

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

Theatre Organ

NOVEMBER | DECEMBER 2010



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Macy's Grand Court organ

On the Cover: The former Lowell Ayars Wurlitzer, now in Greek Hall, Macy's Center City, Philadelphia.

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

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Vox Humana

As we close out 2010, we look back on a half-year of the Journal under new editors. When we assumed the post, our objective was to uphold the same standard of excellence that we inherited from our predecessor. Thanks to the caliber of articles you have submitted, the considerable talents of graphic designer Dannielle Stark, and the support of the ATOS leadership, we have a good feeling that we're well on the way toward meeting our objective.

We've had some good conversations with readers from around the world—in person, on the phone and via e-mail—and you haven't been shy about telling us what you like and what you don't. We take every comment seriously; if it's important enough to you that you make the effort to contact us, we owe it to you to listen to what you have to say. After all, ATOS is your organization and this is your Journal.

A quick reminder that we rely on you to provide us with interesting articles. Yes, we solicit articles on specific topics, but we don't know nearly as much as you do about what goes on in your neck of the woods. We're always happy to talk to you about an article, or to help you get one written if you know of something that would make an interesting piece, but don't feel that you can take it on yourself.

In the last issue, we put out a call for reviewers. I'm pleased to announce that we have three new reviewers joining our ranks. Evan Chase and Doug Grant will be joining Dennis Hedberg as audio reviewers, and John Clark McCall, Jr., will be contributing reviews of print media. You'll read reviews from them in upcoming issues.

Doug lives in Australia, and we told him that we didn't think our US readers would have any trouble understanding him. He might have to write just a bit slower, but we'll be just fine. Doug was one of the contributing reviewers for the TOSA 50th Anniversary article in the July/August 2010 issue, and you can read his inaugural CD review in this issue.

Evan is the current president of the Toledo Area chapter of ATOS, and has served in the past as the correspondent for Toledo's Chapter News submissions.

John's work has appeared often in Theatre Organ; most recently, he contributed a significant portion of our tribute to Rosa Rio in the July/August 2010 issue.

The Seattle convention is over, the reviews have been published, and the convention team can breathe a sigh of relief. Well, maybe not just yet. The team has been meeting to wrap up all the final business details, and to take a critical look at what went well, and what might be improved. We've received a picture from one of those meetings. You'll note the wine glasses on the coffee table are empty, the bottle on the end table is nearly so, and Barbara Graham (horizontal) is not about to let the opportunity to unwind go to waste.

As we enter this holiday season, let's take a moment to reflect on what brings us together, and to be thankful for that which brings joy and meaning to our lives. Family and friends, certainly, are at

the top of the list. We won't have to move too far down the entries until we come to music—and in our case, the theatre organ in particular. A comfortable seat in the audience, or even on the bench, gives us a few hours when the cares of the world fade far into the background. The next time your chapter presents a silent film, a program, or even just a social event, please consider bringing a friend who could stand a break from his or her own cares and concerns, even for just a couple of hours.

From all of us at THEATRE ORGAN, best wishes for the holiday season.

Keep in touch.

—Mike Bryant
—Don Feely



Finally, a chance to relax (Photo courtesy of PSTOS)

Ciphers

- The Garden State chapter news (Page 58) refers to the “3/23...Wonder Morton.” This should have read “4/23.”
- The second photograph in the Rocky Mountain chapter news (Page 61) is incorrectly captioned. Doug Thompson is pictured at the GW4 at Holiday Hills. The correct picture of Kevin Utter and Harry Ferguson is printed with this issue's Chapter News.

President's Message



It's interesting what deadline pressures can force one to do. As I write this message, I am in Atlanta, Georgia, with the sun shining on a day that saw the thermometer reach the mid-80s. The calendar is approaching late September. And yet what is my lead line to you in this message? HAPPY HOLIDAYS!!

Such is the publishing world we live in today. And in the ATOS world, there is much to report on, plan for, and think about. In this issue, we are following up on the article in our most recent issue which focused on the Strategic Plan. In these pages you will find some detail on fundraising, particularly our efforts to date, projects for the future, ATOS' overall needs, and our plans to reach the financial goals that will allow the organization to continue its forward momentum.

Hand in hand in this effort is the organization's plan for increasing membership. A task force is working on several fronts in an effort to first stem the tide of declining membership, and then eventually see our numbers increase. Step One is already underway as Executive Secretary Jim Merry helped us distribute a letter offering an incentive for those whose membership has lapsed for at least one year to come back to the ATOS family.

If successful, this incentive plan will be expanded as part of an effort to add to the numbers of ATOS members. The Board of Directors is working on this goal. But the "front line" of this effort rests in the hands of our members and local chapters. It is there that the general public gets a taste of our little corner of the musical world, thus every one of us must take on the persona of "salesperson."

Greetings to you all in ATOS!

Specifics on how you can help, and the incentives and benefits for all of us will be presented soon. This is important work as ATOS has seen a steady decline in membership—to the tune of some 200 per year on average—over the past several years. Board members John Apple, Tim Needler, and Bob Dilworth, along with Tom Carver from Wisconsin and others are actively attacking this issue. You can help. Simply "talk it up" to friends, neighbors, and family. Invite someone who generally likes music or has that knack for "tinkering with stuff" to a concert or a meeting.

There is much more on this to come in future issues.

For those who play, some exciting news: we are completing the editing of the DVD lessons series *John Ferguson and Friends*, and it will soon be available. We owe a great deal of gratitude to our friends at the Allen Organ Company, and particularly Aram Basmadjian for his work as producer/editor. See the details in the advertisement.

And for those who listen, note the ads for both ATOS convention CD recordings—last year's Cleveland/Western Reserve convention and this past summer's Seattle/Puget Sound convention—letting you know they are both available and would make a wonderful memento for those of you who attended, and those of you who would love to hear some of what you missed. Hopefully, it will whet your appetite for what will be a grand gathering this coming summer in New England.

My personal travels found me in Christchurch, New Zealand just after the earthquake. It marked the first—and, I hope, the last—time the earth rumbled under my feet. Aftershocks are just that—shocking! Our friends in the Kiwi Chapter are looking to reorganize as there is now strong activity not only in Auckland, but growing interest in Tauranga (home of a delightful 2/10 Wurlitzer at the Baycourt Theatre, filled for the last two Wurlitzer concerts there) and in Christchurch.

We are organizing a touring show stop at the San Gabriel Mission Playhouse, and the visit there also allowed me to catch up with Don Near and Henry Hunt, who are already way ahead of schedule for the 2012 convention being hosted by OCTOS in the Fullerton, California area.

It will be busy up until Christmas as I have a chance to visit with folks in the Tampa and Grand Rapids areas in November, and Eastern Massachusetts, Rochester, and Toronto in December.

Some numbers for you to contemplate as we close here: we have roughly 3,400 full family memberships in ATOS. That is roughly 800 fewer than we had less than 10 years ago. Did you know that more than 70 percent of those who attend conventions sign up on line via the internet? Who says our seniors are "old dogs who can't learn new tricks"? Meanwhile, there are roughly 600,000 people who hear Mighty Mo each year at the Atlanta Fox. Another 300,000 and more that hear the Wurlitzer at the El Capitan. That amounts to almost a million potential ATOS members. Just gotta find a way to reach 'em. We already know they like what they hear!

And as this gets shipped in the mail to hopefully arrive to you all very close to November 1, 2010, there are thus 54 shopping days 'til Christmas. (Buy something at Macy's, be it Philadelphia or anywhere. Their management loves the pipe organ! See THAT story in these pages as well.) On a more serious note, I sincerely hope that as we move through the Thanksgiving holiday and into Christmas, Hannukah and this wonderful time of the year, that this finds you in good health, good spirit, and enjoying the good company of family and friends so important to us all.

On behalf of ATOS Chairman Col. Mike Hartley and all of us with the Board of Directors and staff at ATOS, our most sincere wishes for a wonderful holiday season. We will visit again soon in 2011.

—Ken Double

Directors' Corner

BOB DILWORTH

I am deeply honored that the Board of Directors of the American Theatre Organ Society appointed me to fill out the term of John DeMajo. I will try to earn your respect for their choice. My major goal will be to do whatever task I'm given to help move ATOS into the future.

I want to share my 43 years of experience as the head of the Dickinson Theatre Organ Society presenting one of the most successful ongoing concert series. We went through the process of changing from a hobby club (a school student club) to a fully professional, all-volunteer organization. It wasn't easy, but it was both necessary and worth the effort. While much less complicated than the efforts that ATOS is undergoing, many parallels exist.

The ATOS board will be looking at all aspects of our operation to see what changes are needed. The new Strategic Plan is the first step. It will streamline our method of operation and put us on a more businesslike footing—letting go of outmoded ideas and operations while keeping those ideas that enhance the future of ATOS. It is important that the public recognize ATOS

as a modern, viable organization worthy of a serious place in today's historical and entertainment world.

As Project Director of the ATOS Bylaws and Policies Committee, I will continue the work begun to clarify these documents. I also want to develop close relations with the chapters assigned to me. I plan to work with the Membership Committee as we strive to increase the number of ATOS members.

Although all of our members share a common interest in the theatre pipe organ, our interests are varied. Some are interested in the mechanics of keeping any theatre organ in fine working condition. Some are interested in the restoration of the few original instruments that are left; many are involved in putting on concerts or operating a venue where the organ can be heard by the public; some like to be able to play the organ, for their own self-amusement, for friends, or as a professional. And, of course, we are all interested in the sound and the music of the theatre pipe organ whether in a concert or a silent film show. Whatever our interest, we need to work together toward our common goal—that of keeping this glorious instrument relevant.

In order to accomplish this group effort, we need a strong, active, and meaningful organization that ties us all together. We need to share our knowledge, experiences, and ideas. I believe that ATOS is the vehicle to do this.



Bob Dilworth

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DOUG POWERS

An Insider's View on Why You Should Run for the Board

In this issue of THEATRE ORGAN, you will find the annual announcement for nominations to the ATOS Board of Directors. While the makeup of this group of leaders is always a key factor in the health and operations of our Society, it is this author's opinion that the next few years will be more critical than any in ATOS' 55-year history. Therein lies the importance of having bright, motivated individuals who want to help make a true difference in the future of the theatre pipe organ.

In the last edition, my article "Strategy for the Future" introduced a plan that would create a major change in the functions and operations of our national ATOS leadership. We are entering this transitional period mandating a substantial level of creativity, teamwork, and enthusiasm toward mission survival. Streamlining our work, bringing in new members, more attention to youth, and redirecting resources towards chapter efforts are among key strategies. This board is anything but a rubber stamp. Assertive, critical assessments with lively dialogue

and responsible decision-making are all expected. While there is plenty of historical structure for these proceedings, we all have the privilege of redefining procedures that will be more effective for current challenges.

What's it like to be an ATOS director? We work! Many of us spend several hours per month carrying out our volunteer responsibilities, many of which are behind the scenes. Those of you in positions of leadership are aware of the need to invest in the cause. We are no different. There are two in-person board meetings per year where travel and hotel expenses are reimbursed. We have frequent telephone conferences, and occasional email motions are worked out online. But that's the "dry" stuff. More than ever, this body of leaders has the charge of altering the status quo in the theatre organ world. While this is serious work, it is where the enjoyment of leading becomes its own reward. Creating management positions alongside the board of directors will be a challenging task that has promise to propel our vision into reality. To be a successful ATOS director, you don't have to be an experienced executive or a well-known artist. This is, however, a

time when dedication and creativity are paramount. It is time for serious action and ATOS needs people who can actively apply problem-solving skills and facilitate changes to keep the theatre pipe organ a viable musical instrument in the 21st century.

If you are willing to bring your ideas and actively participate in our unfolding strategies, then place your name in nomination. Join the ATOS cause at the board level and help make a difference in the future. The theatre pipe organ needs a strong team behind it!



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News & Notes

OPENING OF NOMINATIONS FOR THE 2011 ELECTION OF DIRECTORS

It is time to nominate candidates to fill three (3) positions on the ATOS Board of Directors for the three-year term of 2011 to 2014. Any ATOS member at least 18 years of age who has been a member of ATOS for two years prior to the date of the close of nominations is qualified to run for election to the Board of Directors, provided that the nominee does not serve on the board of any other national or international public, charitable or private organization that promotes the theatre organ and the performance of its music. Service on the board of an ATOS chapter does not disqualify a member from serving on the board of ATOS. In addition, no person may qualify to run or serve on the board who has any outstanding debt obligation to ATOS that is more than thirty (30) days old. If an ATOS member nominates another qualified member, written consent of the nominee is required and must be received before the nominee's name can be placed on the ballot.

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

The ATOS board usually meets in person twice a year—the first being just prior to the annual convention (usually in the summer), and again during the year (usually in January). Attendance of all directors is necessary if the decisions and actions of the board are to be truly responsive to the membership. Board members will be involved in ATOS projects, perhaps as the head of a task force or project, and will be expected to report on activities, in addition to serving a group of chapters as liaison.

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

The procedure to be observed in the nomination process is as follows:

1. Each nominee shall complete a nomination form, which will include biographical information and a brief statement not to exceed 150 words. The nomination form will also detail all requirements for candidate résumés and photographs. The form can be downloaded from www.atos.org. Upon request to the Nominating Committee, the form may be sent to a nominee via e-mail or U.S. mail. Be sure to include all requested information and complete the form as directed. Please include a suitable photograph along with your nomination form.

2. Candidate résumés and a photo are to be sent to the Nominating Committee chairperson. It is strongly recommended nomination materials be sent via certified mail with return receipt or similar mail class if originating outside the United States. Nominations may also be sent electronically; however, the sender **MUST** verify receipt of the nomination by the chair. The postmark deadline is **January 15, 2011**.

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

4. It is the sole responsibility of each nominee to ensure compliance with the eligibility requirements for running for the board as provided in the ATOS bylaws and policies. If you have any questions or need clarification of any of the requirements, please contact the Chairperson of the Nominating Committee: Mr. Bill Carr, 11815 North 77th Drive Peoria, Arizona, 85345. 623-694-1746. E-mail b.carr@atos.org.

ATOS ANNOUNCES THE 2010 GEORGE WRIGHT MEMORIAL FELLOWSHIP

A program to bring a young person to the ATOS Annual Convention in Providence, Rhode Island and surrounding areas June 30–July 4, 2011.

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

All young people interested in applying for this fellowship should request an application today by contacting Tyler Morkin, ATOS Youth Initiatives Chairperson (t.morkin@atos.org), or by downloading the forms online from the ATOS website, www.atos.org. If you know of a young person who might be interested, please encourage him or her fill out an application today.

All applications must be completed and postmarked no later than **March 1, 2011**. Applications must be submitted by Certified Return Receipt Mail.

For more information, please contact Tyler Morkin via e-mail at t.morkin@atos.org.

ATOS ANNOUNCES THE 2011 YOUNG THEATRE ORGANIST COMPETITION

ATOS is pleased to announce the Young Theatre Organist Competition for 2011. In an effort to make participation in one of our flagship programs a more enjoyable experience for everyone, the Competition Committee has made several important rule changes over the past several years for this event. Please consult the Young Theatre Organist Competition Rules and Guidelines for the complete rules.

Prize Money—ATOS is pleased to offer up to USD \$1,500.00 in prize money for this year's competition winners. Each finalist will receive an award of \$500.00. The overall winner will receive an additional award of \$1000.00. The 2011 overall winner will be invited to perform a live concert as part of the 2011 annual convention.

Age Eligibility—This year's competition will be open to competitors between the ages of 13 and 24 as of **July 1, 2011**.

Three Finalists Brought To The Convention—The competition judges will select up to three finalists from all of the entrants. Those finalists will be brought to the annual convention in the Providence, Rhode Island area where they will perform live during the convention. An overall winner will be selected from among the finalists based on that performance.

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

A copy of the Competition Rules and Guidelines as well as the application form can be obtained from Competition Chairperson, Tyler Morkin at t.morkin@atos.org, or by downloading the materials from the ATOS website at www.atos.org. All competition materials must be received by the Chairperson no later than April 1, 2011.

The Competition Committee hopes that this will be a rewarding and enjoyable event for all who participate. Think about joining in the fun for 2011!

ATOS WRITER'S GUIDE REVISED

The Writer's Guide for submissions to THEATRE ORGAN has been revised and is posted on the ATOS website, www.atos.org. Click on the "Theatre Organ Online" icon, and you'll find it listed on that page's menu.

The guide has been updated to include more information specific to different types of submissions, and we've added hyperlinks to the table of contents to make it easier to find what you need.

Some of the requirements for submissions have changed as well. With the change of editors, there is a new address for you to send "snail mail," we've increased the word count limit for Chapter News submissions from 250 to 300 words, and we've explained what counts toward the limit and what is exempt.

If you contribute to THEATRE ORGAN, whether as a Chapter News correspondent or as the author of an article, we ask that you please take a few minutes and review the Writer's Guide. You can download it if you wish (it is a PDF) but remember that it is updated from time to time; the version on the web will always be up to date.

WELCOME NEW MEMBERS

July 14, 2010 to
September 15, 2010

Robert F. Bindt, Hilo, Hawaii
Kerry E. Bunn, Wooster, Ohio
Richard A. and Nellie R. Carnes,
Punxsutawney, Pennsylvania
Rebecca L. Collins, Elk Grove, California
Robert D. Davidson, Seminole, Florida
Douglas R. Dexheimer, Overland Park, Kansas
John D. Erb, Glenside, Pennsylvania
Richard L. Fiske, Shrewsbury, Massachusetts
Donald Hansen, Whiting, New Jersey
Ryan Hardy, Fargo, North Dakota
Rex Curry Harsin, Baldwin, Mississippi
Randy Hendry, Marietta, Georgia
Ralph H. Jackson, Kailua-Kona, Hawaii
Jerry Keck, Flanagan, Illinois
Scott Leatherman, Cambridge, Massachusetts
Richard Marshall, Harpenden, United Kingdom
Carle E. McFarland, Santa Rosa, California
John E. Neyrinck, Waukegan, Illinois
Nelson Page, Teaneck, New Jersey
Ron and Dottie Pattee, Portland, Oregon
Charles Rainger, Huron, Ohio
Elizabeth Seward, Southfield, Michigan
William Theobald, Berkeley, California
Eric Allen Wadke, Pinckney, Michigan
George Wallace, Kitchener, Ontario, Canada
John A. Webb, Jr., Parkville, Maryland
John-Paul Buzard and Keith Williams,
Champaign, Illinois
Charles G. Wright, Round Rock, Texas

Professional Perspectives

Did 'Ja Ever Wonder?

BY EDWARD MILLINGTON STOUT III



We all have those nights where the rusty wheels continue to grind throughout the night, taking scatter-shots of theatre- and organ-related topics. Each little lightning bolt does not really warrant great reflection, but might just fill in some of the gaps and provide mild amusement to fellow insomniacs.

Why did many of the early (pre-1922) theatres have huge and heavy-winded unit orchestras? Samuel Baxter's Isis Theatre in Denver was modified to house the 28-rank Wurlitzer, which left the factory in June of 1915. Two years later, Fanny Wurlitzer proposed building a 32-rank Wurlitzer for Herbert L. Rothschild's new 2,400-seat California Theatre in San Francisco. Fanny expanded the Isis specification to provide the new California organ with a Solo String, English Horn and a four-foot Harmonic Flute. The Solo String and English Horn extended down to 16-foot CCC. Records

indicate the nine-story Gothic wonder to be the first Wurlitzer Unit Orchestra to possess an English Horn stop.

Three years later, in 1921, Rothschild opened his masterpiece, the Granada Theatre, with a fully-developed style 285 housed within six chambers towering to a height of 83 feet. By comparison, in 1928 the Golden Gate Theatre, with nearly the seating capacity of the Granada, installed a 13-rank style 240. Why the difference?

Well, the far-sighted pioneers of the industry were not sure of their considerable investments paying off, and they were not going to take any chances of having the music be underwhelming. As a matter of fact, Herbert L. Rothschild requested his architect, Alfred Henry Jacobs, to do a study to determine the feasibility of converting the new California Theatre building into "loft space," before the theatre opened.

In reality, the exhibitors wanted their Wurlitzers to make a full symphony sound like a whining wimp with a sore throat. Now really folks, how can eight bass Viols offer the thrill of nine 16-foot Pedal stops and a 32-foot Diaphone of 37-inch scale on 25" pressure? In the grand old days at Radio City Music Hall, it was common to see and feel Dick Liebert's thundering Pedal shoring up the orchestra, while gazing at the conductor through his round truck mirror. Now, organists cannot do without a headset and television monitor sitting on top of the console. What's wrong child; can't you see the little stick waving?

Who's that in the classical organ closet? The sound of the Theatre Organ so very much connects to the hearts and emotions of the listener; it has attracted many distinguished builders and performers holding respected positions within the hallowed halls of the classical organ world. The seductive attraction to, and the love of, the Theatre Organ has never been out in the sunlight because of the very real fear of disapproval from hinge-bound colleagues who could not improvise "Amen."

The great American organist, composer and teacher, Richard I. Purvis, loved the Theatre Organ and, later in his distinguished career, was very open about his passion for the instrument and its music. However, in his youth, before he had established his fame and security, he kept his admiration in the already-full closet. He played a weekly radio program on the Wurlitzer/Oliver organ in Oakland's Chapel of the Chimes under a variation of his own name. Several of Richard's stellar students became highly respected as both classical and theatre organists. That thoroughbred stable included Tom Hazleton, Jonas Nordwall, Keith Chapman, Larry Vannucci, Donna Parker, Chris Elliott, and others. These fine artists are not listed in order of their respective abilities, but the positions they occupied at the bar. Tom always liked a good Southern Comfort Manhattan. In addition to those of the Purvis corral, the Theatre Organ world has benefited from

other seasoned artists who have enjoyed success in both schools. Lew Williams has his master's degree in classical organ performance, and Walt Strony has held several church jobs in his long career. Brett Valliant is a fine young organist who brought the huge Schantz organ in his church back into popularity by employing the same musical sense required for playing Mike Coup's Little River Wurlitzer in his service playing. You just know when any of the above theatre organists are playing a Bach Chorale Prelude, it will not be rendered on a non-tremulated Quintadena for 20 minutes, but instead, they will tear your heart out with one color melding into the next. Every division in a church organ should be under expression, including the console.

Now, let's get a four-cell torch and peer through the dusty cobwebs to recognize some of the distinguished organ builders,

suppliers, and technicians who have loved and owned Theatre Organs. Early on, during the 1950s, Bill Swain and Bob Kates, the owners of Swain & Kates, had a beautiful nine-rank Wurlitzer in their home. Bob was a fine theatre organist and he produced two or three recordings on that home installation. Mike Foley, the owner of the very successful Foley-Baker Company, has installed the Wurlitzer style Balaban 4 in his most beautiful home. The late-model 3/19 could not be in better hands. For many years Jack Bethards shared and enjoyed a 2/8 Wurlitzer in his San Francisco studio and home. Many wonderful evenings were spent there listening to Irving-Bud-Rose, also known as the dapper Jim Roseveare, rendering his faithful Crawford arrangements. One of the kindest gentlemen in the business, Dennis Unks, has an exceptional Wurlitzer in his home. For many years Dennis was

the president and guiding light at Organ Supply Industries. His successor, Robert Rusczyk, had a Wurlitzer organ installation in his home before moving to Erie. How wonderful it is that these fine and creative people have not rejected the calling from the heavy-winded Pied Piper in favor of wheezing "stick-organs" whose only claim to fame is that they play on seepage.

Speaking of "stick-organs," have you ever wondered how any church with a tracker organ is able to acquire fire insurance? Just think folks, what do Boy Scouts do to start a fire? That's right, they rub two sticks together! Perhaps there is a stipulation in every policy that prohibits any rip-rousing toccata that lasts more than four minutes.

Sprinklers anyone?

All right Mage, I'll turn off the light and get some sleep!

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My First Convention

BY TREVOR DODD



I was the recipient of the George Wright Memorial Fellowship for the 2010 ATOS convention in Seattle. For those of you whom I did not get a chance to meet at the convention, I will provide some background information about myself.

I became interested in the pipe organ at a very young age, when I was a member of the Battle Creek Boychoir in my hometown of Battle Creek, Michigan. After singing with, and being introduced to, so many pipe organs, I became fascinated with the idea of building one and finding out how they work. I began with a four-rank classical organ that I assembled at home. About three years later, in 2008, I discovered the theatre organ and was hooked! I was determined to find an original, intact, unrestored Wurlitzer, which I eventually did. I now have an absolutely wonderful Style E (Opus 1614). Over the last two years, I have been working toward a full restoration of the organ. It is now 95 percent playing, after having been in storage for decades.

Having heard only a handful of theatre organs in person prior to the convention, I was thrilled to have the opportunity to travel to the Pacific Northwest to hear the varied selection of organs offered. Some of my favorite events were Oaks Park Skating Rink, the Mt. Baker Theatre, and of course, Ed Stout's entertaining and enlightening seminar. The Oaks Park Wurlitzer was a jaw-dropping experience for me. It was such an exciting sound! It really demonstrated the raw power of a large and mostly original Wurlitzer. The Mt. Baker Theatre was a treat even by itself. It was immaculate and beautiful. Being a bit of a photographer, I spent the entire intermission taking photographs there. The organ was also very nice and was another of important historical significance.

