ 4,450.00	\$ (700.00)
Education / Tech Awards & Scholarships	\$ -	\$ -	\$ -
Hobbyist Competition	\$ -	\$ -	\$ -
Urban Youth	\$ -	\$ 1,000.00	\$ 1,000.00
Literary prize	\$ -	\$ -	\$ -
Scholarships & Awards	\$ 5,718.43	\$ 6,450.00	\$ 731.57

TOTAL EXPENSES	\$ 353,334.94	\$ 386,425.82	\$ 17,590.88
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Net Operating Surplus or (Deficit)	\$ 19,503.79	\$ (59,020.82)	\$ (69,864.61)
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Other Income or Expense

Special Estate Gifts	\$ 910,000.00	\$ -	\$ (910,000.00)
Transfer to Endowment Fund	\$ (600,000.00)		
Transfer to George Wright Fellowship Fund	\$ (20,000.00)		
Net Other Items	\$ 290,000.00	\$ -	\$ (910,000.00)

Net Surplus or (Deficit)	\$ 309,503.79	\$ (59,020.82)	\$ (979,864.61)
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Unrestricted Investments Assets at beginning of the year	\$ 598,109.32		
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Endowment Fund	Actual 2009/2010	Budget 2010/2011	Change Bud./Actual
Endowment Fund Income			
Gifts Received	\$ 2,425.00	\$ 2,500.00	\$ 75.00
Transfer from Smithsonian	\$ -	\$ -	\$ -
Investment earnings	\$ 16,251.52	\$ 35,000.00	\$ 18,748.48
Investment value change	\$ 27,696.71	\$ 1,000.00	\$ (26,696.71)
Transfer from Unrestricted	\$ 600,000.00	\$ -	\$ (600,000.00)
Total income	\$ 646,373.23	\$ 38,500.00	\$ (607,873.23)
Endowment Fund disbursements			
Fund disbursements	\$ -	\$ -	\$ -
Fund awards	\$ 4,610.80	\$ 14,626.37	\$ 10,015.57
Total disbursements	\$ 4,610.80	\$ 14,626.37	\$ 10,015.57
Net Change to Fund Balance	\$ 641,762.43	\$ 23,873.63	\$ (617,888.80)
Endowment Fund Assets at the beginning of the year	\$ 836,496.55		

George Wright Fellowship Fund	Actual 2009/2010	Budget 2010/2011	Change Bud./Actual
GW Fellowship Fund Income			
Gifts Received	\$ 120.00	\$ 100.00	\$ (20.00)
Investment earnings	\$ 309.97	\$ 1,700.00	\$ 1,390.03
Investment value change	\$ 11.96	\$ -	\$ (11.96)
Transfer from Unrestricted	\$ 20,000.00	\$ -	\$ (20,000.00)
Total income	\$ 20,441.93	\$ 1,800.00	\$ (18,641.93)
GW Fellowship Fund disbursements			
Fund expenses	\$ -	\$ -	\$ -
Fund awards	\$ 2,213.25	\$ 1,700.00	\$ (513.25)
Total disbursements	\$ 2,213.25	\$ 1,700.00	\$ (513.25)
Net Change to Fund Balance	\$ 18,228.68	\$ 100.00	\$ (18,128.68)
GW Fellowship Fund Assets at the beginning of the year	\$ 46,305.85		



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Have you remembered the

ATOS Endowment Fund

in your will or trust?

Financial Statements, April 30, 2010, With Independent Auditors' Report



Independent Auditors' Report

To the Board of Directors
American Theatre Organ Society

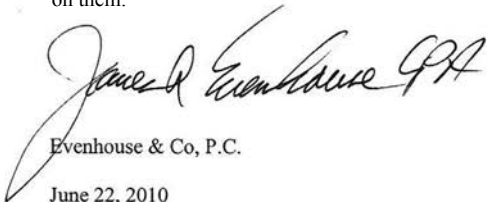
We have audited the accompanying statements of assets, liabilities, and net assets – modified cash basis of **American Theatre Organ Society** (a nonprofit organization) as of April 30, 2010, and the related statements of revenues collected, expenses paid, and changes in net assets – modified cash basis, and cash flows – modified cash basis, for the years then ended. These financial statements are the responsibility of the organization's management. Our responsibility is to express an opinion on these financial statements based on our audit.

We conducted our audit in accordance with United States generally accepted auditing standards. Those standards require that we plan and perform the audit to obtain reasonable assurance about whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation. We believe that our audit provides a reasonable basis for our opinion.

As described in Note 2, the organization prepares its financial statements on the modified cash basis of accounting, which is a comprehensive basis of accounting other than United States generally accepted accounting principles.

In our opinion, the financial statements referred to above present fairly, in all material respects, the assets, liabilities, and net assets – modified cash basis of the American Theatre Organ Society at April 30, 2010, and the revenues collected, expenses paid, and changes in net assets – modified cash basis, and its cash flows – modified cash basis for the year then ended, on the basis of accounting described in Note 2.

The supplementary schedules are presented for purposes of supplemental information and are not a required part of the basic financial statement. Such information has not been subjected to the auditing procedures applied in the audit of the basic financial statements, and accordingly, we express no opinion on them.


Evenhouse & Co., P.C.

June 22, 2010

American Theatre Organ Society Statement of Assets, Liabilities and Net Assets

Modified Cash Basis

April 30, 2010

Assets

Current Assets:

Cash and Cash Equivalents (See Note)	\$ 124,877.77	
Investments, at Fair Market Value (See Note)	1,454,444.01	
Inventory	500.00	
Total Current Assets		\$ 1,579,821.78

Fixed Assets:

Furniture and Equipment at Cost, Net of \$83,939.12		
of Accumulated Depreciation (See Note)	\$ 1,169.45	
Total Fixed Assets		1,169.45

Other Assets:

Archival Collections	\$ 318,393.11	
Total Other Assets		318,393.11
Total Assets		<u>\$ 1,899,384.34</u>

Liabilities and Net Assets

Liabilities :

Total Liabilities		\$ 0.00
--------------------------	--	---------

Net Assets:

Net Assets - Unrestricted	\$ 1,899,384.34	
Total Net Assets		1,899,384.34

Total Liabilities and Net Assets

\$ 1,899,384.34

The accompanying notes are an integral part of this financial statement.

American Theatre Organ Society
Statement of Revenues Collected and Expenses Paid, and Changes in Net Assets
Modified Cash Basis
For the Year Ended April 30, 2010

Revenues Collected:		
Membership	\$ 138,225.22	
Donations	39,668.50	
Program Service Revenue	85,331.42	
Special Estate Gifts	910,000.00	
Investment Income	26,233.01	
Net Investment Gain	<u>130,195.74</u>	
Total Revenues Collected		\$ 1,329,653.89
Program Expenses Paid:		
Endowment Fund Awards	\$ 4,610.80	
George Wright Memorial Fellowship Fund Award	2,213.25	
Chapter Support (See Schedule A)	6,880.66	
Mission Matters (See Schedule B)	42,175.05	
Preservation Endeavors (See Schedule C)	18,639.33	
Publications (See Schedule D)	99,787.01	
Scholarships (See Schedule E)	<u>5,718.43</u>	
Total Program Expenses Paid		180,024.53
Administrative Expenses Paid: (See Schedule F)		162,906.01
Development Expenses Paid: (See Schedule G)		<u>17,228.45</u>
Total Expenses Paid		\$ 360,158.99
Change in Net Assets		\$ 969,494.90
Unrestricted Fund, Beginning of Year		<u>929,889.44</u>
Unrestricted Fund, End of Year		<u><u>\$ 1,899,384.34</u></u>

The accompanying notes are an integral part of this financial statement.

American Theatre Organ Society
Statement of Cash Flows
Modified Cash Basis
For the Year Ended April 30, 2010
Change in Cash and Cash Equivalents

Cash Flows From Operating Activities:	
Change in Net Assets	\$ 969,494.90
Adjustments to Reconcile Change in Net Assets to Net Cash Provided by Operating Activities:	
Depreciation	\$ 757.17
Unrealized investment gain	(130,195.74)
Change in Assets and Liabilities:	
Note receivable	<u>35,000.00</u>
Total Adjustments	\$ (94,438.57)
Net Cash Provided By Operating Activities	\$ 875,056.33
Cash Flows From Investing Activities:	
Asset acquisitions	\$ (922.36)
Investments purchased	(1,022,869.25)
Proceeds from sale of investments	<u>122,543.78</u>
Net Cash Used In Investing Activities	(901,247.83)
Cash Flows from Financing Activities:	
Net Cash Used In Financing Activities	<u>0.00</u>
Change in Cash and Cash Equivalents	\$ (26,191.50)
Cash and Cash Equivalents, Beginning of Year (See Note)	<u>151,069.27</u>
Cash and Cash Equivalents, End of Year (See Note)	<u><u>\$ 124,877.77</u></u>

The accompanying notes are an integral part of this financial statement.

American Theatre Organ SocietyNotes to the Financial StatementsApril 30, 2010**Note 1 - The Society**

The American Theatre Organ Society (the Society) was established for the purpose of (1) the preservation and enhancement of the theatre organ; (2) to further public appreciation of the theatre pipe organ and its music with educational programs and concerts; (3) to encourage talented musicians to preserve the art of theatre organ playing, through competitions and awards; and (4) to encourage skilled organ builders and technicians to preserve the art of theatre pipe organ building and maintenance through educational seminars, written books and articles, and on-the-job training of aspiring pipe organ builders and technicians.

Membership in the Society is voluntary. There are two classes of membership: Regular and Honorary. A Regular member is entitled to one vote and one copy of each regularly issued membership publication and may serve on the Board of Directors. An Honorary member is a Regular member who has rendered outstanding service to the Society over an extended period of time, and has been selected for such recognition by the Board of Directors. The Board of Directors may select one or more Honorary member(s) each year. Honorary member(s) have all the rights and privileges of a Regular member for life without the payment of dues.

Note 2 - Significant Accounting Policies**Basis of Presentation**

The Society prepares its financial statements on the modified cash basis method of accounting, which is a comprehensive basis of accounting other than United States generally accepted accounting principles. Pursuant to this basis of accounting, all transactions are reflected on the basis of cash received and disbursed, except that expenditures for furniture and equipment are capitalized, and depreciation of such assets is charged to operations based on the straight-line method over each asset's estimated useful life. Consequently, receivables for uncollected membership dues, investment income, unsettled investment transactions, and liabilities for expenses incurred but not paid, are not reflected in the accompanying financial statements.

Net assets, revenues, expenditures, gains and losses are classified based on the existence or absence of imposed restrictions. Accordingly, net assets of the Society and the changes therein, are classified and reported as: unrestricted net assets, temporarily restricted net assets, and permanently restricted net assets.

Cash and Cash Equivalents

For purposes of these financial statements, the Society considers all highly liquid investments with a maturity of three months or less when purchased to be cash equivalents. At times, the Society maintains cash deposits in excess of federally insured limits.

American Theatre Organ SocietyNotes to the Financial StatementsApril 30, 2010**Note 2 - Significant Accounting Policies (continued)****Inventory**

Inventory is stated at cost.

Investments

The Society follows the recommendations of the Financial Accounting Standards Board in SFAS No. 157, Fair Value Measurements. Under SFAS No. 157, the Association is required to report investments at fair market value. SFAS No. 157 also establishes a fair value hierarchy, which requires an entity to maximize the use of observable inputs that may be used to measure fair value:

Level 1 – All Level 1 assets are carried at fair value based on quoted market prices.

Level 2 – All Level 2 assets are carried at fair value based on observable inputs other than the quoted prices included in Level 1 and are based on similar assets or liability sales in an active market or identical assets or liabilities in an inactive market.

Level 3 – All Level 3 assets are carried at fair value based on estimates using appropriate valuation techniques such as the market approach, the income approach and finally the cost approach.

All assets held by the Society are valued using Level 1 inputs.

Discounts and premiums paid on the acquisition of investments are not reflected in investment income by amortization but are reflected as gains or losses on sale or redemption. Net realized gains and losses are reported in investment income. Net realized gains or losses on sales of securities are based on the average cost of securities. Fair market values for marketable securities traded on national securities exchanges are determined by the last sales price on the last business day of the year.

Estimates

The preparation of the financial statements in conformity with United States generally accepted accounting principles requires management to make estimates and assumptions that affect certain reported amounts and disclosures. Accordingly, actual results could differ from those estimates.

American Theatre Organ Society

Notes to the Financial Statements

April 30, 2010

Note 2 - Significant Accounting Policies (continued)

Furniture and Equipment

For financial reporting purposes, furniture and equipment are depreciated using the straight-line method over their estimated useful lives of 5-7 years. The Society considers any piece of equipment that has a useful life greater than one year a depreciable asset. Depreciation expense for the year ended April 30, 2010 amounted to \$757.17. When assets are sold or retired, the cost and related accumulated depreciation are removed from the appropriate accounts, and any resulting gain or loss is included in operations. The Society expended \$922.36 for asset purchases during the year.

Income Taxes

The Society is an exempt organization as defined by section 501(c)(3) of the Internal Revenue Code. Therefore, income taxes are not reflected in these financial statements.

Subsequent Events

Management has evaluated subsequent events through June 22, 2010, the issuance date of these financial statements.

Collections

The archival collections consist of materials held for educational and curatorial purposes. Much of the collection that has been in the possession of the Society for many years, has been cataloged and cared for, and activities verifying their existence and assessing their condition were performed. A substantial portion of the collection is a fairly recent addition to the collection and the Society is in the process of determining a final destination point with sufficient space and archival capabilities to complete a fully usable and digitized library and archive for use by students and others interested in Theatre organ and its history. Collection items are capitalized at cost, if purchased and at fair market value at the date of accession if donated.

Donated Services

No amounts have been reflected in the financial statements for donated services. The Society generally pays for services requiring specific expertise. However, many individuals volunteer their time and perform a variety of tasks that assist the Society with their mission.

American Theatre Organ Society

Notes to the Financial Statements

April 30, 2010

Note 3 - Board Designated Funds

Endowment

As of February 2, 1997, the Board of Directors designated unrestricted net assets as a general endowment fund to support the mission of the Society. Since that amount resulted from an internal designation and is not donor-restricted, it is classified and reported as unrestricted net assets.

Endowment funds may be distributed each year. No more than ninety percent of the accrued earnings on the Endowment Fund principal, directly or indirectly, may be used for chapter projects or programs. Earnings are defined as accrued interest and/or dividends on the principal amount. Earnings do not include any fund appreciation or donations to the fund. Also, no more than twenty-five percent of the principal may be loaned, directly or indirectly, for projects or programs. All loans from the Endowment Fund must be secured by real property, and a promissory note must be drafted establishing a reasonable interest rate and payment schedule. At April 30, 2010, there were no loans outstanding from the Endowment Fund.

The Society has retained USBancorp Investments, Inc. to manage the Endowment Fund. The Society has adopted an investment policy that attempts to maximize total return consistent with an acceptable level of risk. The Endowment Fund assets are invested in a well diversified asset mix, which includes equity and debt securities, that is intended to result in a consistent inflation protected rate of return that has sufficient liquidity to make an annual distribution, while growing the fund if possible. Investment risk is measured in terms of the total endowment fund; investment assets and allocation between asset classes and strategies are managed to not expose the fund to unacceptable levels of risk.

Endowment Net Asset Composition by Type of Fund as of April 30, 2010 is as follows:

	Unrestricted	Temporarily Restricted	Permanently Restricted	Total Net Endowment Assets
Board designated endowment funds	\$ 836,931.46	\$ -	\$ -	\$ 836,931.46
Total funds	\$ 836,931.46	\$ -	\$ -	\$ 836,931.46

American Theatre Organ SocietyNotes to the Financial StatementsApril 30, 2010**Note 3 - Board Designated Funds (continued)**

Changes in Endowment Net Assets as of April 30, 2010 are as follows:

	Unrestricted	Temporarily Restricted	Permanently Restricted	Total Net Endowment Assets
Endowment net assets, beginning of year	\$ 195,169.03	\$ -	\$ -	\$ 195,169.03
Contributions	602,425.00	-	-	602,425.00
Investment income	15,726.54	-	-	15,726.54
Net appreciation	28,221.69	-	-	28,221.69
Amounts appropriated for expenditure	(4,610.80)	-	-	(4,610.80)
Endowment net assets, end of year	<u>\$ 836,931.46</u>	<u>\$ -</u>	<u>\$ -</u>	<u>\$ 836,931.46</u>

George Wright Memorial Fellowship Fund

The Board of Directors has designated unrestricted net assets to provide funds to support youth attendance at the annual convention. The fund may use principle as well as accrued income to fund the program.

Changes in George Wright Memorial Fellowship Net Assets as of April 30, 2010 are as follows:

	Unrestricted	Temporarily Restricted	Permanently Restricted	Total Net Endowment Assets
Net assets, beginning of year	\$ 28,884.69	\$ -	\$ -	\$ 28,884.69
Contributions	20,120.00	-	-	20,120.00
Investment income	309.97	-	-	309.97
Net appreciation	11.96	-	-	11.96
Amounts appropriated for expenditure	(2,213.25)	-	-	(2,213.25)
Net assets, end of year	<u>\$ 47,113.37</u>	<u>\$ -</u>	<u>\$ -</u>	<u>\$ 47,113.37</u>

American Theatre Organ SocietyNotes to the Financial StatementsApril 30, 2010**Note 4 - Investments**

The aggregate cost and fair market value of investments owned at April 30, 2010 are as follows:

	Cost	FMV
Federal Home Loan Mortgage Corp 4.6% Maturing 2/15/2030	\$ 46,000.00	\$ 46,011.96
First American Core Bond Fund	55,000.85	53,702.36
First American Short Term Bond Fund	28,116.71	13,450.98
First American Total Return Bond Fund	62,157.63	64,489.97
First American Equity Index Fund	87,978.85	62,879.86
First American Equity Income Fund	125,123.62	121,783.64
First American Mid Cap Growth Fund	98,392.29	100,554.69
First American High Income Bond Fund	60,543.17	62,904.38
First American Int'l Select Fund	55,000.00	57,594.93
Eaton Vance Strategic Income Fund	109,816.51	114,110.85
Eaton Vance Gov't Obligations Fund	116,029.75	111,684.83
Lord Abbett Short Duration Income Fund	402,810.84	407,213.72
Lord Abbett High Yield Fund	100,565.25	103,787.03
American Funds Bond Fund Of America	39,045.91	34,933.21
Alliance Bernstein Growth Fund	89,582.68	37,750.19
Alliance Bernstein Growth & Income Fd	20,399.48	17,698.49
Franklin Templeton Mutual Shares Fund	45,116.12	43,892.92
Totals	<u>\$1,541,679.66</u>	<u>\$1,454,444.01</u>

All investments are held by USBancorp Investments, Inc. All investments are available for sale. All investment decisions are made by the Board of Directors of the Society. Unrealized gains amounted to \$130,195.74 for the year.

American Theatre Organ Society
Supplementary Schedules
Modified Cash Basis
For the Year Ended April 30, 2010

Schedule A

Chapter Support		
ATOS sponsored event	\$	4,670.68
ASCAP		688.71
Chapter relations		320.32
Convention coordinator		<u>1,200.95</u>
Total Chapter Support	\$	<u>6,880.66</u>

Schedule B

Mission Matters		
Adult organist competition	\$	53.78
ATOS/Allen DVD project		4,537.00
Convention CD's		203.91
Friends of the Wanamakers		9,200.00
Marketplace		5,201.74
Summer youth camp		14,317.81
Young organist competition		7,204.65
Youth representative		<u>1,456.16</u>
Total Mission Matters	\$	<u>42,175.05</u>

Schedule C

Preservation Endeavors		
Archives	\$	<u>18,639.33</u>
Total Preservation Endeavors	\$	<u>18,639.33</u>

See independent auditors' report.

American Theatre Organ Society
Supplementary Schedules
Modified Cash Basis
For the Year Ended April 30, 2010

Schedule D

Publications		
Journal	\$	98,799.79
Wurlitzer book		<u>987.22</u>
Total Publications	\$	<u>99,787.01</u>

Schedule E

Scholarships		
Scholarship	\$	<u>5,718.43</u>
Total Scholarships	\$	<u>5,718.43</u>

Schedule F

Administrative Expenses		
Administration	\$	21,652.18
Other		278.92
Executive Secretary		5,768.83
Executive secretary service contract		29,300.00
President		1,331.24
President service contract		82,500.00
Secretary		1,101.79
Treasurer		2,202.83
Chairman expenses		1,524.59
Vice chairman expenses		1,251.38
Director		9,442.97
Insurance		2,876.00
Parliamentarian		823.46
Telephone		2,094.65
Depreciation		<u>757.17</u>
Total Administrative Expenses	\$	<u>162,906.01</u>

Schedule G

Development Expenses		
Internet radio	\$	2,673.01
Fundraising project		7,161.32
Public relations		2,601.62
Website		<u>4,792.50</u>
Total Development Expenses	\$	<u>17,228.45</u>

See independent auditors' report.

Schedule of Income and Expenses by Designation

Schedule H

For the Year Ended April 30, 2010

	Unrestricted Fund	Unrestricted Board Designated Endowment Fund	Unrestricted Board Designated George Wright Memorial Fellowship Fund	Interfund Eliminations	Total
Support and Revenue					-
Membership	\$ 138,225.22	\$ -	\$ -	\$ -	\$ 138,225.22
Transfers from unrestricted fund	-	600,000.00	20,000.00	(620,000.00)	-
Donations	37,123.50	2,425.00	120.00		39,668.50
Program service revenue	85,331.42	-	-		85,331.42
Special estate gifts	910,000.00	-	-		910,000.00
Investment income	10,196.50	15,726.54	309.97		26,233.01
Change in FMV of investments	101,962.09	28,221.69	11.96		130,195.74
Total Support and Revenue	<u>\$ 1,282,838.73</u>	<u>\$ 646,373.23</u>	<u>\$ 20,441.93</u>	<u>\$ (620,000.00)</u>	<u>\$ 1,329,653.89</u>
Program Expenses					
Endowment fund awards	\$ -	\$ 4,610.80	\$ -	\$ -	\$ 4,610.80
George Wright Memorial Fellowship Fund awards	-	-	2,213.25	-	2,213.25
Chapter Support	6,880.66	-	-	-	6,880.66
Mission Matters	42,175.05	-	-	-	42,175.05
Preservation Endeavors	18,639.33	-	-	-	18,639.33
Publications	99,787.01	-	-	-	99,787.01
Scholarships	5,718.43	-	-	-	5,718.43
Total Program Expenses	<u>\$ 173,200.48</u>	<u>\$ 4,610.80</u>	<u>\$ 2,213.25</u>	<u>\$ -</u>	<u>\$ 180,024.53</u>
Administrative Expenses	162,906.01	-	-	-	162,906.01
Development Expenses	17,228.45	-	-	-	17,228.45
Interfund Transfers	620,000.00	-	-	(620,000.00)	-
Total Expenses	<u>\$ 973,334.94</u>	<u>\$ 4,610.80</u>	<u>\$ 2,213.25</u>	<u>\$ (620,000.00)</u>	<u>\$ 360,158.99</u>
Change in net assets	\$ 309,503.79	\$ 641,762.43	\$ 18,228.68	\$ -	\$ 969,494.90
Net assets, beginning of year	<u>705,835.72</u>	<u>195,169.03</u>	<u>28,884.69</u>	<u>-</u>	<u>929,889.44</u>
Net assets, end of year	<u>\$ 1,015,339.51</u>	<u>\$ 836,931.46</u>	<u>\$ 47,113.37</u>	<u>\$ -</u>	<u>\$ 1,899,384.34</u>

See independent auditors' report.

Endowment Fund Board of Trustees Report

We are pleased to submit this report on behalf of the Endowment Fund Committee. The Committee is comprised of Bucky Reddish (Chairperson), Jelani Eddington (Recording Secretary), Paul Van Der Molen (Treasurer), Bob Maney, and Joe Graif.

This year the Endowment Fund received eight (8) requests for grants totaling \$73,021.00. Under the rules of the Endowment Fund Declaration of Trust, ATOS may spend up to 90 percent of the interest and earnings of the Fund. The amount available for disbursement in 2010 is \$14,153.87.

After giving the eight requests careful consideration, the Committee met on June 21, 2010 by telephone conference and recommends approval of the following grants:

**Chevalier Theatre Organ Society:
\$1,500.00**

Requested \$1,500 for console pneumatics and wiring.

Connecticut Valley Theatre Organ Society: \$1,750.00

Requested \$1,750 for rebuilding of pedal board and painting of console shell for Austin at Shelton High School in Shelton, Connecticut.

**Fitzgerald Grand Theatre:
\$1,000.00**

Requested \$1,000 for the purchase of a Diaphone.

Oregon Chapter ATOS: \$5,200.00

Requested \$5,808 for Uniflex 3000 control system.

**Pikes Peak Theatre Organ Society:
\$1,000.00**

Requested \$1,000 for purchase of Glockenspiel & Xylophone.

Stagecrafters: \$3,700.00

Requested \$3,700 to replace blower for Wurlitzer at the Baldwin Theatre in Royal Oak, Michigan.