I would like to give my heartfelt thanks to the American Theatre Organ Society, the donors who have contributed to the George Wright Memorial Fellowship fund, the Seattle convention committee, and everyone who so warmly welcomed me to the Pacific Northwest and into the ATOS family. I had a wonderful time meeting others with similar interests and views.

(Photo courtesy of Trevor Dodd)



2010 AMATEUR THEATRE ORGANIST COMPETITION WINNER:

Doug Thompson

Doug Thompson, a charter member of the American Theatre Organ Society from Fort Collins, Colorado, was named the winner of the Amateur Theatre Organist Competition for 2010. Judges for this year's competition—Clark Wilson, Chris Elliott, and John McCall—each provided a written critique and comments on Doug's performance, and as the winner of the competition, Doug received a private lesson from Jonas Nordwall.

Competitors find this competition to be a most enjoyable and rewarding experience, win or lose. We'd like to encourage all amateur theatre organists to consider entering. Information is on the ATOS website (www.atos.org), and entry deadlines will be published in an upcoming issue of THEATRE ORGAN.

We've invited Doug to tell us a little about himself, and this is what he had to say.

—Susan Cole-Shaw
Co-chair, Amateur Theatre Organist
Competition

(Photo by Cheryl Thompson)

My name is Malcolm Douglas Thompson, better known as "Doug," and I am honored and excited to be named the 2010 ATOS Amateur Theatre Organist. My love of the pipe organ began at the tender age of four. My parents took me to a movie at the Pantages Theatre in Fresno, California, where the organ was used and I was hooked. I started lessons by the time I was seven years old, first with Harry Mendrow for a short time, then Bill McCoy, Phil Wickstrom, and Ray Frazier. I thank them for my early beginnings, but I had a lot more to learn.

I became a charter member of ATOS in 1955, at the "Barn," the Northern California home of Joe Chadbourne. I became very involved with my aunt and uncle, George and Vi Thompson. They were the editor and circulation department of the ATOS Journal for 20 years. I've attended many, many national and regional conventions. Over the years, I have met many organists and played in numerous theatres, thanks to the Navy and my chosen profession as an over-the-road truck driver for 35 years. I even owned a pipe organ at one time.

In 1985, in Fort Collins, Colorado, a professor of music at Colorado State University ran a workshop for organists with George Wright as the instructor. I couldn't get my check in the mail fast enough. That trip turned around my life and playing ability. The professor, Robert Cavarra, and George Wright took a liking to me, and Bob took me on as a student.

My family (wife, Cheryl, and daughters Jalynne and Tamara) and I moved from Fairfield, California to Fort Collins in 1986. I became involved helping Bob with the CSU Workshops most every year, and met more and more talented organists. It was a summer event always to remember. During that time my playing ability continued to grow. With the help of Bob Cavarra, I wrote two pieces of music. After 25 years, my family and I are still very close to the Cavarra family even though Bob has passed away. We miss him a lot.

I retired in 1999 and became more involved in club activities for the Pikes Peak and Rocky Mountain Chapters of ATOS. I have played for both chapters, at the Denver Paramount, Mt. St. Francis in Colorado Springs, Holiday Hills in Denver, and at the homes of friends who have invited me to play, both in and out of state. It is my passion any time and any place. I have helped take out and put back installations and always hope for an invite to play the finished product.

This was the year I felt confident to record and let my music be critiqued. I have to say I appreciate all the wonderful and helpful words the three judges had for me. I have taken each one to heart, and learned from what they said. I look forward to many more years of playing and learning, and especially maintaining all the friendships I have made over the years. Thank you to ATOS, and to the judges in particular.

OUR FOURTH ANNUAL

ATOS Summer Youth Camp

BY JONAS NORDWALL



Adrian III and Deb Phillips with instructors (Jonas Nordwall Collection)



Group in the Phillips' Music Room (Photo by Jonas Nordwall)



Doug Morgan and Jelani Eddington at Phillips' (Photo by Jonas Nordwall)

This year's very successful ATOS Summer Youth Camp was once again in Phoenix, Arizona, where the hot talent matched the temperatures—106° to 116° F. Following our tradition, the camp began with an open console and pizza party graciously hosted by Adrian Phillips, Jr., and Deborah and Adrian Phillips III.

Adrian Jr.'s magnificent five-manual, 106-rank Midmer-Losh had been recently augmented with the four-manual Wurlitzer

console originally from Chicago's Sheridan Theatre. The additional console offered the incredible resources of nine manuals and two pedal boards, which were well utilized during the entire week by everyone.

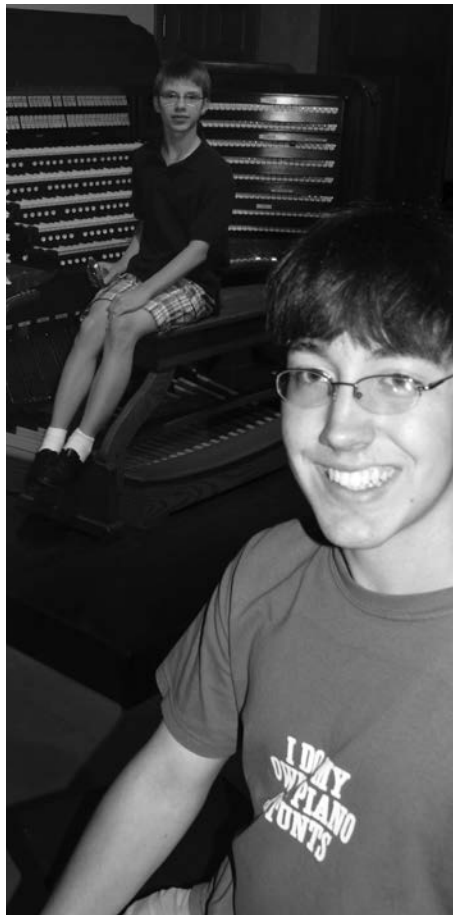
Other teaching venues included the three-manual, 32-rank Wurlitzer in the Orpheum Theatre and venerable four-manual, 79-rank Wurlitzer at Organ Stop Pizza. The thirteen students were very

fortunate to have these outstanding organs available as instructional instruments.

During these past four summer camps, our students had the great fortune to access the two largest Wurlitzers—the Sanfilippo residence and Organ Stop Pizza—plus the monumental Phillips instrument. In addition, the other well-manicured theatre organs owned and/or maintained by individuals and ATOS chapters provided



Jacob Allen and Andrew Van Varick
(Photo by Jonas Nordwall)



Connor Ream and Justin LaVoie
(Photo by Jonas Nordwall)



Lyn Larsen
(Photo by Donna Parker)



Jacob Allen (Photo by Jonas Nordwall)



Connor Ream and Peter Shilliday (Photo by Donna Parker)

excellent examples of many sizes and types of theatre organs.

This year's instructors were Summer Youth Camp staff Jonas Nordwall, Donna Parker and Jelani Eddington, with guest instructors Lyn Larsen and Charlie Balogh.

It was an eventful happening to have both Phoenix-based Lyn Larsen and Charlie Balogh assisting in this year's camp. Lyn and I have been good friends since we met via ATOS over 40 years ago. Charlie and

I met in Phoenix in the early 1970s at the original Organ Stop on 7th Street, where Lyn was a featured artist.

While it may appear that the teaching staff was a reunion of the pizza parlor organists of the West, in reality our staff offered a great variety of information about practical theatre organ performance. In addition to the camp staff, our friend and gifted artist, Lew Williams, entertained us for an evening at Organ Stop Pizza. The

students received a great deal of quality theatre organ stimulus.

It is interesting to know how two of our newer attendees discovered theatre organ. Peter Shilliday, from the St. Louis area, had viewed the YouTube "Star Wars" segment played on the Sanfilippo organ. Becoming immediately fascinated with the instrument, he went online to locate the St. Louis Chapter, where he has become a valuable member and organist. He literally learned



Donna and Jelani (Photo by Adrian Phillips III)



Mike Jones and Jonas at Organ Stop Pizza (Photo by Donna Parker)



Charlie Balogh at Organ Stop Pizza (Photo by Donna Parker)



Lyn Larsen at the Orpheum (Photo by Donna Parker)



Glenn Tallar at Organ Stop Pizza (Photo by Donna Parker)



Peter Shilliday at the Orpheum (Photo by Donna Parker)

to play from watching YouTube videos, and now is the proud owner of a virtual theatre organ in his college dorm room! [See *The Dorm Room Organ*, November/December 2009—Ed.] Our youngest camper, Jacob Allen, first experienced the Organ Stop's Wurlitzer when attending an event sponsored by his mother, a Phoenix area piano instructor. It's all in the marketing and practical promotion!

Maintaining our credo, we continue to offer invaluable information to future performing theatre organ artists. While campers may develop different principal avocations, every student has the enthusiasm to be a great theatre organ performer. Every type of musical venue from historic to contemporary use was thoroughly presented during the week.

Sessions provided guidance on creating interesting programs, developing individualized performance styles, stage presence, and how to conduct business in the music world. Lyn, Charlie, Donna, and I told campers about our formative years which included the "low- or no-profit" venues such as county and state fairs, electronic organ clubs, ATOE chapter meetings, and the like. We received



Doug Morgan, Jacob Allen, Andrew Van Varick, and Katie Van Varick
(Photo by Donna Parker)



VOTS Audience (Photo by Donna Parker)



Entire Group (Photo by Jonas Nordwall)



Chamber Tour (Photo by Donna Parker)



Beverly and Tom Fizzell with instructors (Jonas Nordwall Collection)



Adrian in the chamber (Photo by Donna Parker)

compensation after we had earned our credentials. I'm sure this surprised many in attendance.

Once again, Valley of the Sun chapter members Tom and Beverly Fizzell hosted us for an ice cream party and open console/jam session on their wonderful three-manual, 11-rank residence organ, plus piano, band organ, and other musical instruments. It was a great time, complete

with a small rattlesnake catching the early evening sun near their deck. For non-desert dwellers, this was real Arizona!

The week concluded with a specially designed multi-instrument master class. The dual-consoled Midmer-Losh was augmented by an Allen digital theatre organ and Allen digital classical organ plus grand piano. The students were simultaneously seated at an instrument with a specific

musical part to play—just as if they were a member of an orchestra. Positions were switched several times to give each camper different musical experiences.

The goal of this exercise was to prepare students to be comfortable as a member of a musical ensemble in addition to their work as a solo performer. With the current trend of integrating theatre organ performances with other musical venues, this is a very



Connor Ream tries his hand accompanying a silent film (Photo by Donna Parker)



Connor Ream and Adam Gruber (Photo by Donna Parker)



Donnie Rankin and Peter Shilliday (Photo by Donna Parker)



Charlie Balogh and campers at Organ Stop Pizza (Photo by Donna Parker)



Justin LaVoie at Organ Stop Pizza (Photo by Donna Parker)

important skill to develop. It was a lot of fun and reminiscent of the Asilomar Home Organ Festival “after hours” jam sessions.

Our closing event was a great barbeque/pool party hosted at Adrian and Deb’s home across the street from Adrian, Jr.—complete with the canine “troops” who entertained everyone in the pool.

In addition to the Phillips family, our thanks go to the Valley of the Sun Chapter

volunteers, Madeline LiVolsi, our camp registrar, transportation captains Dick Dissell and Jim Gallops, and to all of the parents who assisted with the many details.

We also extend our thanks to Allen Organs Arizona for providing the digital instruments, as well as special thanks to Juan Caudillo, Adrian’s associate who was always there to help.

As I had not attended last year’s camp, it was amazing to witness the improved skills of the returning students and observe how quickly the five new students developed their talents. ATOS’ efforts and support are truly paying dividends.

We are also pleased to report that income (in the form of registration fees and donations) exceeded the expenses from this year’s camp, meaning that for the first time



Andrew Van Varick, Connor Ream, and Jacob Allen at Fizzell's
(Photo by Donna Parker)



Campers at Organ Stop Pizza (Photo by Donna Parker)



Dan Romero at Fizzell's (Photo by Donna Parker)



Justin LaVoie and Katie Van Varick (Photo by Donna Parker)



Peter Shilliday swings (Photo by Donna Parker)



Jelani, Donna, and Jonas (Donna Parker Collection)

in the history of the program, ATOS did not underwrite or subsidize any of the expenses of the camp. We extend our sincerest and most grateful thanks to all of the generous benefactors who have helped make the summer camp program such a success. We also thank Ken Double for his efforts in securing many of the financial gifts for the program.

Now on to the next step! How many chapter activity and program planners have used the talents of this up-and-coming generation? We are training these organists to carry theatre organ into the future, and it is now your responsibility to utilize their talents to promote and perpetuate the theatre organ in your communities. Please consider giving these young organists the

opportunity to present their unique talents at your next chapter meetings and events.

Please contact Donna Parker, Jelani Eddington or me for their information.

For more photos visit:



London's Musical Museum and the Revival of a Wurlitzer

BY BENJAMIN A. KOLODZIEJ



Organists of any variety are always cautiously optimistic to hear those occasional success stories which portend a revival of the organ and its music, particularly in the case of the theatre organ, so often doubly a victim of changing musical tastes in the often-transient world of popular music as well as its occasional relegation to the peripheries of classical organ culture. Too often we must lament another organ either destroyed by natural disaster or by parochial human interference. Yet, on a cold New Years' Eve in London, I found myself on my way to document one of those organ successes which are made possible only through the hard work and passionate aptitude of a few dedicated individuals. In this case, the instrument is housed in the Musical Museum of Brentford, a working-class western suburb of London.

Wurlitzer Opus 2174 with illuminated surround (Photo by the author)

The story of the Musical Museum of Brentford offers us a glimpse into what passion, time, and volunteer effort can produce.

The Musical Museum was founded in 1963 by Frank Holland, MBE (1910-1989), an engineer who harbored a passion for collecting, restoring, and displaying mechanical musical instruments ranging from quaint music boxes to player pianos and organs, to a unique and somewhat uncanny self-playing and self-accompanying violin in a box! The collection was housed for 43 years at the redundant St George's Church, a venue which offered space and visibility, but which also came with attendant problems such as a leaky roof and lack of climate control. (An article devoted to the original museum and its collection may be found in the December 1981 issue of THEATRE ORGAN.) As a true labor of love, the museum could only open when its founder or a qualified volunteer was available, mostly on weekends. The increasingly untenable environment threatened the collection and hence the viability of the museum, the centerpiece of which is a three-manual, 12-rank Wurlitzer.

The Musical Museum's fortunes would change, however, when it received a Heritage Lottery Fund grant for £1.8 million in September, 2004. The Heritage Lottery Fund, established by Parliament in 1994 to aid in the renewal of communities by providing support for local and regional revitalization projects, allocates approximately £10 million annually to worthy projects and would help support the building of a new museum within walking distance of its old site. Additionally, under a fortuitous piece of British legislation called Section 106, which requires developers to contribute to the betterment of a community's infrastructure in return for permission to undertake a particular project, the shell of the new building would be built without cost to the museum by a local developer in exchange for the London Borough of Hounslow's permission to build a nearby row of flats.

Much of the current success can be attributed to the vision of the museum's curator, Richard Cole. A 40-year veteran of the museum, Mr. Cole has been curator for 15 years after retiring from administering other museums in London. Between working on his own five-rank Wurlitzer at his home, Mr. Cole is overseeing the

reinstallation of the Musical Museum's organ which boasts not only Wurlitzer's first French Trumpet, but also the only Automatic Roll Playing Cabinet on that side of the Atlantic, allowing performances of many theatre organists from the silent film era to be recreated faithfully from music rolls.

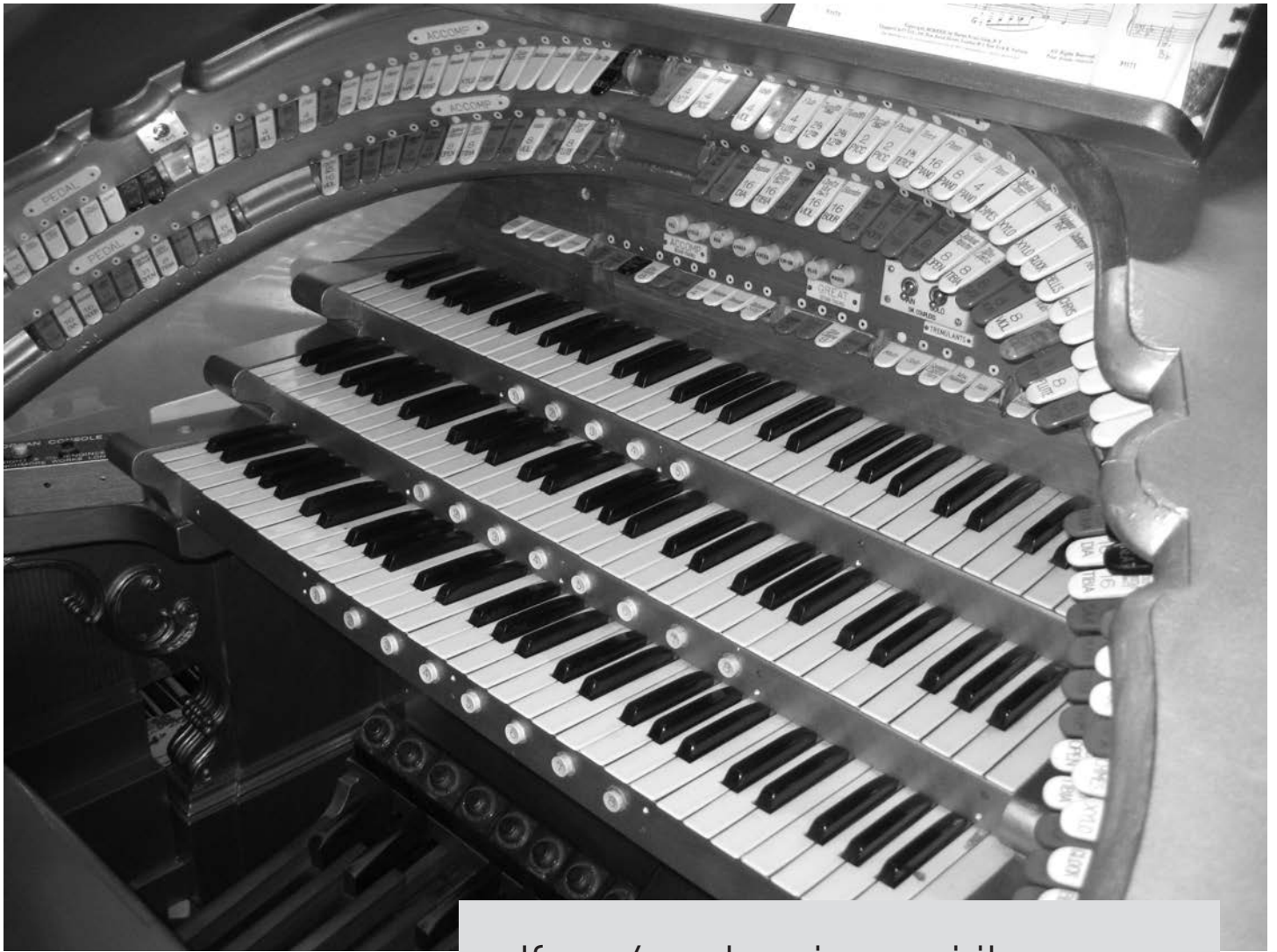
The organ, originally eleven ranks and designated Opus 2174, a "Special three-manual," was built by Wurlitzer in 1929 for a certain Mr. Comstock, a millionaire executive for a Chicago-based piano and organ supply company. Why the organ was never delivered is not known for certain, but it was purchased by the UK-based Union Cinemas and installed in the Regal Theatre, Kingston-upon-Thames, in 1931, where a twelfth rank, the Harmonic Tuba, was added. Over the next ten years, notable cinema organists in the British circuit, most notably Reginald Foort, would perform on the instrument. The theatre would be used by the BBC for broadcasts, and the organ would be heard around the world through many phonograph records. A lighted "jelly mould" surround of translucent glass was added in 1936, adding an element of colorful, visual excitement to the console. The organ continued to entertain throughout the war, and postwar activities were directed by Joseph Seal, music director for Associated British Cinemas, who ensured that the theatre was used and the organ heard on numerous radio broadcasts and recordings. The original Oboe Horn had been replaced with a Krumet in 1955, but otherwise its specification (Diaphonic Diapason, Concert Flute, Violin, Celeste, Vox, Krumet, Tibia, Saxophone, Kinura, French Trumpet, English Horn and Harmonic Tuba) remains faithful at least to its 1931 incarnation.

No doubt the instrument might have suffered the fate of many theatre organs had it not been purchased fortuitously by Frank Holland in October, 1972, to form the showpiece of his Musical Museum housed in the derelict church. The museum, mostly dependent on volunteer labor, would thrive over the years; however, the collection of automated instruments would never find international exposure in such a venue.

The new building offered the opportunity to showcase the organ in a way that had not

been possible before. The new 246-seat central auditorium with an art deco screen was designed primarily to feature the organ, although its staging is sufficient to allow multiple uses. Mr. Cole and his staff agreed, after looking at other theatre organ venues in the UK, that a 250-seat auditorium was optimal for concerts and other events showcasing the organ. Between July, 2006 and July, 2008, the organ was not only removed from one location and installed in another, but it was renovated to its 1931 condition, which included cleaning of all the original relays and armatures. No modern computer control system has been added, yet the organ response is lightning-fast. The capture action is original and works faithfully, although the modern organist does have to find alternative ways to register creatively without multiple memory levels. The second touch is precise and not lugubrious. Partly due to its sturdy construction and the favorable environment, the organ seldom ciphers.

Since the organ's rededication in the fall of 2008, the museum staff have begun to learn how the organ is best used in its new environment and, by all accounts, the public is highly appreciative of the opportunities the museum offers. Whereas the museum as based in the church could only manage organ concerts during the summer due to sensitivity of the organ to the weather, under the new conditions the organ is featured in a program about once every three weeks. The old church saw 2,500 annual visitors over a period of 76 open days a year, but the new building allows the museum to open 282 days a year, seeing an estimated 20,000 visitors. The concerts are attracting a large and new audience beyond the regular cinema organ aficionados who will darken the doorway anytime the organ is switched on. Mr. Cole attributes this popular appeal to their intentional use of the organ in conjunction with other instruments or ensembles. The auditorium can be set up for an elegant meal accompanied by live music, or may transform into a dance hall. The performance space, then, allows the organ to be used in a manner more reflective of its indispensable role of 1931 rather than as a historical musical oddity. (The ground floor offers its share of curiosities, including



*The buttons in the center of the backrail are the light controls for the surround
(Photo by the author)*

Welte and Aeolian player pianos, a “Cottage Orchestrion” by Welte, a “clarabella” complete with rhythmic flashing lights, the self-playing violin called the “Violano-Virtuoso,” as well as numerous variations on the phonograph and jukebox.)

This, then, is not a story of the imminent destruction of a theatre organ or a recounting of a community’s lack of concern for their own heritage. Rather, the story of the Musical Museum of Brentford offers us a glimpse into what passion, time, and volunteer effort can produce. The unlikely cooperation between national and civic authorities never would have been possible without the years of volunteer labor which, originating from but certainly not ending with Mr. Holland, has ensured that this particular Wurlitzer is able to enrich its community’s life for years to come.

If you’re planning a visit...

Musical Museum is located at 399 High Street, Brentford, about 10 miles west of Central London. It is well-served by public transport, and is open Tuesday through Sunday (and Bank Holiday Mondays) from 11:00am to 5:00pm, with the last admission at 4:30. The schedule of performances is very active year-round. The performance schedule is posted on the Museum’s website, www.musicalmuseum.co.uk.

The Musical Museum is close to two other venues that may be of interest. The Kew Bridge Steam Museum is on Green Dragon Lane just a short walk (less than ¼ mile) to the east. The exhibits are primarily related to industrial steam power, but they also have a short-line waterworks steam railway featuring the UK’s newest steam locomotive. While the museum is open year-round Tuesday through Sunday, the steam railway only operates on Sundays from April through October. More information is at www.kbsm.org.

On the south bank of the River Thames, a 10–15 minute walk across Kew Bridge, is the world-famous Royal Botanic Gardens (“Kew Gardens”). Kew Gardens is open every day except December 24 and 25. Known for its 40 iconic buildings nearly as much as its horticultural exhibits and collections, a visit to Kew Gardens can easily occupy the better part of a day. Visit the website at www.kew.org.

Musical Museum London
 Brentford, Middlesex, UK
 Wurlitzer Special 3-manual, 12 ranks

RANK ANALYSIS		Octave	4
		Piccolo	4
SOLO CHAMBER		Saxophone	4
16	Harmonic Tuba	Cathedral Chimes	
8	Tibia Clausa	Xylophone	
8	Saxophone	Xylophone Reit	
8	Kinura	Glockenspiel	
8	English Horn	Orchestral Bells	
8	French Trumpet	Chrysoglott	

MAIN CHAMBER		GREAT	
16	Diaphonic Diapason	English Horn (Ten C)	16
16	Bourdon/Concert Flute	Tuba Profunda	16
8	Violin	Diaphone	16
8	Violin Celeste	Tibia Clausa (Ten C)	16
8	Krumet	Saxophone (Ten C)	16
8	Vox Humana	Contra Viole (Ten C)	16
		Bourdon	16
		Vox Humana (Ten C)	16

PERCUSSIONS		English Horn	8
Piano		Harmonic Tuba	8
Chimes		French Trumpet	8
Xylophone		Open Diapason	8
Glockenspiel / Orchestra Bells		Tibia Clausa	8
Chrysoglott / Vibraphone		Saxophone	8
		Kinura	8
		Violin	8
		Violin Celeste	8
		Krumet	8
		Concert Flute	8
		Vox Humana	8
		Harmonic Clarion	4
		Octave	4
		Piccolo	4
		Saxophone	4
		Violin	4
		Octave Celeste	4
		Flute	4
		Twelfth (Tibia)	2-2/3
		Twelfth	2-2/3
		Piccolo (Tibia)	2
		Piccolo	2
		Tierce	1-3/5
		Piano	16
		Piano	8
		Piano	4

TRAPS and EFFECTS		Cathedral Chimes	
Snare Drum		Xylophone	
Castanets		Glockenspiel	
Tom Tom		Orchestra Bells	
Tambourine		Chrysoglott	
Triangle		Snare Drum	
Chinese Block		Castanets	
Bass / Kettle Drum		Tom Tom	
Crash Cymbal		Tambourine	
Cymbal		Chinese Block	
Auto Horn		Sub Octave	
Doorbell		Unison Off	
Steamboat Whistle		Octave	
Horse Hooves			
Surf			
Bird Whistle			
Fire Gong			
Siren			

STOPLIST			
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SOLO			
Tuba Profunda	16		
Diaphone	16		
Tibia Clausa (Ten C)	16		
Saxophone (Ten C)	16		
English Horn	8		
Harmonic Tuba	8		
French Trumpet	8		
Open Diapason	8		
Tibia Clausa	8		
Saxophone	8		
Kinura	8		
Krumet	8		
Violin	8		
Harmonic Clarion	4		



Surround colors (red, amber, green, turquoise, blue, or mauve) may be selected individually, or may be selected to cycle automatically (Photo by the author)

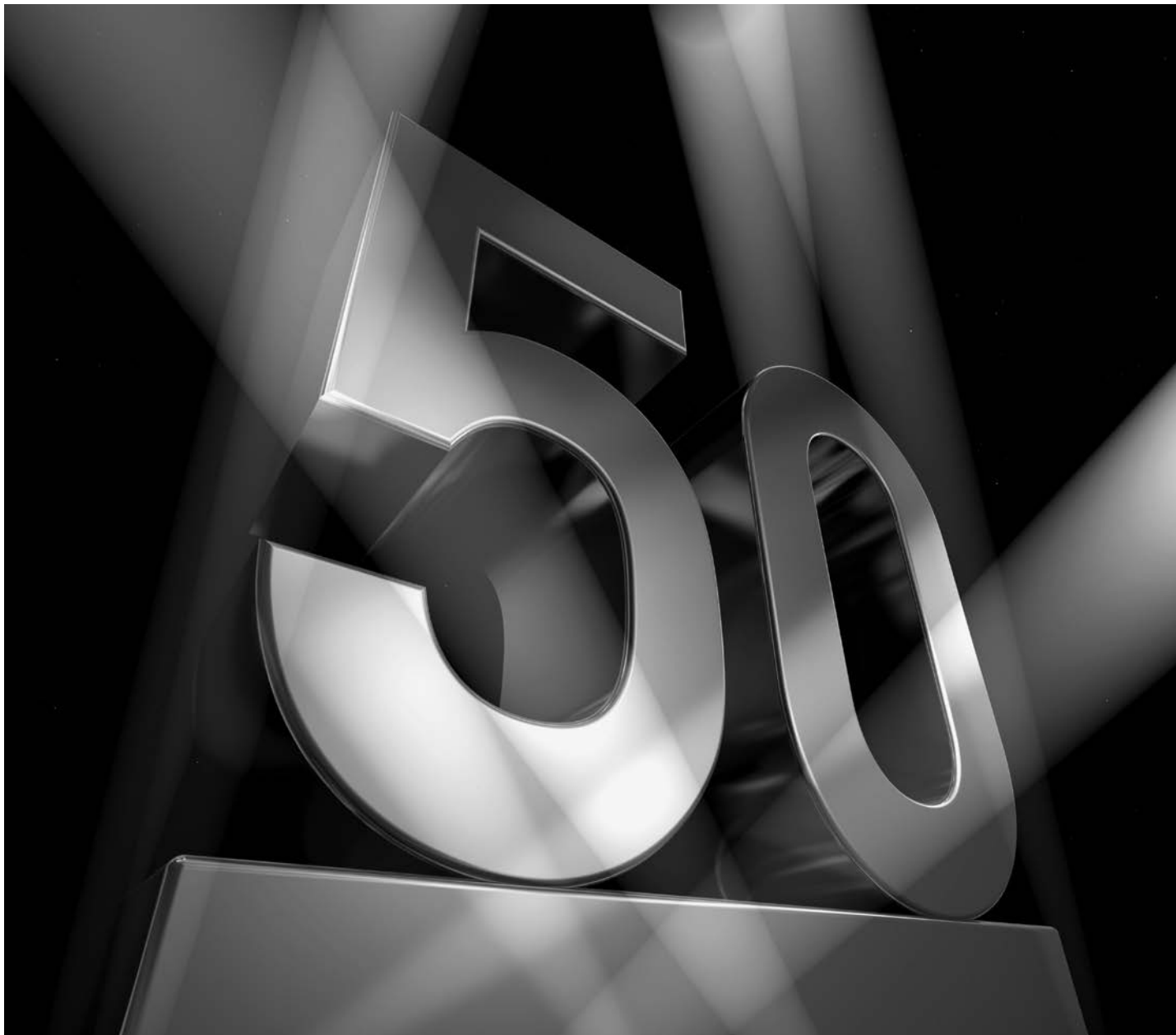
GREAT 2ND TOUCH	
Saxophone (Ten C)	16
English Horn	8
Tibia Clausa	8
Saxophone	8

ACCOMPANIMENT	
Contra Viol (Ten C)	16
Vox Humana (Ten C)	16
Saxophone (Ten C)	16
English Horn	8
Harmonic Tuba	8
French Trumpet	8
Open Diapason	8
Tibia Clausa	8
Saxophone	8
Kinura	8
Violin	8
Violin Celeste	8
Concert Flute	8
Vox Humana	8
Octave	4
Piccolo	4
Saxophone	4
Violin	4
Octave Celeste	4
Flute	4
Vox Humana	4
Twelfth	2-2/3
Piccolo	2
Piano	16
Piano	8
Piano	4

ACCOMPANIMENT 2ND TOUCH	
English Horn	8
French Trumpet	8
Great Octave	
Tibia Clausa	8
Saxophone	8
Kinura	8
Piccolo	4
Xylophone	
Triangle	
Tambourine Slap	

PEDAL	
Tuba Profunda	16
Diaphone	16
Bourdon	16
English Horn	8
French Trumpet	8
Diaphonic Diapason	8
Tibia Clausa	8
Saxophone	8
Cello	8
Flute	8
Piano	16
Bass Drum	
Kettle Drum	
Crash Cymbal	
Cymbal	
Accomp to Pedal	
Great to Pedal	
Traps to 2nd Touch Switch	

TREMULANTS	
Main	
Solo	
Saxophone / English Horn	
Vox Humana	
Tuba	



THE SECOND 50 YEARS
A Serious Look
at ATOS' Fundraising
Program

BY KEN DOUBLE

There isn't a major not-for-profit organization anywhere in the country that doesn't focus an enormous amount of energy on fundraising. Whether it be a symphony orchestra, performing arts center, medical advocacy group, humane society, or one of the thousands of other non-profits, fundraising is a serious part of any successful organization's overall operation because it is so important to the organization's survival.

ATOS has been in existence for 55 years. But from a fundraising standpoint, we are in our infancy—just now taking our first “baby steps” in fundraising.

Where We've Been—Steps Taken to Date

Although the Endowment Fund dates back many years and represents ATOS' first major effort to raise serious money for the benefit of local chapter projects, the fund's principal amount did not grow significantly until the recent Lufkin gift was received.

The increase in the principal amount from approximately \$240,000 to the current \$850,000 is a reflection of the board's decision to put \$600,000 of the Lufkin gift to good use in the Endowment Fund. This coming year, nearly \$40,000 will be available for awards and grants (based on very conservative earnings estimates). In 2009, that total was just under \$7,500. This is a major step for ATOS.

More recently, the membership has responded positively to two programs. Membership renewals provide the opportunity for individuals to make an additional gift to ATOS when they renew their membership, just by adding to the basic renewal amount. Every year, many ATOS members renew for anywhere from

\$50 to \$500. Some choose to renew as Life Members at the new \$2500 level. These additional dollars help ATOS immensely every year. Executive Secretary Jim Merry has done great work in overseeing this part of membership renewal.

Later this month, ATOS will embark on its third *Annual Drive*. In its first two years, this new program has generated nearly \$45,000 in gifts from generous individuals who have responded to our request for assistance. Not unlike the campaigns undertaken by public radio and TV stations, the Annual Drive is a once-a-year program aimed at providing funds for specific programs or general operations for ATOS. Member Nancy Burton helped put this program in place and member response has been marvelous.

The \$64,000 Question

Over the past eight years, membership has declined by about 1,600 members. Executive Secretary Jim Merry tells us the rate is fairly steady, at about 200 every year. With declining membership numbers comes declining annual revenues. Do the math: At \$40 per membership, that is \$64,000 that has disappeared from the annual revenues that help operate ATOS. The organization must make up the shortfall somewhere.

These two programs, Membership Renewals and the Annual Drive, are vital to ATOS' annual operations as those donated dollars help pick up the slack from lost revenue. The Membership Task Force is developing programs and ideas to try and turn the membership numbers into positive territory. Until those programs bear fruit, annual membership giving will be vital to ATOS.

Where We Are Now—A Success Story

These pages have often posed the question “Is the glass half empty or half full?”

The serious pursuit of major gifts for ATOS cannot be successful enough quickly enough. Thus, patience must be the watchword with great hope that said patience will be rewarded. So while we work diligently at the one-on-one meetings and discussions with individuals

and organizations, the main factor is time, followed quickly by repetitive contact.

Any of you who made your careers in sales are well aware that it might be the sixth, seventh or even tenth contact and proposal that finally gets the sale. We are working on it.

That said, here is a list of some success stories from the Fundraising Committee's first two years of activity:

- The Lufkin Gift: Incredible donation of \$900,000 given to ATOS with no strings attached on how it would be spent.

- Estate Plan Gifts: Four individuals have provided funds for ATOS in their estates, Col. Jack Moelmann being the first several years ago. In the past year, we have placed records on file with the ATOS Secretary indicating three new gifts that under “normal” market conditions (some involve stock) could generate a cumulative total of as much as \$400,000 for ATOS at a future date.

- Program Gifts: This year, more than \$12,000 was provided for the Summer Youth Camp, including Richard Willson's \$5,000 gift. In its four years of existence, the Summer Youth Camp has received more than \$30,000 in individual gifts, chapter support, and individual student sponsorship donations.

- Generous funding was provided by Dr. Karl Saunders for our first-ever Technical Experience, in addition to opening his home to host the event.

- The DVD teaching series being produced in cooperation with the Allen Organ Company (titled *John Ferguson and Friends*) has generated two major gifts: one from John's former student Earl Hagey, and one from Australian Brian Smedley.

- Additional gifts generated either simply for ATOS operations, dollars originally aimed at funding the then-new position of President-CEO, sponsorship of the new Theatre Organ Radio on-line and other gifts have provided more than \$40,000 over the past two years.

It was announced during the Annual Meeting at the convention in Seattle that in the past two years, fundraising work has generated more than \$1.6 million in gifts, donations, sponsorships, support for individual programs and Estate Planning pledges.

Why This Is So Important

If ATOS is going to enjoy a second 50 years; if new generations are going to thrill to what the past many generations have enjoyed; if we are going to grow as an organization and an entity in the arts world, there must be a financial base that will coincide with and provide underwriting support for several lofty goals: greater assistance for our chapters; balancing the budget; funding current and new programs; increased marketing and promotions; and telling the world about our little “musical secret.”

The Strategic Plan is being fine-tuned for presentation to the membership. It is a basic 10-year road map for the future of the organization. This is serious work delineating some lofty goals, and it will require funding to achieve.

Like the recently-completed financial audit, the production of a strategic plan goes hand-in-hand with ATOS’ burgeoning efforts at generating major grants. You will see Kathy P. Riley’s profile alongside this article. She is a grant guru from Florida who has begun the process of getting ATOS into the grants cycle. This effort, like fundraising overall, will take some patience on our part as we work through the programs that could provide funding for specific projects.

The audit, creation of the strategic plan, sound management of the monies gifted, progressive programming, and strong leadership are all part of demonstrating to the world that ATOS is serious about its place in the arts world.

Before we can seriously ask others to help us, though, we must first help ourselves. Generating \$1.6 million dollars

is gifts and pledges—and demonstrating sound management of those new resources—is a very good start. Now, we must move forward.

Where We Must Go—Funding the Future

In the next two years, there will be a greater focus on education about our programs, and delineation of our needs for funds. We have made great progress in the past two years. You will see more focus on this effort; a “spotlight” on programming and information aimed at providing the members with the means to remember and help ATOS; and a trimmer, slimmer ATOS that eliminates obsolete programs and keeps its focus on what is important, i.e. what is best for the survival and expansion of theatre pipe organs and the music.

There is much to be done, and clearly the focus is not on us in the trenches, but on you in the membership, and your commitment to an ATOS that will be vibrant in its second 50 years.

When we think of the possibilities and potential for ATOS and the theatre organ, the future is bright, and the opportunities COULD BE endless. Could be—but it depends on funding.

What do you think is important?

- ...National marketing and exposure?
- ...Individual chapter sponsorship monies?
- ...More dollars available for grants in the Endowment Fund?
- ...Live programming on Theatre Organ Radio?
- ...More professional management of ATOS?

- ...More membership?
 - ...College scholarships?
 - ...Completing the Archive and Library program for worldwide access via the web?
 - ...A nationally-aired major television production?
 - ...ATOS-sponsored instruments at theatres across the country?
 - ...Greater focus on technical matters and training new technicians?
 - ...ATOS-sponsored “staff organists” so the organs get heard in our theatres?
 - ...Our own ATOS headquarters theatre?
- All of these are worthy goals, and they are all achievable with a combination of serious grant money matched by ATOS-generated gifts.

The next two years will provide Kathy P. Riley with the opportunity to fine-tune our presentation and identify and target the programs that provide the best chance for major grant funding. The next two years will also provide ATOS with its best opportunity to set the foundation for its own future.

If the list above is any indication of what our membership deems important for the national organization to accomplish, then the fundraising effort must include continuing annual support; special gifts for specific projects; and that continuing request for our members to save a place in their will and estate for ATOS.

Estate Planning Gifts

Planned giving represents the best mechanism for ensuring a continuing income stream for ATOS in coming years. This is not a program that generates immediate results, but one that can provide a solid foundation and a predictable level of income over time.

Planned giving must be our number one priority in fundraising.

It is also a topic that many are uncomfortable discussing, for many reasons. Among those reasons is that, simply put, we are an aging organization. A discussion of estate planning brings awareness of our mortality home.

For those who have already discussed estate planning with a financial advisor, you have learned of the advantages to both your estate and your beneficiaries through a well-structured plan. Without regard to the size of your estate, we recommend estate planning to you. No matter what course future Congresses or administrations take, competent estate planning will help to ensure that as much of what you leave behind as possible is put to the use you desire and intend.

And, of course, we hope that you will include ATOS in your own planned giving. Beyond that, though, we would ask that you help us by making your financial planner aware of ATOS and our mission, and encourage him or her to recommend ATOS to his other clients as beneficiaries of their own estate plans.

Today, we have around 3,400 memberships. Among those are multi-millionaires, a lot of retirees keeping an eye on each penny, and everything in between.

If each of our 3,400 members were able to generate \$5,000 in planned-giving gifts to ATOS, whether from their own estates, or by introducing ATOS to their financial planners, who then recommend ATOS to their clients, that would bring us \$17,000,000 in future income.

Pardon the pun with regard to a “pipe dream,” but if we are serious about our future, we must get serious about dreaming big dreams, and funding those dreams. We will need professional management to move our fun, little hobby into the place it needs to be in the arts.

Our organists should be playing in theatres all over the country just as they do at the Atlanta Fox and the El Capitan—every day, every show. Those instruments need to be in top shape, too, and ATOS might have to help pave the way with funds to repair organs and help with salaries where local budgets can’t handle it, and for training for the next generation of technicians.

We have a great story to tell that incorporates the Roaring 20s, the development of motion picture entertainment and the creation of architectural splendor the likes of which had never been seen before. We are a part of that, and we need national exposure; to get the exposure, the program needs funding.

Why Not?

We dreamed of training more young musicians—and now Year Four of the Summer Youth Camp is complete and more than 40 young players have been reached.

We dreamed of reaching out to technicians to provide help—and now we have the Technical Experience, the just-completed first one receiving rave reviews.

We dreamed of using the internet to help expose our music—and we have Theatre Organ Radio with thousands tuning in for thousands of hours each month in places across the globe.

We dreamed of finding help for our amateur players who do not have access to great teachers at their fingertips—and we have *John Ferguson and Friends* and a series of DVDs funded by the production help of the Allen Organ Company.

We dreamed of finding serious music programs that would take theatre organ seriously—and we have the University of Oklahoma, the University of Michigan, and the Eastman School of Music providing organ students with serious musical study of theatre-style playing, with scholarship dollars soon to be in place.

We dreamed of finding some serious financial help—and up stepped the late Ken Lufkin who answered those dreams with a near-one-million-dollar gift.

Dreams do come true. By all means, let’s keep dreaming!

Grant Writer Kathy Riley

Hello everyone—I'm Kathy Riley, a professional grant writer and administrator working with ATOS. My services are available to ATOS chapters as well. I'm writing today to encourage you to add grants to your fundraising activities.

A little background—I have successfully written grants for the Baltimore Office of Promotion & the Arts, Boys & Girls Clubs, various arts organizations in Florida and arts organizations in other states. I am a published author, working on a new novel in my spare time. I'm also a musician and singer, and play some keyboard instruments (not well) and many stringed instruments with some skill. My business, Literary Ink, also provides ghost writing services, editing and publishing services for authors outside the bricks and mortar publishing houses.

Welcome to Grant World, where we strive to significantly increase your bottom line on projects related to your chapter. Some previous projects include restoration of instruments, promotion of educational programming in local schools, or other needs related to the mission of your organization.

Here are just a couple of the grants I've undertaken for Ken Double, President and CEO of ATOS:

- Grants for the production of DVDs teaching the unique technical skill-set needed to play the theatre pipe organ
- Grants for funding the production of a 30 minute television spot on the history and significance of the theatre organ, suitable for PBS, HGTV and other educational channels

Future grant projects include:

- Securing funding for consolidation of the ATOS archives and moving it to a single location
- Securing funding for a librarian for the archive
- Securing funding for a conservator/archivist for the collection

There are three stages of grant-writing:

1. Locating organizations and/or individuals willing to support the project
2. Gathering all the facts of the project—time frame, beneficiaries, outcomes & budget
3. Writing the grants in the formats required by each funder, i.e. on-line grants, letters of inquiry and actual written grants with pictures and other research where appropriate

The following pieces of information are required (not just by me, but by most funders) to get started writing a grant:

- Two years of audited financials
- A copy of the 501(C)3 determination letter
- Chapter budget for current fiscal year and past fiscal year
- Project budget, including all sources of funding (grants are usually not more than 30% of the total cost of the project, because funders are leery of being the sole investor)
 1. List all other sources of funding – donations, etc.
 2. List all in-kind donations (with monetary value of the goods or services shown)
 3. List all costs for the project—I can furnish you a guideline
- A current Board of Directors list
- A complete description of the project, including who, what, where, when and why—with a list of the qualifications of the individuals involved, the expected outcome of the project, who it will serve, etc. I compile the above information into the specific funder's format and include it with the grant.

Each source of funding will most likely have their own grant application formula, but many accept a common grant form, which I will use when I organize your information. This becomes a template for your grants, including every piece of information organized in a logical format.

As mentioned above, others require an on-line application. In any event, I will send out grants to the selected funders only after you have signed off on the grant content and the cover letter contents. Of course, I include photographs of the project when available.

Once a template is formulated, it becomes easier to create “boilerplate” models to send out to multiple sources. After that, we sit back and wait to hear from our funders.

Thank you for visiting me here in Grant World—I am available by email at kathy@literaryinkllc.com and on my website, Literaryinkllc.com. If you want to chat about your chapter's needs and how I can help you investigate grant possibilities open to you, please feel free to give me a call at 941-416-0781.

My sincere thanks go out to Ken Double for inviting me to write for this publication. I hope to have an opportunity to chat with some of you in the near future!



(Photo Courtesy of Kathy P. Riley)

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

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"Pirates of the Caribbean" Suite: The Black Pearl/One Last Shot/He's A Pirate ☞ Theme from "The Addams Family"
Swinging Bach ☞ Echoes from An Abandoned Hacienda ☞ Thriller ☞ Theme from "Tales from the Crypt" ☞ Danse Macabre

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



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The Mighty Wurlitzer

Like most major American cities, Philadelphia was once home to many theatre palaces. Unfortunately, modernization efforts of the 1950s and 1960s saw almost all of them demolished to make way for other buildings, development, and off-street parking. Currently, there is but one remaining: the Boyd Theatre on Chestnut Street between 19th and 20th Streets.

Most of these theatres had organs, many of which met the same fate as their buildings. Some found new homes, and it was in fact the Boyd's Kimball that was last to leave the city when it found a new home in 1968 at John Dickinson High School auditorium in Wilmington, Delaware. Since that time, there has not been a theatre pipe organ in the city of Philadelphia.

Wurlitzer Opus 2070, a 2/8 Style 190, was originally installed in the Fox Theatre in Appleton, Wisconsin, an 1,800-seat house of Moorish design. It was shipped from the plant in North Tonawanda, New York on September 21, 1929 and installed in a single chamber on the right side of the house at balcony level. During the depression, the Fox Company sold the theatre and the name changed to the Rio Theatre. Several years later, the theatre was closed and sold to a department store located immediately behind the theatre.

Christopher Feiereison purchased the organ from the building owners and removed it to storage at his residence. He put the organ up for sale and placed an advertisement in ATOE Magazine, which attracted the attention of Lowell Ayars. Ayars, known in theatre-organ circles as the "Singing Organist," purchased the organ on December 13, 1959, intending to preserve the instrument in original condition. The organ was shipped from Wisconsin to Ayars' home, and arrived at Bridgeton, New Jersey on January 7, 1960.

Construction of an organ chamber began at once. A side porch was removed and a cellar excavated under the remaining roof, resulting in a two-story chamber. The blower was located at basement level,

The disassembled organ just after arriving from the Smithsonian (Jim Stemke)



The relay completely dismantled in the shop for restoration (Jim Stemke)

The console being reassembled after restoration of combination action pneumatics (Jim Stemke)



Returns to Philadelphia

BY ANDREW NARDONE



Jim Stemke glues restored pneumatics in the Solo chest (Jim Stemke)



Restored components staged in the Greek Hall Balcony next to the organ chamber (Jim Stemke)

The first pieces of the organ are assembled in the chamber on top of the new floor frame (Jim Stemke)



with the switch stack directly above it. The organ spoke into the living room through a bookcase, which Ayars filled with, or emptied of, books as a manner of volume control. About a year before his death in 1991, Ayars discussed the future of his Wurlitzer with local technician Brantley A. Duddy. Duddy, who had tuned the instrument periodically, expressed a desire to find a home for it where it would be appreciated. Ayars bequeathed the instrument to Duddy with no strings attached. Ayars' executrix, Dana Fekel, and Duddy exchanged ideas about the future and decided to get the Smithsonian Institution interested. With the aid of Richard Neideigh, they made inquiries. Brian Jensen, a representative of the Smithsonian, agreed to inspect the instrument. He stated that it was "the instrument we were looking for, to add to our musical instrument collection." The instrument was dismantled and prepared for shipment to Washington, D.C.

(An article on the planned Smithsonian installation appeared in the April, 2002 issue of Smithsonian Magazine; a reprint of the article is available online at http://www.smithsonianmag.com/history-archaeology/lts_a_Wurlitzer.html. -Ed.)