**TOTAL RECOMMENDED GRANTS:
\$14,150.00**

The Committee declined to recommend a grant for the following applicants:

- Mount Baker Theatre Organ Society (requested \$7,863)
- Stoneham Theatre Organ Society (unspecified request)

It is the unanimous¹ recommendation of the Endowment Fund Committee that the grants above be APPROVED by the Board.

[Grants approved as recommended by unanimous vote of the board, June 21, 2010]

¹Jelani Eddington took no part in the consideration of the application for the Fitzgerald Grand Theatre. Joe Graif was unable to attend the telephone conference call.

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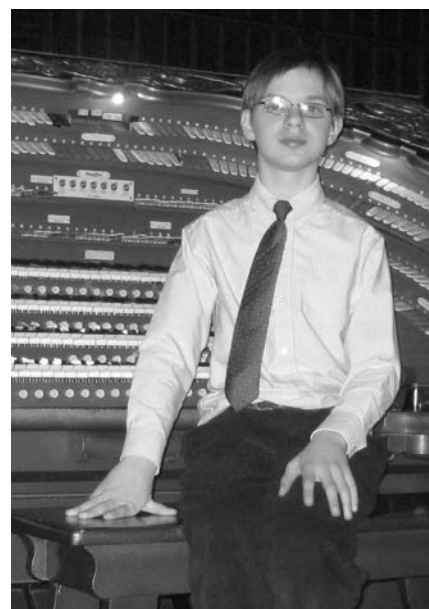
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Century II Exhibition Hall, 4/38 Wurlitzer, Wichita, KS
Little River Studio—Coup Residence, 4/19 Wurlitzer, Wichita, KS
Wurlitzer Manor, 4/48 Wurlitzer, Gig Harbor, WA
Washington Center for Performing Arts, 3/22 Wurlitzer, Olympia, WA
Aveni Residence, 4/60 Wurlitzer, Gates Mills, OH
Peery's Egyptian Theatre, 3/23 Wurlitzer, Ogden, UT
Holdgreve Residence, 3/21 Wurlitzer, Colorado Springs, CO
Markworth Residence, 3/24 Kimball/Wurlitzer, Omaha, NE
Brittain Residence, 3/25 Wurlitzer, Fort Myers, FL
New Victoria Centre, 3/19 Wurlitzer, Howden-le-Wear, UK

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JUSTIN LaVOIE:

2010 Student of the Year Award Recipient



The Theatre Organ Student of the Year Award recognizes a theatre organ student who has demonstrated exceptional commitment to, and improvement in, his or her theatre organ studies. While it is always a difficult process to select only one recipient, a particular student this year clearly fit the description.

Justin LaVoie, from Canton, Michigan, is a highly motivated and exceptionally intelligent young man. He takes a deep interest in theatre organ and is extremely passionate about his organ studies. He attended the ATOS Summer Youth Camp in 2008, 2009, and 2010. He currently studies with Rick Cucchi in the Metro Detroit area.

Recipients of this award are encouraged to write a biographical statement to be published in THEATRE ORGAN. The following is what Justin had to say.

—Tyler Morkin
Student of the Year Project Manager

My name is Justin LaVoie, and I am honored to have been selected as the 2010 ATOS Student of the Year. My introduction to the pipe organ occurred when I was six years old, upon hearing the large Casavant organ at our church. After several months of obsession with this instrument, I found a recording of Scott Smith on the Michigan Theatre Barton organ, and was intrigued by its tonal qualities. Soon afterward, I began studying with local organist Gail Boyd, and was her student for seven years. In 2008, I became the student of theatre organist and liturgical musician Rick Cucchi. Both of these exemplary teachers have unique stylings and have been encouraging and supportive of all of my musical undertakings.

In addition to private lessons, I have benefited immensely from attendance at three of the ATOS Summer Youth Camps, with the 2010 summer camp being the most recent. The fantastic instruction provided by Jonas Nordwall, Jelani Eddington, Donna Parker, and Martin Ellis has enabled my technique and musical stylings to mature. Moreover, I was delighted in Phoenix to meet a myriad of wonderful artists who share my passion for the theatre organ, and I was thrilled to speak with legendary organist Lyn Larsen! Playing the diverse instruments featured in the camps, from the diminutive to the gigantesque, has certainly been exhilarating. Best of all, several members of the Valley of the Sun chapter in Phoenix

graciously shared with me their knowledge of toy counter construction. As one can guess, my parents are eternally grateful for the 16-piece trap set featuring bells, whistles, and a 110-decibel aogah horn that is now an obvious centerpiece of our home!

I would like to express gratitude to ATOS for this award, particularly the instructors at the Summer Camps. They have been supportive, generous with their time and knowledge, and have patiently answered my truckloads of questions about playing and maintaining the theatre organ. I must also express my boundless gratitude to the members of the Motor City Theatre Organ Society, which owns the Redford Theatre in Detroit. The members of this wonderful chapter have generously shared their wonderful Barton organ, innumerable stories, and useful facts. MCTOS has also been very supportive of my musical education by offering scholarships to attend the ATOS Summer Camps. Most of all, I would like to thank my former instructor, Gail Boyd, and my current teacher, Rick Cucchi, for their years of superb instruction. They have enabled me to keep this art alive and to fully express my talents in liturgical and theatrical settings. I look forward to many years of continued learning about theatre organs, developing my performance skills, and maintaining a close affiliation with the many wonderful and supportive people who comprise ATOS.

Highlights of the 2010 ATOS Annual Convention in Seattle on Two CDs

ATOS 55th Annual Convention



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ATOS CONVENTION 2010

Where it All Began

BY DON FEELY

(All photos by Richard Neidich unless otherwise noted)

It has been 29 years since Seattle last hosted an ATOS convention, and the Pacific Northwest would provide a perfect backdrop to a week of great music and new friendships. The Marriott Renaissance Hotel was buzzing with ATOS members on Sunday, even before the events began. Seattle bills itself as the “cradle of the theatre organ” and anticipation filled the air as convention-goers prepared to explore the delights of the Emerald City—theatre organ and otherwise.

Seattle is situated on seven hills. The Marriott Renaissance is located in the First Hill neighborhood, hard by the Interstate 5 freeway, and within walking distance (almost all downhill) of most downtown attractions, including the Elliott Bay Waterfront, the Seattle Art Museum, Benaroya Hall (home to the Seattle Symphony), the world-famous Pike Place Market, Pioneer Square and its unique Underground Tour, and shopping and dining destinations too numerous to count. For those looking for things to do during “free” time, downtown Seattle offered a wealth of choices.

Returning to the hotel, what goes down must come up, and First Hill is aptly named. The streets rising up from the waterfront are some of the steepest in the city. Locals and the hotel concierges know about the “Hillelimb Assists,” but those who weren’t clued in thought twice before heading out on foot a second time. Hillelimb Assist is a city program that enables pedestrians to go uphill without climbing much, if at all, by using publicly-accessible pedestrian bridges, escalators and elevators in downtown buildings.

Truthfully, we spent very little time in Seattle, and those who opted for Overture and Encore events traveled some 1,500 miles during the course of seven days. By the end of the week our posteriors may have been complaining, but our ears were rejoicing!



Overture Day— Monday, June 28

First Church of the Nazarene, Spokane, Washington

The early hour of 6:30am found 250 of us in front of the hotel, eager to load buses for our trip across the Cascade Mountains to Spokane. Our bus captain, Barbara, shared wonderful details of the area and provided the correct pronunciation of the many Indian names we came across. Mispronouncing Snoqualmie, Issaquah, and Puyallup immediately tags you as someone who is “not from around here,” generally from another state. The landscape changed

dramatically as we traveled, as did the weather, from cold and damp to warm and sunny. Snow-capped mountains, dense fir forests, and arid deserts had many bus riders snapping pictures through the windows.

The bus finally pulled up to the First Church of the Nazarene, a beautiful stone building with a large sloping roof, and we were ushered into the gymnasium. What followed was quite a surprise: a buffet lunch, prepared by church volunteers under the direction of chef Betty Winans, that can only be described as a culinary masterpiece! Several conventioners commented that the meal could have been served at a five-star restaurant. Following this delicious lunch, we were led into the church sanctuary.

The instrument this afternoon was the “first successful” Wurlitzer (Opus 42, 1914), originally installed in the Seattle Liberty Theatre and featured in two recent issues of THEATRE ORGAN (March/April, and May/June 2010). The console sat prominently at the front of the church with a Baldwin concert grand behind, just ahead of a glass partition. The presence of a very complete drum set behind that partition was a hint that Bach may not be the normal Sunday morning fare. ATOS President Ken Double welcomed the crowd and acknowledged the volunteers at the church before introducing Dave Wickerham as the artist of the day.

A spirited medley of “Cheek to Cheek”[†] and “Get Happy”^{††} opened with a pedal tone that featured the original 32’ Diaphones, leaving no doubt that this was an impressive

One of many convention planning sessions (Photo by Jamie Snell)



The Paramount in flat-floor configuration

Edward Millington Stout III (Photo by Journal Staff)



Ken Double, Donna Parker, Chris Elliott, and Nathan Avakian (Photo by Journal Staff)



The Australian crew, with Honorary Aussie Russ Evans (Photo by Journal Staff)



Dave Wickerham at Spokane



6:30am, heading for Spokane
(Photo by Journal Staff)



Lunch at Spokane First Nazarene Church

Ron Mitchell working on organ prep
(Photo by Jonathan Gradin)



Wenatchee Valley Museum

Mark Andersen



instrument. Dave then announced that the city had just hosted an annual basketball tournament called *Hoopfest*, which inspired him to program “Sweet Georgia Brown.” A great Tibia/Glockenspiel combination began the piece, which then segued into a Tuba/Post Horn duet accented by a crisp cymbal in the pedal. The flawless jazz rhythms of this piece had many toes keeping time in the pews.

“My Funny Valentine” began with solos on the untremmed Clarinet and Diapason. Lush Tibia/Vox combinations took up the melody against a beautiful String accompaniment. The strings in this organ speak prominently but work well together to give the organ a fine ensemble sound. It gave us a glimpse of what listeners in 1914 might have found so compelling. The Dennison Trumpet did an excellent impression of a Wurlitzer Brass Trumpet. The selection ended with “Moonlight in Vermont,” highlighted by more shimmering strings. Dave dedicated this set to Ken and Carol Fuller. Ken serves the church as organist, and is the president of SFNTOS.

Mentioning that the organ had a rare set of saucer bells, Dave noted that they had only been made playable the day before. He used them very effectively, along with a multitude of other tuned percussions in a two-song set, “Playmate” and “The Windmills of Your Mind.” With brief untremmed passages woven through the set, the organ convincingly portrayed a large classic organ, proving it can handle a variety of styles during a regular worship service. Dave had performed at the church service the day before, and presented two pieces he had played, “His Eye is on the Sparrow” and “How Great Thou Art.” These were very reminiscent of the Lorin Whitney studio recordings. Coincidentally, we would hear that organ later in the week. Next up was a Sidney Torch-inspired arrangement of “Midnight in Mayfair.” Untremmed Tibia combinations with Post Horn accents had everyone’s toes tapping, and the cheers from the audience at the conclusion made it clear—this was a favorite.

Clint Meadway is the organ curator at the church, and Dave dedicated “Moon River” to Clint and his wife Dee, in celebration of their 50th wedding anniversary. Beginning with Mendelssohn’s “Bridal Chorus” in a full classic treatment, the smooth transition into Henry Mancini’s beautiful theme from *Breakfast at Tiffany’s* featured some wonderful Tibia/Krumet combinations, proving that a single color reed like the Krumet can give the illusion that one is listening to a

much larger organ. Some tasteful jazz harmonies gave this standard a hint of sophistication often missing in performances. A segue to “Always” made for a tender ending.

The Cole Porter medley that followed featured “Anything Goes,” with a thrilling console-up treatment; “Night and Day,” with a middle section reminiscent of “Caravan”; and a descending chromatic interlude into “It’s DeLovely.” These tunes were written some 20 years after the initial 1914 installation, but for the moment we were transported back to the theatre at First Avenue and Pike Street, listening to the Mighty Wurlitzer and basking in that glorious sound. The ending featured a reprise of “Anything Goes” with more chromatic chords against the melody and spontaneous cheers from the audience.

Composed in 1914, “The Bells of St. Mary’s”¹ began with an ethereal pastorate opening and untremmed clarinet, before bells (of sorts) made an appearance. The original Tuba Horn displayed a definite Hope-Jones influence with a beautiful smooth, full tone that filled the church. A traditional classical organ combination featuring a cascading pedal line, anchored again by the 32’ Diaphones, made for a thrilling ending, after which Dave appropriately remarked, “You don’t get that from an iPod!”

With the Fourth of July (America’s Independence Day) just around the corner, Dave finished with an American medley. A bagpipe rendition of “Yankee Doodle,” complete with drum corps, was followed by “I’m a Yankee Doodle Dandy,” “Dixie,” “You’re a Grand Old Flag,” and “America the Beautiful.” The concluding piece, “America (My Country, ‘Tis of Thee),” undoubtedly had a different meaning for our friends from across the pond. The last notes brought the audience to their feet, and it wasn’t difficult to coax Dave into an encore. “Varsity Drag” provided a great excuse to show off the silent film effects still present with the organ, including the klaxon horn, siren, and bird whistle. The audience once again rose to their feet, and all agreed Dave had provided a thrilling opening to the week. It is wonderful to see the church embracing this organ as both a concert instrument and an important piece of Washington history.

Wenatchee Valley Museum, Wenatchee, Washington

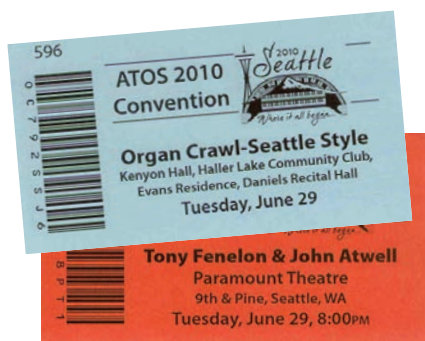
On the way back to Seattle, some of the buses took a detour to the small town of Wenatchee to hear the 2/10 Wurlitzer in the Wenatchee Valley Museum. Originally installed in the downtown Liberty Theatre, a mere two blocks away, the organ became extraneous when the theatre was turned into a multiplex. Fortunately, the late Dave Gellanty offered it to the museum and, after a 1989 city fundraising campaign provided \$60,000, the organ found a new home in the museum’s Quadrium Performance Center. The organ is equipped with a player so it may be demonstrated during museum tours.

Chris Rader, Public Relations Director, welcomed us to the museum. After providing an overview of the building, she introduced Mark Andersen. Mark announced that it was almost 40 years to the day since he last performed at an ATOS convention. He opened with his own composition, “Manhattan Holiday,” which he performed at the “Fabulous Fifteenth” convention in New York in 1970. The organ had no trouble filling the room, even with 165 conventioners in the audience. Next was the 1928 song “Lover Come Back to Me” by Sigmund Romberg, with a lovely Tibia/String melody.

Leroy Anderson’s “Fiddle Faddle” had a melody punctuated by bells of all kinds, and “The Very Thought of You” effectively showcased single ranks on the organ and a very lovely Tibia. Felix Arndt’s “Nola,” one of the best pieces to demonstrate pianistic prowess, proved equally effective on the organ.

Mark announced that even though we had come over to Eastern Washington where it was warm, he was going to cool us down with a silent movie, “The Night Before Christmas.” This movie was made in 1905, and even though the special effects were laughable, it was great to see how the space could function as a mini movie theatre.

For his last number, he played a collection of tunes featuring “ladies from the twenties.” Beginning with “Toot, Toot, Tootsie (Goo’ Bye),” made famous by Al Jolson in *The Jazz Singer*, his medley of memorable tunes included “Thoroughly Modern Millie,” “Second Hand Rose,” and “What are You Waiting For, Mary?” The last selection featured vocalist Glenn Anderson with an appropriate ’20s vocal style. As we left to board the buses, many mentioned how great it was to see the museum offer this slice of history to visitors.



Tuesday, June 29— Opening Day “Organ Crawl – Seattle Style”

Kenyon Hall, West Seattle

Tuesday morning provided an opportunity for conventioners to visit some of the more intimate installations in the area. Dutifully picking up our box lunches outside the hotel, our first stop was Kenyon Hall in West Seattle. Driving through a pleasant residential area, we pulled up to a rather unassuming building. Of course, the sign on the building boldly stated “Home of the Mighty Wurlitzer,” so we knew we were in for a treat. Built in 1916, the building originally served as the Olympic Heights Social Club. Upon entering we were all treated to root beer floats (should we be drinking this early?) and found our seats among the various instruments, including a 2/17 Wurlitzer, a grand piano, a Hammond organ, and other assorted gems. The inviting atmosphere had all the flavor of an old vaudeville house. The Wurlitzer was originally in an Iowa church, and a white theatre-style console has replaced the original church model.

Louis Magor, manager of the hall, greeted us and introduced Andy Crow. Andy is a Northwest legend, equally at home on organ or piano. He opened on the Wurlitzer with a bright arrangement of “There’s No Business Like Show Business.” The organ is installed in two chambers, one on stage and one at the rear of the small hall. Never did it overpower the audience—no doubt due to the skillful oversight of Bob White and Greg Smith, who maintain the instrument.

We heard several numbers from Connie Corrick and her husband, Hugh Hastings, both regular entertainers at Kenyon Hall. Louis accompanied Hugh and Connie on piano as they sang “My Foolish Heart,” and continued with “September Song.” Andy

moved to the Hammond organ for “Me and My Shadow,” then returned to the Wurlitzer for a wonderfully laid-back, bluesy arrangement of “Blue Moon.”

Next we were treated to the piano stylings of New Yorker, Peter Mintun. Knowing he was playing to a theatre organ crowd, he included an arrangement of “Dancing Tambourine,” which he first heard “as a kid” on a Dick Liebert album. The facility and phrasing sensitivity that he demonstrated on the 1935 Dana Suesse composition “Blue Moonlight” was a highlight of the morning.

Pastor Patrinelle Wright performed two selections, Gershwin’s “Summertime” and the final number of the program, “Somewhere Over the Rainbow.” The latter featured Peter Mintun again on piano, and it was incredibly tasteful, jazzy, and spiritual all at the same time. The audience showed its appreciation with an extended ovation, and as all the performers came forward for bows, we couldn’t help but think: if this sampling was indicative of what West Seattle residents enjoy every weekend, well, they are a very lucky bunch!

Haller Lake Community Club, Seattle

A short drive brought us to Haller Lake and the 3/8 organ owned by the Puget Sound Theatre Organ Society. With a three-manual Marr and Colton console, seven ranks of Wurlitzer pipework and a Kimball Kinura, the organ has a pleasant sound in the small room. Clark Wilson presided over the console, and pointed out to us that in the early days of the ATOE organization, this organ was similar to what most members owned or listened to.

Our programmed entertainment was Buster Keaton’s silent comedy *Sherlock, Jr.* In this cozy setting, it was a treat to sit near the artist and the screen. Watching a comedy that is cued closely—with every pratfall or effect accounted for—is a real treat when done well, and Clark is a master. The audience was overcome by laughter several times, and it was impossible not to smile as we headed out.

The Evans Residence, Kenmore, Washington

Our journey from Haller Lake took us through the neighborhood of Lake City to the north end of Lake Washington, past the Kenmore Air Harbor where floatplanes headed to points north depart off the lake, to the residence of Russ and Jo Ann Evans. Russ and Jo Ann are often the gentle guiding force behind Puget Sound ATOS activities and, with all the convention

preparation work, it was undoubtedly no easy task to also prepare their home for a concert. As our group of about 60 found seats in the lower level music room, Jo Ann welcomed us and briefly explained the history of the organ and the beautiful console. Our artist on the 3/17 Wurlitzer was Bill Schumacher from Australia, a friend of the Evans’ since the 1972 ATOS convention. He opened with the bouncy Johnny Mercer song “Something’s Gotta Give.” Beautiful opening and ending chords on the Chrysoglott (unenclosed behind the console) framed the next piece, an exquisitely-phrased “People.”

You just knew that, at some point in the week—with 50 folks from Australia attending, at least once someone would play “Waltzing Matilda,” often referred to as “the unofficial national anthem of Australia.” Bill broke the ice and didn’t disappoint, as he presented it in a fresh and beautiful ballad style. A Cole Porter medley followed, leading with “My Heart Belongs to Daddy” in a jazzy rendition that opened with untremmed reeds and a great English Horn/Xylophone combination.

The chamber fills the entire right side of the listening area, with a percussion chamber behind the audience and the chimes and custom traps next to the console. It was another excellent example of an organ that doesn’t overpower the listening area. Bill closed with two selections from *A Chorus Line*: the up-tempo “One,” which featured the Yamaha grand piano next to the console, and the beautiful ballad “What I Did For Love.” The audience was not going to let him off the bench without an encore, and he obliged with the very American “Chattanooga Choo-Choo.” It was a great concert in a beautiful home. We were also fortunate to hear Bill at the Hammond B3 Draw Bar in the hotel many more evenings during the convention.

Paramount Theatre, Seattle

Although shuttle buses made the trip to the Paramount, many of us enjoyed the cool Seattle summer evening and walked the short distance to the theatre. “Motion Picture Palace” only begins to correctly describe this edifice. Saved from the wrecking ball in 1993 with a personal investment of more than \$30 million by Ida Cole, then a Microsoft vice-president, the theatre shines as an example of how to renew and refurbish a magnificent and historic structure. Upon completion of renovations, Ms. Cole transferred ownership of the building to the Seattle Theatre Group,



Kenyon Hall, West Seattle



Andy Crow at Kenyon Hall



Wurlitzer Console at Kenyon Hall

Bill Schumacher at the Evans residence



Clark Wilson at Haller Lake



Russ Evans greets conventioners



The Seattle Paramount Theatre

The restored Paramount lobby



John Atwell and Tony Fenelon



a non-profit she established to operate the theatre. The group is now thriving, and the Paramount hosts six different performance series a year, with a wide variety of concerts and traveling shows, in addition to an Arts and Education Outreach department.

The 4/20 Publix 1 (Opus 1819) Wurlitzer is original, and the gold-accented console looked stunning on stage, with a grand piano nearby. Even with an English Post Horn replacing the Dulciana and a solid-state relay controlling the instrument, it remains much the way patrons would have experienced it on opening night, March 1, 1928.

The unseen voice of Ken Double welcomed concert attendees and announced our artists for the evening, Tony Fenelon and John Atwell. Opening with “Little Rock Getaway” by Joe Sullivan, we experienced the perfect marriage of organ and piano. John’s combinations on the Wurlitzer always complimented Tony’s precise piano playing—such finesse is a rare treat at organ/piano duo concerts.

Charlie Chaplin was a gifted composer as well as an actor and director. The next selection was an arrangement by Robert Docker entitled “Limelight on Chaplin,” and featured theme and incidental music from Chaplin’s movie *Limelight*. The interplay between John and Tony was a joy to hear—piano arpeggios as smooth as silk, crisp rhythms on the Wurlitzer as the piano took the melody, and wonderful expression from both players.

John featured the organ alone for three numbers, beginning with “A New Sun in the Sky,” from the 1953 musical *The Bandwagon*, followed by “Tales from Munich,” a sprightly waltz with some great harmonic twists. “All I Care About is Love,” from the musical *Chicago*, featured a Glockenspiel opening and the solo Tibia with great Brass Trumpet accents. The use of the Glock and Xylophone gave it just the right amount of tongue-in-cheek flair.

Tony continued with a solo organ rendition of another tune from *Chicago*, “Hot Honey Rag.” The Xylophone opened with English Horn accents and the high-hat cymbal gave it a nice toe-tapping feel. The beautiful ballad, “Through the Eyes of Love,” began with Vibraphone and Glockenspiel, and featured gorgeous string combinations for the bridge. Building to a nice climax, a key change brought a reprise of the chorus leading into the conclusion, a plaintive Tibia melody with Vox/String accompaniment and a final beautiful Vibraphone chord.

Tony mentioned that the next medley would be by an “unknown” American composer named George Gershwin, noting that he is as popular in Australia as he is in America. Selections included “S Wonderful,” “The Man I Love,” “Liza,” “Swanee,” and “Strike Up the Band,” with an ending that hinted of *Rhapsody in Blue*. These tunes truly showcased the resources of this instrument and the incredible sound in the theatre.

As Tony moved from the Wurlitzer to the Steinway, John took the Wurlitzer’s bench for his arrangement of music from “An Affair to Remember.”† Solo piano with subtle organ underpinnings opened the piece, followed by a seamless transition to a nice Tibia/Vox combination. A 32’ resultant pedal with a single Vibraphone note ended the piece, perfectly clear in the hushed auditorium.

Next was Chopin’s *Valse Brillante, Opus 34 #1*. Impeccable piano playing prevailed throughout the piece with the Wurlitzer providing fitting orchestral support. Balancing a 21-rank Wurlitzer with a piano (even a 9’ Steinway grand) is no easy feat, and these two have mastered it.

The final number in the first half was a highlight of the evening. Robert Docker’s arrangement of Italian composer Luigi Denza’s piece “Finiculi, Finicula,”† breathed new life into this often overplayed composition. In a musical fantasia through the many themes, there was brilliant orchestral interplay between piano and organ in a performance that can only be described as absolutely stunning! We left for intermission humming the familiar tune.

After intermission ATOS President Ken Double took the stage to welcome the members of the general public who had purchased tickets to the concert. A good amount of applause indicated a healthy audience addition to the 450 conventioners in attendance. Convention chairman Tom Blackwell also welcomed us and noted that planning required cooperation between four ATOS chapters, as events would take place at venues of Mt. Baker Theatre Organ Society (Bellingham), Spokane First Nazarene Theatre Organ Society, and Oregon Chapter (Portland) in addition to venues in Puget Sound’s area.

Allen Miller then called on Josh LaBelle, Executive Director of the Seattle Theatre Group, to receive the ATOS Historical Merit award for the group’s work in restoring and utilizing the Wurlitzer. As Mr. LaBelle spoke to the audience, his commitment and passion for the instrument

was very apparent, and he is to be commended for his allegiance to the theatre organ art form!

With his characteristic humor, Jack Moelmann presented the Ron Musselman Member of the Year Award to Russ and Jo Ann Evans. In addition to their work in the Northwest, Russ and Jo Ann have forged a relationship with ATOS members in Australia that began 44 years ago. Through their efforts, countless members have made journeys to both countries, resulting in new friendships and great musical adventures. The convention attendance of over 50 members from Australia is a testament to the bond they have created.

The second half began with a duet of the 1932 Rodgers and Hart song, “Lover.” This featured Tony’s amazing fingerwork on the piano with lightning-fast left-hand passages, and an ending glissando up the piano that could have sent keys flying. Tony was featured at the organ next, with solo selections from “My Fair Lady.” This wonderful arrangement featured some big staccato chords at the end—ringing through the hall in a way that let us know we were in a Rapp and Rapp house. The next three pieces would be in the style of Buddy Cole, beginning with another Rodgers and Hart title, “Have You Met Miss Jones?”† Tony’s registrations were spot-on, with two-manual Tibia combinations and untremmed flute, string, and Tuba features. The next number was a Buddy Cole composition, “Sassy Brass,” that featured great interplay between the main chamber Tuba and the solo chamber English Horn—stereo in real life!

The Buddy Cole music continued as John returned to the organ with “I’ll Remember April.” It had a very mellow, beautiful, understated style throughout, reminiscent of Mr. Cole. He proceeded with delightful arrangements of Cole Porter’s “So in Love” and the Hans May piece, “This is the Happiest Day in My Life.”

The final duet was excerpts from Tchaikovsky’s *Piano Concerto #1*. From the wonderful orchestral sounds of the organ to the stellar piano solos, this piece was a tour de force that had the audience on their feet at the conclusion shouting “Bravo!” for a truly astounding performance. For an encore they presented Irving Berlin’s “I Love a Piano,” seamlessly trading the melody, as they had done during the entire concert. It was a spectacular formal opening concert and a wonderful display of musicianship.



Wednesday, June 30—Tulalip Day

Wednesday morning featured the Annual ATOS Membership Meeting and a Theatre Organ Arranging seminar by Jelani Eddington. The annual meeting featured a presentation by Dr. John Schwandt of Oklahoma University, highlighting the American Organ Institute at the University and the negotiations taking place that would send the ATOS archives to the University. Members asked pointed questions, the most important reaffirming the language that assures the collection would return to ATOS if the University becomes “uninterested in, or unable to maintain, the materials.”

Everett Theatre, Everett, Washington

Following lunch on our own in downtown Seattle we loaded buses to head north. After a brief drive we entered downtown Everett, a charming city with an eclectic mix of old and new buildings. Pulling up to a building that was easily recognizable as the oldest operating theatre in Washington, we disembarked and entered the brightly restored lobby. The original theatre was built in 1901 and reconstructed after a 1923 fire. Now operated by the non-profit Everett Theatre Society since 1995, the 3/16 Wurlitzer-Kimball organ was installed by volunteers in 1997, with professional guidance from Seattle organ technician Greg Smith. Many members made their way to the concession stands for popcorn and sodas as we settled into our vintage wood-armed seats in the balcony. The auditorium is not as brightly restored as the lobby, with a dark gray paint scheme that was in stark contrast to the radiant music we were about to hear.

Ken Double greeted us from the stage and again welcomed non-ATOS concertgoers, encouraging them to join the organization. He then introduced 18-year-old Nathan Avakian, winner of the 2009 Young Theatre Organist Competition. Beginning with the overture from the 2005 Broadway production of *Dirty Rotten Scoundrels*, Nathan dazzled us with frenetic stop changes, shifting rhythms, and continual theme variations in a seemingly

effortless manner. Even a cipher couldn't dampen the excitement and energy of the piece. Acknowledging the applause, he noted the concert was billed as *Nathan Avakian and Friends*. He pointed out that because only his sister was appearing on the program with him, we could conclude that he either doesn't have many friends, or his sister was his only friend. In reality, when previously presenting this program he had included a dance troupe in addition to other performers, and the timeline for putting this concert together had not allowed that to happen. No matter. The entire performance was fresh, innovative and thoroughly enjoyable.

He continued with a ballad, "When She Loved Me,"[†] from *Toy Story 2*. From an untremmed Tuba solo, the piece tenderly built to a wonderful key change before the final verse. Full Tibia/String combinations gave way to a solo Tibia, then Clarinet and finally just the Concert Flute for an understated ending. It was a wonderful example of contemporary music enticingly performed.

Dave Brubeck is known for his work in unusual compound time signatures—numbers in 5/4 ("Take Five"), 7/4 ("Unsquare Dance"), 6/4, 11/4, and 13/4, numbers alternating between two time signatures every two or three measures, and even numbers where the melody carries one accent pattern and the accompaniment carries another (portions of "Theme from *Mr. Broadway*"). Nathan pointed out that while Brubeck's "Blue Rondo à la Turk" begins in an almost-pedestrian 9/8 meter, it uses an unusual grouping of eighth notes in a 2+2+2+3 accent pattern instead of the more common 3+3+3. Using untremmed combinations to allow for crisp rhythms, the Kinura provided an especially nice sound with Diapason accents. The transitions between time signatures were well done, sometimes using the Harp as a solo instrument, with the Tuba Horn providing nice brass accents.

"Waltz in Swing Time," from the 1936 Ginger Rogers and Fred Astaire film *Swing Time*, followed. Nathan has a way of inserting accents in interesting places where you wouldn't expect, and using ranks or percussions in unusual and creative ways, all of which has the effect of keeping listeners on the edge of their seats. Nobody was dozing off during Nathan's performance.

Next was an amazing combination of technology and musicality. Atop the console was a laptop computer, and Nathan announced he had programmed a track

to accompany his live performance of "Bumble Boogie."[†] What followed was a smorgasbord for the ears, with the computer track providing percussion and sometimes tonal accompaniment to Nathan's impressive eighth-note pedal work and keyboard acrobatics. It was a rhythmic and melodic feast, and the extended avalanche of applause suggested the audience approved of this marriage of technology and history.

Although he had planned to accompany two short silent films next, technical gremlins crept in, so he continued with the "friends" portion of the program. As Nathan moved to the piano, his sister Claire joined him for a vocal duet of the current pop song "I'm Yours." Their fine voices confirmed they are siblings and the bouncy rhythms kept our toes tapping. Claire next performed original choreography as Nathan continued on the piano with a pensive "Love Ballad" by Oscar Peterson. It was easy to tell that Claire is an accomplished dancer and she made the best of the small stage.

What happened next may have been a first in ATOS history. The aforementioned technical gremlins, apparently having taken up residence in the rented DVD projector system, forced Nathan to perform his silent film accompaniments without the benefit of a silent film. This was not a problem—Nathan had composed the music and it was made available to budding filmmakers as part of a youth silent film festival held in Portland, Oregon. We heard two of the three-minute selections, "Slapstick" and "Mystery." Nathan had brought videos of the winning selections from these two categories, but we could only imagine what might have graced the screen, accompanied by the music we heard. Rapid changes in texture and timbre, ever shifting rhythms, and lightning-quick stop changes again made these a treat for the ears. Nathan announced the printed music and sample CD was available in the record shop.

(You can see the four award-winning silent films, including the two that were to be shown during Nathan's concert, on Theatre Organ Online at www.atos.org —Ed.)

Following this was an excellent example of narrative music, "Napoleon's Last Charge." Reed stops in both chambers announced the "charge," as the music transitioned to a traditional march with the pedal stating the melody. With a judicious use of pedal cymbal and excellent untremmed reed combinations, the main theme returned with a conclusion that showed a powerful full organ.

The final number was "Grace Kelly"^{††} (the 2007 pop song, not the Princess), and once again the Macintosh added musical interest to the live performance. Extended applause brought Nathan out for an encore, and we heard the theme from "Fantasmic," a nightly show at the Disney theme parks. With music that was bold, rhythmic and exciting, it provided a great finish to a concert that members would be talking about all week. The theatre organ will live on in the 21st century!

Mt. Baker Theatre, Bellingham, Washington

En route to the evening concert we stopped at the Lakeway Inn Hotel for dinner. They were expecting all 450 of us, and dinner was served and consumed in record time. It was then a short drive to the charming Mt. Baker Theatre. This theatre is very reminiscent of the Fox chain of theatres in Northern California, with details such as a "covered balcony" lobby, painted wood beams, and plaster ornaments in the auditorium. Incredibly beautiful and spectacularly lighted, it drew oohs and aahs from members as they entered the auditorium. The theatre houses an original Style 215 Wurlitzer (Opus 1558, 1927), the only Style 215 originally installed outside California. (This instrument has since been expanded to 14 ranks.) The use of blue and lavender lighting and obviously new seats made for a very comfortable atmosphere.

Ken Double appeared in a dapper white tuxedo and introduced the theatre manager, who noted this was the 100th anniversary of the theatre organ and wished the instrument another happy 100 years. Lew Williams was the artist of the night and opened with "Hello Dolly" on one of only two instruments in the convention with a lift, followed by three selections from Disney's *The Lion King*. "Can You Feel the Love Tonight" featured beautiful open-harmony Tibias during the second chorus. "I Just Can't Wait to be King" received an up-tempo jazz treatment with a pedal cymbal that kept things moving. "The Circle of Life" started with a Vox melody that was joined by Tibia and Tuba on the chorus. Beautiful and subtly rhythmic, it showcased the organ well. The Beatles' "Penny Lane" began untremmed with wood block accents and featured many solo stop melodies. "Valse Bleue,"^{††} by Scottsdale resident Angela Morley, proved to be a somewhat impressionistic waltz that was very beautiful.

"In the Mood" got the full big band treatment, with the ride cymbal providing an infectious toe-tapping rhythm. Lew is



ATOS 2010 annual meeting



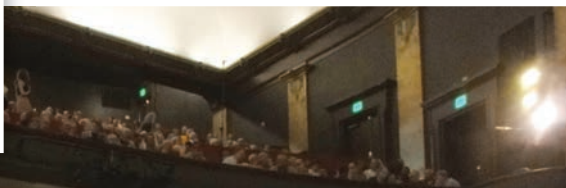
Emcee Ken Double



Claire Avakian and Nathan Avakian

Nathan Avakian, once again outside the box (Photo by Journal Staff)

Everett Theatre



Mt. Baker Theatre, Bellingham



The restored Mt. Baker lobby

Lew Williams at Mt. Baker Theatre



Dean Lemire at the Oaks Park Wurlitzer

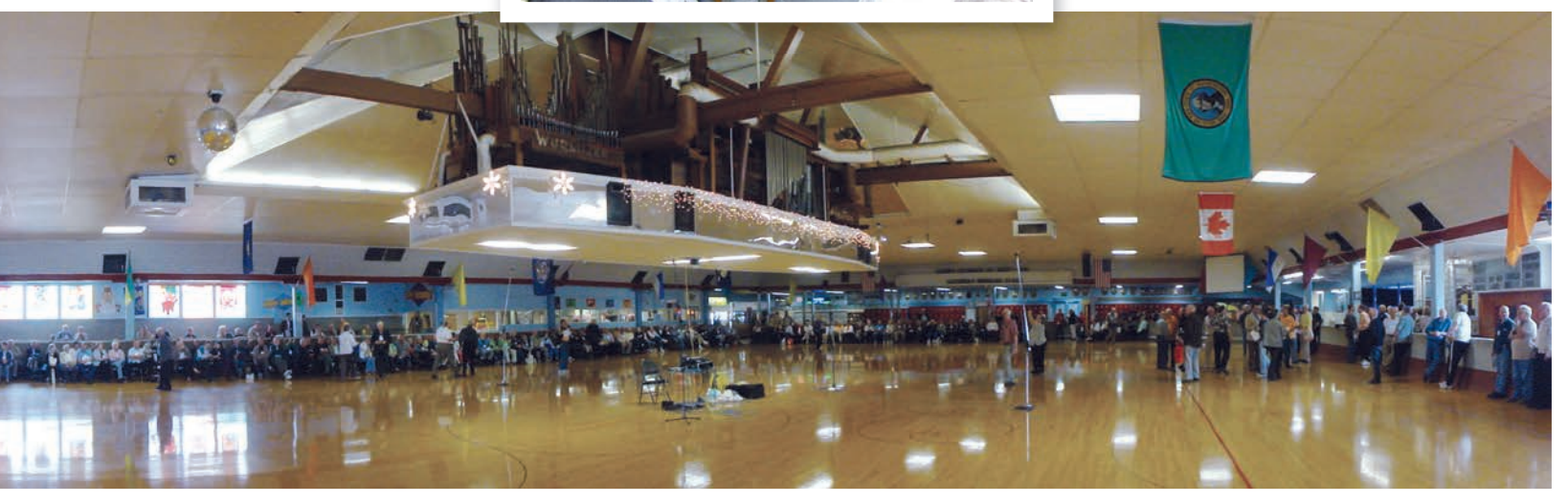


Lunch at Oaks Park

(Clockwise from lower left) Dick Taylor, Carl Zerbo, Randy Warwick, Jerry Nagano, Mark Sammut, and Dave Moreno discuss the organ at Oaks Park (Photo by Journal Staff)



The audience lined the perimeter of the skating floor



known for his note-perfect re-creations of these classic tunes, and this was no different. Next was the Russ Morgan signature tune, “Does Your Heart Beat for Me?” followed by “Elmer’s Tune.” This was a huge hit for the Glenn Miller Orchestra—composed, as Lew pointed out, by a mortician. Announcing a tribute to the late Rosa Rio, Lew performed her composition “Dreaming.” Featuring some beautifully haunting Tibia combinations, the piece could easily serve as background music for a travelogue.

In contrast, “Take the ‘A’ Train” took us on a jazzy ride that would have made Duke Ellington proud. Continuing with “Hey, Big Spender,” Lew dedicated the song to organ technician Bob White because it reflected his “quiet and demure” personality. Including enough bass drum/cymbal “bump and grind” moments to get the point across, the audience loved it. Announcing that he would soon be traveling to Germany and had been told he had to learn some German tunes, he performed “Liebling, mein Herz lässt dich grüssen (Darling, My Heart Sends You Greetings).” Very similar to something Schubert might have composed, it featured lush Tibia/Vox combinations. The first half concluded with “The Colonel Bogey March,” beginning with a full percussion regiment and ending with a full organ combination that effectively filled the auditorium.

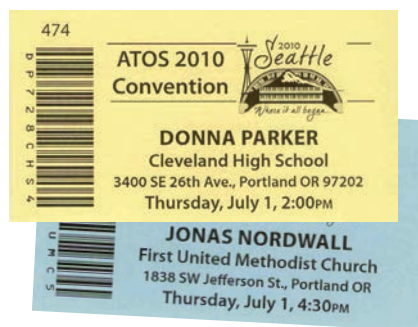
The second half began with a nod to a convention couple celebrating their 48th anniversary that night, with “Love and Marriage” segueing into “Side by Side.” Next was the Duke Ellington piece “The Mooche.” Lew noted this was music from the Cotton Club, where the Duke would play until 5:00am. His arrangement was simultaneously seedy and inviting (probably much like the club itself) and the minor-key ending reminded us we were in a place we probably shouldn’t be.

“Skylark” and “Stardust” were both simple, beautiful theatre organ arrangements that made the most of the well-regulated Tibias, Voxes, and Strings. Next was a very upbeat German tune “Was bin ich ohne Dich? (What Am I Without You?),” followed by another Beatles number, “Ob-La-Di, Ob-La-Da.” Lew used the Glockenspiel on the Solo manual as accompaniment while performing solo melody (with traps) on the accompaniment. It was quite a clever way of getting the maximum variety out of a two-manual instrument.

Debussy’s “Clair de Lune”[†] followed, and Lew effectively brought out the subtle pathos and drama in the piece, while eliciting the

feeling we were floating away with the melody. The ethereal effect of hearing this composition in a magnificent theatre can only be described as intoxicating. Lew then asked for houselights and solicited requests from the audience. After hearing a few, he settled on Queen’s “Bohemian Rhapsody,” announcing it would fulfill several requests in one shot. While not really describable as current pop music, this 35-year-old selection is certainly memorable, and we waited with anticipation to see how Lew would pull this off on a two-manual instrument. His maneuvers were nothing short of amazing. With stop changes that bordered on the insane, he effectively mimicked a four-manual instrument. If one had listened to a recording they would not have believed this took place on two manuals. Using untremmed solo stops in an excellent interplay between chambers and a very polite roll cymbal, the arrangement was effective and satisfying. The late hour notwithstanding, the audience rose to their feet—they weren’t ready to let Lew quit just yet.

Reminding us that we had a long bus ride ahead with an early morning departure, he began with “Mr. Sandman,” which somehow morphed into an interlude from Khachaturian’s “Sabre Dance,” then finally “Dream a Little Dream.” Lew saved some of the most beautiful Tibia combinations of the night for this last piece. As we loaded the buses, we knew a 90-minute bus ride was a small price to pay for such beautiful music.



Thursday, July 1— Multnomah Day

The early-morning light rain reminded us we were in the Pacific Northwest as we loaded buses, heading out in the only cardinal direction we hadn’t yet traveled.

Oaks Park Skating Rink, Portland, Oregon

The three-hour ride south to Portland, Oregon went fast (perhaps the result of dozing) and we were greeted by partial sun as we entered the Oaks Amusement Park. One of the oldest continuously operated

amusement parks in the United States, it opened in 1905. The original carousel, a Herschell–Spillman Noah’s Ark (or menagerie) manufactured in 1920, is still in the park. Our visit today was to the roller rink, which also opened in 1905 and features the 4/18 Wurlitzer (Opus 1380, 1926) from the Broadway Theatre in downtown Portland. Installed in the rink in 1955, it is the only remaining roller rink theatre pipe organ in the country. Many cities featured organs in roller rinks (Portland had two!), but only at Oaks Park can visitors still roller skate to the sounds of a live theatre pipe organ. The organ here hangs unenclosed over the center of the rink and provides quite a visual impact, in addition to a unique listening experience.

Dean Lemire has performed at Oaks Park for decades and has perfected the “skating style” of playing often associated with the late Don Simmons, another legend at the rink. Beginning with a bouncy “You, Wonderful You,” he continued with a Don Simmons signature tune, “We Three.” The organ at Oaks Park is unenclosed (who needs swell shades?), and the sound really grabs the listener. While not overwhelming, you get the feeling that it could become so at any moment.

Dean mentioned that many of the tempos we were hearing were skating tempos (92 beats per minute seem to be quite popular with skaters). He announced another Simmons signature tune, “Up a Lazy River,”[†] and those close to the console could hear the audible metronome Dean uses to set the tempo. The metronome also controls a digital display outside the console “box,” so the skaters can see the tempo for the current number. Using brassy second-touch accents, by the time Dean was done, we were up the river, down the river, and even under that river. The audience loved it.

“Dream a Little Dream,” which was beautifully done in a ballad style, still maintained that ever-present pulse for skating. Alternating tremulants on and off, and using the glockenspiel for accents, he was again able to provide wonderful contrast without the presence of swell shades.

Announcing he would be turning the metronome off at this point, he presented “Goofus,” using the untremmed Tibia as a calliope. This was followed by “Poinciana,”[†] which featured a nice dancing tambourine, and “Rag Mop,”[†] which featured an 8’ English Horn honking away in the pedal, and for the first time, 4’ and 2’ Tibias and Flutes added to the full registrations. This created a whole new (unenclosed) sound—

one that was both thrilling and frightening at the same time. It gave a whole new meaning to the word hair-raising, and almost dared one not to skate in tempo.

Introducing several professional skaters to demonstrate for us, we heard “Out of Nowhere,” “Frankie and Johnny,” and “Night Train.” A polka medley included “Pennsylvania Polka” and the “Beer Barrel Polka.” Dean used the accompaniment second-touch continuously for counter-melodies or accents, adding interest and complexity to whatever number he was performing.

He closed with “Running Wild,” the first song he ever heard on pipe organ—as a coincidence would have it, 44 years earlier, to the day, at the Oaks Park rink. It provided a great finish to a very unique concert. And we should all remember, as Dean correctly demonstrated, when playing an unenclosed Wurlitzer, use the 4' and 2' stops judiciously.

A short walk from the rink took us to an outdoor picnic area and we ate our catered lunch sitting under the oak trees, near the bank of the Willamette River.

Cleveland High School, Portland, Oregon

A short drive through Southeast Portland neighborhoods brought us to Grover Cleveland High School, a stately 1927 brick building that caused one member to exclaim, “Now, that’s what a high school should look like.” With some notable alumni, including Nike founder Phil Knight and organist Jonas Nordwall, our focus today was the 3/21 Kimball in the auditorium. Originally installed in another Portland high school, the initial 3/9 instrument was from the Columbia Theatre in Longview, Washington. Moved to its current location in 1994, the current refurbishment is due to the work of Oregon Chapter members.

Ken Double introduced our featured artist, Donna Parker, and she began with “Don’t Be That Way,”[†] featuring full combinations and accents from a robust English Horn. The cakewalk “Smokey Mokes” featured untremmed strings contrasting nicely against a beautiful Tibia and a very rhythmic wood block. “Lullaby of Birdland” got the jazzy treatment with a great walking bass line that was simple, yet very effective.

Michel Legrand’s “What Are You Doing the Rest of Your Life?”[†] from the film *The Happy Ending*, was nominated for an Academy Award and has been covered by vocalists from Julie Andrews to Sarah Vaughan, but is seldom heard as an

instrumental—especially on the organ. Donna was a student of Richard Purvis, and performed his arrangement of this beautiful number using Purvis’ signature registrations. Featuring an untremmed solo Tuba opening, it continued with a solo Clarinet that melded into a string ensemble for the chorus. Both reed stops exhibited beautiful regulation—a joy to hear. The solo Tibia was featured several times, and Donna’s masterful rendition ended with a wonderfully juicy final chord. She followed that with Percy Faith’s “Brazilian Sleight Bells”[†] in an arrangement by Martin Ellis. It was great, up-tempo Latin fun, with an interesting chromatic twist on the theme.

Donna brought Micah Bisson to the stage for a duet on the grand piano. Micah had attended the ATOS Summer Youth Camps, and Donna learned he was an excellent ragtime pianist. They performed George Botsford’s rather stately 1916 rag, “Boomerang.” The percussion accents from the organ made for a fun performance. Donna left the stage to Micah, who performed “Solace—A Mexican Serenade” by Scott Joplin. With a left-hand motif that suggested a slow tango, the rag had a mellow Latin feel, and Micah’s performance was nicely polished.

Donna closed the first half with “Avenue C,” a great boogie-woogie number that once again featured the very assertive English Horn. A solo section with Tibia and Glockenspiel provided a nice contrast before the big combination used for the ending.

After intermission, we were treated to the Abba hit, “Mamma Mia.” Donna acknowledged the organ crew, which included Oregon Chapter members Rob Kingdom, Bob MacNeur and Mike Bryant, for their diligence at making things happen at “the chapter level.” Oscar Peterson’s arrangement of “Wouldn’t It Be Lovely”[†] came next, and featured block chords against another great walking bass line. Wonderful Tibia/Reed combinations, contrasted with tuned percussion interludes, led to a very nice understated ending.

The “Pavane” from Robert Elmore’s 1954 *Rhythmic Suite* was next and featured some of the most enticing sounds to fill the auditorium. The consistent use of many solo ranks showed just how much work had gone into the instrument, and a middle section that could best be described as “mysterioso” led to a full string ensemble that was one of the most thrilling sounds of the day. Donna continued with a jazzy interpretation of Van Morrison’s 1970 hit

“Moondance,” followed by “La Danza,” which featured great Tuba/Trumpet interplay between chambers.

“Ease on Down the Road” from the Broadway production of *The Wiz*, a retelling of L. Frank Baum’s *The Wonderful Wizard of Oz*, featured some creative Hammond imitations. For her final number, we heard “Künstlerleben,” or “An Artist’s Life” by Johann Strauss II. Written in 1866 following a crushing defeat of the Austrian Army, it premiered three days after “The Blue Danube” and effectively reminded the Viennese people that a creative spirit could defy troubled times. After a somber opening, it transitioned into a sweeping waltz, which Donna performed in a very effective orchestral manner.