Carmichael Auditorium was the intended home of the Wurlitzer. Chamber drawings were made, and a sliding platform for the console was built to the right of the stage. A window was to have been cut in the foyer to show off the console in the picture setting of a theatre stage. Duddy and Jack Bethards met with head curator Jim Weaver in the auditorium to set up the layout of the chamber. The American Theatre Organ Society was then approached to assist in funding. A private grant allowed the instrument to be shipped to Washington, and provided funding for architectural renderings and some limited leather purchases for restoration. ATOS engaged in a highly successful fundraising effort to do a complete historical restoration of the instrument. Technician Glenn Thompson and Duddy made several trips to the Museum of American History to work on the organ's chests and relay. Despite the Smithsonian's initial enthusiasm and funding from ATOS, the work was pushed into smaller and smaller quarters. Finally, Duddy was told that the organ was "going into storage."

The project lay fallow for several years. Duddy finally contacted the museum to ask if they would relinquish the organ, so that it might be installed at another location. Gary Sturm, the new head of the musical instrument division, was in favor of this and turned to the new museum director, who agreed. Duddy retook possession of the organ and donated it to the Friends of the Wanamaker Organ for installation in Greek Hall. ATOS agreed to shift the Smithsonian funding to the Friends of the Wanamaker Organ, and the organ was delivered to the Wanamaker building in spring 2007. Restoration began shortly thereafter.

Restoring Wurlitzer Opus 2070 was the work of the members of the Wanamaker Organ shop. In addition to the two full-time curators employed by Macy's, several apprentices are funded through the Friends of the Wanamaker Organ. The Friends organization also sponsors the Symphonic Organ Symposium, consisting of professional organ technicians who volunteer their time to help with larger projects several times a year.

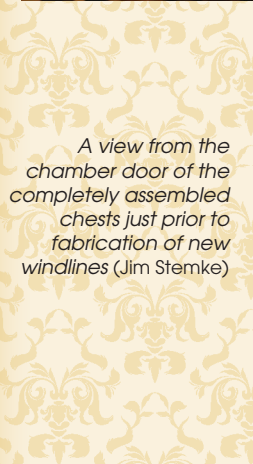
In keeping with Lowell Ayars' wishes, this project was to be a museum-quality historic restoration, leaving the instrument as it would have been assembled by the factory. Some preliminary releathering had already been done at the Smithsonian, but the remaining chest pneumatics, gaskets, and regulators were restored in the Wanamaker shop. Tuned percussions and traps were all completely disassembled and rebuilt. Likewise, the console was disassembled down to the shell and rebuilt, retaining the original pneumatic combination action. The original switch stack and relay were rebuilt but, owing to water damage in one corner of the relay, required a few replacement parts, some of which were made in-house.

Perhaps the most unusual feature of this restoration was the use of the original wiring. In both of the instrument's former homes, great care had been taken to unsolder all original junctions and remove the original cables. Unfortunately, a total of four soldering and unsoldering jobs had destroyed the original spreader strips and junction boards. These were replaced with duplicates from Arndt Organ Supply and resoldered.

The new junction boards provided an opportunity to include a player in the restoration. The Opus Two record and playback system manufactured by Essential Technology of Ontario, Canada is very easy to interface with a historic instrument. The new junction boards were made large enough to include three spreader strips each



More offset chests are assembled and restored Bourdon pipes test fit in their chest (Jim Stemke)



A view from the chamber door of the completely assembled chests just prior to fabrication of new windlines (Jim Stemke)



A view of the assembled chamber from the opposite corner next to the main swell shades, main chest in the foreground. The Tibia Clausa offset is behind, and the toy counter and percussions behind that. Directly above the main are the Bass Drum and Crash Cymbal (Jim Stemke)



The wooden plenum underneath the Solo chest, showing the opening for the main 12" windline. The regulators, left to right, are Solo, Vox Humana, and Percussion (Jim Stemke)



The new main junction board made by Arndt Organ Supply. The original cotton covered cable can be seen on the new spreader strips. (Jim Stemke)

A view of part of the restored relay on the cart for transport to the relay room. (Jim Stemke)



instead of the original two. One of these was wired to the new system while the others went to the original cables. In record mode, the system monitors the electrical impulses at the junction board. In play mode, it sends its own electrical impulses to the junction board, playing the instrument.

As in its original home, the instrument was installed in a single chamber with two sets of swell shades. Half of the original balcony of Greek Hall, boarded up as a separate room since 1949, was reopened and converted into an organ chamber. The chamber walls were constructed of laminated one-inch MDF, two layers of three-quarter-inch plywood, and one layer of half-inch plywood. These layers were glued and screwed together and are set on eight-inch stud centers. A small air space between this and the outer layer of drywall was filled with fiberglass insulation. The interior was painted with several coats of high gloss white paint, sealing the surfaces and aiding projection of treble frequencies. The relay room, located directly behind the chamber, houses the switch stack and main junction board. In a small departure from the original setup, the switch stack was wined off the main wind line. In its previous installations, the relay was fed by a three-inch wind line taken from the percussion regulator. Currently, the relay is fed by its own winker and three-inch wind line, also donated by Brant Duddy.

The new chamber was laid out according to the factory specifications for a standard Style 190 installation. This required a new floor frame, custom milled and fabricated in the Wanamaker shop. To keep even small details historically accurate, the alphabet stamps used by the Wurlitzer factory to label components were duplicated. All new components were marked in black ink with matching letters. The restored offset chests were then installed, followed by the wooden wind trunks and regulators. Fortunately, despite many years in storage, most of the original components remained intact. However, the original Solo regulator was missing and had to be replaced by a duplicate from Organ Supply Industries. The chests were then installed above the main wind system. A few missing upright supports, braces, and cleats were replaced with duplicates made in-house. To improve access for tuning, some ladders and walk boards were added.

The pipes of Opus 2070 were in remarkably good condition. The Bourdon/Flute unit and Tibia Clausa required only a minor wipe down to remove dirt. Leathered lips on the Diapason and Tibia were only replaced on

the smallest trebles. Both stopped wooden ranks did require repacking of stoppers.

Next, the wind lines were run between the main regulators and the chests. Where possible, the original metal wind lines were used. Those that were either missing or incompatible with the current layout were made of modern ABS pipe and flanges. The main 12- and 10-inch lines were made of traditional galvanized pipe. Once the wind system was completed, the original Spencer Orgoblo was restored. The impellers and housing were cleaned and repainted, then reassembled in a small closet across the hall from the chamber. The five-horsepower motor was connected to a variable frequency drive, allowing a slow twenty-second power-up and full-minute power-down. Once connected, the wind system was blown out in stages, beginning with the main line, then each regulator one by one. The chests were blown out just before installation of the pipes.

While the Wurlitzer was at the Smithsonian, a rolling platform was made for the console. Initially, plans were to use this platform in Greek hall to make the console mobile. However, this presented many problems since the console was to remain in original condition with pneumatic action and cotton-covered cable. Again, Brant Duddy came to the rescue with the possibility of purchasing an old Barton four-poster lift. Shop staff inspected the lift in storage and approved the purchase, so the lift was brought to the shop for restoration. It was completely disassembled to its framework. The original tongue-and-groove flooring, while elegant, was not solid and transmitted mechanical noise. The floor was replaced with plywood and carpeted. This made the console platform much sturdier, and deadened mechanical noise from the pedal board. The four drive gear assemblies and posts were cleaned of their old grease, revealing beautifully machined parts in pristine condition. The drive mechanism was reassembled and greased with modern industrial machine grease. A local machine shop rebuilt and rewound the three-horsepower motor. The restored motor was reattached to the lift and wired to a variable frequency drive to run the lift at half speed.

The success of the restoration of Opus 2070 can be attributed to the dedication of the Wanamaker Organ shop staff. James Stemke, the lead technician on the project, did the bulk of rebuilding and releathering, and sought additional funding to complete the project. Wanamaker Assistant Curator Samuel Whitcraft rebuilt percussions and traps, and took on most of the monumental

Disassembled parts of the drive mechanism of the Barton Four-Poster Lift for the console (Jim Stemke)



A close-up of the new spreader strips for the console cable showing the original cotton covered cable (Jim Stemke)



Curator of Organs Curt Mangel with one of the four posts from the Barton lift. The gold decorative cast-iron housing covers the large screw (Jim Stemke)

The relay about to enter the relay room (Scott Kip)



From left to right, apprentices Matthew Woodcock, Andrew Nardone, and Brennan Ebeling install the Barton lift in Greek hall (Scott Kip)



The decorative wall around the console and lift prior to finishing. The wall was handmade by shop woodworker Scott Kip (Scott Kip)

work of rebuilding the relay. Woodworkers Scott Kip and Edward Snyder fabricated all new wooden components by hand in the wood shop. Shop apprentices Brennan Ebeling and Andrew Nardone cleaned and repacked pipes, made small repairs, and rebuilt the blower. Apprentice Matthew Woodcock bench-tested rebuilt components, and oversaw the complete cleaning and painting of plaster in Greek Hall. Special thanks are owed to Kenneth Crome, who fabricated the new wind lines with assistance of the shop staff, and Symposium member Nathan Bryson of Cornel Zimmer Organbuilders. Special thanks are also owed to regular weekly volunteers Don Drury, Harold Heller, Wallace McLean, and Paul Miller, who all cleaned countless small parts, prepared leather punchings, and did any number of large tasks to help move the project forward. Brant Duddy, in addition to donating the organ and arranging the entire project, also gave many hours of labor erecting frames and chests in the chamber and offered invaluable insights about modifications made to the layout for installation in Ayars' home. Symposium members John Adams and John Mussina were instrumental in devising layouts and designing many components of the new control systems. Symposium members Larry Trupiano and Bard Wickkiser participated in preliminary construction in the chamber. Carlton Smith arranged duplication of the Wurlitzer alphabet stamps. Symposium member Sean O'Donnell kindly donated a full week of his time leading up to the dedication events for last-minute tuning and troubleshooting. The Wanamaker shop is very fortunate to have had the valuable assistance for many years of Peter L. Batchelder of New York City. Batchelder was professionally trained at Austin and Möller, and voiced flue pipes for Allan van Zoeren. He is the chief tuner of the Wanamaker Organ and has beautifully restored several badly damaged ranks in that instrument as a volunteer. He was therefore chosen to do tonal finishing and regulate the eight ranks of pipes for their new acoustic. Project consultant Lyn Larsen offered his services for a week to assist with regulating and finishing.

What would the theatre organ be without the theatre palace? Greek Hall is an elegant, mahogany-paneled room with a polychrome ornamental coffered plaster ceiling. There are five ornamental leaded-glass windows and several vintage gilt-bronze wall sconces. The mahogany-paneled walls are inlaid with five panels of intricate marquetry fourteen feet tall, depicting acanthus, vines, and peacocks.

These panels are framed on either side by decorative plaster medallions, depicting the busts of ancient Greek soldiers. After the Wanamaker business closed, the store changed hands many times until becoming Lord & Taylor in 1997. Each owner had their own vision of what they wanted in the building. Greek Hall is off the beaten path and located apart from most sales areas, so the new owners used this and other nearby areas primarily for storage. Constant moving of merchandise and fixtures damaged the room, leaving it looking worn and shabby.

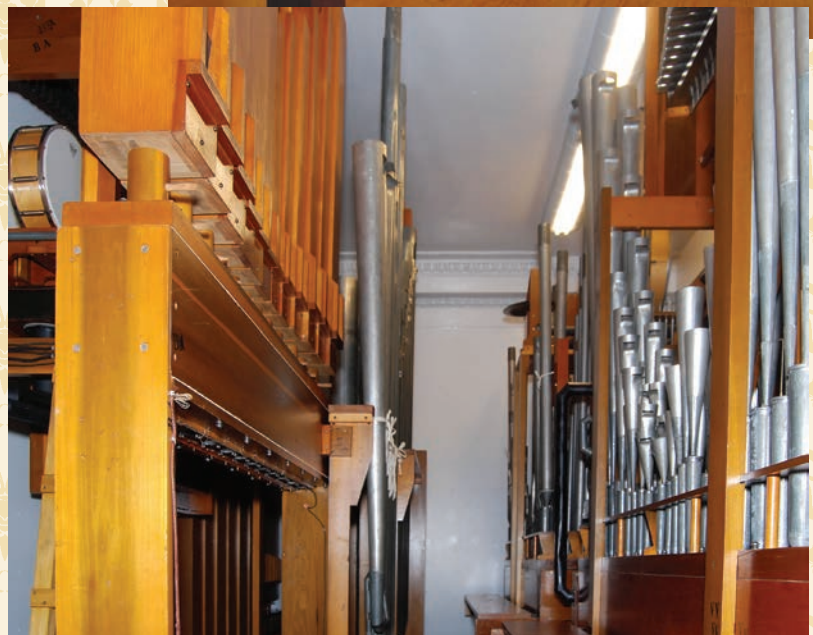
With the conversion of the store to Macy's in 2006, the room began to be used again for meetings and events. As the Wurlitzer dedication events approached, Curator of Organs Curt Mangel insisted that the room be made worthy of the instrument it would now house, so he approached the Friends of the Wanamaker Organ and Macy's about funding a restoration. Macy's generously offered a portion of the budget to restore and repaint the plaster. A generous grant from the Haas Charitable Trusts through the Friends of the Wanamaker Organ provided funds to finish the restoration and install a new sound and video system for the hall.

With funding in place, Mangel and his staff took on the restoration of Greek Hall. Color samples were taken and matched for touch-up painting all around the room. While matching samples on the ceiling, architectural outline lighting sockets were discovered in the plaster. In an incredible stroke of luck, these sockets were never disconnected from service. Antique Edison-style bulbs were placed in the long forgotten sockets and returned to use. Many years ago, a three-inch cast-iron steam line had been run around the outside wall at mid-window level. This pipe had been subsequently abandoned, so it was cut out of each window opening. The glass was cleaned, then theatrical drapes and uprights were installed behind the windows, revealing much depth, texture, and color of the original glass. The plaster ceiling was washed by hand, then repaired and painted as necessary. Former Macy's Parade Studio employee and sculptor Valerie Kuehn volunteered a month of her time to repair—and, in some cases, remake—large sections of the damaged plaster. Theatrical lighting for the console was installed discretely to minimize the impact on the architecture of the room. To complete the lighting design, new low-voltage accent lights were added beneath the plaster medallions. In addition to restoration work and lighting, the hall was equipped with new sound, video, and control systems. Lawrence Kerecman, who



Underneath the raised lift. Two of the four screws supporting the platform are at the rear. The console winker is at the upper left, and the lift motor is upper center. To the right, the cable junction is a safety disconnect in case of over-travel of the console platform. At the lower left is the variable frequency drive that runs the lift motor at half speed. All temporary wire connections in the photograph were for testing purposes and have been subsequently made permanent (Scott Kip)

A view from the balcony of the restored Greek Hall (Everett Sahrbeck)



The finished chamber (Everett Sahrbeck)



Sculptor Valerie Kuehn poses next to one of the decorative medallions she restored (Everett Sahrbeck)

ATOS President Ken Double and donor Lawrence Grundy pose with the commemorative plaque made for the restoration (Everett Sahrbeck)



From left to right, Macy's Senior Vice President Robin Hall, Lawrence Grundy, Ken Double, Brantley A. Duddy, and Fred Haas of the Haas Trusts prepare to cut the ribbon to Greek Hall (Everett Sahrbeck)



previously modernized the old Wanamaker Christmas Light Show under Lord & Taylor, graciously donated a spare Lutron Grafik Eye dimming system that now controls lighting in the hall. New state-of-the-art projectors and screens were installed for films.

Every June, the Friends of the Wanamaker Organ celebrates one Saturday as Wanamaker Organ Day with a whole series of musical events in the Grand Court. This year, the dedication of the Wurlitzer was incorporated into Organ Day with three very special events. On Friday evening, June 25, guests were treated to a cocktail reception during the Wanamaker Organ daily concert followed by a ribbon-cutting ceremony officially reopening the newly restored Greek Hall. ATOS President Ken Double served as master of ceremonies at a benefit dedication concert played by Jim Riggs. The dedication provided an opportunity for the Friends of the Wanamaker Organ to publicly recognize the many donors who made the dedication possible, including ATOS, the Peter Lloyd Crotty Charitable Fund, Lawrence Grundy, the Haas Charitable Trusts, Lamers Tour & Travel, John Mussina, McGillan's Olde Ale House, and Knock Restaurant and Bar.

Riggs announced his program from the stage, delighting the entire audience with his good humor and staggering knowledge of both the instrument and the music it was designed to play. Riggs commanded the eight ranks at his disposal as though it was an organ five or six times its size. His seemingly endless variety of color and combinations on such a small instrument was truly remarkable. From Gershwin to Jesse Crawford to Sydney Torch, from Broadway to the silver screen to unknown gems, Riggs' seamless program kept every listener engaged throughout, and earned a standing ovation and a call for an encore. He obliged with a beautifully-played arrangement of "Over the Rainbow," which he dedicated to his fiancée Tina.

The following day, officially Wanamaker Organ Day, featured two concerts in the morning on the Wanamaker Organ. Instead of the usual 2:30pm pops concert, the afternoon was an opportunity to introduce the Wurlitzer to fans of the Wanamaker Organ. This year's event was a screening of the first Academy Award winner for Best Picture, *Wings*, with live accompaniment by Steven Ball. Dr. Ball presented the film to a packed house with his own score and a single intermission. He began the overture, and in mere minutes the listener was unaware of any separation between the

film and the organ. The nuanced score had recurring themes associated with characters and events, each cleverly played against one another as circumstances in the plot developed. Dr. Ball's highly successful performance received a well-earned standing ovation.

After the 5:15pm closing concert on the Wanamaker Organ, the last event of the Wurlitzer dedication took place in Greek Hall. One hundred forty guests arrived to find the room transformed from a movie house to a banquet hall, large round tables throughout the hall set for a three-course meal. As time for dessert approached, Jim Riggs again took the bench while special guest Jack Bethards manned the microphone for an old-time radio show produced by Mike Coup. Riggs and Bethards presented the show, from the days when radio studios had studio organs. The next hour featured music, old Wurlitzer advertisements, and even the occasional plug for Macy's. Steven Ball played two selections as a guest artist. Riggs returned to the bench to close the show with Bethards and signed off to much applause.

Wurlitzer Opus 2070 is truly a wonderful addition to music in the Wanamaker building. Special thanks are due to Macy's, who gave permission to install the instrument in their hall. The American Theatre Organ Society has been supportive of this project for almost fifteen years through two different organizations, and has provided the bulk of the funding. The shop staff is grateful to ATOS for entrusting the restoration of this wonderful instrument to them. Thanks are also due to Brant Duddy for his persistence in seeing this project through to completion. With the continued dedication of Macy's and the Friends of the Wanamaker Organ, the Wurlitzer will continue to inspire generations to come.



Jim Riggs in concert in Greek Hall (Everett Sahrbeck)



Steven Ball plays the overture at the screening of Wings (Everett Sahrbeck)



The Closing Banquet in Greek Hall (Everett Sahrbeck)

Peter Batchelder (left), Aaron Crute, Sean O'Donnel, and an unidentified visitor listen to Jim Riggs rehearse (Everett Sahrbeck)





Roger Lane and Bob Knight work on the player in the relay room (Everett Sahrbeck)

Matthew Woodcock finishing the painting of the plaster (Everett Sahrbeck)



From left to right, John Adams, Larry Kerecman, John Mussina, Peter Batchelder, Sean O'Donnell, Aaron Crute, Jim Twyne, and Steven Ball around the console while some last minute repairs are made (Everett Sahrbeck)

Greek Hall, the Wanamaker Building Macy's Center City Philadelphia Opus 2070, 2 manuals, 8 ranks

RANK ANALYSIS

		Pipes
16	Diaphonic Diapason	85
16	Bourdon/Concert Flute	97
8	Tibia Clausa	85
8	Violin	73
8	Violin Celeste	61
8	Trumpet (Style D)	61
8	Clarinet	61
8	Vox Humana	61

Notes

Xylophone	37
Glockenspiel	30
Chimes	18
Chrysoglott	49
Traps and Effects	21 units

GENERAL

Four Regulators
Two Winkers (Relay & Console)
Three Tremulants (Vox Humana and Solo Tremulants operate on the same stop tablet)

STOPLIST

SOLO

Diaphone	16
Tibia Clausa (Ten C)	16
Contra Viol (Ten C)	16
Bourdon	16
Vox Humana (Ten C)	16
Trumpet	8
Diaphonic Diapason	8
Tibia Clausa	8
Clarinet	8
Violin	8
Violin Celeste (Ten C)	8
Concert Flute	8
Vox Humana	8
Octave	4
Piccolo	4
Viol	4
Octave Celeste	4
Flute	4
Twelfth (Tibia)	2-2/3
Twelfth	2-2/3
Piccolo (Tibia)	2
Piccolo	2
Tierce	1-3/5
Cathedral Chimes	
Xylophone	
Glockenspiel	
Chrysoglott	

ACCOMPANIMENT

Contra Viol (Ten C)	16
Bourdon	16
Vox Humana (Ten C)	16
Trumpet	8
Diaphonic Diapason	8
Tibia Clausa	8
Clarinet	8
Violin	8
Violin Celeste (Ten C)	8
Concert Flute	8
Vox Humana	8
Octave	4
Piccolo	4
Viol	4
Octave Celeste	4
Flute	4
Vox Humana	4
Twelfth	2-2/3
Piccolo	2
Chrysoglott	
Snare Drum	
Tambourine	
Castanets	
Chinese Block	
Tom Tom	
Sleigh Bell	

PEDAL

Diaphone	16
Bourdon	16
Trumpet	8
Diaphonic Diapason	8
Tibia Clausa	8
Cello	8
Flute	8
Bass Drum	
Kettle Drum	
Crash Cymbal	
Cymbal	

BACKRAIL

ACCOMPANIMENT 2ND TOUCH

Trumpet	8
Tibia Clausa	8
Cathedral Chimes	
Triangle	

SOLO 2ND TOUCH

Trumpet (Ten C)*	16
Tibia Clausa	8
Clarinet	8

TREMULANTS

Main
Solo

*Factory adjusted to play on first touch

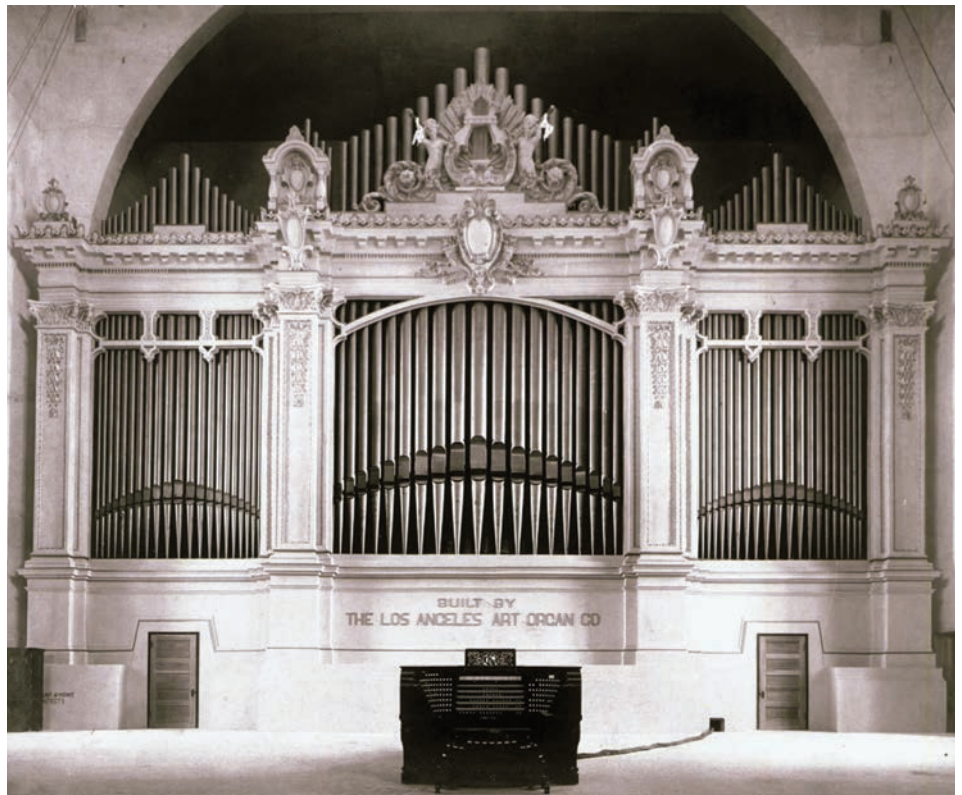
Macy's Center City in Philadelphia

BY DON FEELY

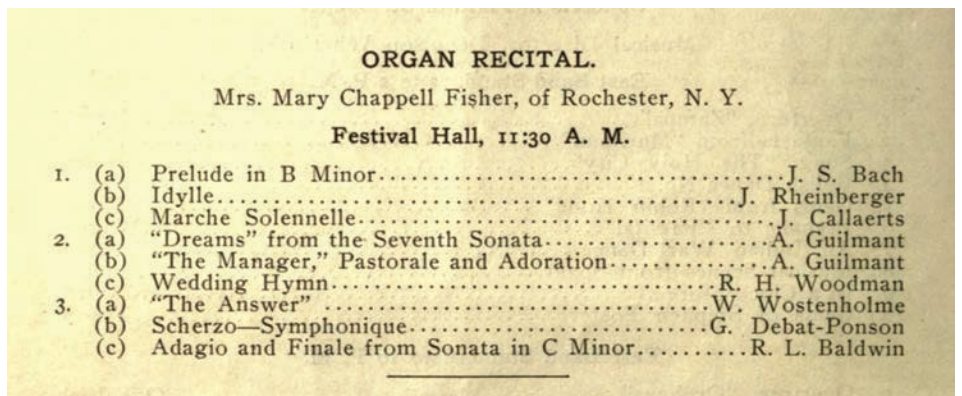
Continuing a Pipe Organ Tradition

In 2006, when Macy's assumed ownership of the landmark "Center City" department store in downtown Philadelphia—within walking distance of Independence Hall and the Liberty Bell—it also became custodian of the world's largest playing pipe organ. The Wanamaker Grand Court Organ, as it is appropriately called, holds a special place in the pipe organ world. With six manuals and 462 ranks, it is an astonishing instrument, and the mere thought of a stoplist boasting eight Tibias, thirteen Vox Humanas (including an eight-rank chorus and two 16' pedal ranks) and an 88-rank String division, should be enough to send chills up the spine of any theatre organ aficionado. But, like the Lowell Ayars instrument, it began its life in a different venue.

Built by the Los Angeles Art Organ Company for the 1904 St. Louis World's Fair, the five-manual, 140-stop organ was designed to be the largest in the world. (There is a theatre organ connection—the Los Angeles Art Organ Company later became the nucleus of the Robert-Morton Co.) So popular was the organ, audiences would often fill the 2,500 seat Festival Hall, at an additional 10¢ per ticket, to hear the daily organ concerts. The famous organist, Alexandre Guilmant, presented several recitals on the instrument at the end of 1904. At the conclusion of the fair, the instrument was intended for installation in the Kansas City Convention Hall. Unfortunately, that venture failed, and the organ remained in storage in St. Louis until 1909.



The original organ at the 1904 World's Fair (Missouri History Museum; Used by permission)



Organ program for June 16, 1904; St. Louis World's Fair



The Macy's nameplate adorns the old Wanamaker building (Photo by Richard Neidich)



Staff Organist Mary Vogt at the second, larger 5-manual console in April 1929 (Lloyd Klos Collection)

Department Store Icon

Meanwhile, John Wanamaker was building a new structure on the site of his current “Grand Depot” store, the old Pennsylvania Railroad station in downtown Philadelphia. When this original store opened in 1876, visitors traveling to the American Centennial Exposition in Philadelphia were able to experience what was, undeniably, America’s first department store. The store continued to set many firsts—the first department store with electrical illumination (1878), the first store with a telephone (1879), and the first store with elevators (1882). The new building would be a 12-story Florentine structure with granite walls and an extensive use of marble in the interior. Perhaps most spectacular, an interior atrium in the center of the building would rise seven floors and comprise an area 64' wide and 112' long. This impressive space would come to be known as the Grand Court.

Wanamaker had a love of music and believed musical inspiration should be a part of life, work, and play. On one of the construction tours of the new store, he realized the potential of the Grand Court as a music performance center. Exclaiming, “I want the finest organ in the world built up there above that gallery,” he set in motion the events that would bring the exposition organ to Philadelphia.

The idea of a pipe organ in a department store was not new to Wanamaker. His New York store had a 1,500 seat auditorium, and in 1904 he contracted with the Austin Organ Company to build a 4/42 instrument for the space. This was significant because it was Austin’s Opus 120, their first large organ in the “theatre style” and would contain percussions and an automatic player. (After a fire in the organ in 1918, the Wanamaker organ shop in Philadelphia would enlarge it to 118 ranks!) It served as a major concert instrument in New York and in 1921 Wanamaker was regularly presenting concerts by Charles Courboin and Marcel Dupré in the “Concert Hall Auditorium.” On December 21, 1921, the *New York Times* wrote, “Mr. Wanamaker has done a remarkable service to his patrons in bringing these two eminent organists to New York, and in providing such so remarkable an instrument for them to perform on.”

The Grand Court Organ

The World's Fair organ traveled to Philadelphia in thirteen freight cars and, after an installation that took two years, was first heard on June 22, 1911. It was featured prominently in the festivities when President William Howard Taft dedicated the new store on December 30, 1911, but Wanamaker soon decided that its resources did not adequately fill the seven stories of the Grand Court. Pledging to enlarge the instrument, he opened his own pipe organ shop in the store attic, adding up to 40 full-time employees devoted to the organ. By 1917, 8000 more pipes had been added to the instrument and the shop built a new five-manual console to handle the additional 92 new stops.

The organ was the center of many musical events, including a 1919 concert that featured Leopold Stokowski and the Philadelphia Orchestra with organist Charles M. Courboin. Promoted as free to the public, this after-hours event attracted an audience of 15,000 from across the United States. Every sales counter and fixture had been removed to make room for the attendees. The following year, Courboin played a series of 27 evening recitals, with a total attendance of 150,000. Marcel Dupré made his American debut in 1921, and for three years, alternated with Courboin in Grand Court recitals.

When John Wanamaker died in 1922 his son Rodman took over the business. In 1924, with the help of Courboin and Dupré, a plan was drawn up to enlarge the organ. Rodman stated, "as long as I live, we will continue to enlarge, improve, and beautify the organ until it combines the grandeur of a great organ with the tone colors and beauty of a great symphony orchestra." Unfortunately, he died in 1928 and did not get to see the completion of his work. By 1930, the organ had achieved its current size and scope, with 462 ranks and a new six-manual console with 729 stop tabs.



The 6-manual console is visible in the lower left corner (Photo by Richard Neidich)



The Grand Court organ, rising above Macy's shoe and jewelry departments



*The organ chambers rise several stories in the expansive Grand Court atrium
(Photo by Richard Neidich)*



*Peter Richard Conte addresses ATOS members during his recital in July 2007
(Photo by Richard Neidich)*

An Organ Tradition

The Grand Court organ was not the only pipe organ in the store. On the third floor, the Egyptian Hall auditorium featured a 4/56 Austin and the Greek Hall auditorium contained a free-standing 2/11 tubular-pneumatic Austin. Beginning in 1904, Wanamaker entered into an agreement to represent Austin Organs in New York, Philadelphia and the surrounding territories. Both the New York store and the Philadelphia store had Austin organs on display, as well as a large selection of pianos and they supplied countless pianos and organs to homes, businesses, and churches on the east coast. The Greek Hall Austin was removed and donated by Rodman Wanamaker to Philadelphia's Baptist Home (now Deer Meadows) in 1928. Now, 82 years later, the Lowell Ayars Wurlitzer takes up residence in this renowned space.

Since 1911, only four organists have served in the capacity of Grand Court Staff Organist. Mary Vogt had the longest tenure, from 1917–1966 and witnessed the second expansion of the instrument. Peter Richard Conte serves as the current organist, a position he has held since 1989. In 2008, the Philadelphia Orchestra returned and Conte served as the soloist for Joseph Jongen's "Symphonie Concertante," written in 1925 expressly for the instrument, but never performed on it.

The organ is featured in 45-minute recitals twice each day, and special concert events throughout the year. The group, "Friends of the Wanamaker Organ" is a "world-wide group of supporters encouraging the preservation and musical mission of this American masterpiece." (Visit www.atos.org for details on how to join.) Their support allows Macy's curator of organs, Curt Mangel, and countless others to maintain and refurbish this amazing instrument. In 2011, Macy's and the Grand Court Organ will commemorate the 100th anniversary of the store. How exciting that Wurlitzer Opus 2070 will be a part of this celebration!

Read more at atos.org

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

Vox Pops

Hedberg Shares Stories

Dennis Hedberg has a long and storied career in the theatre organ world. His writing appears again in this issue in "For the Records." This month, online at www.atos.org, he shares how he became interested in theatre organs and his involvement with many historic Wurlitzer installations, including the San Francisco Paramount (Granada) Theatre, the Savoy (BF Keith Memorial) Theatre and the Metropolitan Theatre in Boston, the Paramount and Oriental Theatres in Portland, and the Organ Grinder Restaurants in Portland and Denver. Including stories of his longtime friendship with George Wright and his time at the Rodger's Organ Company, it features a dose of Disco and a brush with the FBI. There are many historic and interesting pictures.

Read more at: atos.org

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

Above right: George Wright and Dennis Hedberg at the Pasadena Studio in July 1968

Removing the Xylophone from the San Francisco Paramount (Granada) in April 1965



**ACTIONS
CHESTS
CONSOLES
PERCUSSIONS
REGULATORS
TRAPS
TREMOLOS**

CROME ORGAN COMPANY

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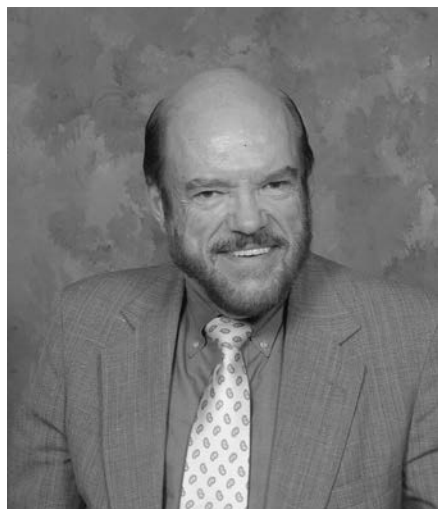


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2010 ATOS Hall of Fame Inductee:

DR. JOHN W. LANDON

At the Seattle Convention, Jack Moelmann announced the 2010 ATOS Hall of Fame inductee, Dr. John W. Landon. According to the criteria, the recipient must be a true supporter of ATOS and show a lifetime of work dedicated to the preservation of the theatre organ. Dr. Landon exemplifies these traits and here, he shares his story.



I became a member of the (then) ATOE in the 1950s as a college student. I had purchased an LP album, *Leibert Takes Richmond*, which included a several-page article by Ben Hall entitled, "The Mighty Wurlitzer Rises Again." I was so pleased with the record and article that I wrote to Ben Hall, in care of the record company. In his reply he told me about the newly formed ATOE. In those days new members received all the back issues of *The Tibia*. I was hooked! Shortly thereafter I found that the Paramount Theatre, Anderson, Indiana had a Page theatre pipe organ. At the invitation of the manager, I played it prior to the movies on weekends. This turned into a 30-year stint and I made several recordings on this organ.

Later, I was instrumental in the founding of three chapters of ATOS: Central Indiana, Jesse Crawford and the Bluegrass Chapters. Last year I was able to resuscitate the Bluegrass Chapter which had been dormant for some time.

My major contribution to the theatre organ has been through my writing and publishing. After several years of research, my full-length biography of Jesse Crawford was published in 1974. This book was based on my Ph.D. dissertation in Social Science at Ball State University in Muncie, Indiana. That book was followed in 1983 by my book on the history of the theatre pipe organ, *Behold The Mighty Wurlitzer*. This was also based on my dissertation research. I had a long-running column in *THEATRE ORGAN* magazine, a biographical dictionary of theatre organists, and have contributed a considerable number of other articles on various aspects of theatre organ history.

In addition to serving on the National Board of ATOS for a period of time I

have kept active in the theatre organ movement by playing organ intermissions on an electronic organ before the featured picture at the Kentucky Theatre, Lexington where we are in the process of refurbishing the original Wurlitzer organ. I also play for the mid-week Classic Film Series there, which runs in the summer months.

I also wrote the entries in the *Encyclopedia of Popular Music of The World* on the "theatre/cinema organ," and the "Wurlitzer Organ." This book, a part of a series, was published jointly in New York and London in 2003.

The theatre organ has fascinated me ever since, as a child, I put an early Jesse Crawford record on our old family spring-wound phonograph and heard this remarkable instrument for the first time.

—Dr. John W. Landon

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ATOS ALABAMA JUBILEE 2-CD SET

There is something special in compilations featuring a number of artists, allowing comparisons and contrasts to be made of their respective styles and techniques, and this compilation is no exception. Recorded during the ATOS Regional Convention “Alabama Jubilee” in November, 2009, this 2-CD set features five artists and 43 numbers in just over two and one-half hours.

Simon Gledhill

UK-born Simon opens with a great number that fully demonstrates the big-theatre sound of Big Bertha, this marvellous 4/29 instrument. Jimmy van Heusen’s “Come Fly With Me” lets us know straightaway that Simon knows how to exploit the thrilling sound of a Wurlitzer in a large theatre—and he does so with his opener, full of bravura, and with a cheeky little bell-like mid-piece repeat, before ending with (almost) all stops out.

The pedal work and left-hand accompaniment are something to be enjoyed in their own right in Simon’s medley of Duke Ellington favourites, commencing with the exotic sounds of “Caravan.”

A segue into the more conventional style of Ellington’s “I Let a Song Go out of My Heart” and a charming rendition of “Day Dream” demonstrate the softer tones of Big Bertha. Finally, Simon merges into an up-tempo “Don’t Get Around Much Anymore,” with the expectation of a big finish, but instead gives us a really pleasant transition from the big-organ sound to a slower and simpler little ending.

Ever aware of the merits of a varied program, Simon’s version of the University of Maine’s “Stein Song”—a piece guaranteed to get the feet tapping—makes no attempt to deviate from the basic format of the song except to introduce a couple of nice key changes to add a bit more interest. Incidentally, it was also adopted as a Chinese fight song and used during World War II.

The beautiful “Serenade for My Lady,” by Simon’s fellow countryman Reginald

King, demonstrates most appealingly the gentler tones of the organ. Simon displays a personal affection for the music with his choice of voices, lilting rhythms, and restraint in its presentation.

A short medley of items by Rudolph Friml begins with the lovely little waltz tune “Some Day,” gently articulating the melody before building up in pace and volume to the “Song of the Vagabond.” The finale is a fascinating exercise in harmony and modulation on the grand scale, exhibiting the best of the instrument and the artist alike.

The good old “Light Cavalry Overture” by Franz Von Suppe, is another piece guaranteed to get the feet tapping and allows the artist to demonstrate great virtuosity. Simon performs it faultlessly as a straightforward transcription of the original orchestral version, complete with a very difficult section requiring great dexterity.

Simon’s offerings also include “Caribbean Dance” and “But Beautiful.”

Ken Double

Ken Double’s selections begin with “Undecided,” a popular song of the late 30s by Sid Robins and Charlie Shaver. Ken brings an up-tempo jazzy style to this old favourite, advancing through several key and registration changes, with a surprising little two-fingers-then-sforzando final bar.

A dramatic, largely-untrembled classical-organ sound, eventually merging into a series of delightful waltzes in both minor and major keys, characterizes “Winter Storms.” Subsequent variations convey the fun element of winter. A triumphant return to the introductory melody with full organ ends this jolly winter romp.

As if to provide a relaxing break to his audience, Ken chose “Roses of Picardy” for inclusion in his set, a lovely old ballad from the First World War with the music by Haydn Wood. Ken performs it with great sensitivity, making use of the strings and piccolo-like tones of the organ, complete with a lovely chrysoglott and bass accompaniment.

No compilation like this would be complete without an homage to the organ’s home state, and Ken provides it with “I’m Alabama Bound.” This century-old rollicking gem comes complete with the

engine’s whistle and plenty of steam, with the xylophone speaking loud and clear.

Ken’s selections also include “Everything I Have is Yours” and “Let There Be Peace on Earth.”

Jim Riggs

As mentioned earlier, it is nice to have the ability to compare and contrast different styles and techniques. Jim Riggs’ style is quite distinct through his use of the swell shutters for light and shade.

In “What a Perfect Combination,” a song made popular by Eddie Cantor in the 1932 movie *The Kid from Spain*, Jim opts for a much slower pace than Cantor’s performance in Busby Berkeley’s film, giving us a full-bodied but less-frantic version than that of the original movie.

In “My Funny Valentine,” from the Rodgers and Hart musical *Babes in Arms*, Jim provides a fascinating arrangement with a steady, easy rhythm, played mainly tremsoff for both melody and accompaniment. He embellishes his arrangement with copious use of the charming chrysoglott and glockenspiel.

“Shallow Waters,” features a dreamy introduction to this ballad, once again demonstrating his technique of introducing lots of light and shade through the swells, and frequent registration changes.

“Moonlight on the Ganges,” with registration and style evoking the mysterious East, is a nicely balanced novelty number once again employing his characteristic expression technique.

“A Christmas Love Song—All I Want for Christmas is You” brings a pleasant change of pace. Popularly presented by the likes of the Manhattan Transfer and Mariah Carey, it is sensitively presented by Jim at a relaxed, unhurried pace, which brings out the lovely melody, reinforced by numerous pleasing registration and key changes en route.

A further pleasant relaxed number, the Irving Berlin favourite from 1932, “Say it Isn’t So,” completes Jim’s offerings. This number really shows off the organ to advantage as a big instrument capable of some lovely tones, particularly in the lower registers.

Jim’s other selections are “Pop Goes Your Heart” and “Strike Me Pink.”

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.

Donna Parker

Donna has selected a wide variety of styles for her numbers, and begins with “Somebody Loves Me” in an uncomplicated, bouncy arrangement featuring a solid bass accompaniment and a calliope-type melody, which soon develops into a heavy bass vamp and a jazzy variation on the theme.

As if to say “enough of the sentimentality,” Donna makes “Ease on Down the Road,” a favourite from the 1975 musical “The Wiz,” all her own in this highly charged contribution.

A great treatment of Henry Mancini’s “Theme from *The Pink Panther*” follows, with the unmistakable opening moving into a heavy reprise from the bass and full organ, before a return to the intrigue conveyed in the opening bars.

Donna’s treatment of “Chelsea Bridge” is reminiscent of the late Tom Hazleton’s arrangement of this Billy Strayhorn classic, with its fascinating atonality in the opening bars. Donna plays it with all the atmospheric sensitivity required of this jazz masterpiece.

“Lilliburlero” is a little tune believed to have started as an Irish jig but which has appeared as a march, a choral item, and even as the signature tune to the BBC’s World Service on radio. Donna’s performance of this Richard Purvis arrangement is presented as a charming wistful piece.

“Reaching for the Moon” was Donna’s penultimate choice for her very eclectic bracket. Written for the 1930 film of the same name but used only as background music, Donna does justice to the lovely minor-key melody of this Irving Berlin composition.

Finally, Donna gives it all she and the organ have to offer in her fantastic rendition of the far-from-understated “Mamma Mia” of Abba fame. The organ steps up and gives Donna all she sought in fine style. Overall, a very interesting and enjoyable set from Donna Parker.

Rounding out Donna’s section are “So Blue,” “Good Morning Baltimore,” and “Marche Grotesque.”



Simon
Gledhill

Ken
Double

Jim
Riggs

Donna
Parker

and

Mark
Herman

at the

ALABAMA
THEATRE
WURLITZER

Mark Herman

Every so often a new name appears in the world of the theatre organ which brings new optimism that the continuance of the art of the theatre organ is assured. One such name is Mark Herman. Here is a young man (only 20) who combines superb musicality with a brilliant technique, who clearly has not only an ear for the examples of past greats of the theatre organ, but also the ability to inject his own ideas.

Mark’s choice of numbers to include demonstrate this exceptionally well. He opens with “Swanee,” perhaps coincidentally, in that it was written by another 20-year old—George Gershwin. Mark plays the piece with confidence, complete with his own embellishments, and ends with a hint of “Dixie.”

“Lulu’s back in Town” is presented in a great jazzy version, with plenty of toe-tapping bounce. His own variations, complete with syncopation, motor horns and everything but the kitchen sink, make for a brilliant exhibition of his jazz skills. The beautiful song “You’re Blasé” was made popular by the great Ella Fitzgerald, and here Mark demonstrates yet again his ability to coax the most gentle and beautiful sounds out of the organ.

Mark also includes a piece from Richard Purvis, the lovely little “Romanza.” In Mark’s treatment, it begins and ends with the most wistful of sounds, punctuated with a strident piccolo-type entr’acte.

Mark’s arrangement of “Cherokee,” written by the UK bandleader Ray Noble, provides much augmentation of the melody and a number of pleasing registration changes, ending with a fantastic series of modulations.

Mark’s penultimate contribution to this collection is a number no doubt related to an era which he hadn’t long concluded. “Making it to Class on Time” is a sprightly little novelty piece with all the urgency of keeping to time-schedules, and demanding some nimble fingering. It would appear from the sounding of the bell at the end that he made it—although nowadays, it would be Mark the teacher, not Mark the student.

The 2-CD set concludes with two most impressive encore-type pieces. “When the Saints Go Marching In” features some brilliant fingering, key, and registration changes (including some classical organ). An impressive segué into “Stars Fell on Alabama” simply leaves the listener marvelling at the virtuosity of this young man.

Mark's other numbers are "Valse Mirage," "Alone Together," "On a Little Street in Singapore," and "Probably."

ATOS Alabama Jubilee is an altogether marvellous potpourri of the theatre organ musical talent of today, and a great tribute to those who maintain such a wonderful instrument.

The album notes contain brief bios of each artist, and a condensed history of this impressive organ. There is no fault to be found with the recording—the organ is "right there" and recorded with enough dynamic range to enable the subtleties to come through. This two-disc set easily earns four out of a possible five stars.

ATOS Alabama Jubilee is available for \$29.00 (US) plus \$3.00 (US) shipping and handling from Alabama Chapter ATOS - CDs, 1817 3rd Avenue North, Birmingham, Alabama 35203. Payment through PayPal is also accepted. Visit the chapter's website

at www.alabamatheatreorgan.com for more information.

—Doug Grant

KEN DOUBLE Double Southern Comfort: A Musical Toast to the South At the Reddish Residence Walker Digital Theatre Organ in Atlanta, Georgia

Ken Double is well known in theatre organ circles not only as the American Theatre Organ Society's current President and CEO, but also as an ebullient performer and stage personality. This becomes clearly apparent in his album *Double Southern Comfort*.

The album opens with a bouncy "Is it True What They Say about Dixie?" It sets the tone, tempo, and dynamics of what we will hear on many, if not most, of the remaining tracks. This isn't necessarily a bad thing, but for my tastes I would like to have heard more songs played with simpler registrations, and more into the *pianissimo* range rather than so much in the *mezzo-forte* to *forte* range with big ensemble registrations.

Of the three medleys on the play list, one is from *Finian's Rainbow*, consisting of "On that Great Come and Get It Day," "Look to the Rainbow," "Ol' Devil Moon," "How are Things in Glocca Morra," and "When I'm not Near the Girl I Love." In the latter we hear a voice not familiar to the theatre organ. It's kind of like a Harmonic Flute on steroids, or so I thought. Upon reading the album notes, which include the builder's name for each sampled voice, I see mention of an E.M. Skinner Orchestral Flute. That explains it. This Walker organ contains Skinner's French Horn, English Horn, and now this Orchestral Flute. These, and his other imitative orchestral voices, are second to none. I used to own a Skinner French Horn but sold it because I just had to have a genuine Wurlitzer. In retrospect, that was among the stupidest things I've ever done.

John McCall, Jr., who wrote the album notes, also composed "Meet Me at the Dempsey Corner." In it we learn Ken Double has a very passable singing voice reminiscent of big-band-era crooners, but not quite the "Sinatraesque" voice album notes suggest.

On the other hand, the album notes are correct when they say Ken's rendition of "Love is a Many Splendored Thing" incorporates high-register piccolo stops supported by multiple Vox Humanas that recall George Wright's offering of the same song on his Pasadena, California studio organ many years ago. Actually, this is one my favorite tracks—but not the only.

Check out "Tara's Theme" from *Gone with the Wind*. Mr. Double offers us a heartfelt rendering of one of motion pictures' greatest enduring themes, with sensitive phrasing. Many artists have recorded it, but not all have been able to capture its poignant essence.



Another *Double Southern Comfort* medley rises from *Memories of Al Jolson*, comprised of “Swanee,” “Carolina in the Morning,” “You Made Me Love You,” and “My Mammy.” Ken Double has just the right lilt in “Carolina in the Morning” to elicit visions of an old song-and-dance man, like the great Gene Kelly performing a timeless soft-shoe.