The audience was enthusiastic in their ovation and Donna returned to the stage for an encore. She wasn’t alone, however, as Jelani Eddington took the organ bench and Donna moved to the piano. What followed was an arrangement of “I Feel the Earth Move” that was both bluesy and funky. Carole King would have been pleased.

First United Methodist Church, Portland, Oregon

The buses headed into downtown Portland for our next concert at the First United Methodist Church, where we heard a colossal 4/107 instrument that is part Wicks, part Wurlitzer, part Möller, part Robert-Morton, and all power. Jonas Nordwall has been the organist at First Church for 39 years, and as one person described the relationship between Jonas and the organ, “This is the Winchester Mystery House of organs. As long as Jonas has anything to do with it, it will never be finished.” Time has proven that to be correct, and the organ keeps getting better and better.

Jonas opened with John Williams’ “Olympic Fanfare and Theme.”[†] The organ creates a tremendous wall of sound which is incredibly thrilling. (Thank goodness for swell shades!) The entrance of the antiphonal division midway through the piece served to wake up a few souls seated in the rear. While many theatre organs have color reeds such as Kinura, Krumet, and Musette, the additional reed resources of a large classic organ make for a phenomenal tonal palette. Following the first number was Scott Joplin’s 1909 “Gladiolus Rag”[†] which, Jonas noted, if played for an offertory would result in full collection plates.

Mentioning that the ATOS Board members work tirelessly for the organization on a daily basis, he offered “God Rest Ye Merry, Gentlemen” as “God Rest Ye Merry,

Board Members.” Done as a toccata in the style of Dupré, some jazz twists in the melody signaled what was coming next—a pedal melody in octaves that, with the addition of the antiphonal section, gave the listener the feeling they may have been sitting in the organ chamber. It was a goose-bump experience. Upon conclusion, Jonas claimed he was using the *mf* registration (the one for singing the quieter hymns on Sunday), but we weren’t buying that!

This was followed by “Winter Night” from Frederick Delius’ *Three Small Tone-poems*. It began with Sleigh Bells and a single solo flute—or so it sounded. In an example of really tight tuning, it was not a single solo flute at all. It was actually all the 8’ unison flutes in the front organ—a total of eight ranks. The vast tonal resources of this instrument allow a huge dynamic range. From the barely audible whisper of the *ppp* combinations to the suck-the-air-out-of-your-lungs power of the *fff* combinations, we heard the full compass in this piece. With an ending that was almost inaudible, it provided a great contrast to the dynamic music we heard before.

Jonas introduced violinist Rebecca Anderson, a regular performer at the church, and we were treated to a movement from Tchaikovsky’s *Violin Concerto in D Major*.† There was exceptional interplay between the two, and Jonas did a masterful job of accompanying, bringing the organ to the forefront when appropriate. It was a tour de force for both musicians, and there was an instant standing ovation from the crowd at the conclusion. Next, with the assistance of the organ relay, Jonas played an offertory and passed the collection plate at the same time. An earlier recorded performance of “Romanza” by Richard Purvis filled the sanctuary as ATOS board members assisted Jonas in collecting an offering to benefit the ATOS Summer Organ Camp.

Northwest organist Oliver Wallace had a long career in the music field, finally serving as Music Director for the Walt Disney Studios and contributing music to nearly 150 Disney productions. Jonas performed his piece, “Hindustan,” with a Persian flair that soon transitioned into a jazz idiom. Accents from an assertive Robert-Morton English Post Horn were very effective. Another Northwest organist, Henry B. Murtaugh, served as the first organist at the Liberty Theatre in Seattle, and composed the Oregon State Song, “Oregon, My Oregon.” Jonas welcomed a gifted vocalist, Mikel Iverson, to perform the piece, and they followed this with



Micah Bisson and Donna Parker at Cleveland High School



Jonas Nordwall and Rebecca Anderson

Jonas Nordwall’s concert in Portland





Chris Gorsuch at St. Columban Church



Simon Gledhill at Washington Center

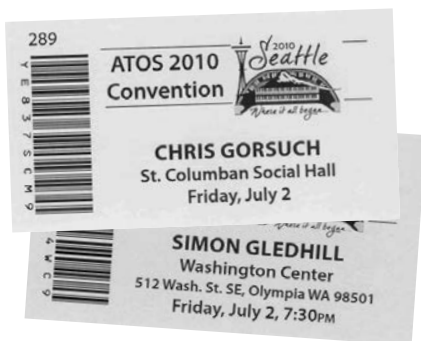


Scott Foppiano at Calvary

Gershwin's "Summertime." Beginning with sustained strings, a Clarinet interlude followed and then led into a swinging Buddy Cole-esque accompaniment. It was great fun and the vocal performance was exceptional.

Jonas mentioned that there was a piano present and wondered if there was anyone in the audience who had finished the "Ten Easy Piano Lessons" course. He beckoned Tony Fenelon onstage and explained that they had often performed together, both "down under" and in the states. They began with Chopin's "Military Polonaise." It was another example of a wonderful orchestral accompaniment against precise piano playing. The audience showed its appreciation with a standing ovation. They continued with Strauss' "Tritsch Tratsch Polka," which somehow had an excerpt from Liszt's "Hungarian Rhapsody" thrown in for good measure. With incredible musicianship and bravura on the part of both musicians, the conclusion brought the audience to their feet again. (For those keeping track, this was the third standing ovation and the concert wasn't over yet.) Jonas announced he would get us ready for the upcoming Independence Day holiday with Sousa's "Stars and Stripes Forever," and the full sound of this impressive instrument sent us marching out the door for our return trip to Seattle. Many commented that it would be difficult to top the variety of sounds and styles that we had heard today.

As the audience headed for the buses, we found that a "cafeteria counter" featuring gourmet box dinners to sustain us on the ride back to Seattle had been set up, and dinner was being "served" by Donna Parker, Jelani Eddington, Mike Bryant, and convention chair Tom Blackwell.



Friday, July 2— Nisqually Day

The morning began with the ATOS Member Forum and a presentation of the ATOS Strategic Plan, a mission-related action plan designed to facilitate the vision of a thriving ATOS. Following the meeting, Ed Stout presented a very entertaining seminar entitled “Organ Maintenance in the Wild, Wild West,” amply illustrated with pictures of “maintenance techniques” he has encountered during decades spent in organ chambers. If you hadn’t seen the pictures, you probably wouldn’t believe what the audience saw. Ed fielded questions from participants, answering many organ-related queries. With his encyclopedic knowledge and rapier wit, it was a most enjoyable hour.

St. Columban Church, Yelm, Washington

After lunch on our own, we loaded buses for the optional concert at St. Columban Church. After exiting Interstate 5, a leisurely country drive brought us to the small community of Yelm and St. Columban Hall, where the late Father Terence Wager had installed a 3/17 Robert-Morton. The organ was originally installed in the Tacoma Pantages Theatre, and debuted in its current home in 1998. With the installation crew of Andy Crow, Les Lehne and Bob White, Father Terence created a charming concert venue in the Parish Hall. Featuring swell shades in front, surrounded by percussions, it had all the familiar attributes of a pizza parlor installation. Several people commented that all we were missing were tables, chairs, pizza, and the sound of a happy cash register.

Chris Gorsuch was the artist this afternoon, and he began with “Get Happy.”† A big organ sound was topped by an English Horn that blended well, and an unenclosed ride cymbal that never overwhelmed the ensemble. It was a jazzy arrangement with an interlude that quoted “Sing, Sing, Sing,” and we had a brief taste of the Xylophone

at the end. As he came off the bench, Chris expressed surprise at seeing this many individuals at an event “you had to pay extra for.” He noted that the organ was “no shrinking violet”; it sounded better with all of us in the room. He wasn’t sure if he would have any hearing left after the previous day’s practice session. He next announced that a Cole Porter medley was coming, and we would hear many songs in snippets or as transitions between numbers. Beginning with “Anything Goes” and a very inventive accompaniment, “Night and Day” featured wonderful Tibia combinations and a solo Tuba that transitioned into some upbeat Trumpet/English Horn interplay. “My Heart Belongs to Daddy” started with signature George Wright Piano and English Horn glissandos. Featuring some mutation-rich Tibia combinations, it was followed by “I’ve Got You Under My Skin” with a nice rhumba rhythm. Chris explored the mellow and lush combinations of the organ, and the ensemble blended very well. He ended with “Just One of Those Things.”

“You, Wonderful You” and “If I Love Again” featured more subtle sounds and subdued registrations. If the organ can be overpowering, we couldn’t tell today. Next was “Birth of Passion Waltz”† in an overture-style arrangement that began with a big introduction. A solo Clarinet took us to the main section, a somewhat slinky melody that began in minor and meandered its way to major. It had a contemporary operetta feel—almost like Gilbert & Sullivan meets Rodgers & Hammerstein.

Chris noted he was a big fan of jazz idioms with varied time signatures, and the next piece by Paul Desmond, “Take Five,”† fit both categories. Featuring a tremendously creative reharmonization, a nice key change gave him an excuse for an improvisation on the melody. As the registrations grew, a tambourine entered the fray and we heard some of the big sounds of which the organ was capable. A smooth decrescendo brought us back down and arpeggios on the Glockenspiel provided a nice ending. It was a highlight of the concert.

In the Gershwin medley that followed, Chris fashioned all segues from Gershwin works not in the medley, such as *An American in Paris* and *Porgy and Bess*. Beginning with “S Wonderful,” it featured “Our Love is Here to Stay,” “They Can’t Take That Away From Me,” and “I Got Rhythm.” Indeed Chris does, and through many variations and keyboard calisthenics we enjoyed the melding of George Gershwin and Robert-Morton. The finale of excerpts

from *Rhapsody in Blue* provided a great ending, and the flood of applause signaled the audience’s approval. He closed with the overture from Mozart’s *The Marriage of Figaro*. The organ, while not as effective with tremors off, credibly pulled off the work, and even a relay cipher at the end couldn’t slow down the spirit of Mozart.

Extended applause brought an encore, and Chris performed “Primeró,” a spectacular Latin number. Though still hampered by relay problems, it was a great finish to a wonderful concert.

Washington Center for the Performing Arts, Olympia, Washington

After a dinner stop en route to the theater, we arrived in the state capital of Olympia, and the Washington Center for the Performing Arts. Located on the site of the 1924 Liberty Theatre, the building was remodeled in 1948 to become the Olympic Theatre, and then rebuilt from the inside out to become the Washington Center in 1985. The original 2/9 Wurlitzer was removed to storage during the renovation and reinstalled in 1995 by Andy Crow and Les Lehne as the 3/25 Wurlitzer we would hear this night. The instrument is installed in three chambers over the proscenium, and while some listeners in the shallow first and second balconies felt the sound was often overpowering, most listeners on the main floor didn’t have the same complaint. With the console sitting on stage, the organist is sitting below and behind the sound, and does not share the same acoustic perspective as the listeners in the upper levels.

Emcee Ken Double greeted us from the stage and shared some of the history of the building. Acknowledging Andy Crow with the accolade “as good a friend of the theatre organ as there ever was,” he noted his role in the installation of this instrument. He then introduced Simon Gledhill as the evening’s artist.

Bringing the lift up with a big arrangement of the “Sunny Side of the Street,”† Simon looked dashing in a white jacket contrasted against the black console. “A Little Serenade,”† from Ernest Tomlinson’s 1955 BBC radio play *Cinderella*, was next. Featuring exquisite phrasing, it was an andante romp that had us down the rabbit hole, over the river and through the woods.

The music from *Annie* had first interested Simon in 1982, but at the time everyone else was playing it, so he “left it to them.” Tonight we got the benefit of the full Gledhill treatment. “It’s a Hard Knock Life” featured great contrast between the

crisp chorus and melodic verse. “Maybe” featured both Tibias in some beautiful combinations, and “Never Fully Dressed Without a Smile” had a nice vaudeville feel to it. The medley continued with “Tomorrow” and “I Don’t Need Anything But You,” which featured a great second-touch countermelody. Ending with a reprise of “Tomorrow,” the audience roared their approval.

Next was Quentin MacLean’s “Galavant.” This very hummable melody had a bouncy accompaniment pattern and another intriguing countermelody. Simon’s playing was always a potpourri of sound, featuring wonderful accompaniment figures, beautifully phrased melodies, interesting second-touch counterpoint, and pleasant percussion accents. Jerome Kern’s 1931 ballad, “The Night Was Made for Love,”[†] featured the full dynamic range of the organ, with registrations that ranged from quiet and subdued, to full and powerful.

The highlight of the evening may have been a medley of songs by Jimmy Van Heusen, performed in the style of Frank Sinatra. Van Heusen had a writing career that spanned more than 60 years, and Simon began with “Come Dance With Me,” “All the Way,” “But Beautiful,” “Swinging on a Star,” and “Thoroughly Modern Millie.” His arrangements had all the excitement and flair of a live Sinatra concert. By the time he got to “Come Fly With Me,” we would have followed him in a rowboat. This brilliantly-arranged collection of songs brought us to intermission.

After the interval, emcee Ken Double acknowledged Jim and Delores Patak for their 13 years of work with the ATOS archives. Following a presentation highlighting next year’s convention in Eastern Massachusetts, we continued the music.

Simon rode the console up again with “I’m In Love for the Very First Time,” and followed with music from the 1955 British comedy, “An Alligator Named Daisy.” Continuing with Seattle-born composer William Bolcom’s “Graceful Ghost Rag,” it featured appropriate melodic Tibias for the moaning melody, and nice untremmed Clarinet and Diapason interludes. Music from *Brigadoon* featured several selections that included the title song, “In the Heather,” and some excellent bagpipe imitations on “I’ll Go Home With Bonnie Jean.” With superb phrasing, “Almost Like Being in Love” built to a wonderful climax, featuring the biggest sounds yet from the Wurlitzer. This was followed by Billy Strayhorn’s classic, “Lush Life,” and Simon managed to coax

more previously unheard sounds from the instrument. The overture from Franz von Suppé’s “Die Schöne Galathee” (“The Beautiful Galatea”) had multiple changes of tempo and dynamics, showcasing the impeccable tuning of many solo voices.

The final work was a selection of music by Burton Lane, a cavalcade of tunes featuring inventive registrations, crisp playing and wonderful phrasing. It was as if we were listening to a Boston Pops Concert, only it was music from a Unit Orchestra, and in Simon’s hands it was masterful. A spontaneous standing ovation brought us an encore by Robert Docker, “Tabarinage” (French for buffoonery), a sparkling piece reminiscent of Smetana’s “Dance of the Comedians.” The conclusion brought the audience to their feet again, and on that high note, we once again boarded our buses for the trip back to Seattle.



Saturday, July 3— Closing Day

Calvary Christian Assembly, Seattle

Saturday morning found us climbing aboard the now-familiar “luxury motor coach” for the short trip to Calvary Christian Assembly, an expansive brick complex that houses the former Lorin Whitney Studio Organ. The modern sanctuary featured plush pews, video screens and full carpeting. On stage was a classic organ console in white oak, its appearance at odds with the sounds we were about to hear. The original organ was the 2/12 Kimball from the Liberty Theatre in Centralia, Washington. In 1970, the Balcom and Vaughan firm expanded the Kimball with the addition of Wurlitzer Opus 697, a Style 215 Special originally installed in the Hollywood Theatre in Hollywood, California, and later in the home of Lorin Whitney.

Ken Double introduced our artist, Scott Foppiano, 2007 ATOS Organist of the Year. Opening with “Pietro’s Return,” a 1914 march by famed accordionist Pietro Deiro, the organ was bright and full of punch. Scott announced the piece as a tribute to Everett Nourse, having first heard him perform the song on a YouTube video. He continued with Barry Manilow’s “I Write the Songs.”[‡] The solo Trumpet melody against a Harp and Chrysoglott accompaniment made a beautiful arrangement. Featuring an appropriately mysterious opening, “You and the Night and the Music” featured wonderful dynamic contrasts and fluid tempos, all of which helped to set the dark and steamy mood. Followed by Sousa’s “Liberty Bell March,” it was apparent the organ and organist both excel at this type of music.

A nice contrast was provided by John Barry’s theme composition from the 1980 film *Somewhere in Time*.[†] A solo flute against a Chrysoglott accompaniment opened the piece, followed by an Oboe Horn. Scott negotiated the awkward leaps in the melody with ease—even with block chords on the Tibia. It was a beautiful arrangement. The “Allegretto Scherzando” by Gordon Nevin featured deft stop changes and manual jumps, giving it great variety. The instrument did its best classic organ impression for “In a Monastery Garden,” with a very powerful ending. Victor Herbert’s 1917 piece, “Thine Alone,” featured nice phrasing and demonstrated how well the Kimball and Wurlitzer voices could blend together. That piece took us to intermission.

The second half opened with music from the motion picture *Gold Diggers of 1937*. After a rather sinister opening, Scott provided a spirited rendition of “All’s Fair in Love and War.” Billie Holiday’s hit, “Mean to Me,” showcased the smooth blend of the organ’s Tibia and Clarinet in combination. Coupled with Scott’s choice of accompaniment voices, the effect was very nice indeed. This was followed by “Serenade” from Sigmund Romberg’s *The Student Prince*. Scott used only the eight original Wurlitzer ranks for this selection, and we heard a beautiful Tuba with wonderful full combinations.

Next was the 1971 hit, “If,” by the group Bread. Scott really shines when performing these contemporary ballads, and his sensitive and faithful renditions are a joy to listen to. Speaking about the scary situations in the world today, Scott asked to have the backlighting for the large stained-glass window at the end of the nave turned on while he performed “How Great Thou Art.”

The tremors-off sections revealed an organ well in tune, albeit with what seemed to be a somewhat unsteady wind supply.

Scott's medley from Jule Styne's *Gypsy* had all the excitement and show-stopping qualities of the original, including "Let Me Entertain You" with a naughty "stripper" flair. (Were we in church?) Finally, Scott announced we were going to sing—and sing we did—with his performance of "The Star Spangled Banner." This featured a giant American flag that was raised across the front of the sanctuary, providing a satisfying patriotic finish to a wonderful concert.

Bastyr University, Kenmore, Washington

After a 30-minute drive north, we turned onto a wooded drive that was part of St. Edwards State Park, and the home of Bastyr University. We dined in the university cafeteria or outside under tents, and then headed into the chapel. It is an exquisite European-style structure, created in 1958. Nearly five stories high and 140 feet long, it boasts handcrafted altars and columns of imported marble, terrazzo floors, wooden pews, oak paneling and a choir loft.

Dan Church, president of the university, welcomed us and told some of the history of the building. Originally built as the Saint Thomas Center, a Catholic seminary, the facility was leased from the Archdiocese of Seattle in 1996, after the seminary closed. In 2005, Bastyr University purchased the property. The acoustics of the chapel are truly impressive, and word has reached the motion picture industry: several film scores have been recorded in the chapel over the last few years. This venue allowed the Allen Digital "Lyn Larsen" Model LL-324Q-SP to sound like a million bucks. For the performance, the Allen's audio was placed in the pipe chambers, which are behind and somewhat above the choir loft in the rear of the chapel. The console was placed on the main floor in the rear as well, so floor seating in the center was reversed—the audience had their backs to the impressive architecture at the front of the chapel and the altar.

Nobody complained about that—once the first notes of Jelani Eddington's opener from *Finian's Rainbow* filled the hall, the great acoustics and the artistry of the organist immediately drove everything else into the background—a long way into the background. Jelani followed up with Gershwin's "I Was Doing All Right," in a slow laid-back style with a few bump-and-grind moments.



Jelani Eddington at Bastyr University

Jim Riggs at the Seattle Paramount



*The 2010-2011 ATOS Leadership
Left to right: (front row) John Apple, Ken Double, Doug Powers, Bob Dilworth, Donna Parker, Mike Hartley; (second row) Craig Peterson, Allen Miller, Tim Needler, Bucky Reddish, Paul Van Der Molen; (rear row) Bob Evans, Nathan Avakian, Tyler Morkin, Jack Moelmann (Photo by Journal Staff)*



Bob Zat, John Atwell, Rob Gliddon, and Bill Schumacher (Photo by Journal Staff)





Jo Ann and Russ Evans, Member of the Year
(Photo by Jamie Snell)



Richard Hills, Organist of the Year
(Photo by Journal Staff)



Jim and Dolores Patak, Honorary Members
(Photo by Journal Staff)



Mike Hartley, Russ Shaner, and Allen Miller
(Photo by Journal Staff)

2010 marked the bicentennial of Frederic Chopin's birth, and Jelani's transcription of the "Waltz in E Minor" had wonderful textures and colors that served to bring out the frenetic energy of the piece. The arrangement came to an end with some amazing arpeggios and full chords that lingered in the hall. Although the decay time was substantial, there was never a hint of muddiness in the sound. Chris Gorsuch had suggested a medley of James Bond themes, and Jelani obliged. We heard the themes from at least six films, including *From Russia with Love*, *On Her Majesty's Secret Service*, *For Your Eyes Only*, *Goldfinger*, and *Live and Let Die*. Framed by the familiar Bond theme composed by Monty Norman, the selections provided a great vehicle to showcase the sounds of the Allen.

Following this, Jelani performed his arrangement of "If" by the group Bread. Comparing Jelani's arrangement to Scott Foppiano's performance of this number earlier in the day led me to one conclusion: I was going home to look for my copy of the sheet music. This is a beautiful song that sounds great on the theatre organ! To conclude the first half, Jelani presented "The Girl I Left Behind" from Leroy Anderson's *Irish Suite*. Coaxing some very Irish sounds from the instrument, the quickly shifting rhythms made for enjoyable listening, and a real workout for the performer. The ending was thrilling, with exciting and complex polyphony that was, somehow, still cohesive.

After intermission, Jelani opened with the Irving Berlin classic "Let's Face the Music and Dance," then revisited Leroy Anderson. From the musical, *Goldilocks*, the "Pirate Dance"† was a spirited romp, making great use of the Xylophone against the main theme. Several selections from *Chicago* were next. "All That Jazz" had some saucy Tibia combinations, while "Razzle Dazzle" had a nice soft-shoe feel. The final chord had the building rumbling gently with a note from the 32' Contra Bourdon. This was followed by the 1930 jazz standard, "Body and Soul."‡ Featuring the most dramatic build-up of the concert, the Allen organ definitely delivered the emotional impact needed for this piece.

The final selection was the "Bacchante" from the Camille Saint-Saëns opera *Samson and Delilah*. Showing off the orchestral sounds of the organ, Jelani's arrangement brought all the excitement and fire of the opera score to life. It was truly a symphonic triumph, and the audience



Tahoma Studio,
32' wood Diaphones

Walt Strony at the
Tahoma Studio



responded with a spontaneous standing ovation.

For an encore, we heard the very spirited “Gypsy Dance” from *Carmen*. The audience again roared its appreciation, and we all headed back to the hotel to get “gussied up” for dinner.

Banquet and Concert

Paramount Theatre, Seattle

Having a banquet in a theatre is not a unique event—unless you’re dining at the orchestra level on a flat floor, where fixed seats on a raked floor had been just hours before. The Paramount’s convertible floor system, where the theatre seating can be converted to a flat floor, enables the space to be used as a ballroom with cabaret seating for 568. It’s startling the first time you see it, but the delicious meal, catered by Seattle chef Tom Douglas and served with complimentary wine, made everything feel right. Douglas is a James Beard award-winning chef who is recognized as having helped define Northwest cuisine, which focuses on very fresh local ingredients, simply prepared.

Ken Double presided over the awards portion of the program, and Jack Moelmann ensured the award recipients’ speeches were kept at a reasonable length. Jim and Dolores Patak received the Member of the Year award; Bob Salisbury was honored with the Ron Musselman Member of the Year award (joining Russ and Jo Ann Evans, who had received the same award earlier in the week); Doug Thompson is the Amateur Organist of the Year; Justin LaVoie was named Theatre Organ Student of the Year; Trevor Dodd is the George Wright Memorial Fellowship recipient; Russ Shaner received the Crew Chief Certificate of Service, and our 2010 American Theatre Organ Society Organist of the Year is Richard Hills.

Next came the music, with Jim Riggs at the Wurlitzer. Jim is no stranger to the instrument, as he is currently organist for the silent film series at the Paramount. Opening with the Jimmy Van Heusen tune, “Personality,” the organ sounded magnificent in the reconfigured auditorium. “My Sunshine is You” featured delicate registrations with beautiful Tibia combinations, followed by “I’ve Got You Under My Skin” in a jazzy arrangement that featured a steady pedal cymbal, providing the foundation for some great improvisation on the

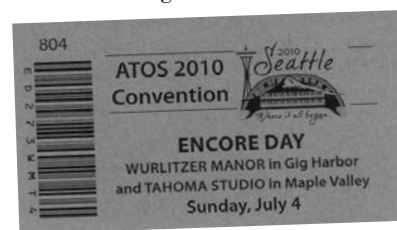
manuals. Announcing that he’s been a Jesse Crawford fan for years, he performed “Isn’t This a Lovely Day to be Caught in the Rain?” in an excellent Crawford style. It ended with a gentle accompaniment figure featuring Harp and Vibraphone accents.

The 1926 Sherman Myers piece, “Moonlight on the Ganges,”[†] began with suitable sub-continent registrations of untremmed reeds, before segueing into big combinations for the end. Irving Berlin’s 1932 hit, “Say It Isn’t So,” featured Tibia glissandos as smooth as glass, in a slow, refined arrangement. The jazz standard “Lullaby of the Leaves” started simply, with a walking bass line that grew until the whole building was bouncing. A medley followed, with a collection of tunes from the motion picture, *Kid Millions*. We heard “I Want to be a Minstrel Man,” “When My Ship Comes In,” “Your Head is on My Shoulder” and “An Earful of Music,” all presented in a pleasant, relaxed, and tasteful style.

English composer Billy Mayerl is known for his novelty piano numbers, and we heard his piece “Shallow Waters.” Featuring a meandering melody, the arrangement had a nice lilt and a single chime ending. Announcing that he had played the previous week at Wanamaker’s (Macy’s) store in Philadelphia for the dedication of the Wurlitzer in Greek Hall (the former Lowell Ayers instrument), Jim included two pieces he had performed there; Paul Francis Webster’s “Black Coffee” and “The Toy Trumpet.” Beginning with a jazzy pedal line and Clarinet accompaniment, the English Horn announced the toy trumpet. The pieces featured great use of the percussions and snare drum. “Through the Night,” was followed by Irving Berlin’s “Russian Lullaby,” and then, a personal favorite of Jim’s, “Somewhere Over the Rainbow.” With wonderful chords between the verse and chorus, reminiscent of the tornado, the arrangement brought out the best in the Wurlitzer. The Xylophone made its first appearance in the next tune, a bouncy “Pop Goes Your Heart.”[†]

As he prepared to close the concert, Jim noted that every concert is a showcase for the personality of the organ and the organist. He finished with the lively title song from the 1933 revue *Strike Me Pink*, and tagged the “Paramount on Parade” newsreel theme on at the end. The appreciative audience demanded an encore and Jim complied with a fast-paced “Get Happy.” As we walked back to the hotel, the sounds of a mighty Wurlitzer echoing in a

true movie palace swirled in our heads. There’s nothing like it!



Sunday, July 4 – Encore Day

The Fourth of July holiday provided an excellent reason for diehard organ fans to attend two additional concerts. Divided into red and blue ticket holders, we eagerly loaded buses for trips to two private residences, both with notable instruments.

Tahoma Studio, Maple Valley, Washington

Our group began with a trip south to Maple Valley and the home of Jerry Gould. As we pulled into a large grassy field, an imposing red barn awaited our entrance. Inside, we were greeted by the awesome sight of an octave of 32’ Diaphones lining the far wall. The home of a 3/29 Wurlitzer, the instrument is based around an original Wurlitzer Balaban 3, Opus 2121, originally installed in the Paramount Theatre in Salem, Massachusetts. Prior to its purchase by Jerry, it provided music for the Seattle Greenwood Pizza and Pipes Restaurant. Jerry acquired the organ in 1990 and built the barn/studio to house the instrument. At the time he acquired it, it was 15 ranks. The familiar French style console sat in the center of the building, and chairs formed an audience area nearby. The organ is maintained by Jerry and Greg Smith, who introduced our artist, Walt Strony.

Beginning with snippets of “Old McDonald Had a Farm” and the theme from *Green Acres*, he soon transitioned into “Almost Like Being in Love” from *Brigadoon*. Featuring a smooth, lush sound, the arrangement took a jazzy turn, before a reprise of the beginning. Announcing that Jerry was a fan of Kay McAbee, Walt continued with Kay’s arrangement of “Land of the Pharaohs.”[†] This 1955 Dimitri Tiomkin work has a great overture-style opening and the Wurlitzer filled the room with a sound that was impressive, as well as balanced and blended. Walt’s combinations invoked images of Egypt, pharaohs, and pyramids. If anyone was asleep, the ending chords—complete with 32’ Diaphones—put an end to that.

Walt took a moment to demonstrate the two English Post Horns, including the skating rink horn on 20" of wind, and the solo strings on 20". Then we heard "Liebesfreud," probably Fritz Kreisler's most familiar composition for solo violin and piano. Walt's transcription was very orchestral, with wonderful interplay between the strings and Tuba, Trumpet, and Clarinet. He followed with the 1938 Hoagy Carmichael tune, "The Nearness of You." Featuring all three Tibias, Walt's registrations were captivating; with a smooth transition from *ppp* to *fff* and back, the ethereal ending with Chrysoglott left the audience hushed for several moments.

Continuing with a suite from *Porgy and Bess*, a Tuba duet took us to "Summertime,"[†] featuring an interesting eighth-note accompaniment pattern on the second verse. The interlude to "I've Got Plenty O' Nuttin'" featured one of the longest chromatic glissandos I've ever heard—it may have run the full compass of the keyboard, and Walt made it sound effortless. The continuous use of solo stops showed the tremendous amount of tonal finishing work that has gone into the organ. Concluding with "It Ain't Necessarily So," we again heard great interplay between the tubas. The ending was so steamy, with a slow tempo that could only be described as "jazz on steroids," the temperature in the room must have risen 20 degrees during those measures. It was a truly inspired arrangement.

Walt announced the next piece as "probably something we had never heard on the theatre organ." The music for "Wedding Dance" from *Hasseneh* was given to him by Kay McAbee; Walt described it as "Land of the Pharaohs' backwards." It, too, had a Persian flavor throughout, with a powerful and intriguing left hand/pedal accompaniment pattern supporting the melody. It was a wonderful piece that showcased the full range of the instrument.

Richard Wagner's *Tristan and Isolde* is undoubtedly one of the most beautiful and passionate operas ever written. The music from the final scene, known as the "Liebestod," is incredibly powerful, and Walt's arrangement began with a solo Clarinet, and continued to highlight the orchestral qualities of the Wurlitzer. In the six minutes that followed, we were treated to a sonic journey that melded instrument, performer, and audience into one, and could be easily described as a spiritual experience—much like the final scene in the opera. It was a truly spell-binding performance by a master musician; cer-

tainly the highlight of this concert, and one of the highlights of the convention.

Walt concluded with "Stars and Stripes Forever." After creating his own obbligato for the middle section (Sousa would have approved), a thrilling key change took us to the last stanza. With an appropriately theatrical ending and the addition of the 32' Diaphones, the audience rose to their feet as one. Who would have thought such magic could happen in a big red barn in the middle of Maple Valley? We loaded the buses, still sharing accolades for the wonderful program we had just heard.

Wurlitzer Manor, Gig Harbor, Washington

After a lunch stop, we crossed the famous Tacoma Narrows Bridge for a trip to Gig Harbor and the musical oasis known as Wurlitzer Manor. This venue houses the largest instrument we would hear during this convention, a 4/48 Wurlitzer installed in 1986. Hosts Raymond Lavine and Barbara Hammerman often open their home for PSTOS concerts and other musical events for charitable organizations. Finished in a high-gloss black, the console from the Brooklyn Fox Theatre is the centerpiece of a setting that features seating on several levels and magnificent views from the rear of the house.

Raymond welcomed us and turned the microphone over to Simon Gledhill, who introduced Richard Hills. Beginning with Cole Porter's "From This Moment On,"[†] we heard a wonderful, rhythmic, chromatic arrangement. With an intriguing counter-melody during the second refrain, Richard's incredible finger work may have used every note on the Great manual—twice.

Richard noted that George Wright had recorded music from the 1925 operetta, *The Vagabond King*, on the Pasadena Studio organ. Richard's arrangement today used both the enclosed and unenclosed Harps, with a dramatic buildup to a solo Clarinet. An effective Tuba solo against a shimmering accompaniment followed. The piece had so many moods, styles, and themes—it was a perfect vehicle to show off the resources of an instrument like this. From the balcony, the listeners almost felt as if they were part of the organ. "Poinciana" followed, with wonderful Tibia combinations. The superb tonal finishing of the organ was very evident.

Richard wanted to play something to commemorate the holiday, so he offered a medley of songs by Stephen Foster, arranged by Robert Hanmer. Beginning with a very up-tempo "Oh! Susanna," it often featured combination changes in every

measure. A soothing "Beautiful Dreamer" followed and then, with an accompaniment that felt inspired by Charles Ives, "Carmichael Races" began a race to a feverish pace. When "Jeanie with the Light Brown Hair" finally appeared, she sounded a lot like Jacques Offenbach, with an extended ending that was pure fun.

Richard continued with two pieces by Frederic Curzon, "Bravada (Paro Doble)" and "Dance of the Ostracized Imp." The first had a Spanish drive that was very rhythmic, and lightning-fast finger work made this piece as much fun to watch as it was to listen to. "Dance of the Ostracized Imp" was very intriguing, both harmonically and rhythmically, and served to keep the listener just a little off balance. Next, "Can I Forget You"[†] by Jerome Kern featured some simple, but very effective combinations.

Alfred Newman is regarded as one of the greatest film score composers of all time, and Richard presented his "Street Scene," featured in several 20th Century Fox film noir classics. Richard called it a cross between "Dance of the Hours" and *Rhapsody in Blue*, and it effectively conjured visions of a busy and active city.

Simon Gledhill joined Richard for the next two numbers, announcing that it "was not another British takeover," but that they had done some duet programs in the UK and would share a couple of numbers with us today. Simon took the organ bench, and Richard moved to the grand piano adjacent to the console. Beginning with "Jamaican Rhumba," it was a performance with great Latin flair and creative interplay between the two instruments. Announcing the final selection of the concert, Simon admitted they had concocted the next arrangement on New Year's Eve. Advising we may need to "put our seatbelts on," they launched into a wild version of "Tico Tico."[†] Moving along at a lively clip, the melody darted back and forth between piano and organ. With interludes that would have made Ethel Smith proud, the piece brought the concert to a lively end.

Not all great pianists are good organists, neither are all great organists good pianists: it would be difficult to tell which Richard Hills plays better. After extended applause we headed for the buses, perhaps a little shell-shocked, but in awe of the performers. The ride back to our hotel marked the end of our pipe organ events.

([†] next to song title indicates the selections scheduled (at press time) to be on the convention CDs. —Ed.)

July 4th Fireworks

Hammond B3 Draw Bar

The lounge on the 28th floor was open nightly, and featured a Hammond B3 organ brought in just for the convention. After a rough start the first evening (and much tinkering), the console was graced by many talented individuals during the week. These luminaries included Jonas Nordwall, Clyde Hunnicutt, Dean Lemire, Ken Double, Jerry Nagano, Bill Schumacher, Jack Moelmann, Bob Fountain, Ray Harris and others. On this night, the activity moved into the much larger “Visions” meeting room. With panoramic views of Seattle and the Space Needle, it afforded visitors the chance to watch the city fireworks display. The room was full at 10:00pm, and the celebration over Lake Union was a spectacular sight. But all the explosives in Seattle couldn’t equal the musical fireworks we had experienced during the week. The Puget Sound Theatre Organ Society put together a wonderful variety of artists and instruments and, in the end, we can confirm that Seattle is indeed, “Where it All Began.”

Special thanks go to everyone who provided photographs. Naturally, it isn’t possible to print all the pictures. We’ve tried to select a representative sample that showcase the venues, the artists, and people just having a good time. Richard Neidich, whose work has appeared in THEATRE ORGAN in the past, has a particular gift for architectural photography. If you’d like to see more of the pictures we just didn’t have room for—with a special section of Richard’s photos of some of the venues—visit Theatre Organ Online at www.atos.org.

Next year the Eastern Massachusetts chapter hosts us in Providence, Rhode Island, June 29 – July 5, 2011.



Dean Lemire accompanies vocalist Carrie Renwick (Photo by Journal Staff)



An appreciative audience for Richard Hills



Ray Harris at the B3 (Photo by Jamie Snell)



Jerry Nagano entertains before the July 4 fireworks show



Strategy For The Future

BY DOUG POWERS

The purpose of this article is to provide an introduction to the ATOS Strategic Plan through a brief abstract of its content. The entire plan is forty-seven pages and is available on the ATOS website. Go to www.atos.org, click on “Front desk” on the left, and follow the links.

From Our Roots To Today

For several decades, the American Theatre Organ Society has been a strong and well-positioned organization dedicated to the preservation and promotion of the theatre pipe organ. From the 1950s through the 1980s, membership was robust and relatively young. The theatre pipe organ had experienced several rebirths, as many ATOS chapters had access to instruments operating in their original movie palaces. One could also find private homes with these “beasts in the basement” across the country. In the 21st century, however, times are changing. Based on the 2008 ATOS Member Survey, the largest age group of our ATOS membership is 61–81+ years. ATOS memberships are dropping each year, and

while some chapters are quite successful in accomplishing their mission, more chapters are reporting difficulty in growing, let alone maintaining, membership levels and local support for their cause.

Our Future?

How will the theatre pipe organ scene look in fifty years? Where will these historic instruments reside? Who will be their caretakers? How will current knowledge, artistry, and skills be protected and passed on? What will become of local ATOS chapters, and ATOS itself? These are vital concerns requiring serious overhauling of current ATOS organizational practices, programs, funding, and methods used to support your local efforts in keeping the theatre pipe organ an important part of your local musical arts scene.

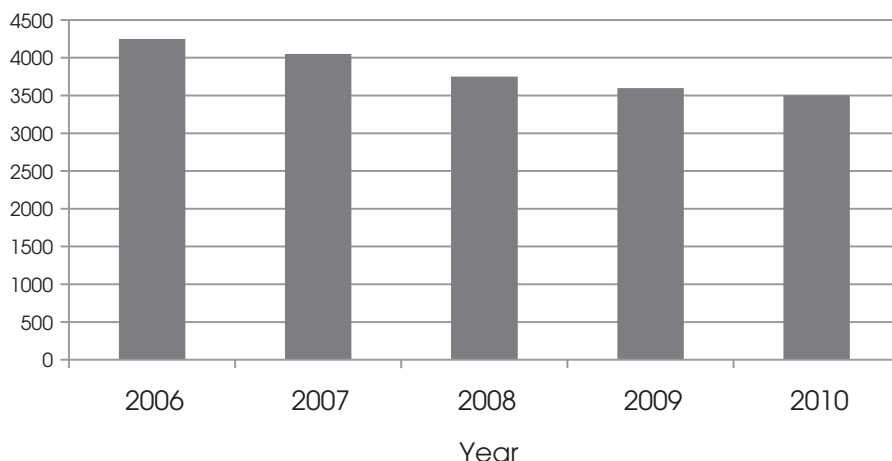
There is no question that the national leadership of ATOS fully understands and respects the fact that the brunt of the work regarding the future of our collective mission rests with local efforts. After all, your board of directors and staff all come from local chapters where we, too, experience the challenges inherent with building

theatre organ events worthy of public interest, maintaining the organs themselves, attracting new members, meeting budget constraints, and so on. ATOS can have a brilliant plan and plenty of valuable resources for you and your chapter to implement in your area. However, if these opportunities are not utilized, the end result will be for naught. Therein lies both the risk and the strength of a national plan. More than ever, it will require close teamwork between your local leadership and national efforts. The ATOS Strategic Plan itself is a cornerstone element of a new overall ATOS management process that is still unfolding; it provides a dynamic, living reference for all future activities planned and underway. Its purpose is to reveal the issues at stake and to identify actions required to achieve greater mission accomplishment momentum. A central feature is a major reorganization of operations and alignment of key personnel. The fundamental basis for every decision will be to first ask the question, “How does this help the viability of the theatre pipe organ?”

What Will Change?

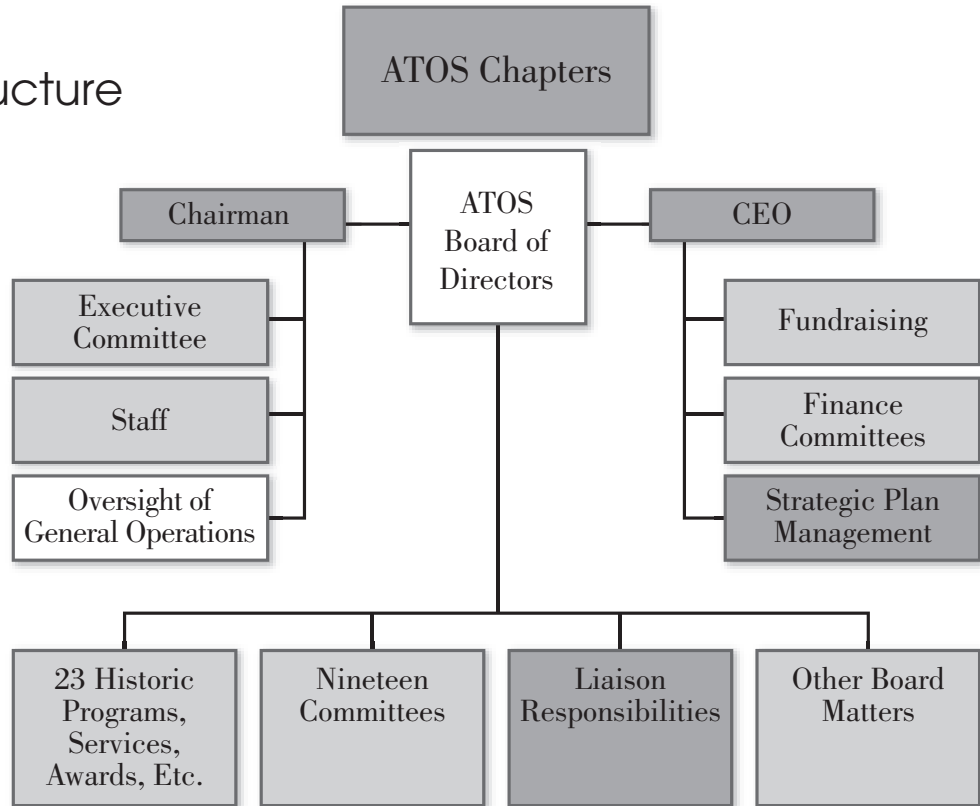
The nearly four dozen ATOS committees and programs will be reorganized into five major divisions. They are: Administration/Operations, Communication, Education, Technical, and Financial Management/Fundraising. One major feature will be to create positions known as “Plan Managers” and “Project Managers.” Within each division, clearly defined functions, personal responsibilities, and lines of accountability will be established. Delineated expectations will accompany distinct spans of control and levels of authority. Ever since ATOS began, directors have been simultaneously responsible for two major roles of leadership: governance and management. This has proven itself to be a conflicting, inefficient and, in many ways, ineffective model. In practice, these are two very

Five-Year
ATOS Membership Trend

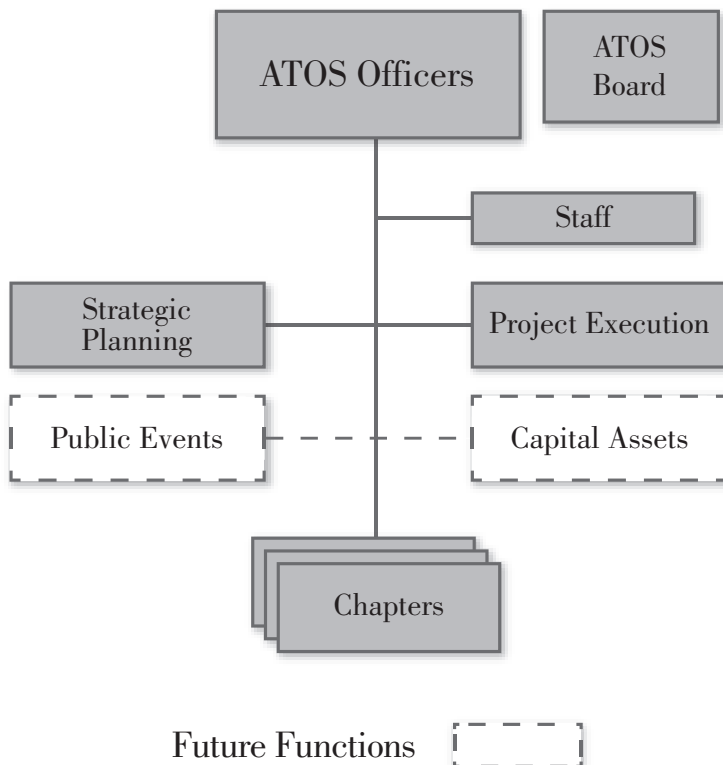


Current ATOS Organizational Structure

- Undefined Functions
- Dispersed Staffing
- Shared Responsibilities
- Unclear Reporting & Accountability
- Uncompensated, Part-Time Leaders
- Uncompensated, Part-Time Staff



Proposed ATOS Organizational Structure



- Defined Functions
- Centralized Staffing
- Personal Responsibilities
- Clear Reporting & Accountability
- Compensated, Largely Full-Time Leaders
- Compensated & Volunteer Part-Time Staff

different leadership bodies intended to be kept separate. In general, governance is responsible for oversight and evaluation of the organization's performance. Budget review and approval, and fiduciary responsibilities of mission accomplishment are among its key responsibilities. Management is responsible for planning, organizing, directing, and executing operations. Task management or project management are key duties. Governance oversees; management executes. The reorganization of ATOS pays respect to this critical differentiation.

How Will This Develop?

This plan covers a ten-year time frame. The transition period until the planned organization is fully in force will be the next three to four years. During that time leader roles, levels of authority, and titles will change from those in 2010. Initially, the responsibilities of the leaders will be little different, but will focus upon specific areas rather than ATOS operations at large.

During 2011, expanded mission-related objectives will be established, based upon the level of financial support expected for the following years. In conjunction, specific job responsibilities

will be defined for each leadership position, to be used for recruiting qualified personnel. These positions will be available to ATOS members and the public at large as they are opened for recruiting during the next few years. The selection of most qualified candidates will be accomplished by member vote as now. During this period, the current leaders will be asked to help identify appropriate subordinate staff members, as needed, to help accomplish the planned objectives for their function. A critical component in the success of this plan is dependent on you, the ATOS member. Volunteer project teams will be needed to accomplish several different tasks. Recruitment will commence in 2011.

A National Partnership

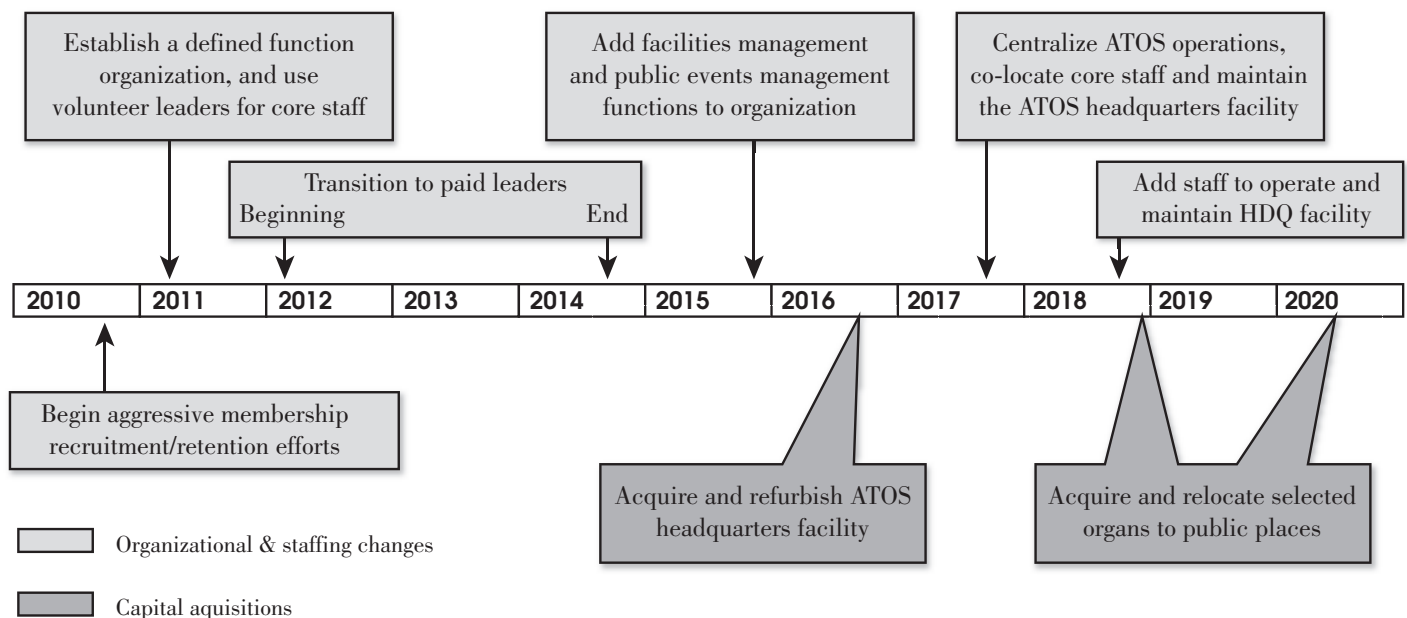
Please review this plan on our website. You will find a highly detailed discussion of planned changes to the ATOS organizational structure. There are many objectives and goals to increase membership, provide incentives for greater youth involvement, and augment fundraising strategies. In addition, there are plans to increase meaningful resources for your local success in keeping the theatre pipe organ a viable American musical art form.

Your feedback, your ideas, and your talent are vital to this overall goal. One group of twenty ATOS leaders cannot do this by themselves. National effort, continued interaction, and cooperation are absolutely needed to keep these national treasures and our collective mission alive and well in the 21st century.