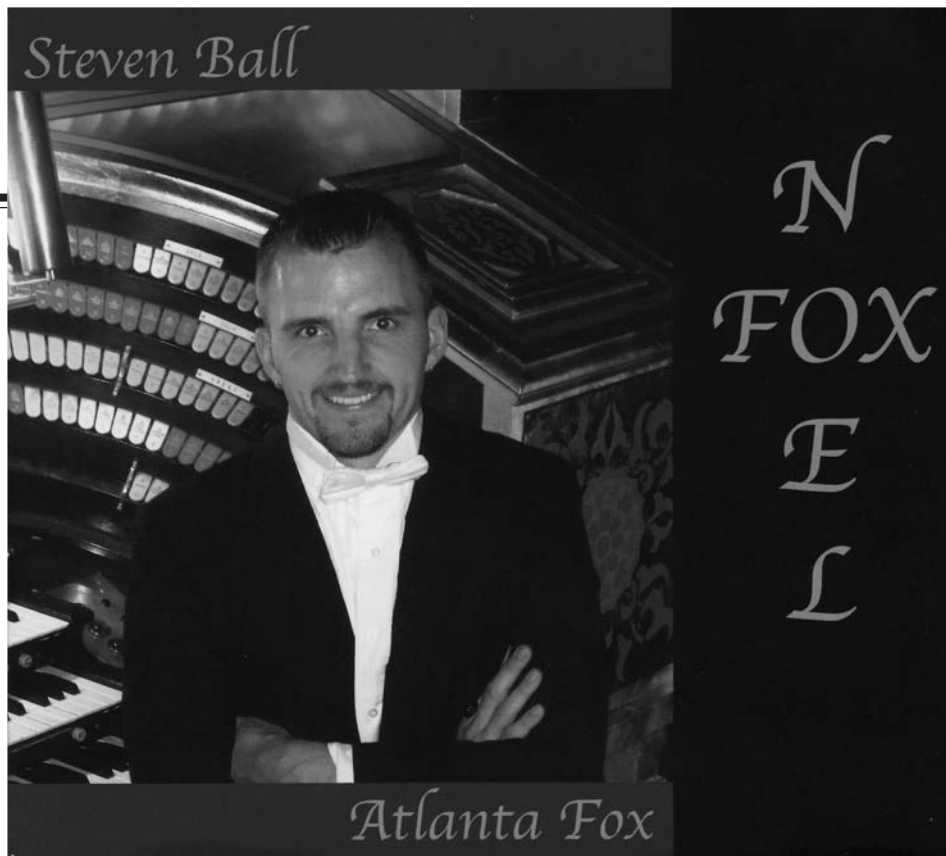
If *Double Southern Comfort* had been recorded on analog tape equipment, I would say the slight hissing noise that can be heard at the fade-in of some tracks is the old familiar tape hiss. However, if it is, as I expect, recorded with the latest digital techniques, the hiss could be residual noise in the organ or, just maybe, it is an intentional simulation of leaking air. I prefer to think of it that way, and it is in no way detrimental to *Double Southern Comfort*’s enjoyment. This album is well recorded, and the Walker digital theatre organ provides ample evidence that the divide between margarine (electronics) and butter (pipe organs) is closing at an ever-increasing rate.

Remaining selections on this 76:03 disc are “Carolina Mammy,” “Rock-A-Bye your Baby,” “Do You Know What it Means,” “Waitin’ for the Robert E. Lee,” “At Sunrise in Dixie with You,” “I Love Bein’ Here with You,” “The Birth of the Blues,” “Alabama Bound,” “When it’s Sleepy Time down South,” and a “Georgia” medley showcasing “Sweet Georgia Brown,” “Everything is Peaches Down in Georgia,” and the immortal “Georgia on My Mind.”

I am a self-confessed Wurlitzer snob; even though *Double Southern Comfort* is played on an electronic instrument, I heartily endorse it with four stars out of a possible five.

Double Southern Comfort is available directly from Ken Double at 1615 Defoors Walk NW, Atlanta, Georgia, 30318. Cost is \$20.00 US (\$22.00 international) with checks or money orders payable to Ken Double.

—Dennis Hedberg



STEVEN BALL

Fox Noel

Atlanta Fox

Steven Ball’s *Fox Noel* is ideally suited to those listeners who prefer to dwell on the more somber aspects of Christmas. It will be of lesser value to the young at heart. No sleigh bells jingling, no tin soldiers marching, either with or without a reindeer—red nose or otherwise.

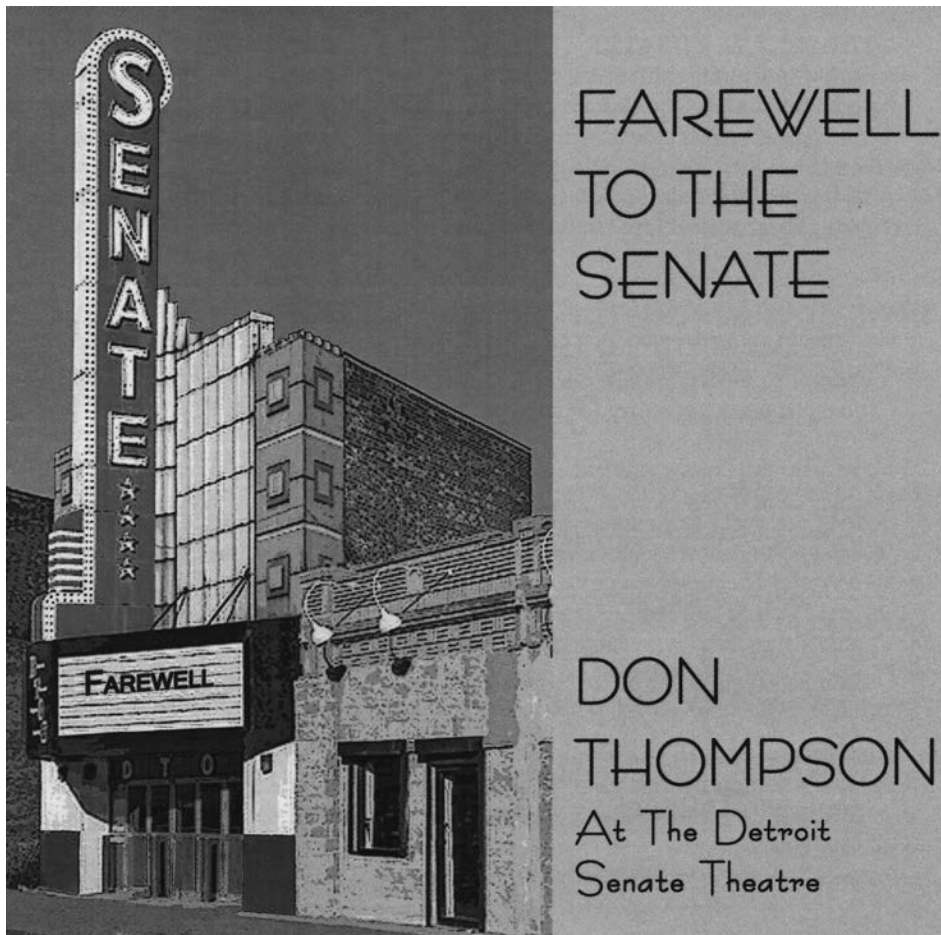
Beginning with “We Need a Little Christmas” Mr. Ball puts the big Möller through its paces in a cheerful manner befitting the season. The selection ends with a grand flatted supertonic to tonic (iib-I) progression and a healthy growl from the 32’ Diaphone. Continuing in the same vein we hear “It’s the Most Wonderful Time of the Year” played with verve and vitality.

Always popular is the suite of eight dances from Tchaikovsky’s beloved ballet *The Nutcracker*. It is in the execution of orchestral transcription where Steven Ball excels and the Atlanta Fox Möller proves to be his able partner. Following the “Overture” the dances are “Marche,” “Dance of the Sugar Plum Fairy,” “Russian Dance (Trepak),” “Arabian Dance,” “Chinese Dance,” “Dance of the Mirlitons” and “Waltz of the Flowers.” Track seven’s “Arabian Dance” is recorded at a

noticeably higher level having the effect of increasing background noise while at the same time making what otherwise would be light registrations appear more powerful. Mr. Ball is definitely not a Tibia/Vox man. Track seven is the only time where he solos a Tibia rank at 8’ and 4’. Maybe the reason this track’s level is elevated is to be sure we all hear it.

Track 10 concludes *The Nutcracker* dance suite with “Waltz of the Flowers.” It is the only time we hear the organ’s piano. Located in the orchestra pit, far away from the likely microphone positions chosen to best capture the organ, the piano is fairly prominent at center stage in the stereo image due to its being relatively close miked. This accent microphone was carefully blended with the primary channels and therefore unobtrusive.

Allow me to go off topic for a moment and speak to some issues recording large pipe organs in large spaces present. Having done it many times I can tell you it’s no walk in the park. About 40 years ago I was installing a Rodgers organ in an Atlanta residence. The local Rodgers dealer made arrangements for me to meet Joe Patten who graciously gave me a top to bottom (blower to ethereal chamber) tour of the Fox Theatre and its Möller organ. I was awestruck by the width of the auditorium. It seemed like the organ chambers were so far apart it would be like two separate instruments playing



if it were not for the hall's acoustics. Yes, it is reverberant but not excessive. More interestingly it is very diffuse. There is no such thing as Constant Directivity in a pipe organ as there is in professional sound systems. This means the sound emanating from the chambers disperses in all directions, and doing so in such a diffuse acoustic gives the impression the sound is coming from everywhere and, at the same time, nowhere in particular. So the challenge to the recording engineer is how to get some definition, some articulation, some focus to the sound in such a hostile environment. In this case the engineer found the right balance.

Following the Tchaikovsky, *Fox Noel* takes a turn toward quiet solitude. "Greensleaves," a plaintive English song, slightly reminds me of Richard Purvis' arrangement. Played mostly with various string choruses, it is my favorite track.

Preceding a medley of Alfred Burt carols, Mr. Ball gives us a delightful

rendition of "Good King Wenceslas." A simple tune made interesting by alternating between single note melodies and regal choruses from the Möller's many big reeds. The Burt medley begins with the organ's Train Bell repurposed as a country church bell calling the faithful to go "Caroling, Caroling" followed by "All on a Christmas Morning," "We'll Dress the House," "Ah, Bleak and Chill the Wintry Wind," "Some Children See Him," "Jesu Parvule ("Poor Little Jesus")," and "Bright, Bright the Holly Berries."

Continuing on with our Christmas church service we hear "O Holy Night" followed by the omnipresent "Silent Night." After the Alfred Burt medley, "O Holy Night" and "Silent Night," I was ready for a nap. Apparently the recording engineer felt the same way and did take a nap! Following a normal five-second inter-track pause there is an inexplicable, additional 35 seconds of silence following "Silent Night." Talk about the night being silent. I've never heard such

a thing and rushed to check my CD player to see if it had died.

The *Fox Noel* playlist concludes with "Have Yourself a Merry Little Christmas" and "We Three Kings." Its total playing time (including the nap) is 68:13.

If you are expecting a Christmas album with copious amounts of happy Tin Pan Alley songs you might be disappointed. I rate *Fox Noel* three stars out of five if you are OK with more obscure, plaintive carols.

Fox Noel can be ordered online from <http://www.stevenball.com> for \$20.00 Continental US, \$26.00 outside Continental US.

—Dennis Hedberg

DON THOMPSON Farewell to the Senate At the Detroit Senate Theater

Wurlitzer Opus 1953, a 4/34 Special, was unique among its contemporaries. A Mayan console with a decidedly un-Wurlitzer-like stop layout (stops are arranged by chamber rather than by voice) controls some of Wurlitzer's less-common ranks—a French Horn, Cor Anglais, and Quintadena Celeste, just to name three. It is (or was, at the time of the Senate's closing) still remarkably original. Opus 1953 is one of a kind, and is now in limbo while a new home is sought.

Don Thompson's *Farewell to the Senate* is a tribute to this special instrument, and is a compilation of material from two prior LP recordings. In reading through the album notes, the last paragraph really piqued my engineering mind's curiosity. It seems that several tracks were recorded monaurally when it had been thought they were recorded in stereo. These tracks were electronically processed to yield a pseudo stereo effect. While not as realistic as true stereo it does create a sound field more palatable than sterile mono.

Eric Coates' "Calling All Workers" opens *Farewell to the Senate* and is a lively tune I had not heard before. It and "Hot Dog" are both played with a four-to-the-bar accompaniment reminiscent of 1930s

dance bands, and somewhat characteristic of many British organists.

A substantial portion of Farewell to the Senate is taken from the classical repertoire: "Morning Song," "The Silken Ladder," "The Prince of Denmark's March," "Gymnopedies 1 & 3," "Pavane," "Clair de Lune," "Air on the G String," "Arabesque #1," and the "Suppé Medley" all fall in this group. Although not the most complex organ arrangements I've ever heard, Mr. Thompson treats them with respect, and they effectively show off some of the big Wurlitzer's more subtle voices.

Completing the play list are "Ebb Tide," "If," "My Old Flame," "When Your Lover has Gone," "Granada," "Black and Blue," "I Get A Kick Out Of You," and "Dill Pickles."

Bear in mind the original recordings were analog, which may account for the

disappointing lack of fundamental bass, just like the old gramophone. The harmonics of the 16' pedal voices are heard, but the weight of fundamental tone expected from the 16' Tibia Clausa, Open Wood Diapason, Diaphone, and Bombarde just isn't there. No one needs to fear blowing out any speakers in their audio system with this album.

All tracks abruptly start and stop. Coupled to an extremely dry acoustic, it's pretty noticeable. But giving benefit of the doubt, much of this material was recorded during live concert performances. In that light it is an understandable decision to edit all selections for minimal audience noise and applause.

Setting aside the weak bass response, *Farewell to the Senate* delivers a nice variety: ballads, light classics, up-tempo novelty numbers, and a few standards

thrown in for good measure. Don Thompson delivers 75:31 of entertaining music with the panache one expects of a British organist. I give *Farewell to the Senate* two and a half stars out of five.

Farewell to the Senate can be ordered for \$19.95 from Pipe Organ Presentations, 68022 Grandview Avenue, Cathedral City, California 92234, by phone at 760-324-0470, or online at www.pipeorganpresentations.com.

—Dennis Hedberg

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

Steven Ball—734-846-3627, www.stevenball.com

Banda (George Wright recordings)—720-733-2905, fax 720-733-2137, banda9@msn.com, <http://theatreorgans.com/cds/banda.html>

Ed. Benoit—30110 West Latham Street, Buckeye, Arizona 85326, 623-327-1437, WurliTzer@q.com

Canterbury Records—626-792-7184

Central Indiana Chapter of ATOS—1431 North Audubon Road, Indianapolis, Indiana 46219, www.cicatos.org

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

Dickinson Theatre Organ Society—302-995-2603, www.dtoskimball.org

Ken Double—281-798-6205 www.kendoubleentertainment.com

Duet MIDI Concepts—www.midiconcepts.com, 630-893-5383

R. Jelani Eddington Organ Recordings—P.O. Box 44092, Racine, Wisconsin 53404-7002, www.rjeproductions.com

Mark Herman Productions, LLC—P.O. Box 5059, Fort Wayne, Indiana 46895, www.markhermanproductions.com and www.theatreorgancds.com

The Historical Recording Company—www.thehistoricalrecordingcompany.com

Joliet Area Theatre Organ Enthusiasts (JATOE)—P.O. Box 212, Joliet, Illinois 60434, 708-562-8538, jpatk31@att.net

JAV Recordings—888-572-2242, www.greatorgancds.com

JBL Productions—www.organhouse.com/jbl_productions.htm

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

Michael's Music Service—4146 Sheridan Drive, Charlotte, North Carolina 28205, 704-567-1066, www.michaelsmusicsservice.com

Midnight Productions, Inc.—800-788-1100, sales@theatreorgan.com, www.theatreorgan.com

MSS Studios—www.organ.co.uk

Musical Contrasts—musicalcontrasts@cox.net

Nor-Cal Theatre Organ Society—P.O. Box 625, Berkeley, California 94701-0625, 510-644-2707, www.theatreorgans.com/norcal/

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

Organ Stop Pizza—480-813-5700 x200, www.organstoppizza.com

Jonathan Ortloff—www.jonathanortloff.com
Donna Parker Productions, Inc.—P.O. Box 6103, Aloha, Oregon 97007, 503-642-7009, www.tcbrio.com

Pipe Organ Presentations—68022 Grandview Avenue, Cathedral City, California 92234, 760-324-0470, info@pipeorganpresentations.com, www.pipeorganpresentations.com

Bob Ralston—SPOTOMA, 17027 Tennyson Place, Granada Hills, California 91344-1225, 818-366-3637, www.bobralston.com

Rob Richards—www.robrichards.com
Jim Riggs Recordings—6141 Fairfield Road, Wichita, Kansas 67204

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

Roxy Productions—480-695-8568, azroxy@cox.net

Trio con Brio—www.tcbrio.com, or from Donna Parker Productions

Texas Talkies Media Production Company—P.O. Box 23413, Waco, Texas 76702, www.texastalkies.com

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

Walter Strony—www.waltstrony.com

Wichita Theatre Organ—316-655-8177, tickets2wto@hotmail.com, www.nyparamountwurlitzer.org

Tony Whittaker—www.tonywhittaker.co.uk

Chapter News

ALABAMA

Birmingham, Alabama—We proudly announce the release of our new two-CD set, *Alabama Jubilee*, recorded at our regional convention last November. The set features Simon Gledhill, Ken Double, Jim Riggs, Donna Parker, and Mark Herman at the Alabama Theatre's 4/29 Wurlitzer. The challenge for us was not to find enough good material to include—it was to narrow the supply of excellent material down to fit onto two CDs!

Our new online store is accessible from our website at www.alabamatheatreorgan.com. *Alabama Jubilee*, as well as six other fine CDs and cassettes (and a few souvenirs) are now available online, in addition to postal mail.

For those who are Facebook-savvy, check out our page entitled "Alabama Theatre Organ." We're pleased to say that in the short time the page has been online, we've garnered over 350 fans—exclusively by word of mouth.

On January 31, Larry Davis of Atlanta entertained us at "Big Bertha" with fine music and anecdotes. Larry is no stranger to the Alabama Wurlitzer, and we're always glad to "have him over."

April 18 brought a fine program from chapter member and Alabama Theatre staff organist Stuart Thompson. Positive comments were heard about Stuart's variety in selections and registration.

Tom Hoehn arrived at the Alabama early on the morning of June 6, after an all-night drive from Tampa. After a morning of rehearsal, Tom entertained us with Bertha's sounds for our June chapter meeting. It was a pleasure to have Tom in Birmingham again.

—James P. Coats

Sabrina Summers, President

205-688-2357, sabrinamoto@centurylink.net

ATLANTA CHAPTER

Atlanta, Georgia—Our July program was held on Sunday, July 11, along with a public ticketed event at the Earl Smith Strand Theatre in Marietta, Georgia.

The July program gave four of our chapter members a chance to accompany one of the greatest comic actors of all time. Early Chaplin comedies made between 1915 and 1917 show a little coarser Chaplin.

To get the show going, James Thrower popped up out of the pit on the Allen, and regaled us with those tunes that James does so well. Phillip Allen then zoomed into view accompanying *A Night at the Show*. Then Larry Davis soared into view accompanying *The Count*. Next, a sing-along was directed by Phillip Allen at the console. Following this

was Rick McGee accompanying *The Fireman*. Last, Ron Carter accompanied *Work*.

A wild afternoon of fun at the Strand and a good time had by all.

Our August meeting was held August 22 at the home of Bucky Reddish.

Rest assured theatre organ is vibrantly alive—at least wherever Donna Parker and student Nathan Avakian perform.

One of the first times ever to play in tandem, this program allowed both to take turns at the Haddorf piano and Walker RTO 3/35.

Evidence of Donna Parker's teaching was certainly evident throughout her student's stunning performances.

Thanks to Bucky as host, and all of the assistants who made this program more of an event!

(J. Frump III and John Clark McCall, Jr. contributed to this report.)

—Rick McGee

Bucky Reddish, President

770-948-8424, buckyrph1@bellsouth.net



Phillip Allen, Larry Davis, Ron Carter, Andrew Crigler (as Chaplin), James Thrower, and Rick McGee at the Charlie Chaplin film festival at the Strand Theatre (Photo by Donna Carter)



Donna Parker and Nathan Avakian at the Reddish Walker (Photo by Elbert Fields)

BLUEGRASS

Lexington, Kentucky—Chapter members gathered at Gardenside Baptist Church in Lexington on August 2 to hear a brilliant young organist, James Humlong, play a brief program on the church's three-manual digital Allen organ. He played a classically-themed program, for which he received enthusiastic applause. James is a student of retired Professor Dan Tilford of Georgetown College, and is the organist of Gardenside Church.

Several members of the chapter participated in open console time and enjoyed some of the very pleasant theatrical sounds of which the Allen organ is capable. Those who participated were Dean McCleese, chapter President; Tim Jones, chapter Treasurer; and Dr. John Landon, Secretary of the chapter and Pastor of Gardenside Baptist Church.

Our next chapter event will be held August 28 at the Keith-Albee Theatre in Huntington, West Virginia, which contains a two-manual Wurlitzer. Since we have no genuine theatre pipe organ in the Bluegrass area of Kentucky, we always look forward to the chance to see and play one.

—Dr. John W. Landon

Dean McCleese, President

859-276-3424, jwlandon@windstream.net

CHICAGO AREA

Chicago, Illinois—CATOE lost one of its most colorful members in June with the passing of Fred Arnish. Freddie served his country during WWII in the navy and played a modified Hammond organ for the USO. After the war, he worked as a service technician for Hammond Organ Company for many years and is best known for his time spent at the Hub Rink, North Avenue Roller Rink, and many others.

Freddie was known for his work on the Kimball organ at the Congress Theater, and as an organist for Classic Cinemas, at their flagship Tivoli Theatre. He was easy to pick out of a crowd because of his love of Hawaii and its fashions. Freddie always wore the best looking Hawaiian shirts he could find!

CATOE paid tribute to Freddie at our June social held at the Pickwick Theatre. Organists Tim Charlton, Glenn Tallar, and David Rhodes all wore Hawaiian shirts while they performed songs in tribute to Freddie.

In September CATOE and the University of St. Mary of the Lake held a fundraiser for the Mundelein seminary's theatre pipe organ. The event, billed as an afternoon of Vaudeville music, featured several organists and vocalists. A silent picture and sing-along completed the event.

Proceeds from the event will help the Mundelein organ crew repair an increasing number of age-related problems with the organ, notably console fatigue and failure in the main cable back to the relay.

Crew chief David Rhodes noted, "The console is in need of re-leathering and repairs to fatigued wood parts. The last major console renovation was performed in 1960. Time has taken its toll."

CATOE's Fall Social was held at the Hangar Organ installation of member Joe Fisher. His Welte Theatre Organ is installed in a small airport hangar and provided a unique location for our gathering.

—Michael Garay
Bob Boin, President
rgboin@msn.com



Freddie Arnish at the Pickwick Theatre Wurlitzer (Photo by Jon Habermaas)

DAIRYLAND

Racine/Milwaukee, Wisconsin—Our Dairyland group never takes a break, even in the summer. On July 18 we had a rare social at the Riverside Theatre in Milwaukee, where we own the Wurlitzer organ. We rarely get a chance to play it since big-name acts are the norm, but our directors jumped through hoops to make this event possible. Ron Reseigh played for us first, and then we had open console. What a treat that was!

On August 1 we had an impromptu social, limited to 20 people, at the West Allis home of Bill Campbell. Bill lives in California, but kept his home and his Rodgers 360 instrument here. When Bill lived here he was active in DTOS, and was our president when we hosted the ATOS convention.

Our annual picnic on August 15 was held once again at the summer home of Jack Moelmann on the shore of beautiful Lake Geneva. The afternoon featured Jack playing his Hammond, open console, boat rides, and a potluck picnic, on a perfect summer day.

Fred Hermes, Dairyland's founding father, became somewhat of a TV star recently, when

he was interviewed in his Basement Bijou. He demonstrated his five-manual Wurlitzer, and gave some background on his installation and on the history of the theatre organ. A Milwaukee TV station aired it five times in one day.

Jelani Eddington, concert organist and member of our board, has recently passed the Wisconsin bar exam and will practice general law in Wisconsin.

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

DELAWARE VALLEY

Cheltenham, Pennsylvania—Sunday, August 1, 2010, saw our chapter meeting at the home of Lee Hulko and Brad Fair, just outside New Hope, Pennsylvania. Their residence is home to FOUR organs: a Walker three-manual theatre organ, a Walker four-manual theatre organ, a Walker four-manual classical organ, and a Hammond B3!

We were fortunate to hear a miniconcert from Don Hansen from Whiting, New Jersey, which was enjoyed by the more than 35 members and friends in attendance. Don used the four-manual theatre organ during his program, but later in the day, showed his versatility by expertly playing the Hammond.

After the concert, we enjoyed a wonderful barbeque orchestrated by treasurer Bill Gelhaus and his team. Brad Fair, one of our hosts, was seen manning the outside grill during most of the meal. While the serious eating was going on, and afterwards, several members and guests tried their hands at the large Walker.

Many thanks go to Lee Hulko and Brad Fair for their hospitality, and for opening their home for us to enjoy.

—Dick Metzger
Wayne Zimmerman, President
610-429-5378 waynezimsr@aol.com



Don Hansen at the Hulko/Fair residence (Photo by Dick Metzger)

EASTERN MASSACHUSETTS

Wellesely, Massachusetts—After a record-breaking hot and humid summer, the Eastern Massachusetts Chapter is ready for another concert and social season.

This summer marked the second year that EMCATOS members manned the chapter's three-manual, nine-rank Wurlitzer at the Zeiterion Theater in New Bedford, Massachusetts for two weekends. Ed Wawrzynowicz, Len Beyersdorfer, Rick Sylvia, and Jim Duncan provided pre-show music for the Festival Theater's production of *Gypsy*. Their efforts were much appreciated by the audiences.