For questions or comments on this topic, please contact Doug Powers at d.powers@atos.org. Doug is the ATOS Strategic Plan manager and an ATOS Director. He holds an MBA with several years of healthcare management experience, and currently owns and operates his own business. He is also the president of the Western Reserve Theatre Organ Society, Chairman of the 2009 ATOS Cleveland Convention, and is the crew chief of WRTOS' 4/28 Wurlitzer project.



Timeline for Key ATOS Events Associated with Mission Expansion



JOHN ATWELL

Australia's Mighty Little Wurlitzer

at Marrickville Town Hall, Sydney, Australia

I have always had a soft spot for Style H Wurlitzers. It was a three-manual Style H Special that my young ears first heard in 1946. Armed with this bit of personal nostalgia, I eagerly began listening to John Atwell's recording of a Style H now installed in the Marrickville Town Hall from the land down under.

John opens with *Here's to the Ladies!*, an eleven-minute medley dedicated to perhaps his old girlfriends who just happen to have some familiar names like "Maria," "Marie," "Liza," "Louise," "Peg o' My Heart," "Sweet Georgia Brown," "Jean," "Say Has Anybody Seen My Sweet Gypsy Rose," "Rose Marie," "Mame," and "Bess You Is My Woman Now." We only hear a few bars of the first of these ladies, "Maria," and it set me back a bit because of a slight tuning error in the untremmed Tuba Horn introduction. I needn't have been concerned because, as the rest of this album makes clear, the organ is really well-tuned and regulated.

"This is the Happiest Day of my Life" is a snappy up-tempo offering that in the almost-too-live acoustic of Marrickville Town Hall makes it hard to believe I am listening to only eleven ranks. It sounds much larger and proves what the album's title says. This is indeed Australia's mighty little Wurlitzer.

Two selections from composers Franz Lehar and Fritz Kreisler, "Gypsy Love Waltzes" and "Stars In My Eyes," respectively, are both excellent examples of John Atwell's sensitive treatment of ballads, of which *Australia's Mighty Little Wurlitzer* has many.

Besides *Here's to the Ladies*, this album features three other medleys, one of which, *White Horse Inn*, I was totally unfamiliar with. Its title suggested something Canadian to me, but I was wrong. Reading the album notes, I learned it is actually based on an 1890s play set near Salzburg, Austria. It runs the full gamut from love songs to up-tempo rah, rah, rah. Mr. Atwell fabricates the other two medleys from *The Band Wagon* and three tunes from Scottish fiddler James Scott Skinner, all in the same key, but differing in rhythm. It is sure to bring a smile to your face.

Two selections in total contrast to one another are "Buffoon" and "Prelude from *Te Deum H.146*." The former is a bouncy little tune from Zez Confrey, but not a knuckle buster like his "Dizzy Fingers," and the latter is completely outside of anything normally played on a theatre organ—especially a smaller instrument. Majestic music of this sort could easily fall flat on its face played on a theatre organ, but the Marrickville Town Hall's live and bright acoustic, coupled with the organ's solid winding, makes John Atwell's performance a success.

"Auf Weidersehen, My Dear," "So In Love," and "Tell Me Tonight" round out the 71:24 playing time of *Australia's Mighty Little Wurlitzer*. This CD is easy to listen to and quite satisfying. It is well played with

only a dash of percussion, and well recorded with informative liner notes. I give it a hearty four stars.

Australia's Mighty Little Wurlitzer may be ordered in the US from Russ Evans, 6521 NE 191st Street, Kenmore, Washington 98028-3453, at \$20.00. or from www.jamusic.com.au at AUD 25.00.

—Dennis Hedberg

STEVEN BALL

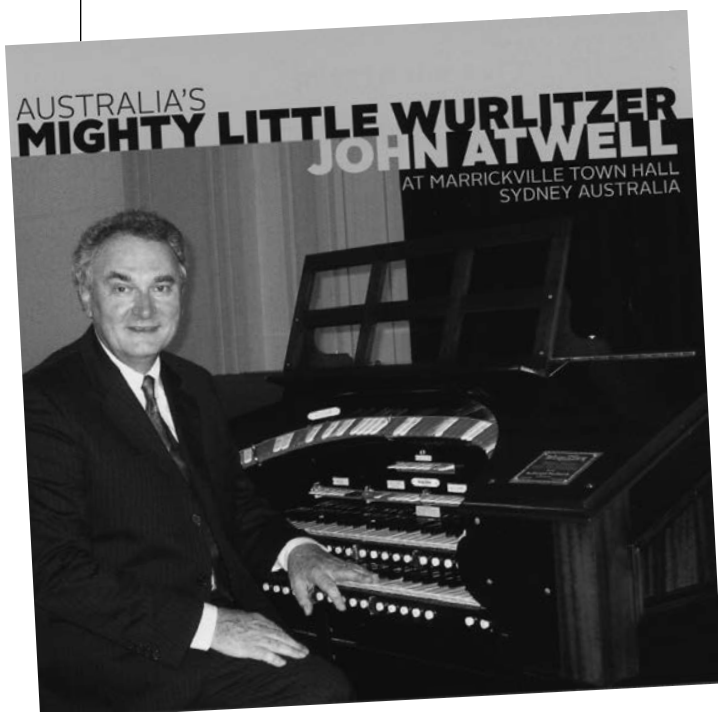
1001 NIGHTS

Atlanta Fox

Considering the atmosphere of the Atlanta Fox Theatre, *1001 Nights* is an apropos title for this album. Steven Ball's selections conjure up visions of Sinbad, Aladdin, Sheherazade, and a host of other characters from Arabian Desert lore of old.

As majestic as the sound of the Atlanta Fox Möller is, in the end it is just a big, large-scaled, dark and wooly-voiced 1920s church organ with lots of percussions, a horseshoe console, and a few complimentary, traditional (in name only) theatre organ voices added in an attempt to achieve theatre organ legitimacy, all under weak, insipid tremulants that had the good fortune of being installed in one of the world's grandest theatres. For a theatre organ recording, the majority of Mr. Ball's work in *1001 Nights* is played with tremulants off, which is probably more musically correct, considering the orchestral nature of much of this recording. When Mr. Ball does use tremulants I found them essentially ineffective. Not because I have issue with their use, but rather because they affect only minimal pitch modulation.

Some readers may find it odd that I will make no mention of various Tibia, Vox, or String registrations here. The reason is simple—there are none. I am an unabashedly biased and opinionated Wurlitzer-centric kind of guy who feels a theatre organ is no better than its tremulants. I suspect most lovers of the theatre organ expect to hear the more familiar sounds of the Wurlitzer or Robert-Morton marques. So, in the theatrical sense, the Atlanta Fox Möller presents something quite different but not



Compact discs, DVDs, books and music to be reviewed should be sent to the Editorial Office (address is on the Masthead, page 3) at least three months in advance of the issue in which the review is to appear. ATOS reserves the right to decline to review any material submitted.

altogether unpleasing, especially under the hands of Steven Ball.

Getting off to a rousing start, *1001 Nights* opens with one of John Philip Sousa's lesser-known marches, "Nobles of the Mystic Shrine." It is cleanly played and, with some big registrations, the Atlanta Fox Möller and its acoustics easily pay homage to the Fox's heritage as the Yaarah Temple Shrine Mosque. It's also the first time the Möller's dual Post Horns are heard.

Known more commonly by its popular name, "Stranger in Paradise," the second track is taken from the Polovtsian Dances of Alexander Borodin's opera *Prince Igor*. This quiet movement gives us a chance to hear some solo orchestral reed stops. If there were flaws in the Möller's voicing and regulation you would hear it now, but you don't. It's that good.

Now we get to *1001 Nights'* magnum opus, *Sheherazade*, presented in a full orchestral arrangement comprising four tracks for a grand total of 46:21! It is obvious Mr. Ball spent countless hours preparing this work. His training as a classical musician in possession of excellent technique and understanding of orchestral scoring is fully evidenced by this huge work. I compared it to a 44:23 performance by the Concertgebouw Orchestra, Amsterdam, conducted by Kirill Kondrashin, and found Steven Ball's reading faithful, if slightly slower overall. *Sheherazade* is a good fit for the Atlanta Fox Möller. As an aside, notice the spelling of "Sheherazade." Although correct it is more commonly spelled "Scheherazade" in English, but I'll bow to Mr. Ball's preference.

However his performance is not without a flaw which manifests itself in the form of a clumsy edit at 2:51 of track six. At about 7:03 of this track, the music builds in intensity, from a *p-mf* dynamic up through *ff* and finally reaching *fff*, or maybe even *ffff* at 8:00. Finally, the genie is out of the bottle and the beast is unleashed. The floodgates are open, and the Möller roars as only a 40-rank plus, large-scaled organ can. In the Atlanta Fox acoustic the sound is realized by excellent recording work and is truly stupendous.

"In a Persian Market" holds a special place in the early days of my organ world's memory. Although I no longer have it, I once had a copy of its sheet music. This was the only piece of sheet music I had ever seen that was actually arranged for a theatre pipe organ—complete with percussion cues, even including Crash Cymbal on Pedal Second Touch. It is a perfect choice for depicting an early, mystical Baghdad. Mr. Ball plays it pretty straightforward, avoiding the tendency to jazz it up. Thank you very much.

Approaching present time we hear a medley of Cole Porter's only musical show, *Aladdin*, not composed for the Broadway stage, but rather for a television performance broadcast February 21, 1958. The *Aladdin* medley is comprised of eight titles, including "Aladdin," "Come to the Supermarket in Old Peking," "No Wonder Taxes are High," "Trust Your Destiny to Your Star," "I Adore You," "Wouldn't it be Fun," "Make Way for the Emperor," "Opportunity Knocks But Once," and finishes with a reprise of "Aladdin."

The New Grove Dictionary of Music and Musicians defines a medley as "...a succession of well-known tunes strung together, generally without any formal construction." This medley is fashioned more like a group of individually played songs that would have been better served had they been assigned their own tracks. Song-to-song segues, in my estimation, are too abrupt for a successful medley.

1001 Nights concludes with "A Whole New World," another ride on Aladdin's magic carpet from Disney's 1992 animated motion picture "Aladdin." Steven Ball rides the carpet in the personification of the Atlanta Fox Möller organ with all the aplomb of the movie's villain, Jafar. "A Whole New World" is a song I heard played night after night at the Organ Grinder in Portland, and night after night I heard the crowd's vigorous applause. I can't imagine such applause from Steven Ball's heavy and lackluster offering.



Where is the lilt and bounce? Where is the lightness of character and sincerity of love Aladdin proclaims to Princess Jasmine? I couldn't find it.

1001 Nights is beautifully packaged with many chamber photos and analysis. Total playing time is 79:20. Being impressed with the orchestral tracks (two through seven) I rate *1001 Nights* with 3½ stars.

1001 Nights can be ordered online from www.stevenball.com for \$20.00 Continental US, \$26.00 outside Continental US.

—Dennis Hedberg

THE DIAPASON

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Devoted to the Organ, Harpischord,
Carillon and Church Music

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3030 W. Salt Creek Lane, Suite 201
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Chapter News

ATLANTA

Atlanta, Georgia—Sunday, May 9, at 6:00 pm, a meeting time not in the usual manner for this group, found a good number of the chapter attending church!

Our guest artist was John Innes. Born in Bradford, England, and coming to the United States in 1958, he was the staff musician for the Billy Graham Association from 1967 until 2006, serving as both pianist and organist in Mr. Graham's Crusades worldwide. John is a highly sought-after arranger and composer whose music has been widely published throughout the United States. John is currently organist for the Georgia Festival Chorus in Marietta. He has just completed a solo piano CD project entitled, *My Favorite Hymns*.

Mt. Bethel United Methodist Church, a sanctuary that makes one think of the Tabernacle in Salt Lake City, has a five-manual custom Allen/Möller digital/pipe organ installed in 2002.

Our host, Ira Pittman, has been the organist/music associate at Mt. Bethel UMC for the past eleven years and is a member of the Atlanta chapters of both ATOS and the AGO. Thank you, Ira, for your warm kindness and gracious hospitality in hosting our upcoming event in May.

The program consisted of a wide variety of arrangements and selections featuring the organ and piano in alternating segments. John is equally capable on both, and the audience showed their great appreciation of his phenomenal talent. A master of harmony and arranging, the program was that of a musician making music—then playing the organ and the piano.

A world-class artist, an instrument and facility up to whatever challenges come along, and a most gracious host made for a great evening of music, an event that we hope will be repeated again.

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



John Innes at the Allen (Photo by Elbert Fields)



John Innes at the piano
(Photo by Elbert Fields)



Ron Reseigh at John Cornue's Barton
(Photo by John Knuth)

DAIRYLAND

Racine/Milwaukee, Wisconsin—Our Dairyland group really knows how to celebrate a beautiful spring day, when over 60 of us came to hear Ron Reseigh play at John Cornue's large industrial building at Lake Geneva on May 16. The 16-rank organ is mostly Barton, and will eventually be 51 ranks in four chambers, controlled by a four-manual Kilgen console from the Piccadilly Theatre in Chicago. Also installed is the mammoth 16-foot wood Bombarde from the Denver Iris Theatre.

Ron is on staff at the Organ Piper restaurant and played a wonderful hour-long program of music about "spring," and also difficult numbers that showed his great talent. Open console followed, with many talented organists taking a turn on the bench as the crowd lingered, hating to leave this special event.

We had another popular social on Sunday, June 13, at the home of Gary and Nancy Bieck, when over 60 people traveled to Elkhart Lake. The organist was DTOS member Zach Frame of Lake Geneva, who has played for other chapters, but had never played for his home chapter. Zach became interested in the theatre organ when he was six years old; his parents, Neill and Pam, would take him to the Organ Piper Restaurant to hear Dave Wickerham play. That's also when he began attending Dairyland socials with his dad. Zach did an outstanding job, playing upbeat tunes, ballads, and a medley of Armed Forces songs. We'll be hearing a lot more from Zach in the future!

—Sandy Knuth
John Cornue, President
262-248-3458



Zach Frame played Gary Bieck's Wurlitzer
(Photo by John Knuth)

DELAWARE VALLEY

Cheltenham, Pennsylvania—Saturday, May 29, saw our chapter meeting at the Keswick Theatre in Glenside, Pennsylvania, the site of one of our chapter organs—a 3/19 Möller theatre pipe organ. Because of a last minute change of venue and the Memorial Day weekend, our turnout was rather poor. It did give us an opportunity to get to know our youngest member, Aaron Paterson, a little better. Aaron is 10½ years old and is already the assistant organist at his church. He comes from a very musical family. His mother is an accomplished harpist who plays for a community orchestra and other affairs. His father is the organist and choir director at their church. At their home is installed a Möller Artiste, providing practice facilities for both father and son. Aaron enjoyed playing the theatre organ, as did Bill Morong, Tom Rotunno, Wayne Zimmerman, and Dick Metzger.

On Sunday, June 13, we visited the home of TOSDV members Carol and Mark Dresden, to listen to and play his 3/17 Kimball theatre pipe organ. Before Mark bought the Kimball console, it spent several years at the Macy's store in Philadelphia, where it controlled part of the Wanamaker organ while that instrument's console was being restored. The Kimball is installed in a large music room and is a delight to hear and a pleasure to play. Some of those playing

Chapter News

were Ed Baykowski, Glenn Eshback, Bill Morong, Tom Rotunno, and Dick Metzger.

Progress on the 3/24 Wurlitzer being installed in the Colonial Theatre in Phoenixville is continuing well. Most of the organ and console was professionally restored, and pipes are now being installed. We expect the organ to be playing in the fall. Funds to voice and finish the organ are rather short, however, and we are exploring fundraising options. All help will be appreciated.

—Dick Metzger

Wayne Zimmerman, President
610-429-5378, waynezims@aol.com



Bill Morong and Aaron Paterson at Keswick
(Photo by Dick Metzger)



Wayne Zimmerman (L) and Mark Dresden at
the Dresden Kimball console
(Photo by Dick Metzger)

EASTERN MASSACHUSETTS

Wellesley, Massachusetts—EMCATOS has wrapped up its concert and social season for the period of 2009–2010. This season was a great success.

Our last formal concert featured John Lauter at the console of the Shanklin Music Hall 4/35 Mighty Wurlitzer theatre pipe organ. John played a twenty-minute set of organ solos for the first part of each half of the show. The White Heat Swing Sextet, a smaller group from the famed White Heat Swing Orchestra, joined John and the Wurlitzer for the remaining parts of the performance.

The combination of a well-played, world-class Mighty Wurlitzer and a world-class swing sextet was a thrilling experience for all.

John and the sextet played like they had been performing together for years. EMCATOS is convinced that presenting at least one combination concert (Wurlitzer and other performer/performers) will provide the variety that today's audiences demand. The jury is still out, but our experience has been very positive.

On June 20, 2010 we held our last social of the season at the Hanover Theatre in Worcester, Massachusetts. About 150 members and guests enjoyed the talent of Jonathan Orloff at the Mighty Wurlitzer theatre pipe organ under installation there. Don Phipps and a dedicated crew of EMCATOS members have worked long and hard on the installation. Right now the organ has twenty-six ranks playing out of an eventual total of thirty-five ranks. Completion of the installation is scheduled for August, 2010. The Hanover Wurlitzer will be featured at the opening concert of the 2011 ATOS annual convention.

The Eastern Massachusetts Chapter is hosting the ATOS 2011 annual convention. We have a galaxy of stars scheduled to play some wonderful theatre pipe organs. Make your plans now to attend.

—Bob Evans

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



John Lauter and the White Heat Swing Sextet
(Photo by Bob Evans)



Jonathan Orloff at the Hanover Theatre
Wurlitzer (Photo by Bob Evans)

GARDEN STATE

Little Falls, New Jersey—GSTOS hosted its Ashley Miller Memorial Concert in May to recognize the famous organist and chapter

member. The Loew's Jersey Theatre reverberated with music from organist David Peckham and the Paragon Ragtime Orchestra. Peckham is a marvelous performer who masterfully presided over the 3/23 Bob Balfour Memorial Wonder Morton. The Paragon Ragtime Orchestra, founded by Rick Benjamin, is dedicated to preserving and playing music from the ragtime era. They use original scores and instruments of the era, providing a rhythmic and happy musical experience. There was a remarkable melding of sound when the organ and orchestra combined. It seemed as though the artists had been playing together for years.

In June, Don Hansen offered his home for our chapter's gathering. A mini-concert by Earle Seely on Hansen's Allen organ treated members to many popular standards. Toes were tapping as everyone enjoyed his musical talents. The day continued with a business meeting and the inevitably delicious refreshments.

In between events, GSTOS installations continue to entertain wider audiences. The 3/15 Griffith Beach at Newark Symphony Hall was used as part of several graduation ceremonies, and the Loew's Wonder Morton is regularly used to introduce classic films, as well as for other theatre events.

One interesting day brought in French film makers. They filmed the interior of the theatre and recorded the Wonder Morton for their production. Don Hansen was at the console as they captured every foot and hand movement. Bob Martin was interviewed about the installation, and provided a tour of the chambers.

Immediately after that, band leader Vince Giordano brought in recording engineers and asked Don to make the Morton sound like an old band organ. That was a challenge, as the Morton was in fine tune and usually band organs are not. Don played for almost five hours of music for later dubbing onto the band's tracks.

—Catherine Martin

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



David Peckham and the Paragon Ragtime
Orchestra at Loew's Jersey
(Photo by Tony Rustako)



David Peckham at the Wonder Morton console (Photo by Tony Rustako)

HUDSON-MOHAWK

Schenectady, New York—For our March meeting at Proctors Theatre (home to Goldie, the mighty 3/18 Wurlitzer), we presented a 1997 concert by Tom Hazleton on DVD, followed by open console and refreshments.

Our April 19 meeting at Proctors was a “Welcome Spring” covered-dish supper, with open console following the business meeting at which officers were nominated.

The highlight of our May session was an informative talk by member Ned Spain on the life and legacy of Robert Hope-Jones. Ned inventively used Goldie throughout the program to illustrate innovative and interesting anecdotes about the accomplishments of this incredible inventor who has left an enduring musical legacy. Thanks to Ned for a fine program.

Officers for the upcoming year were elected: Frank Hackert, Chair; Richard Calderwood, Vice Chair; Norene Grose, Secretary; and Marion Hackert, Treasurer.

June 24 brought our traditional end-of-the-season picnic at the home of member John VanLaak in Schenectady, New York. John has a home-installed organ as well as a beautiful piano. Thanks once again to John for his hospitality, and to Deb and Dick Calderwood and Marion and Frank Hackert for working so hard to give their fellow members a wonderful afternoon.

The final four monthly free MVP Gold Noon Organ concerts at Proctors for the 2009–10 season were held in March and April and featured local organists Tom Savoy, Al Moser, Ed Goodemote, Jim Brockway, Scott Richard, Greg Klingler, and Robert Frederick. Thanks to these fine performers for donating their talent. The series runs from September through June, and is sponsored by MVP Gold, Proctors Theatre, and the Hudson-Mohawk Chapter.

Member Avery Tunngley composed a new underscore for the classic silent film *The Birth of a Nation* based on the original orchestral score by Joseph Breil, and accompanied the

screening at the Capital Theatre in Rome, New York in April.

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

JOLIET AREA

Joliet, Illinois—We had a wonderful social at the Rialto Theatre on May 16 with the featured organist Don Young. He is a former professional artist from our area and is now partially retired. His styling was just great and we all enjoyed the many old favorites he presented to us. He, again, is one of those who are fortunate not to need music in front of him. We had a real good turnout. Afterward, we enjoyed our usual feast of finger food and much open console.

We are very lucky to be able to have access to the Rialto in the summer as there are many weddings, dance recitals, etc. scheduled and it is a real busy place. Thank you, Rialto Square, for allowing us access to your beautiful theatre.

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

LAND O' LAKES

Minneapolis/St. Paul, Minnesota—Although it was late in the new year, the first chapter meeting of 2010 was held on May 1 at the Heights Theatre in Columbia Heights, Minnesota. Through the dedicated work of Ed Copeland, James Blomberg, and other chapter volunteers, the number of ranks on the WCCO Wurlitzer organ has increased to 15, thanks to the addition of a Trivo Brass Saxophone rank. Kim Crisler, one of the Heights' resident organists, played a concert of popular selections and ballads that was well received. When outside of the theatre organ world, Kim is a major in Communication Studies at the University of Minnesota, in addition to formal organ studies with Dr. Dean Billmeyer. Open console followed her concert. Many thanks to Tom Letness and the Heights Theatre staff for their continued flexibility in working with the Land O' Lakes Chapter.

Chris Gorsuch closed out the Phipps Center 2009–10 Organ Series June 12 to a near-capacity audience with a program of medleys and light classics, plus his unique sense of humor. Concert and ticket information for the 2010–11 season is now available online at www.thehipps.org.

We returned to the Phipps for our June 17 meeting despite overcast skies and threatening weather. Dave Kearn was the first artist for this joint concert on the KSTP Wurlitzer. The second artist, Karl Eilers, took song requests as well as played some popular selections. Open console followed, and

Bob Swaney gave a demonstration of the Wurlitzer's Uniflex playback system and relay. A special thank you to John Potter and the staff at the Phipps for their gracious hospitality.

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



Kim Crisler after her concert at the Heights Theatre (Photo by Ed Copeland)



Karl Eilers at the Phipps Center Wurlitzer (Photo by Kim Crisler)

NEW YORK

New York, New York—Following open console on the chapter's 2/11 Ben Hall Memorial Wurlitzer at the Lafayette Theatre in Suffern in May, we were invited by theatre operator Nelson Page to remain for the *Big Screen Classics* film show, *A Charlie Chaplin Festival*—four Chaplin silent shorts accompanied by organist Jeff Barker. As staff organist Earle Seely played the house in, it was encouraging to see the theatre fill with several hundred patrons of all ages. Their laughter and applause indicated that they enjoyed the films and Jeff's excellent performance. Thanks to Nelson Page for his gracious hospitality, and also to organ crew chief Bob Miloche, assisted by Don Hayek, for preparing the Wurlitzer for this special show.

On June 6, Ralph Ringstad, Jr. played a “Grand Finale” concert on the 4/33 Mighty Möller organ at New York Military Academy in Cornwall-on-Hudson. Since Ralph had played his concert debut on the NYMA Möller

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in 1980, it seemed appropriate for him to play the final concert.

Ralph featured selections by Les Brown, Johnny Mandel, and Stephen Sondheim—all NYMA alumni—military marches, and popular songs from the year the organ was installed and dedicated. Following a well-deserved standing ovation, Ralph's encore piece was beautifully rendered and very appropriate—Irving Berlin's "The Song Is Ended, but the Melody Lingers On," and brought tears to the eyes of many.

Thank you to the Academy administration for their support of the many concerts we have presented over the years; to Calvin Fenton and Barry Currie for their production assistance; and to organ curator Tom Stehle, assisted by Lowell Sanders, for ensuring the big Möller was in fine tune and performed flawlessly.