Our first concert offering is on October 3, 2010 when Jonas Nordwall takes the bench of the Shanklin Music Hall 4/35 Wurlitzer theatre pipe organ. Jonas hasn't performed here for quite some time, and we are eagerly anticipating what he can do with the Shanklin Wurlitzer.

This will mark the first concert at the Music Hall since the passing of its founder and our dear friend Garrett Shanklin. Garrett leaves a grand legacy in the Music Hall.

November will bring Rosemary Bailey to Massachusetts with an appearance on our 4/18 Wurlitzer at Babson College and an appearance at the Shanklin Music Hall the next day.

The 2011 Convention Planning Committee has met twice during the summer. We have just about completed plans for the convention of a lifetime. You'll see and hear a galaxy of theatre organ stars playing some of the finest theatre organs in the world. Stay tuned.

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



Ed Wawrzynowicz at the console of the Zeiterion Wurlitzer (Photo by Bob Evans)

Chapter News

GARDEN STATE

Little Falls, New Jersey—Summer is a season of relaxation for most people. Garden State folks took advantage of the warm weather to enjoy each other's company outside of concerts and meetings. In July we had our annual picnic at Lake Hopatcong. Bob and Cathy Martin's cottage on the lake provided the atmosphere, and members brought wonderful foods to complement the grilled foods. Sitting by water, some folks were serenaded by member Henry Romanczyk, who played his accordion. Inside, Cal Bacon set up his Technics keyboard. Amateurs and professionals alike took turns experimenting with its variety of sounds and entertained their listeners.

Visiting another member's home in August was a new experience for the GSTOS crowd. Lee Hulko and Brad Fair opened their beautiful New Hope, Pennsylvania home for a mini-concert on their impressive 4/43 custom digital Walker theatre organ. The artist for the day was ATOS President, Ken Double. He played a mixture of lovely and exciting pieces, including a few numbers from his just-released recording on this powerful instrument. The audience demanded two encores.

Following the concert, members had their choice of following Ken on the Walker theatre organ, or trying their hand at the companion Walker 4/92 digital classical organ that shares its acoustically rich space. Others listened to the open console offerings while enjoying their hosts' hospitality, the snacks and sweets, and each other's company.

Our organ crews continue their efforts to restore and maintain our chapter instruments. One of them, the Rainbow Room Wurlitzer, donated to GSTOS by Lee Hulko some years ago, has begun to play but is not completely finished (not that organ projects are ever really completely finished). However, the project is moving ever closer to completion. We are eager to hear the first official presentation of this special instrument.

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



Garden State members relaxing at the Martins' Lake Hopatcong cottage
(Photo by Tony Rustako)



ATOS President Ken Double and GSTOS President Michael Cipolletti at the Hulko/Fair Walker (Photo by Cal Bacon)

LAND O' LAKES

Minneapolis/St. Paul, Minnesota—On July 24, Minnesota Public Radio and the Fitzgerald Theater in St. Paul presented an evening of laughs and surprises that delighted the audience at a Laurel & Hardy Movie Party. The response from the audience in the completely sold-out theater was spectacular, as it has been for the previous (also sold out) silent film night parties.

Stephanie Curtis, from MPR, hosted the event, and Mike Grandchamp, Fitzgerald Theater house organist, accompanied the films on the Fitzgerald's three-manual, 21-rank Wurlitzer. The program featured four Laurel & Hardy silent comedies: *Two Tars* (1928), *From Soup To Nuts* (1928), *You're Darn Tootin'* (1928), and *Liberty* (1929). The scores Mike developed for the films featured excerpts from 93 songs, all from the time period of the films.

Tom Keith, who does sound effects and character voices for *A Prairie Home Companion*—which airs live from the Fitzgerald Theater—provided additional sound effects for two of the films, *Two Tars* and *You're Darn*

Tootin'. A slapstick comedy act that appeared during intermission was the production of Jon Ferguson, a theater-maker committed to creating new work of exceptional theatricality.

2010 marks Mike's 50th year as a musical entertainer. In addition to his position as the Fitzgerald's house organist, Mike was the featured entertainer on the Barton theatre pipe organ at Cicero's, a restaurant in Edina, Minnesota, for several years. In addition to his musical career, Mike is a former corporate executive, most recently the vice president of marketing for Digital River, a Twin Cities e-commerce company.

The Fitzgerald's current Wurlitzer was donated to the theater by Pat McGuire and installed by Terry Kleven and Bob Swaney in 2006.

The evening was an immense success with much laughter and a standing round of applause.

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



Mike Grandchamp played for July's silent movie party at the Fitzgerald Theater
(Photo courtesy of Mike Grandchamp)

LOS ANGELES

Los Angeles, California—Several things have taken place in the LATOS chapter since the last time you heard from us. New officers are settling in and implementing some much-needed innovative changes. These changes are certain to provide a smoother system, and more varied programming.

On June 27 a mini-concert by Tony Wilson was followed by open console on our 4/23 Wurlitzer at Pasadena City College. This fine instrument doesn't get played as much as we would wish due to conflicting school activities year-round. A surprise guest artist, Ty Woodward, arrived and dazzled the members in attendance. Once these talented individuals had completed their parts, the console was available to all.

Our annual picnic was held on July 10 at the residence of Ken and Jenice Rosen. They have opened their lovely home to our chapter

many times in the past. The day began with a short business meeting, followed by a potluck picnic lunch on the patio. Afterward, it was time for music in the air-conditioned music studio at the rear of their property, which houses a 2/10 Wurlitzer from the Pig 'n Whistle Restaurant in Hollywood. Ken has been its keeper for many years and has taken loving care of it.

Before the program began, Ken was summoned to the stage where, to almost everyone's complete surprise, the Rosens were honored with a life membership in LATOS for their long-standing and generous support. Unfortunately, Jenice was out of town, but was at Ken's side in spirit nonetheless.

Our guest artist was Steve Randall. Following Steve's very enjoyable performance, the console was available to all who came to play. This opportunity is looked forward to by many members who feel more comfortable playing a smaller instrument.

Plans are well along for our *Wurlitzer Weekend* programs in January.

—Dorsey Caldwell
Maureen Fuller, president
805-991-6000

LONDON & SOUTH OF ENGLAND

Woking, Surrey—We are sorry for the lack of articles during the last few editions, but we have not been taking things easy. Our Christie organ has had to be removed from Barry in South Wales. A lot of hard work was put in by many members to remove the organ to very safe storage kindly loaned by a member. Now, our attention is drawn to finding a new suitable home for this historic instrument. A number of sites have already been viewed, and hopefully the perfect venue is out there somewhere.

Concerts have continued at Woking, and July saw the return of Kevin Morgan. He gave his usual good mix of rhythmic and gentler tunes with a few novelties thrown in for good measure.

In August we welcomed Mary Ann Wootton, the last winner of our Young Organist competition and competitor in the International ATOS competitions. This was her first full-length concert. She handled the organ very well, ending with a selection of Andrew Lloyd Webber tunes.

The September concert brought Donald MacKenzie on the short trip from The Odeon Leicester Square. He used plenty of bright and reedy registrations with well chosen use of tonal and non tonal percussions. Donald ended the first half of his concert with "Everything Stops for Tea." It was suggested we use this at every concert in future!

He made nice use of the quieter sounds, including some beautiful chording on flutes with string celestes. To end the concert it was good to hear sounds in solo mode, such as the Tuba and wonderful liquid tibias. The style D Trumpet and Post Horn were also well-showcased, and as an encore the powerful straight sounds were used in music always heard at *The Last Night of The Proms* held every year at Albert Hall, London.

—Veronica Trott
Ian Ridley, President
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ianridley@atos-london.co.uk



Mary Ann Wootton at Woking
(Photo by David Coles)



Donald MacKenzie at Woking
(Photo by David Coles)

NEW YORK CHAPTER

New York, New York—On Saturday, August 28, a few New York Chapter members spent a gorgeous end-of-summer day in the Chaminade High School auditorium in Mineola, New York, playing open console on Chaminade's 3/15 Austin-Morton theatre organ, or just enjoying the music. Thanks to the efforts of crew chief, Brother Rob Lahey, assisted by Bob Atkins and Alan Lush, the organ was in fine tune and ready to begin the new school year.

A few miles away, on the North Shore of Long Island, a crew of New York Chapter

volunteers has been working to finish the installation of a 2/8 Wurlitzer Style 185 in a mansion on the grounds of what is now a Nassau County public park, Sands Point Preserve.

The mansion, formerly known as Castlegould, originally housed a Welte pipe organ which was installed in basement chambers and spoke up through grilles in the floor of the palm court and great room.

Built in 1902 by railroad baron Howard Gould, the estate was acquired by Nassau County in 1971. No one knows what became of the Welte, but several years ago the county acquired the 2/8 Wurlitzer to replace it, and the New York Chapter agreed to install the instrument. After many delays, the project is finally nearing completion.

This summer and fall the organ crew have to schedule their work around the filming of a new Fox TV series called *Running Wilde*, which will be aired starting in September. The house has also been used as a set for *The Great Gatsby*, *The Godfather*, and many other movies and TV shows. Current organ crew members, Tom Lloyd, John Karpus, Mike O'Brien, Alan Lush, and Tom Stehle, are working to have the organ playable for several county events at Christmas time.

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



Anthony Cozzolino takes his turn at the Chaminade Austin-Morton in August
(Photo by Bob Miloche)

NORTH TEXAS

Dallas/Fort Worth, Texas—July and August turned out to be very busy months for the chapter. The maintenance crew was working to wrap up the toy counter installation in time for our August programs. We were visited by Ted and Janet Reinke from Middleton, Wisconsin. Ted is organist at First Baptist and St. Francis Episcopal in Madison. They had learned about the chapter from our website, and asked if they could try out the organ. After playing several pieces from a wide genre, he

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commented that this was “the best church organ I’ve ever heard on a Wurlitzer.”

We held our normal chapter meeting on August 15, with Bob Whiteman doing the honors as guest organist. He had a good program and now had the availability of the toy counter. Also during this time, planning for our future programs went into high gear.

Dave Wickerham and Dick Kroeckel returned on August 28 for their third engagement at the MPAC, presenting *McKinney Blues*. Everyone felt this was their best program yet. To the audience’s delight, Dave made extensive, but judicious, use of the now-available toy counter (with a little assist from Dick at the end of “Chattanooga Choo Choo”).

The chapter now looks forward to its fall programs which include a *Pipedreams for Kids* program on September 11, under the auspices of Michael Barone of the *Pipedreams* radio program. This program is primarily aimed at the youth, but the big kids (adults) are also welcome. There will be something for everyone!

September 18 will be a joint program, featuring the McKinney Community Band in *The Lowdown on Highbrow*, with Bill Rowland at the Wurlitzer.

On October 30, NTC will present the classic *Dr. Jekyll and Mr. Hyde* for the annual *Silents on the Square* Halloween program. Many good things are still to come.

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



Dave Wickerham and Dick Kroeckel at the MPAC (Photo by Don Peterson)



Lorin Hungsborg assisting in tuning the Wurlitzer (Photo by Ken Brown)

RIVER CITY

Omaha, Nebraska—A bit of Hollywood came to Omaha’s Rose Theater stage on Sunday, July 18, as Rob Richards presented RCTOS’ annual public concert on the theater’s 3/21 Mighty Wurlitzer. Rob’s exuberant personality was evident from the first notes of his theme song, “Hooray! for Hollywood.” From that point forward the audience of nearly 600 was in awe of his talent. The organ sounds better and better each year, thanks to the dedication of Ed and Patti Zollman, Bob Markworth, and the RCTOS organ crew. This is the only theatre organ in Nebraska still being maintained and presented to the public.

Rob ended the first half with a silent movie, *Two Tars*. After his second-half opener, *The Swingtones*—a 19-piece big band comprised of musicians from the Omaha Symphony—took the stage and presented many nostalgic melodies. Rob did several selections with the band, and the concert ended with the ever-popular “Stars & Stripes” featuring both Rob and *The Swingtones*. The audience gave Rob two standing ovations.

An after-concert reception was held at the Markworth residence. Rob continued the festivities on the Markworth’s 3/24 Kimball, playing requests for almost three hours. Joyce Markworth hosted a fabulous light supper. It was a great, successful day of theatre pipe organ music.

The chapter’s annual picnic potluck and meeting was held August 15 at the Frank and Jeanne Sabatka residence. Jeanne, a long-time local favorite, was the guest organist. Performing with her were vocalist/guitarist Bill Eagle and pianist Greg Johnson. It was a lot of fun with a packed house and food galore.

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



Rob Richards practices prior to concert at the Rose Theater, Omaha (Photo by Jerry Pawlak)



Jeanne Sabatka with Bill Eagle at the Sabatka Residence (Photo by Jerry Pawlak)

ROCKY MOUNTAIN

Denver, Colorado—Hail, hail, the gang’s all here for a Rocky Mountain July JAMBoree! Our July club social commenced with a heroic fanfare of vuvuzela music, made famous during last summer’s World Cup and enthusiastically embouched by the multi-talented Lee Shaw, accompanied by Paramount Theatre house organist Bob Castle.

Enthusiasm and decibel levels remained high as Paul Schafer (not *that* one) solemnly processed with bagpipes and kilt, accompanied by Jim “32’ Pedal Post Horn” Calm at the GW4Q organ. Rick Clark delighted us with some relaxing hammered dulcimer tunes, and DeLoy Goeglein joined in at the grand piano for an organ and piano duet medley.

Aware that no JAMBoree is complete without a cacophony of Theremin and theatre organ, Jim Calm and Bob Castle explored the

notes between the notes and glissandoed so high that even dogs couldn't hear it.

Bob Stadtherr introduced us to a new instrument, the wind synthesizer. It is played like a saxophone but sounds like other instruments—very realistic. The “JAMBoree gang” assembled to form a big band and finished up with some old favorites. Our club web site www.rmcatos.org has lots of photos and sound clips of this and previous events.

John Ledwon, organist at Disney's El Capitan Theatre in Hollywood, returned to Denver's historic Paramount Theatre in August for a beautiful concert. We love John's relaxed style and passion for including a variety of repertoire to please everyone in the audience.

—Jim Calm, President
jimcalm32@yahoo.com



Vuvuzelist Lee Shaw and Bob Castle's goal is to make music and have fun (Photo by Bill Kwinn)



John Ledwon at the Paramount Wurlitzer (Photo by Bill Kwinn)



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

ST. LOUIS

St. Louis, Missouri—Longtime St. Louis Theatre Organ Society members Betty and Bernie Nordmann hosted the July meeting to the usual overflow crowd that came to hear their 3/13 hybrid theatre organ. Bernie, who is a computer and electronics wizard, has augmented the organ with electronic voices, percussions and reverberation. I (your correspondent) was honored to be asked to provide the musical portion of the meeting in what Bernie and I have guessed to be my third performance at his home over the past 30 years. I can't speak for the audience, but I can tell you that I sure had fun at the console, as the organ sounded great and Bernie accommodated plenty of rehearsal time for me—which was actually “play time” from my perspective.

The scorching August temperatures were of no concern, as we were cool and comfortable in the spacious concert hall of Midwest Music, owned by member Jerry Roberts. Since Jerry is an Allen dealer, the organ was the expected three-manual Allen theatre model. The big surprise was the artist for the day, Bob Ruby. Although Bob has hosted a number of SLTOS meetings, he has stayed out of the spotlight and left the performance duties to others. We hope this is a new trend, because Bob gave a wonderful concert with terrific arrangements while using all the variety the Allen had to deliver. If Bob had any concerns about how the audience would receive his music, the standing ovation he received is a good indication that everyone will be looking forward to his next program.

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



July meeting host, Bernie Nordmann, at the console of his hybrid 3/13 (Photo by Gary Broyles)



Bob Ruby was the artist for the August meeting (Photo by Gary Broyles)

SIERRA

Sacramento, California—August 22 had Sierra members returning to the musical instrument-loaded backyard studio of Wendell Jacob in the bucolic college town of Davis, just west of Sacramento.

Nearly everyone in the theatre organ world knows that the San Francisco Fox Wurlitzer is now in Disney's El Capitan in Hollywood, but the trail of the Fox lobby Möller is less known. Having resided many years in a prior backyard studio in Sacramento after removal from the Fox by the late Hal Wilmunder, about three years ago the organ found its way into this newly-constructed studio in Davis. The installation by Dave Moreno included re-specifying the stop rail to current practice, while retaining all Möller-style tabs—

Chapter News

including the iconic green percussion tabs. Two added ranks for more sizzle are a Kinura and a Morton Trumpet. Also, the Tuba got a 16' octave from no less than the St Louis Fox's now-gone lobby Möller.

Surrounding the centerpiece Möller in the studio are a Wurlitzer 145 band organ, Hammond B-3, grand piano (playable from the organ), player piano, a Fender/Rhodes electric piano, a Conn (formerly Everett Nourse's), a Hammond S-1 chord organ, and even a wind calliope. Those taking a turn at (most often) the Möller included Tom Thompson, once one of the Hammond factory's traveling artists, now doing regular stints at the 4/21 Morton in the Stockton California Fox, Greg de Santis, Bill Coale, and Dave Moreno. Sierra thanks Wendell Jacob, our host, for this visit to toyland.

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



Wendell Jacob, owner of the Möller San Francisco Fox lobby organ
(Photo by Terry Clifton)



Rebuilt San Francisco Fox Möller lobby console (Photo by Terry Clifton)

SOUTHERN JERSEY

Franklinville, New Jersey—Our annual summer barbecue was held on Saturday, August 21, 2010 at the home of the hospitable Rementers, Joe, and his wife Theresa. We were invited to make use of their two organs, a 3/20 Austin pipe organ and a three-manual Allen electronic theatre instrument, which are installed in their cool, comfortable basement. “Cool” was an important word last summer with the thermometers in the 90s daily. Joe, the chapter's president, took advantage of the occasion with a quick, to-the-point business meeting.

A detailed report of the progress of the Atlantic City Convention Hall Organ Society's restoration of the two unusual pipe organs was presented. The console of the 4/55 Kimball ballroom organ has been overhauled and will be delivered and reinstalled by the end of the year. Rehab of the huge main hall 7/449 Midmer-Losh organ continues but completion is years away.

The ACCHOS invites anyone interested in touring these very unusual instruments and building to take the opportunity for a guided tour on the first and third Tuesdays of each month. For detailed info, e-mail acchostour@gmail.com.

We were saddened by the recent deaths of three chapter members: Richard Crane, chapter treasurer, enjoyed any kind of organ music and attended most organ programs in the area; Bob Nichols, one of the organists who played the Kimball in the Broadway Theatre of Pitman, was also involved actively in the Dickinson TOS; and Jim Shean, a chapter member who had a 3/17 Wurlitzer installed in his home that was the focus of several of our meetings.

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

SOONER STATE CHAPTER

Tulsa, Oklahoma—The Sooner State Chapter showed three short comedy silent films on July 16, each accompanied by one of our local members.

Triple Trouble, accompanied by Jeanette Maxfield, is a 1918 film starring Charlie Chaplin. According to Bill Rowland, when Charlie became popular, the studio put together clippings from the cutting room floor and came up with this movie. (Bill said, “Does anyone see a plot in this film?”) Still, a janitor, maid, cook, pickpocket, and a singing drunk made us laugh.

Phil Judkins accompanied Harold Lloyd's *An Eastern Westerner* from 1920. An Eastern

dude is forced to deal with the wild and woolly West. The stunts were spectacular.

The Playhouse (1921) is most famous for its opening sequence in which Buster Keaton plays every role, male and female, even in the group scenes. Keaton falls in love with a twin, but he can't remember which twin he's fallen for. Finally, he marks a big X on her back. Lynda Ramsey was accompanist.

In August we met with Tulsa's German-American Society for our annual variety show. This year's program featured the society's Blaskapelle (brass) band, made up of local men and women who wear bright orange caps in performance. They played three sets, including rag music, some polkas, Viennese waltzes, a medley of seafaring songs, and some old favorite popular songs.

Interspersed with the band numbers were songs sung by Wayne Underwood accompanied by his wife Myra, and organ and piano numbers from Paula Hackler, Lynda Ramsey, Joyce Hatchett and Carolyn Craft. Bill Rowland told us stories about Eubie Blake, and then illustrated Eubie's talent by playing “I'm Just Wild about Harry” on the piano, first as a waltz, then as a fox trot. The final number combined the band, organ and piano in “America the Beautiful.”

—Barbara Purtell
Phil Judkins, President
918-493-6577, pjudkins@sbcglobal.net



Carolyn Craft, Sooner State Program Chairman (Photo by Joyce Hatchett)

SUSQUEHANNA VALLEY

York, Pennsylvania—The May meeting included the debut of the *Arranger's Challenge*. Prior to the meeting, Don Kinnier distributed lead sheets of Rubenstein's “Melody in F,” and challenged members to arrange it in theatre style. Seven members demonstrated their arranging skills. Great fun! We expect to do more of these in this coming year!

June 14, Michael Xavier Lundy made his debut at the console of the Capitol Theatre

Wurlitzer. His program included many theatre favorites, plus some beautiful arrangements of hymns and gospel music.

Only 25 years old, his career as a theatre organist has provided him the opportunity to serve in such appointments as: House Organist of the John Dickinson High School Auditorium in Wilmington, Delaware; House Organist of the Saint George Theatre in Staten Island, New York; Staff Organist for both the Keswick Theatre in Glenside, Pennsylvania and the Broadway Theatre in Pitman, New Jersey.

Mr. Lundy has been serving in the ministry of church music for over a decade as an organist and choirmaster for churches of various denominations. As a choral conductor, Mr. Lundy conducted a premier performance of the John Leavitt *Requiem* in New York City in the spring of 2006.

Chapter member Connor Ream was sponsored by generous donations to attend the ATOS Summer Camp. Our annual picnic was held in August.

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



Michael Xavier Lundy
(Photo by Roy Wainwright)

TOLEDO AREA

Toledo Ohio—On Sunday, August 22, approximately 30 Motor City Theatre Organ Society members, Toledo Area Theatre Organ Society members, and other friends convened for a “farewell” concert at the home of Mr. and Mrs. Robert Burk in Taylor, Michigan. Mr. Burk recently sold his 3/13 Wurlitzer to TATOS President Evan Chase.

We were treated to a full afternoon of entertainment by featured organist Emily Seward, followed by Darel Brainard, Dennis Scott, Mike Przybylski and George Krejci.

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



Dennis Scott at the Burk/Chase console
(Photo by Evan Chase)

VALLEY OF THE SUN

Phoenix, Arizona—The ATOS Summer Youth Camp was held in Phoenix again this year, from July 18 to 23. What a pleasure it was to meet and hear these thirteen talented young people! Some who had attended the camp in Phoenix last summer demonstrated how their performance skills had improved. The camp staff included Jonas Nordwall, Donna Parker, and Jelani Eddington, with guest instructors Lyn Larsen and Charlie Balogh. Teaching venues included the Adrian Phillips, Jr., music room with its 5/106 Midmer Losh, which was the primary

teaching instrument. Also included were the Orpheum Theatre’s 3/31 Wurlitzer, and Organ Stop Pizza’s 4/78 Wurlitzer. There was open console at Tom and Beverly Fizzell’s residence organ, along with an ice cream social and a jigsaw puzzle. Chapter members were able to enjoy listening to the students play following a chapter-sponsored pot luck at the Phillips’ music room. The future of ATOS looks bright in the hands of these summer camp students.

There were no peanuts and Cracker Jacks at our August 14 meeting at the First Christian Church Fellowship Hall, but there was Bobby Freeman, the official organist for the Arizona Diamondbacks baseball team, who was the featured artist at the Wurlitzer that afternoon. He played a variety of music, including some patriotic songs and ball game tunes. Bobby was joined by long-time friend and chapter member, Johnny Sharp, on both the piano and accordion. When Johnny took a turn at the organ, Bobby played the accordion or the piano. Other talented chapter members took part in open console afterwards. Finishing off with an ice cream social, it was a fun afternoon.

—Madeline LiVolsi
Bill Carr, President
623-694-1746, billcarr3.vots.atos@cox.net

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- **November 2nd**, 2pm Eastern: **Membership: Creating, Maintaining, & Growing It**
Presented by *Laura Gabriel, Michigan Theater, Ann Arbor, MI*
- **December 7th**, 2pm Eastern: **Fundraising Tips for Tough Times**
Presented by *Halsey & Alice North, The North Group Inc, New York, NY*

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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: 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

Fullerton High School Plummer Auditorium—201 E. Chapman, Fullerton, 714-870-2813 (4/28W). November 14, 2:30pm: John Ledwon presents *Hooray for Hollywood!* Tickets, \$15. January 17, 2011, 2:30pm: Mighty Wurlitzer with the Mike Henebry Swing Band, Tickets \$20. www.octos.org

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

Nethercutt Collection—15200 Bledsoe St, Sylmar, 818-364-6464 (4/74W). All events free, limit four tickets per household. Call for reservations. Voicemail, e-mail and fax reservations not accepted. 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. November 14, 2:00pm: *Got Gospel?* www.rmcatos.org

CONNECTICUT

Thomaston Opera House—158 Main St, Thomaston, 860-283-6250 (3/10MC). www.thomastonoperahouse.org

FLORIDA

Pinellas Park City Auditorium—4951 78th Ave, North Pinellas Park, 727-557-6087 (3/10C). Third Tuesday of every month from 11:30am to 1:00pm: Pipe Organ Concert. Free to the public.