—Tom Stehle

Anders R. Sterner, Chairman
917-327-5251, arsesq@arsesq.com



Don Hayek takes his turn at open console at the 2/11 Ben Hall Memorial Wurlitzer at the Lafayette Theatre in Suffern, New York (Photo by Tom Stehle)



Ralph Ringstad, Jr. at the New York Military Academy 4/33 Möller (Photo by Tom Stehle)

NORTH TEXAS

Dallas/Fort Worth, Texas—During May the chapter was very busy taking care of all the little problems that always crop up in any organ project. This effort was to make sure the 3/17 Wurlitzer at the McKinney Performing Arts Center was in top form for our June program.

On June 5 we presented our program *Hooray for Hollywood*, with John Ledwon the featured organist. John is one of the staff organists at the El Capitan theatre in Los Angeles. Those who are familiar with John know what kind of a program he can deliver. He did not disappoint! The first half of the program he played several popular and light classical pieces. The second half he presented a medley of several Disney tunes, all well-known and popular. The registrations he used throughout brought out sounds we didn't know existed in this instrument. One comment afterward by one of our local organists was that John made the organ sound like it had 24 ranks, not 17. It was a good program! One important and satisfying note—there were no problems with the organ. All the work done this past month by several members in the chapter paid off handsomely.

—Kenneth E. Brown

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



John Ledwon at the MPAC console (Photo by Eugene Allen)

OREGON

Portland, Oregon—Work continues on the Kimball organ at Cleveland High School. In the last few months, significant improvements to the installed ranks have taken place. These include replacing the bland Main Trumpet rank with a Möller French Trumpet, and adding a Dennison Oboe Horn in the Solo chamber. The pipe work and wind chest for the Oboe Horn were donated by members of OCATOS.

OCATOS is very fortunate to have several talented and experienced organ technicians living in the Portland metro area. Among them is Dennis Hedberg, who has done extensive voicing work on the Kimball's reed stops. Dennis reworked the Gottfried English Post Horn, transforming it from a less than effective chorus reed into a real fire breather. Dennis also did his magic with the Trivo Saxophone, the Kimball Harmonic Tuba rank, and the Wurlitzer Tuba Horn in the main chamber.

In the space of a year's time, OCATOS has presented four major concert events using the

3/21 Kimball organ. These include a silent movie presentation featuring David Johnston; Jonas Nordwall accompanying the Cleveland high school winter choral program; Nathan Avakian performing *Outside the Box, Part Deux*; and Donna Parker playing the Multnomah day for the ATOS convention.

OCATOS has been slowly contributing to some needed repairs of the Oaks Park skating rink 4/18 Wurlitzer. This process has used the services of talented organ builders Michael Ruppert and Chris Nordwall, from Rose City Organ Builders, Inc. Mike Bryant has refurbished the Accompaniment manual and is starting the Great manual rebuild. The Oaks Park Wurlitzer is a working organ, getting lots of regular use. Some of the manual keys would move side-to-side as much as they went downwards.

Upcoming and past organ events, as well as a maintenance log, can be viewed at www.OCATOS.org.

—Robert Kingdom, Chairman
541-974-5132, robert_kingdom@msn.com



Cleveland High School Concert Choir, Sam Barbara conducting, with Jonas Nordwall at the Kimball (Photo by Rob Kingdom)

ORANGE COUNTY

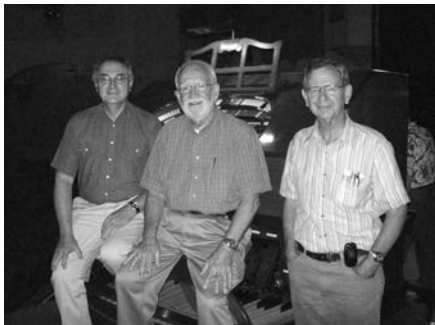
Fullerton, California—In June OCTOS was treated to a surprise showing of *The Adventurer* (1917) which is Charlie Chaplin's fastest paced film. Its opening and closing chases are the apotheosis of the Keystone-style rally. It begins with a manhunt filmed on the coast near Santa Monica, California, familiar beachscape to most of us. Robert Israel's accompaniment caught and enhanced every lightning-swift pratfall and reverse. Many in the audience came to laugh and brought their children for Laurel and Hardy's *You're Darn Tootin'*—which is, as Robert Israel pointed out, a SILENT film about an orchestra! Then we screened Buster Keaton's *The General*, a stirring locomotive chase and Confederate success and love story. The music brought excitement and emotion which left us all strutting for Dixie.

The week of June 13–19 was a big one for Fullerton High School, since the school district stages many of its graduation ceremonies on

the campus. This means much traffic, closed streets, Police Cadets with line and crowd control at all entrances, and throngs of excited graduates and their families. OCTOS members Jack Townsend and Ed Bridgeford contributed "Pomp and Circumstance" and more. The Wurlitzer has been used for commencement purposes since its dedication in 1930. The overflow crowd for La Vista High School was so large and enthusiastic that full organ and open swells could not compete.

Despite the general chaos on campus, we were pleased and privileged to find some console time for John Atwell. He was here from Australia, bound to perform at the ATOS Convention in Seattle via Disneyland.

—Judy Merry
Don Near, President
714-539-8944, donnear@cox.net



John Atwell, Ed Bridgeford, Stuart Goodwin
(Photo by Don Near)

RIVER CITY

Omaha, Nebraska—RCTOS' May 16, 2010 chapter meeting was held at the Markworth residence in Omaha. This meeting is the chapter's annual *Spring Pot Luck*, with Bob and Joyce Markworth hosting the event. Over 100 members and guests were delighted with the musical stylings of young organist Jonathan Ortloff. Jonathan performed many selections from his CD *Clang, Clang, Clang*, and completed his program with a special tribute to the late Rosa Rio with "Everything's Comin' Up Roses." The young artist is a master keyboardist. The audience experienced some registrations on the Markworth 3/24 Kimball theatre pipe organ that they probably never heard before. Many encores and cheers exploded as Jonathan concluded his program with hopes that he soon returns to Omaha.

The June 20, 2010 meeting was held at the Anderson-Stuckey residence in Council Bluffs, Iowa. The residence is home to an Allen theatre organ, a beautiful 1931 Steinway piano, and a Wersi digital spinet. A professional entertainer and keyboardist, Arlon Anderson was the guest artist and included all three instruments in his program. Arlon also presented friends Tammy and Mike, whose excellent vocals were a part of the program. As

usual, the hosts provided a super supper buffet. To conclude the afternoon, a jam session is always on hand with many members entertaining. About 65 members and guests attended the event.

Election of officers was held at the June 20th meeting with incumbent officers retaining their respective positions: President, Bob Markworth; Vice-President, Jeanne Sabatka; Secretary/Treasurer, Jerry Pawlak; board members: Greg Johnson, Harold Kenney, and Frank Sabatka.

Due to the passing of charter member Bill Durand, RCTOS must sell their chapter home pipe organ, a Barton 2/6 which is located on the Durand property. See theatreorgans.com or visit our website (www.rctos.com).

Keep up to date with us. Visit our website: www.rctos.com

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



Jonathan Ortloff at the Markworth Kimball
(Photo by Jerry Pawlak)



Arlon Anderson at the Anderson-Stuckey residence in Council Bluffs, Iowa
(Photo by Jerry Pawlak)

ROCKY MOUNTAIN

Denver, Colorado—DeLoy Goeglein presented a DeLightful performance at our May club social, *DeLoy DeLights*. He played old favorites, took audience requests, and balanced a pleasing program of theatre and classical organ selections. DeLoy also created several improvised pieces by taking phone numbers offered by audience members, converting the numbers into notes, and using

the resulting melodies as a basis for the improvisations. Helene McGuire joined DeLoy on the grand piano for some DeLightful duets.

Go north, young man, farther north than Greeley, to the beautiful college town of Ft. Collins, home of the four performers featured at our June club social, *Northern Exposure*. ATOS 2010 Amateur Theatre Organist Competition winner Doug Thompson performed brilliantly, sharing a relaxed style honed by many dedicated hours of practice and research of traditional theatre organists' techniques. Phyllis Ferguson also performed on the GW4Q digital organ, and Harry Ferguson performed on the grand piano and saxophone. Organist Kevin Utter, sightless since birth, once again mesmerized our audience with his mastery of an instrument noted for its plethora of keys, stops, buttons, bells, whistles and accouterments. Assisted by his daughter, "The Silver Screen Whisperer," Kevin artistically accompanied a silent movie.

—Jim Calm, President
jimcalm32@yahoo.com



DeLoy Goeglein DeLighted his Holiday Hills audience (Photo by Bill Kwinn)



Kevin Utter and Harry "Doc Fergy" Ferguson at Holiday Hills (Photo by Bill Kwinn)

ST. LOUIS

St. Louis, Missouri—Organist Jeff Barker was the guest artist in May at the home of Jim and Dee Ryan. It was Jim's birthday, and having an organist of Jeff's stature perform was not only Jim's gift to himself, but also a big event for the St. Louis membership. The organ is a 28-rank hybrid and literally contains

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everything from A (an Austin rank) to Z (a Zephyr blower). The core instrument was the expert merging of two smaller Wicks theatre-style organs, which included seamlessly combining two consoles into an impressive looking four-manual model.

Jeff originally hails from England and shared a myriad of stories about the old-time Blackpool artists, as well as notables from the United States with whom he has worked. His full two-hour concert was in the British style, which most of our membership had never really experienced. Judging from the post-concert comments, Mr. Barker, and his British playing style, have some newfound fans.

June is always a month of anticipation for the St. Louis membership as we head outdoors for our annual picnic. It's always a day for food, fun, and friendship, but the weather can be our enemy. In past years we've endured temperatures from brisk to brutal, but this year the alfresco dining was blessed with a day quite appropriate for spring. As always, an organ was on hand with a steady supply of talented members to keep the music flowing along with the food and good conversation.

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



Art Bass has his turn at the console during the June picnic (Photo by Gary Broyles)



Organist Jeff Barker in concert at the May meeting (Photo by Gary Broyles)

SIERRA

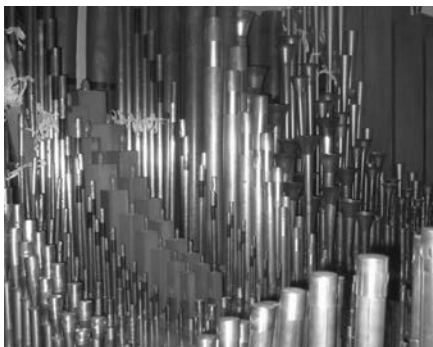
Sacramento, California—Chris Elliott played the silent movie *Our Hospitality* starring Buster Keaton, on Friday, May 21 on Sierra Chapter's 3/16 Wurlitzer at the California Auto Museum. From 1923, this was one of Keaton's earliest feature length films and Chris Elliott did his usual very fine accompaniment.

June 13 was Sierra's summer picnic at the music studio next to the home of Pete and Dianne McCluer just outside of Shingle Springs, about 30 miles east of Sacramento. The McCluers' 3/19 Wurlitzer, which started life as a Style E in the "New Theatre" Tulare, California, is the largest home installation in the Sacramento area. With specifications similar to a "Wurlitzer Modern" concept, this installation is the work of Dave Moreno and Pete McCluer, so it is capable of the concert needs of just about any organist. Oh, and it is more than plenty powerful, as this scribe's ham-fisted piston pushing revealed during the open console session after the lunch portion of the day. Showing more console control and just, well, better playing skills, were Dave Moreno and Nor-Cal's Kevin King among others. Sierra Chapter thanks Pete and Dianne for their annual hospitality at this very nice setting and their wonderful Wurlitzer.

—Randy Warwick
Carol Zerbo, President
916-624-9182, cazbo@sbcglobal.net



Dianne and Pete McCluer at their Wurlitzer (Photo by Randy Warwick)



The McCluers' Solo chamber (Photo by Randy Warwick)

SOONER STATE

Tulsa, Oklahoma—For our May program we enjoyed seeing the silent film *The Yankee Clipper*, with accompaniment by guest artist Dennis James. When Joyce Hatchett presented Dennis, she told about first seeing his presentation at the Senate Theatre in Detroit at an ATOS Convention. For our meeting, he played several novelty pieces and then gave some very interesting information about the actual filming process and the actors before the film began. Our tech crew, Phil Judkins, Phil Gray, and Wes Eaton, had the organ sounding its very best. Phil Gray also served as projectionist. The film was great and the music was exciting!

On June 18, our program theme was *Music from the Last Half of the Twentieth Century*. Chapter members who played were Jeanette Maxfield, Bill Rowland, Phil Judkins, Joyce Hatchett, and Carolyn Craft. Wayne Underwood sang three songs, accompanied by his wife Myra at the piano. We heard music from the Carpenters, the Beatles, Henry Mancini, Paul Simon, Rogers & Hammerstein, Frank Sinatra, Leroy Anderson, Nat 'King' Cole, Marvin Hamlisch, and the movies *Superman*, *Aladdin* and *The Unsinkable Molly Brown*. The evening ended with Bill Rowland accompanying a most enjoyable short silent film.

—Joyce Hatchett
Phil Judkins, President
918-493-6577, pjudkins@sbcglobal.net



Dennis James at Sooner State (Photo by Phil Gray)



June program participants (Photo by Joe Sunderwirth)

SPOKANE FIRST NAZARENE

Spokane, Washington—As a prelude to his excellent ATOS Convention Overture concert, Dave Wickerham, artist-in-residence at the famed Milhous Museum collection in Boca Ratón, Florida, delighted members of SFNTOS and Spokane First Church of the Nazarene with a moving offertory and rousing postlude in the traditional service on Sunday, June 27.

His postlude of “Joyful, Joyful” was rendered with all the energy and joy expected of a fervent Christian, with sounds ranging from a typical theatre organ ensemble, a pipe-and-drum-band imitation and a classically influenced, toccata-like section with the theme in the pedal. More than half the congregation—a pleasing, albeit abnormally high, number—stayed for the postlude.

SFNTOS has been broadening its outreach to the community and the nation with its page on Facebook, www.facebook.com/SFNTOS. This page features updates on chapter events, photos of the organ and events, and links to technical data on the organ, such as stoplists and the specification. Post your thoughts on the Convention Overture concert or the organ today!

—Jonathan Gradin, Publicity Chairman
Ken Fuller, President
509-999-2057, sfntos@live.com



Dave Wickerham enthralled First Nazarene Church's audience with his postlude Sunday, June 27 (Photo by Jonathan Gradin)



Paul Jacyk at the Chase console (Photo by Evan Chase)

TOLEDO AREA

Toledo, Ohio—TATOS members enjoyed an afternoon of popcorn, movies, and organ music at the home of TATOS President Evan Chase on June 13. We viewed some of the cinematic legacy of Ethel Smith, and were treated to organ music by members Paul Jacyk and Richard Leichthamer.

In the past month, TATOS members helped remove and store the organ formerly in the Collingwood Arts Center in Toledo. There is another facility that seems interested in the organ. Hopefully, this will restore an operating theatre organ to a public venue in the Toledo area.

—Dave Vincent
Evan Chase, President
419-389-9334, ec123@hotmail.com


VALLEY OF THE SUN

Phoenix, Arizona—Our May 16 chapter meeting was held at the home of Tom and Beverly Fizzell. They have a lovely split-level place at the foot of South Mountain in Phoenix. Bill Irwin played a program of many old standards on their theatre organ. He also included an original composition, complete with lyrics, that he had written especially for the Fizzells.

While the summer sun sizzled in downtown Phoenix, we enjoyed the cool comfort of the Orpheum Theatre. Mark Hawn was seated at the Wurlitzer on June 6. He was the winner of the Young Theatre Organist Competition in 1996. Mark played a short but varied program. Open console followed.

—Madeline LiVolsi
Bill Carr, President
Billcarr3.atos@cox.net

Ron Rhode Concerts



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Donna Parker



for booking information:
DONNA PARKER
PRODUCTIONS,
INCORPORATED

Post Office Box 6103
Aloha, Oregon 97007
Donna_Parker@comcast.net
503/642-7009

Minutes

SUMMARY OF THE MINUTES OF THE ATOS BOARD OF DIRECTORS TELEPHONE CONFERENCE

Thursday, May 6, 2010
8:00 p.m. E.D.T.

1. Chairman of the Board Mike Hartley called the meeting to order at 8:06 p.m.

2. Secretary Bob Evans called the roll:

Officers Present: Mike Hartley, Chairman of the Board; Craig Peterson, Vice-Chairman of the Board; Bob Evans, Secretary; Paul Van Der Molen, Treasurer. **Board Members Present:** John Apple, David Barnett, Jelani Eddington, Allen Miller, Jack Moelmann, Donna Parker, Doug Powers, Bucky Reddish. **Youth Representative to the Board:** Tyler Morkin. **Staff Members Present:** Ken Double, President/CEO; Jim Merry, Executive Secretary; Mike Bryant and Don Feely, Co-Editors THEATRE ORGAN

3. Chairman Hartley declared a quorum.

4. Motion: (Moelmann, Van Der Molen) to approve the Board minutes of March 15, 2010. (Carried: Unanimous)

5. Treasurer's Update: Basically the organization is in good financial shape. The treasurer and the CPA firm examined the 2009-2010 fiscal year-end reports in full. The year-end financials are essentially complete.

Paul also noted that \$13,000 is available for ATOS Endowment Fund grants. He anticipates more funds will be available next year due to Lufkin fund additions to the ATOS Endowment Fund.

Old Business:

6. Renewed Motion: (Eddington, Miller) No documents, photographs, recordings, or any other property belonging to ATOS shall be removed from the ATOS Archive without the express prior approval of the Board. (Carried: Unanimous)

7. Board Member Concern about Possible Conflict of Interest

John DeMajo has expressed a concern that the perception of a conflict of interest might come from an Endowment Trust Fund grant to the College of the Ozarks in Branson, Missouri. Clark Wilson was sent to evaluate the condition of the Wurlitzer Theatre Pipe Organ located at the college. Clark recommended a specific digital relay system manufactured and developed by a company owned by Board member Allen Miller.

Ken Double clarified the situation: Ken reported that the "bottom line" is that the specific relay system was recommended because it closely fit the existing instrument. Further, the Board member involved has gone on record saying Endowment funds should not be used for purchasing digital relay systems.

8. The subject of the definition of a "competing organization" was brought up and withdrawn pending further discussion.

9. The resignation of John DeMajo from the ATOS Board was noted.

The vacancy will be filled during the Annual Board Meeting in Seattle.

10. Motion: (Evans, Van Der Molen) that David Barnett be appointed Chair of the Endowment Fund Board of Trustees until the ATOS annual meeting. (Carried: Unanimous)

11. Stan Kann Scholarship Partnership Opportunity: (Double)

Ken Double reports that he sent a proposal in mid April to the Board regarding a Stan Kann Scholarship.

Mary Strauss, owner of the Saint Louis Fox Theater, has approached ATOS regarding a jointly sponsored scholarship in Stan Kann's name. Ms. Strauss would donate \$600 and \$600 would be donated by ATOS.

Ken recommends that we partner with Mary Strauss and the Saint Louis Fox to sponsor the Stan Kann Scholarship.

Motion: (Miller, Apple): that ATOS appropriate \$600 (per year) to match the \$600 donated (per year) to help support the Stan Kann Scholarship sponsored by the Saint Louis Fox Theater.

12. Proposal to Increase ATOS Membership: (Apple)

John Apple proposes an incentive for current ATOS members. If a current ATOS member brings in a new member he or she would receive a reduction in their ATOS dues.

Chairman Mike Hartley asked Mr. Apple to put his idea in writing for the Board's review prior to the next meeting.

Jim Merry asked that John work with him before the proposal goes to the Board.

13. Youth Representative to the Board (Eddington)

Motion: (Eddington, Evans) that ATOS Policy ¶ 5(p) be repealed and replaced with the following text:

The position of ATOS Youth Representative to the Board shall be open to any person who has attained the age of 18 but not exceeded the age of 24 as of March 1st in the year in which the Youth Representative position is filled. The Youth Representative Subcommittee of the Youth Initiatives Committee shall establish the applicable rules and guidelines for the Youth Representative position.

(Carried: Unanimous)

14. Motion: (Moelmann, Apple) In addition to the annual award for Organist of the Year, the Awards and Recognition Committee is empowered to select the annual award recipient for the ATOS Hall of Fame, Honorary Member, and Ron Musselman "Member of the Year" from those nominations submitted in accordance with published procedures. (Carried: Unanimous)

15. Budget Process for the Upcoming Fiscal Year: (Van Der Molen)

Paul Van Der Molen reported that we are now soliciting input from all Board and Staff that have any part in spending money for any part of ATOS. For next year's budget requests, we will use the same form as used last year.

To help with budget planning, Paul will send out a form indicating the total expenditures of each ATOS Officer, Board Member, and Staff Member for the last fiscal year.

16. Good of the Order:

Motion: (Eddington, Evans) that ATOS policy ¶ 4(n) be amended to include among the

awards receiving a wooden plaque the George Wright Memorial Fellowship and ATOS Student of the Year; and that the reference to "Division and Overall" with respect to the Young Theatre Organist Competition be stricken and replaced with "Finalist(s) and Overall". (Carried Unanimous)

Motion: (Miller, Reddish) that ATOS spend up to \$3,000.00 for artist and travel expense for an organist to perform live silent film accompaniment at the Atlanta Fox for the ATOS special event as part of the Fox Coca Cola Summer Film Series. Organist shall be qualified as a silent film accompanist and shall not be a member of the ATOS Board. (Carried: Unanimous)

The meeting adjourned at 9:52 p.m. E.D.T.

/s/ Bob Evans, Secretary

Please Note: The meeting was conducted using *Robert's Rules of Order*. Tyler Morkin, Parliamentarian

(Detailed minutes are located on the ATOS website at www.atos.org/front-desk/board)

SUMMARY OF THE MINUTES OF THE ATOS BOARD OF DIRECTORS TELEPHONE CONFERENCE

Wednesday, June 9, 2010
8:00 p.m. E.D.T.

1. Chairman of the Board Mike Hartley called the meeting to order at 8:08 p.m.

2. Secretary Bob Evans called the roll:

Officers Present: Mike Hartley, Chairman of the Board; Craig Peterson, Vice-Chairman of the Board; Bob Evans, Secretary; Paul Van Der Molen, Treasurer. **Board Members Present:** John Apple, Jelani Eddington, Allen Miller, Jack Moelmann, Donna Parker, and Bucky Reddish. **Youth Representative to the Board:** Tyler Morkin. **Staff Present:** Jim Merry, Executive Secretary; Mike Bryant and Don Feely, Co-Editors of THEATRE ORGAN. **Staff Absent:** Ken Double

3. Chairman of the Board Hartley declared a quorum.

4. Motion: (Van Der Molen, Eddington) to accept the minutes of May 6, 2010 as amended'. (Carried: Unanimous)

5. Report of Archive Relocation Committee: (Miller)

Allen Miller presented a report on the status of the negotiations between ATOS and the American Organ Institute at the University of Oklahoma for relocation of the ATOS Archives.

Allen stated that the Archive Relocation Committee had compiled a "wish list" of all matters brought up in e-mails, conversations, and Internet suggestions. Allen got opinions and recommendations from Vern Bickel (past curator of the archive) and the Pataks (curators of the archive at the Joliet, Illinois facility). This information was put together with suggestions from the AOI, then sent to the Archive Relocation Committee for adjustment, additions, corrections, etc. The wish list

was then sent to the AOI in advance for their consideration. The AOI and OU want this endeavor to succeed as a partnership. The bottom line is that should the AOI cease to exist, we would get our collection back plus any additions that have been added.

MOTION: (Miller, Evans) That the Report of the Archive Relocation Committee dated May 25, 2010, be accepted and that the three proposal documents (drafts) negotiated between the Committee and representatives of The American Organ Institute and The University of Oklahoma be approved, and that officers of ATOS be empowered to conclude acceptance of this proposal with officials at OU in order to establish an American Theatre Organ Library at OU, based upon the ATOS Archive and Library. (Carried: Unanimous)

Allen Miller added this clarification to the motion. This is not meant as an amendment, just a clarification:

"The Board voted to approve the concept of a partnership with the American Organ Institute (AOI) and the University of Oklahoma (OU) and approved the draft copy of the deed of gift.

Any final agreement with AOI or OU will be brought before the Board for a vote."

6. Good of the Order:

David Barnett has resigned from the Board due to the earlier start to projects at his church. (David Barnett was also chairman of the Endowment Fund Board of Trustees.)

Motion: (Eddington, Van Der Molen) that the Board appoint Bucky Reddish to serve as the interim chair of the Endowment Fund Committee (Carried: Unanimous)

Jack Moelmann asked about progress with the audit. Paul Van Der Molen responded that he fully expects to have the results of the audit for the Annual Board Meeting.

With no further business Chairman Hartley declared the meeting adjourned at 9:47 p.m. E.D.T.

/s/ Bob Evans, Secretary

Please Note: This meeting was conducted using *Robert's Rules of Order*. Tyler Morkin, Parliamentarian

(Detailed minutes are located on the ATOS website at www.atos.org/front-desk/board)

¹Jack Moelmann requested that the discussion about "competing organizations" be

noted in the minutes of the May 6, 2010, telephone conference.