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

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

GEORGIA

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. 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.

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.

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.

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 year-round. November 26 and 27: Ken Double.

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). 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). Tickets: RTOS members no charge, \$15 for all others. November 21, 2:30pm: Dave Wickerham; Dec. 19, 2:30pm, Ken Double; January 23, 2011, 2:30pm: Ty Woodward; February 13, 2011, 2:30pm: The Eastman Bunch. www.theatreorgans.com/rochester

Eisenhart Auditorium—657 East Ave (at S Goodman Street), Rochester, 585-234-2295 (3/12W). March 13, 2011, 2:30pm: Tim Schramm + dueling organs; April 10, 2011, 2:30pm: Paul Roberts. www.theatreorgans.com/rochester

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). 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. November 13: Paul Roberts; March 5, 2011: *Theatre Organ from Ragtime to Swing*; April 16, 2011: Jack Moelmann; May 21, 2011: Nathan Avkian. 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). 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.peeryegyptiantheater.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 Gullede. 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.stgprepresents.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). Tickets, \$22 for adults, \$15 for student with current ID unless otherwise noted. December 18, 2:00pm, Jelani Eddington; January 22, 2011, 2:00pm, Dave Wickerham; March 5, 2011, 7:30pm, Clark Wilson accompanies Buster Keaton's *Steamboat Bill, Jr.*; June 11, 2011, 7:30pm, Ron Rhode. www.thehippys.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. 14 November, Martin Ellis - USA. www.tosa.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

UNITED KINGDOM

Assembly Hall—Stoke Abbott Road, Worthing, West Sussex, +44 1903 206206 (3/23W). 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.

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

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Musical Museum—399 High Street, Brentford, London, +44 2085 608108 (3/12W). 19 November 2.30pm Richard Cole at the Player Piano, tickets £8.00; 21 November, 3.00pm: Chris Barber plays prelude before the film *Pinocchio*, tickets £6.50/£5.00 concs; 4 December, 2.30pm: Christmas Wurlitzer concert with Len Rawle and Richard Cole, tickets £10.00; 5 December, 3.00pm: Chris Barber plays prelude before the film *Meet Me In St. Louis*, tickets £6.50/£5.00 concs; 12 December, 2.30pm: Christmas concert with Len Rawle and Richard Cole, tickets £10.00; 19 December, 3.00pm: Chris Barber plays prelude before the film *White Christmas*, tickets £6.50/£5.00 concs; 1 January 2011, 2.30pm: *Wurlitzer and More!* Gala New Year's Day Concert, tickets £12.50/10.00 concs; 16 January 2011, 3.00pm: Chris Barber plays prelude before the film *On The Town*, tickets £6.50/£5.00 concs; 30 January 2011, 3.00pm: Chris Barber plays prelude before the film *Carousel*, 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. 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. 27 November: Robert Wolfe. www.ryewurlitzer.co.cc

Stockport Town Hall—Edward Street, Stockport, Cheshire, +44 1614 272180 (4/20W). 19 December, 2:30pm: Kevin Morgan; 20 December, 12:00pm: Andrew Nix. www.ltot.org.uk

Theatre Organ Heritage Centre and Hope-Jones Museum—Alexandra Road, Peel Green, Eccles, Manchester (2/6W). Lunchtime concerts Wednesday every week, 1:00pm. www.voxlancastricia.org.uk/heritage

Eden Grove Methodist Hall—Eden Grove Horfield, Bristol, +44 1179 497742 (3/10CPTN). All shows 7:00pm unless otherwise noted. 27 November: Robert Wolfe; 11 December: Christmas Show Byron Jones (plus Sunday, 12 December 2:30pm); 22 January 2011: Janet Dowsett; 26 February 2011: Richard Hills; 26 March 2011: Byron Jones; 30 April 2011: Len Rawle; 20 May 2011: Birthday Bash with Byron James; 21 May 2011: Birthday Bash with Phil Kelsall; 25 June 2011: David Lowe; 23 July 2011: Damon Willets and Matthew Bason; 27 August 2011: Chris Powell; 24 September 2011: Michael Wooldridge; 22 October 2011: John Mann; 26 November 2011: Robert Wolfe; 10 December 2011: Christmas Show with Byron Jones (plus 11 December 2011 at 2:30pm). Visit website for any late changes. www.wizardcompton.org.uk

Victoria Hall—Victoria Road, Saltaire, West Yorkshire, +44 8454 002208 (3/11W). Concerts at 2:30pm, unless otherwise noted. 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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Minutes

SUMMARY OF THE MINUTES OF THE ATOS BOARD OF DIRECTORS ANNUAL MEETING

**Madison Renaissance Hotel,
Seattle, Washington
Sunday, June 27 – Saturday,
July 3, 2010**

Chairman of the Board Mike Hartley called the meeting to order at 8:37am PDT.

Chairman Mike Hartley gave his opening remarks.

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, Doug Powers, Bucky Reddish, Tyler Morkin (Youth Representative to the Board).

Staff members present: Ken Double, President/CEO; Mike Kinerk, Convention Planning Coordinator; Jim Merry, Executive Secretary; Mike Bryant, THEATRE ORGAN Co-editor. Don Feely, Co-editor THEATRE ORGAN, and Jonas Nordwall joined the meeting at a later time.

Guests present: Tim Needler, Board member elect; Nathan Avakian, Youth Representative to the Board elect; John Nelson, advisor to the Strategic Plan Committee.

Chairman Hartley declared a quorum present.

Motion: (Miller, Eddington) to accept the draft minutes of the June 21, 2010 telephone conference as amended. (Carried: Unanimous)

Paul Van Der Molen presented the ATOS Treasurer's Report (Report published in the September/October 2010 issue of THEATRE ORGAN.)

Motion: (Moelmann, Reddish) to accept the Treasurer's report for file. (Carried: Unanimous)

The board received the report from the auditors. (Report published in the September/October 2010 issue of THEATRE ORGAN.)

The board received the proposed budget for 2010-2011 (The proposed budget will be published in Theatre Organ and on line at the ATOS web site.)

Old Business:

The following reports were presented:

- Archive and Library (Allen Miller)
- Awards and Recognition (Jack Moelmann)
- Convention Planning Committee Update (Mike Kinerk)
- Youth/Adult Activities (Tyler Morkin, Jelani Eddington, Jonas Nordwall, Donna Parker) ATOS Young Organist Competition
- Amateur Theatre Organist Competition
- ATOS Youth Summer Camp
- Technical Committee Update (Allen Miller)

- Awards for Convention (Jelani Eddington, Bucky Reddish)
George Wright Memorial Fellowship
- Mentor Program
- Bylaws and Policies Update (Jelani Eddington)
- Strategic Planning (Doug Powers) (Deferred to formal presentation on Tuesday, June 29)
- Endowment Fund: (Bucky Reddish)
- Nominations (Craig Peterson) (Incorporated into Vice-Chairman's report)
- Publications (Donna Parker)
- Web Site Report (Tom Blackwell)
- Urban Youth Program (Jack Moelmann)
- Organist Scholarship Program (Anna Bonelli Downey, Carlton Smith)

A total of \$4450 for scholarships for 2010 were recommended for award

Motion: (Moelmann, Miller) to approve the scholarship awards as presented. (Carried: Abstentions: Eddington, Parker)

- Chapter Relations (Craig Peterson)
- Public Relations (Donna Parker)
- Youth Initiatives (Jelani Eddington, Tyler Morkin)
- Social Media/Social Networking (Tyler Morkin)
- ATOS Marketplace (Dennis Unks)
- President/CEO Report (Ken Double)

Fundraising
Cleveland Convention Recording:
Motion: (Moelmann, Evans) those who ordered and paid for a CD last year at the Cleveland convention will be eligible to purchase a Seattle convention CD set for \$10, including shipping. (Carried: Unanimous)

Theatre Organ Radio (TOR)
Allen Organ DVD Instructional Series
ATOS Touring Show
Expense Report (The President/CEO Expense Report is available on line.)
Grant Writer's Progress

- Fox-Turner Classic Movies Partnership
Macy's (Wanamaker) Event
- Executive Secretary's Report (Jim Merry)
- Membership Enrichment Activity (John Apple)
- Officer Reports
Vice Chairman
Secretary

The board discussed a motion made by Richard Neidich at the 2009 Annual Meeting in Cleveland:

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

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

This item will be addressed at the ATOS Annual Membership Meeting on June 30, 2010.

New Business:

Recognition of outgoing board members

The board recognized outgoing member Jelani Eddington. Chairman Hartley personally thanked Jelani for his service to ATOS.

The board also recognized outgoing ATOS Youth Representative to the Board Tyler Morkin.

Seating of new board members

Incoming board members Allen Miller, Tyler Morkin, and Tim Needler were seated.

Motion: (Moelmann, Van Der Molen) that the seat vacated by the resignation of John DeMajo be left vacant. After discussion the motion was withdrawn by consent.

Motion: (Parker, Apple) to appoint Bob Dilworth to the ATOS Board to fill the unexpired term (one year) created by the resignation of John DeMajo. (Carried: Unanimous) The vote was taken among the elected Board members.

Appointment of Officers:

There were no nominations for officers from the floor. The interview process was waived, as the only nominees were the incumbents.

The following were reappointed unanimously to the ATOS board:

Mike Hartley, Chairman of the Board
Craig Peterson, Vice Chairman of the Board

Bob Evans, Secretary

Paul Van Der Molen, Treasurer

Appointment of Parliamentarian for remainder of the board meeting

Rob Glidden will act as Parliamentarian for the rest of the meeting.

Archive and Library Relocation: (Allen Miller)

Dr. John Schwandt, Director of the American Organ Institute at the University of Oklahoma, will make a presentation to the Board on Wednesday, June 30 before the Annual Membership Meeting.

Endowment Fund Board of Trustees Nominees: (Bucky Reddish)

Bucky Reddish, Chairman
Tim Needler, Recording Secretary
Paul Van Der Molen, Financial Secretary
Bob Latchen, Member at Large
Bob Maney, Member at Large

Motion: (Moelmann, Parker) to appoint the above slate as the Endowment Fund Board of Trustees for 2010-2011. (Carried: Unanimous)

Nominations:

Jack Moelmann nominated Bill Carr as Nominating Committee Chair for 2011.

Jack Moelmann nominated Elbert and Wanda Fields as election tellers for 2011.

Motion: (Moelmann, Miller) that the above nominations be approved by the Board. (Carried: Unanimous)

Contract Renewals:

Motion: (Apple, Reddish) to renew the Executive Secretary's contract for two years at the rate of \$2500 per month. (Carried: Unanimous)

Motion: (Morkin, Van Der Molen) to renew Ken Double's contract for a period of two years with compensation of \$85,000 per year.

(September 1, 2010 – September 1, 2012). Carried: Yea-11, Nay-1.

Meeting recessed at 7:28 p.m. P.D.T. until Tuesday, June 29, 2010 at 9:00 a.m. P.D.T.

Chairman Hartley reconvened the ATOS Annual Board Meeting on Tuesday, June 29, 2010 at 9:03am PDT.

Contract Administration (Jelani Eddington)

Motion: (Moelmann, Miller) That ATOS Policy ¶ 10(f) be repealed and replaced with the following text:

Every freelance author who submits an article to the Editor of any ATOS publication, including without limitation the Journal, a newsletter, a special publication, and/or the web site, shall, as a condition of publication, sign the Freelance Author Agreement as approved from time to time by the Board of Directors. The Publisher and/or the Editor are hereby authorized to sign the Freelance Author Publishing Agreement on behalf of ATOS. The person signing said agreement on behalf of ATOS shall forward a fully-executed copy of the agreement to the Secretary.

Motion: (Apple, Moelmann) That the ATOS Freelance Author Publishing Agreement attached to this report be approved for use consistent with the provisions of ATOS Policy ¶ 10(f).

Motion: (Reddish, Needler) That the ATOS Convention Handbook relating to Record Shop operations (p. 28 ¶ 4) be repealed and replaced with the following text, which change shall become effective beginning with the 2011 ATOS Annual Convention:

All CDs shall be offered for sale at the Record Shop at a retail price of no more than \$20.00 per single compact disc and no more than \$30.00 per double-CD set. All other merchandise shall be offered for sale at the retail price specified by the Vendor. For all merchandise sold at the Record Shop, commission shall be calculated as follows:

- For any CD sold at \$20.00: \$16.20 to the Vendor and \$3.80 to the Chapter;
- For any double-CD set sold at \$30.00: \$24.30 to the Vendor and \$5.70 to the Chapter;
- For all other merchandise, including any CDs sold at a price other than specified above, 80% of the retail price to the Vendor and 20% of the retail price to the Chapter.

Any state or local sales tax will be added as required. The Chapter shall issue to each Vendor the ATOS Record Shop Consignment Contract in the following form: (SEE FULL CONTRACT AT www.atos.org)

Motion: (Morkin, Evans) That the ATOS Record Shop Consignment Contract attached to this report (see above) be approved for inclusion in the ATOS Convention Handbook, which change shall become effective beginning with the 2011 ATOS Annual Convention.

Appointment of ATOS Executive Committee:

Motion: (Reddish, Van Der Molen) that Doug Powers and Donna Parker be appointed to the ATOS Executive Committee: (Carried: Unanimous)

Review and Authority of the Executive Committee

The authority of the Executive Committee is contained in the bylaws (§6.3) and Policy 18. The Board may delegate any powers to the Executive Committee that it deems necessary except as limited by the bylaws.

Mike Hartley wants the minutes to reflect that the Executive Committee is not a governing committee but a deliberating committee.

2010-2011 Budget Approval

Paul Van Der Molen presented a proposed 2010-2011 budget. *The budget is published on the ATOS web site under "Committee Reports," and a summary of the budget will be published in the September/October 2010 issue of the Journal.*

After discussion and revision the proposed budget was voted on:

Motion: (Van Der Molen, Miller) that the Board accept the budget as presented. (Carried: Unanimous)

Scheduling of Next ATOS Mid-Year Meeting and Annual Board Meeting

Motion: (Reddish, Apple) that the Board use two days (June 27,28, 2011) for the Annual Board Meeting. (Carried: Unanimous)

Motion: (Powers, Miller) that the ATOS Mid-Year Board Meeting (2010-2011) be in person at a time and place to be determined. (Carried: Unanimous)

The next ATOS Board Telephone Conference will be held on Thursday, August 12, 2010 at 8:00pm EDT.

Good of the Order:

Strategic Plan Presentation: Developing a Strategic Plan for ATOS

Doug Powers and John Nelson presented the draft Strategic Plan that will be presented to the membership at the Annual Meeting.

The board discussed the plan (which is posted on the ATOS website).

Motion: (Needler, Miller) to accept the Strategic Plan concept as presented and move forward with it. (Carried: Unanimous)

Chairman Hartley declared the meeting recessed at 4:53pm PDT until Wednesday, June 30, 2010 at 8:00 am PDT

Chairman Hartley reconvened the ATOS Annual Board Meeting on Wednesday, June 30, 2010 at 8:02am PDT.

The board received the 2010-2011 ATOS Chapter liaison and committee assignments.

Dr. John Schwandt, Director of the American Organ Institute at the University of Oklahoma, gave a presentation outlining the goals and structure of the American Organ Institute and the University of Oklahoma. His presentation made the case for the donation of the ATOS Archive and Library to the University.

Chairman Hartley declared the meeting recessed at 9:00 a.m. P.D.T. until the ATOS Convention Banquet and Awards Ceremony on Saturday, July 3, 2010.

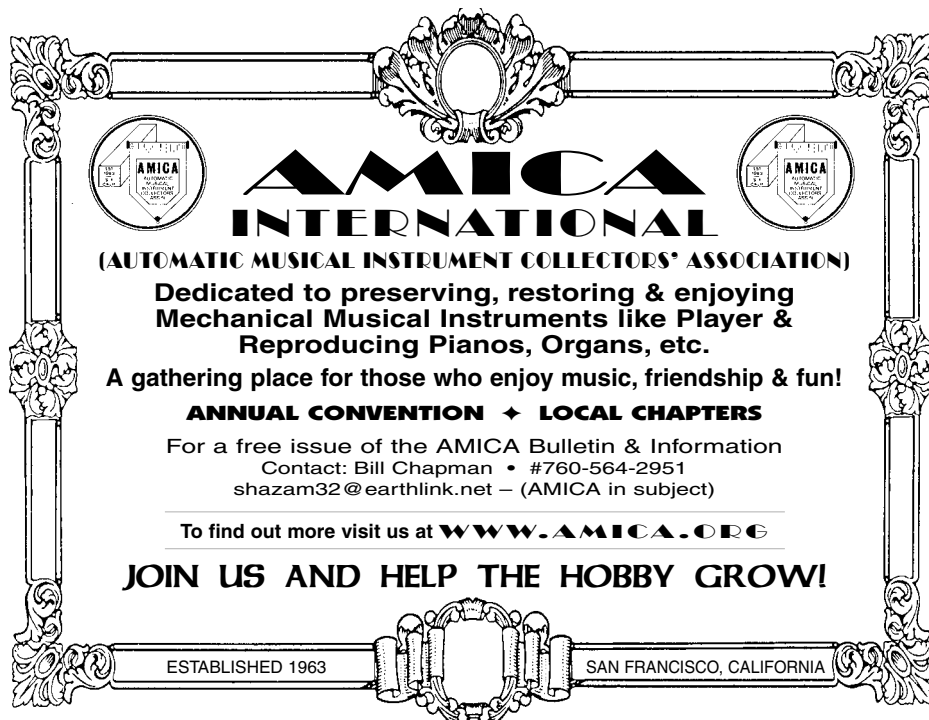
The meeting reconvened at the Seattle Paramount during the banquet on Saturday, July 3, 2010.

Award presentations were made.

Motion: (Powers, Evans) to adjourn the ATOS 2010 Annual Board Meeting. (Carried: Unanimous)

/s/ Bob Evans, Secretary

Reports referenced herein and complete minutes are posted on the ATOS website at www.atos.org.



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Closing Chord

Cecil M. Whitmire

(December 24, 1935—August 22, 2010)

The theatre world and the theatre organ world lost a great champion on August 22, 2010 when Cecil Whitmire passed quietly at his sister's home.

If you look today at the last few remaining great movie palaces, you can trace their survival and very continued existence generally to one person—one name—one soul who had the tenacity to “save” it from certain destruction or desecration. Cecil Whitmire is the name that will always be associated with the Alabama Theatre.

I first met Cecil during the fall of 1982. I was in college, had just attended the Alabama chapter's silent film presentation of Lon Chaney's *Phantom of the Opera*, and had shown an interest in the organ society. Some of them had invited me to help with the removal of the Ritz Theatre's 2/6 Kilgen. While some of the crew removed pipework and chests, Cecil and I were relegated to removing the 16' Bourdon—the only 16' stop in the organ. This was the first time I had met Cecil and my first encounter with his wit. I inquisitively asked if he knew what kind of wood the Bourdons were made of—I had never seen wood quite like it—and he replied, “Oh, that's banana wood.” Now I don't know if it was just because I was so young and so naive, or if it was that he said it so convincingly and with such conviction and authority (and with such a straight face), but I believed him.

Cecil and his wife Linda came to Birmingham from Knoxville in 1976. Cecil had accepted a position as general manager of Wimberly & Thomas Hardware. Having met and heard Stanleigh Malotte at the Alabama as a child (and even getting pointers for performing from Malotte), Cecil approached management to allow him to play at various movies and functions. They agreed. Years later, Cecil and Linda returned to Knoxville for a short period and then were lured back to Birmingham for Cecil to manage

Long-Lewis Hardware. By this time, the Alabama had fallen on hard times and in the late 1980s, along with the Alabama chapter of ATOS, Cecil and Linda led the fight and grass-roots campaign to “Save the Alabama.” Creating Birmingham Landmarks, Inc., a non-profit organization designed to own the theatre (and subsequently the Lyric Theatre across the street), Cecil eventually left his position at Long-Lewis to continue full-time the long task of raising enough money to pay off the mortgage and fund the restoration of the Alabama. He and Linda oversaw this massive project until Linda's death in 2001.

Cecil carried on the efforts to successfully run and operate the Alabama Theatre as a performing arts center. Up until his death, he was preparing the steps necessary to raise funds to restore and operate the Lyric Theatre (1914), a 1200-seat vaudeville house to compliment the Alabama and continue the expansion of a downtown performing arts district. He had recently sold his suburban home and moved to a downtown loft one block from the theatres. In 2007, he retired as house organist, a position he held for many, many years. His love of the organ and the theatre drove him to his loving commitment of long hours and self-sacrifice.

Cecil will be remembered for many, many things. His wry sense of humor, unabashed wit, and tireless devotion will always be shared

in fond memories by the citizens of Birmingham and patrons of the Alabama Theatre. And, to this day, I still believe the Kilgen Organ Company used banana wood for 16' Bourdons.

—Gary W. Jones



Above: Cecil on his soap box (Photo by Beau Gustafson)



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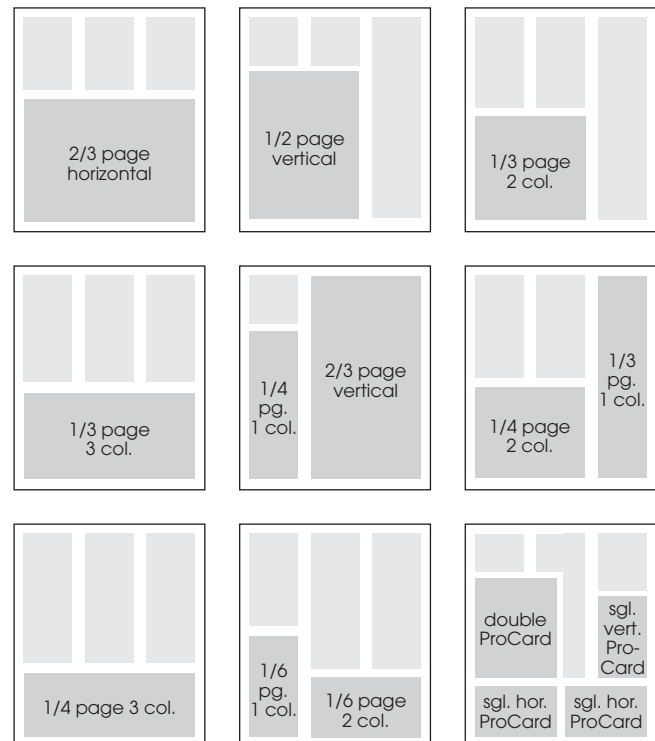
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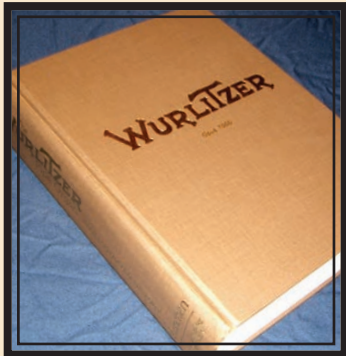
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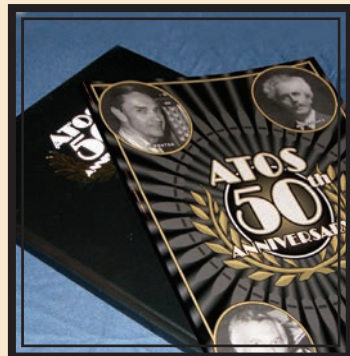
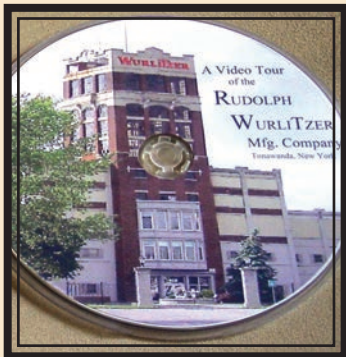
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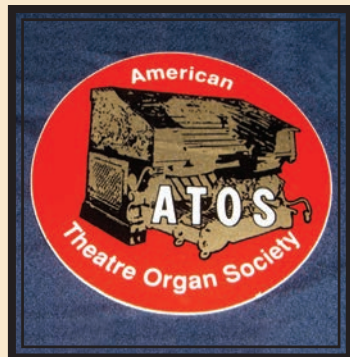
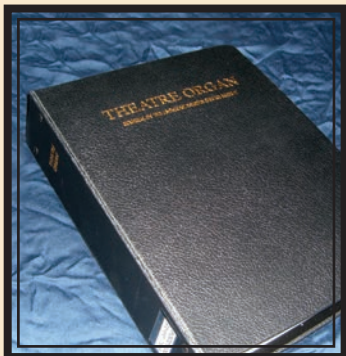
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