SUMMARY OF THE MINUTES OF THE ATOS BOARD OF DIRECTORS TELEPHONE CONFERENCE

**Monday, June 21, 2010
8:00 p.m. E.D.T.**

1. Chairman of the Board Mike Hartley called the meeting to order at 8:04 p.m.

2. Secretary Bob Evans called the roll: Officers Present: Mike Hartley, Chairman of the Board; Craig Peterson, Vice Chairman of the Board; Bob Evans, Secretary; Paul Van Der Molen, Treasurer. **Board Members Present:** Jelani Eddington, Allen Miller, Jack Moelmann, Donna Parker, Bucky Reddish. **Youth Representative to the Board:** Tyler Morkin. **Board Members Absent:** John Apple, Doug Powers. **Staff Members Present:** Ken Double, President/CEO; Mike Bryant, Co-Editor, THEATRE ORGAN; Jim Merry, Executive Secretary. **Guest Present:** Tim Needler, ATOS Board Member Elect.

3. Chairman Hartley declared a quorum.

4. Motion: (Van Der Molen, Evans) to approve the Board minutes of June 9, 2010 with corrections and additions by the Board. (Carried: Unanimous)

5. Agenda Review: (Hartley, Evans, Moelmann)

a) The agenda was briefly reviewed.

b) A tentative schedule was established for the Annual Board Meeting to include breaks, etc.

c) Mike Hartley polled the Board individually for any suggestions, additions, or changes to the agenda.

d) Chairman Hartley noted that the ATOS Strategic Plan would be considered on Tuesday, June 29, 2010 at 8:45 a.m.

6. The Board received the Endowment Trust Board of Trustees Report.

a) Bucky Reddish explained the report to the Board.

Motion: (Van Der Molen, Miller) that the Board approve the recommendations of the Endowment Fund Committee. (Carried: Unanimous)

7. Cleveland Convention CD Licensing Issues

a) Ken Double announced that the Cleveland Convention CD is finally ready for production.

b) Jelani Eddington reviewed the final licensing requirements for the recording and made the following two motions:

MOTION: (Eddington, Van Der Molen) That Jelani Eddington be authorized to sign and execute the Intellectual Property Rights forms on behalf of ATOS required by Play-It Productions for the manufacture of the Cleveland convention CD. (Carried: Unanimous)

MOTION: (Eddington, Evans) That (1) Jelani Eddington be authorized to sign and execute on behalf of ATOS any mechanical licenses required for the manufacture of the Cleveland convention CD, and (2) the Treasurer be authorized to pay up to \$2,500 for said licenses. (Carried: Unanimous)

8. Good of the Order:

a) Jim Merry asked that he be notified immediately of any awards that generate an ATOS membership.

b) Mike Hartley asked each Board member individually if they had any further comments.

9. Chairman Hartley declared the meeting adjourned at 9:01 p.m. E.D.T.

/s/ Bob Evans, Secretary

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

(Detailed minutes are located on the ATOS website at www.atos.org/front-desk/board)

Attention All ATOS Chapter Officers

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

Closing Chord

Frank Bindt

Frank Bindt (1916–2010), one of the founders of the American Theatre Organ Society (then known as ATOE), and a legend in ATOE/ATOS history, passed away on July 12, 2010, at the age of 93. He was going amazingly strong until approximately four years ago. When the diagnosis of pancreatic cancer was given in April 2010, it had progressed beyond cure. While his decline was rapid, thanks to hospice care he was able to remain in his retirement apartment and die peacefully. He is survived by his son, Bob Bindt, and Bob's siblings Larry Booth and Martha Fowler. There are many step-grandchildren and great-grandchildren.

Frank's story is a rare one in theatre organ lore. Have you ever wondered if there were theatre organ lovers before you were born? In fact, have you ever wondered if there were private owners of theatre organs even before ATOS (or ATOE) was born? I assure you, boys and girls, there were!

Frank was born in Honolulu, Hawaii in 1916—that was just in time to be fascinated by the silent movies in the Princess and Hawaii theatres there. In particular, he thought that Edwin Sawtelle's accompaniment of silent pictures on the big Robert-Morton organ was truly inspired.

Fast-forward to 1930. Frank sailed from Honolulu to San Francisco to attend high school in Berkeley, California. During this time, he apprenticed at some of the pioneering Northern California radio stations: KRE, KLX and KFRC. Although Frank didn't play the organ, he soon met another young man who did: Everett Nourse. They became lifelong friends. Everett was playing all the organs in the San Francisco area, but he particularly liked the three-manual, 14-rank Wurlitzer in the Fox Theater in Oakland. Frank had a big, heavy disk recorder used for recording radio transcription that he would wrestle to the balcony of the Fox Oakland to record Everett's playing.

This led Everett and Frank to consider installing an organ that would be more accessible than the one in the Fox Oakland. The young men were acquainted with organ technicians Gordon Hudson and Walter Blanchard who knew of a Wurlitzer Style D that was available. Frank bought it, sight

unseen. For \$20 a month he rented a narrow storefront at 5808 College Avenue in Oakland, California, where Gordon and Walter installed the organ. Frank had a friend whose mother's name was Myrtle. He always liked that name so he named the organ "Myrtle." This started a time-honored tradition of giving a woman's name to the object of your affection. Later, "Ethyl" was the name that George Wright gave to the four-manual, 36-rank Wurlitzer in the San Francisco Fox Theatre.

Myrtle had a troubled past. According to Judd Walton and the Wurlitzer shipping list, she was originally installed in 1924 at the Hill Street Opera House (later named the California Theatre) in Petaluma, California. The exact date that she was removed from the theatre is unknown, and the organ's destination just as hazy. Judd suggested the organ had something to do with the dancer, Isadora Duncan, in Santa Barbara. What we do know is that Frank bought it and had it installed in 1940. Unfortunately, it was missing its set of Chimes when he got it.

One day the College Avenue streetcar stopped at the storefront—unusual, because that was not a regular streetcar stop. The motorman got out and delivered a set of Chimes to Myrtle! Everett thought the organ needed a little more pizzazz, so Frank asked Gordon Hudson if he could get a Post Horn.

The very next day it arrived. They put it in place of the Vox Humana.

About this time, the young George Wright was entertaining customers at the Shanghai Terrace Bowl nightclub in downtown Oakland. When George played Myrtle, he said, "That's the loudest organ I ever heard." No doubt the Post Horn addition was responsible.

On June 11, 1940, Frank traveled with his big disk recorder to North Sacramento to record George Wright on the Grant Union High School organ. Several pressings of the prepared arrangements that George did were made from Frank's 16-inch transcriptions. The very finest of George's efforts were made on the spur of the moment. Frank told George he had one more recording blank—would George just record a few more things? Those cuts are the young George at his best.

Frank was making good money at radio stations during the depression and had saved enough to build a house with room for Myrtle, however World War II came along and building was impossible. Frank stored the organ in his garage for a while, but in 1945 sold the organ to Joe Chadbourne in Fairfield, California. Joe installed the organ in the hayloft of the barn on his fruit orchard. Although the barn was unbearably hot in the summer and freezing in the



Frank Bindt (L) and Everett Nourse (C, playing) at "Myrtle," circa 1940s at the College Avenue storefront (Dave Schutt Collection)

winter, Joe's place was the centerpiece of spring and fall musical culture in that area. The first ATOE/ATOS convention was held in Joe's barn on October 25, 1958. Myrtle was removed from the barn sometime around 1973.

It's unfortunate that many of us were not able to get to know Frank until late in his life. He was extremely busy in the broadcast business, and most of his work was at night so he couldn't attend many organ concerts or club meetings. When he finally retired as technical director at KGO-TV in 1985, much of his time was consumed taking care of his ailing wife, Dorothy. Frank never lost his interest in theatre organs, however.

Later in life he did get to attend a few theatre organ events. Some of you may have met Frank at the Bismarck, Pasadena or San Francisco ATOS Conventions. In 2004 he attended the *Fabulous Fox Organ Weekend* in Atlanta and was introduced as one of the founding members of ATOE. He is pictured (almost obscured by genial "Tiny" James) in the 1955 organizational meeting that was held at Richard Simonton's house at Toluca Lake, Los Angeles.

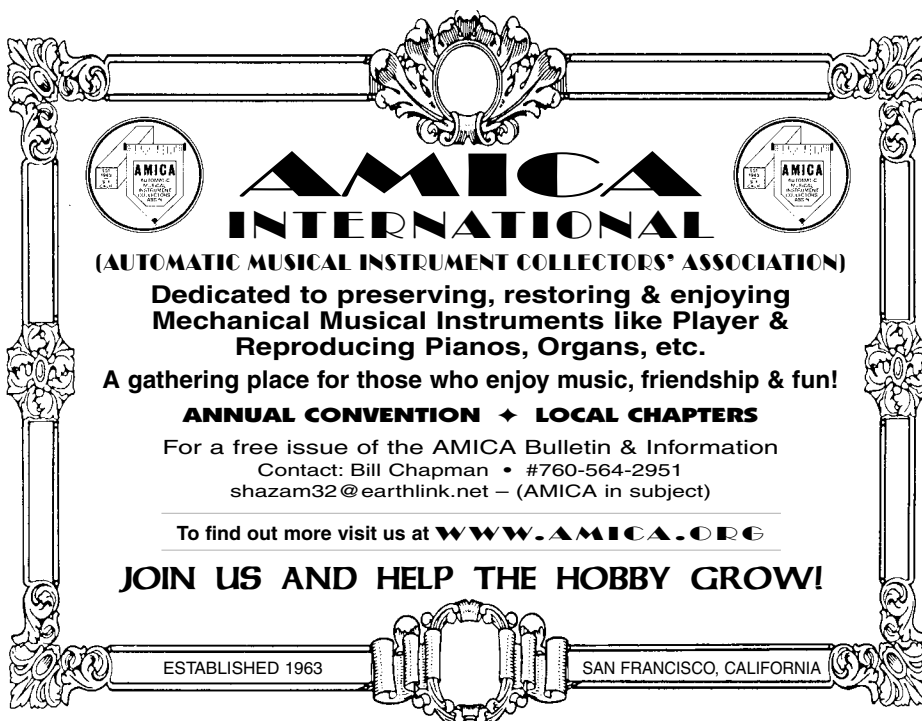
Frank was particularly interested in encouraging young musicians to pursue an organ career. He was a living example of wanting something and then making it happen. We could all learn much from his determination and sense of humor. We'll miss you, Frank.

Although this article is intended to be about Frank Bindt, an additional word or two about Myrtle might be interesting. When Judd Walton installed her in Joe Chadbourne's barn, he put the Post Horn on an added three-rank chest and returned the Vox Humana to the organ. Judd was fascinated by the Musette rank in the San Francisco Fox organ, so he had Organ Supply make a duplicate using the Cs from the Fox as examples (although they have denied ever making such a thing). For reasons unexplained, Judd also added a French Horn. After Joe Chadbourne sold her, Myrtle was installed in The Pizza Machine restaurant in Modesto, California. When that place suddenly closed, Frank and all of us lost track of Myrtle. However, in April 2010, an ad appeared on the theatreorgans.com classified website. The man who bought the organ from The Pizza Machine was selling Myrtle. He had never reinstalled her. Myrtle is now in safe storage and available for a new life somewhere. Contact the author for more information.

—Dave Schuff

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Around the Circuit

Theatre Organ Programs
and Performances

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

ALASKA

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

ARIZONA

Organ Stop Pizza—1149 East Southern Avenue, Mesa, 480-813-5700 (4/78W). 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 W Adams, Phoenix, 480-813-5700 (3/30W). Silent Saturdays at the Orpheum: October 30, November 20, February 26, 2011 and April 9, 2011. Pre-film discussion at 6:45pm with Don Hall, pre-film concert at 7:00pm by Ron Rhode, 7:30 showing of featured film. www.silentsundays.info for film titles and ticket information.

CALIFORNIA (NORTH)

Berkeley Community Theatre—1930 Alston Way, Berkeley, 510-644-2707 (4/42W). All shows 2:30pm. www.theatreorgans.com/norcal

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

Granada Theatre—616 Kentucky Street, Bakersfield, 661-330-6733 (4/24RM). www.theatreorgans.com/spohngranada

Plummer Auditorium—201 East Chapman Avenue, Fullerton, 714-870-2813 (4/28W). www.octos.org

Nethercutt Collection—15200 Bledsoe Street, Sylmar, 818-364-6464 (4/74W). All events free, limit 4 tickets per household. Call for reservations. Voicemail, e-mail, and fax reservations not accepted. October 15, 8:00pm and October 16, 2:00pm and 8:00pm, *Silent Movie Night* with Joe Rinaudo, projectionist and Dean Mora, organist. December 3, 8:00pm and December 4, 2:00pm and 8:00pm, *Christmas Concert Series*, featuring Rob Richards with pianist Alex Zsolt. December 10, 8:00pm and December 11, 2:00pm and 8:00pm, Ron Rhode. www.nethercuttcollection.org

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

COLORADO

Holiday Hills Ballroom—2000 W 92nd Ave, Federal Heights, 303-466-3330 (GW4Q). All events: RMCATOS Members, no charge. All others, \$5. September 19, 2:00pm, *Tab Stops & Truck Stops*; October 6, 2:00pm, *Fantasy Destinations* with Lee Traster & Friends. www.rmcatos.org

CONNECTICUT

Thomaston Opera House—158 Main St, Thomaston, 860-283-6250 (3/10MC). October 10, 2:00pm: David Peckham accompanying the Mel Brooks silent film, *Silent Movie*. www.thomastonoperahouse.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.

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 (3/17 B/C). Tuesday and Friday, 6:00pm to 9:00pm: Glenn Tallar. www.beggarspizza.com/location-il-lansing.php

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

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

IOWA

Orpheum Theatre—520 Pierce Street, Sioux City, 712-258-9164 (3/21W). Occasional pre-shows, special events, and concerts. www.orpheumlive.com

MARYLAND

Weinberg Center for the Arts—20 W. Patrick St, Frederick, 301-600-2839 (2/8W). Ray Brubacher and Mike Britt, organists unless otherwise noted. Tickets are General Admission, \$7 adults, \$5 students, available at door. October 22, 8:00pm: *Robin Hood*; November 6, 3:00pm: *The Camera-man*; November 20, 6:00pm: *The Adventures of Prince Achmed*; January 14, 2011, 8:00pm: *Girl Shy*; February 12, 2011, 3:00pm: *Love (Garbo/Gilbert)*; March 18, 2011, 8:00pm: *Sparrows*; June 18, 2011, 8:00pm: *Flickers & Selected Shorts*

MICHIGAN

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

Codes used in listing: A=Austin, B=Barton, C=Composite, CHR=Christie, CPTN=Compton, E=Estey, GB=Griffith Beach, 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. Submit information for inclusion online at www.atos.org/calendar/calendar_form.shtml. Edited by Micah Bisson.

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. Steven 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 St NW, Grand Rapids, 616-459-4253 (3/30W). Tours by appointment, and TSO guests welcome to hear organ weekly on Friday mornings. Story time slide program Monday mornings.

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 Steven 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

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—54 Journal Square, Jersey City, 732-741-4045 (4/23RM). October 2, 7:30pm: Chris Elliott accompanies *The Mark of Zorro*. Tickets \$10 at the door. Doors open at 7:00pm. 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 St, Rochester, 585-234-2295 (4/23W). September 12, 2:30pm: Jerry Nagano; October 24, 2:30pm: Jonathan Orloff; November 21, 2:30pm: Dave Wickerham; Dec. 19, 2:30pm, Ken Double. 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.nyfos.org

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

Riviera Theatre & Performing Arts Center—67 Webster St, North Tonawanda, 716-692-2413 (3/11W). September 18, 7:30pm, Trio Con Brio with Donna Parker, Jonas Nordwall and Martin Ellis; October 6, 7:30pm, Ron Reseigh; November 14, 2:00pm, Clark Wilson Concert and silent movie, *The Cameraman*; December 8, 7:30pm, Donnie Rankin

NORTH CAROLINA

Carolina Theatre—310 South Green Street, Greensboro, 336-333-2600 (3/6C-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

Cincinnati Music Hall—1241 Elm Street, Cincinnati, 513-621-1919 (3/31W). Concerts, special events presented by the Ohio Valley chapter of ATOS. www.ohiovalleychapteratos.org

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 (3/12 Kilgen). 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

OKLAHOMA

Tulsa Technology Center, Broken Arrow Campus—129th East Avenue (Olive Street) and 111th Street (Florence Street), Broken Arrow, 918-355-1562 (3/13RM). 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 (3/20 W/C). 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 concerts: Doors at 1:15pm for 2:00pm start time. Tickets are \$12 in advance (patos.mail@verizon.net), \$15 at door unless otherwise noted. September 4, 2:00pm: Hector Olivera, tickets \$15 in advance, \$20 at door; October 2, John Lauter; November 13: Paul Roberts; March 5, 2011: *Theatre Organ from Ragtime to Swing*; April 16, 2011: Jack Moelmann; May 21, 2011: Nathan Avakian. 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

RHODE ISLAND

Stadium Theatre Performing Arts Centre—Woonsocket, 28 Monument Square. 401-762-4545 (2/10W). September 12, 2:00pm: Jack Cook and a professional cast of dancers and vocalists; November 10, 10:00am: *Coffee Concerts*; December 15, 10:00am: *Sounds of Christmas*. www.stadiumtheatre.com or johncook1213@cox.net

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.peerysegypthiantheater.com

Around the Circuit

Theatre Organ Programs
and Performances

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.lincolntheater.org

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

Paramount Theatre—911 Pine Street, Seattle, 206-467-5510 (4/20W). Free tours of the historic theatre, first Saturday of every month, 10:00am. Includes organ demonstration. www.stgtpresents.org

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 (3/27C). 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.

The Phipps Center for the Arts—109 Locust Street, Hudson, 715-386-8409 (3/16W), October 16, 7:30pm, Ken Double with Skip Stine, trumpet. Tickets \$23 Adults, \$16 Students w/current ID; December 18, 2:00pm, Jelani Eddington, Tickets \$22/adults, \$15/students w/current ID; January 22, 2011, 2:00pm, Dave Wickerham, Tickets \$22/adults, \$15/students w/current ID; March 5, 2011, 7:30pm, Clark Wilson accompanies Buster Keaton's *Steamboat Bill, Jr.*, Tickets \$22/adults, \$15/students w/current ID; June 11, 2011, 7:30pm, Ron Rhode, Tickets \$22/adults, \$15/students w/current ID. www.thephipps.org

Public Museum of Grand Rapids Meijer Theatre—272 Pearl Street NW, Grand Rapids, 616-459-4253 (3/30W). Story time slide program on Monday mornings year round. Organ also played on Friday mornings. Tours by appointment.

AUSTRALIA

Capri Theatre—141 Goodwood Road, Goodwood SA +61 8 8272 1177 (4/29W). Organ played before evening sessions on Tuesday, Friday, and Saturday nights. www.capri.org.au

Dendy Cinema—26 Church Street, Brighton, VIC, +61 3 9789 1455 (3/15W). Organ before films, Saturday evenings.

Karrinyup Center—Perth, WA +61 8 9447 9837 (3/21W). All concerts on Sundays at 2:00pm.

Marrickville Town Hall—Marrickville Road, Marrickville, NSW. Next to Fire Station (2/11W). All Shows Sundays at 2:00pm. 26 September, Simon Gledhill, UK; 14 November, Martin Ellis, USA. www.fosa.net.au

Orion Theatre—155 Beamish Street, Campsie, NSW, +61 2 6351 3122 (3/17W). All shows Sundays at 2:00 PM. 12 December, Tony Fenelon & John Atwell.

Orpheum Theatre—380 Military Road, Cremorne, NSW, (02) +61 2 9908 4344 (3/15W). Saturday night, Sunday afternoon, intermissions, Neil Jensen.

CANADA

Casa Loma—1 Austin Terrace, Toronto, 416-499-6262 (4/19W). All shows 8:00pm. www.theatreorgans.com/toronto

NEW ZEALAND

Hollywood Cinema—20 St Georges Road, Avondale, Auckland, +64 9 525-7067 (3/16W). All concerts on Sundays at 2:00pm. Sep 12, Ken Double (USA); Oct 17, Martin Ellis (USA). www.theatreorgans.com/wota

UNITED KINGDOM

Assembly Hall—Stoke Abbott Road, Worthing, West Sussex, +44 1903 206206 (3/23W). 26 September: Richard Hills; 26 October: Phil Kelsall; 21 November: Simon Gledhill. www.worthing-wurlitzer.org

Civic Hall—North Street, Wolverhampton, West Midlands +44 1902 552121 (4/44CPTN). 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, +44 1564 794778 (3/11CPTN). All concerts on Sundays at 3:00pm. www.cos-centralandwales.co.uk

Musical Museum—99 High Street, Brenford, London, +44 2085 608108 (3/12W). Sun 12 September: Chris Barber plays prelude before the film *An American In Paris*, tickets £6.50/£5.00 concs; Fri 17 September, 2:30pm – Richard Cole at the Player Piano, tickets £8.00; Sun 19 September, 3:00pm – American film music with Chris Barber, tickets £10.00; Sat 25 September, 7:30pm – *The Hunchback of Notre Dame* (1923) accompanied by Donald MacKenzie, tickets £10.00; Sun 3 October, 3:00pm – Chris Barber plays prelude before the film *Anchors Aweigh* (1945), tickets £6.50/£5.00 concs; Sun 17 October, 3:00pm – “The hottest little big band in the South East”; The New Foxtrot Serenaders with Simon Gledhill, tickets £12.50/£10.00; Fri 22 October, 2:30pm – Richard Cole at the Player Piano, tickets £8.00; Sat 23 October, 7:30pm – *The Mighty Wurlitzer*: Classical Organ with Carol Williams, tickets £10.00; Sun 24 October, 3:00pm – Chris Barber plays prelude before the film *Shall We Dance* (1937), tickets £6.50/£5.00 concs; Fri 19 November 2:30pm – Richard Cole at the Player Piano, tickets £8.00; Sun 21 November, 3:00pm – Chris Barber plays prelude before the film *Pinocchio*, tickets £6.50/£5.00 concs; Sat 4 December, 2:30pm – Christmas Wurlitzer concert with Len Rawle and

Richard Cole, tickets £10.00; Sun 5 December, 3pm – Chris Barber plays prelude before the film *Meet Me In St. Louis*, tickets £6.50/£5.00 concs; Sun 12 December, 2:30pm – Christmas concert with Len Rawle and Richard Cole, tickets £10.00; Sun 19 December, 3:00pm – Chris Barber plays prelude before the film *White Christmas*, tickets £6.50/£5.00 concs; Sat 1 January 2011, 2:30pm – *Wurlitzer and More!* Gala New Year's Day Concert, tickets £12.50/10.00 concs; Sun 16 January 2011, 3:00pm – Chris Barber plays prelude before the film *On The Town*, tickets £6.50/£5.00 concs; Sun 30 January 2011, 3:00pm – Chris Barber plays prelude before the film *Carouse!*, tickets £6.50/£5.00 concs. Visit website for most current schedule. www.musicalmuseum.co.uk

New Victoria Centre—High Street, Howden-le-Wear, Crook, County Durham, +44 1388 762467 (3/18W). Concerts on Saturdays at 7:00pm and Sundays at 2:30pm; doors open 30 minutes before concert. Tickets obtainable from David Kirkbride, 3 Edendale Crescent, Howden-le-Wear, Crook, County Durham, DL15 8HR, phone as above. 11/12 September: Chris Powell; 16/17 October: Richard Hills; 20/21 November: Kevin Grunill; 18/19 December: Gala Christmas Concert. www.netoa.org.uk

Ossett Town Hall—Market Place, Ossett, Wakefield, West Yorkshire, 44-0-1132-705885 (3/13 CPTN/CHR). All concerts Sundays 2:30pm; doors open 2:00pm. www.cinema-organs.org.uk

Pollockshaws Burgh Halls—2025 Pollockshaws Road, Glasgow, Scotland, +44 1355 224761 (3/19W). All Concerts Sundays 2:45pm. www.scottishcinemaorgantrust.org.uk

Rye College—Love Lane, Rye, East Sussex, +44 1424 444058 (2/6W). All concerts on Sundays at 2:30pm. 26 September: Paul Roberts; 24 October: John Mann; 28 November: Robert Wolfe. www.ryewurlitzer.co.cc

Stockport Town Hall—Edward Street, Stockport, Cheshire, +44 1614 272180 (4/20W). 19 September, 2:30pm: Nicholas Martin; 27 September, 12:00pm: Peter Jebson; 19 December, 2:30pm: Kevin Morgan; 20 December, 12:00pm: Andrew Nix. www.lfot.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.voxlancastris.org.uk/heritage

Victoria Hall—Victoria Road, Saltair, West Yorkshire, +44 0845 400 2208 (3/11W). Concerts at 2:30pm, unless otherwise noted. 19 September: Howard Beaumont Trio; 10 October: Michael Wooldridge; 14 November: Arnold Loxam Tribute Concert with David Lowe, Joe Marsh, Mary Ann Wootton and the Drighlington prize brass band; 12 December: Richard Hills. www.cosnorth.co.uk and www.cinemaorgans.org.uk

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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

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