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THEATRE ORGAN SEPTEMBER | OCTOBER 2011 Volume 53 | Number 5



*Clockwise from top:
The New Jersey contingent, the largest group attending this year
Bus Captains kept things moving along
The Atlanta Chapter was well represented
Bob Arndt tries out the Allen LL-324Q*

*WaterFire, an annual summertime event, in downtown Providence near the hotel
(Photos by Journal Staff)*

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AMERICAN THEATRE ORGAN SOCIETY

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ATOS MISSION STATEMENT—To preserve, protect, promote, and present a truly American musical invention, the theatre pipe organ and its musical art form, worldwide;

To ensure that the few remaining instruments are played wherever possible to provide entertainment to the public as a solo instrument or part of an ensemble, and to accompany silent films;

To encourage industry-acceptance restoration, maintenance methods and techniques to ensure performance ability for future generations;

And to assist local chapters and our members by providing coordinated support in education, concert promotion and marketing to further our mission.

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- Theatre Organ Online
- Articles and Features added regularly
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Vox Humana

The 2011 Convention is a happy memory, thanks to the outstanding work of the convention committee from Eastern Massachusetts, and convention committee chair Bob Evans. While we all have our favorites and may hold different opinions as to which concert was “the best,” one thing we can agree on is that the selection of artists was outstanding. Those of us who beat the drum for supporting our young artists were particularly pleased to see four of them under 30! Every one of them did an outstanding job, not only getting the best out of the instruments they presented, but also handling whatever curves the organs tossed at them with professionalism and aplomb. They truly are the future of the art form, and we left Providence more convinced than ever that the future is in good hands.

We’ve dedicated the bulk of this issue to reviews of the convention, including as many pictures as we could fit in. You gave us plenty to choose from this year—over 4,000! Bill Schumacher, Peter Beames, and Don Schoeps were generous with their pictures, and we’d like to once again single out Richard Neidich for his contribution of some absolutely stunning shots of the unique architecture of many

of the venues, in addition to his always-excellent console and artist pictures. As was the case last year, we have many more pictures than we can print, so we’ve skimmed off more of the cream to post on Theatre Organ Online.

The ATOS annual report is contained in this issue as well, in summary form. The complete reports, as always, are available on the website. Summary minutes of the board meeting will be in the November/December issue, and the summary minutes of the annual membership meeting will be printed in the May/June 2012 issue, just before the convention.

You’ll notice in the summary budget reported on pages xx–xx that the Journal is the largest line item in the expense arena, and the bulk of that expense is printing and mailing. We want you to know that we take cost containment very seriously. We regularly solicit quotes from other printers, and because domestic mailing costs vary depending on geographic location, we ask them to evaluate our mailing profile and include mailing costs in the quote. You’ll be pleased to hear that Johnson Press of America will continue handling the production and shipment of the Journal. They are a joy to work with,

very competitive, and your comments about the physical product are testament to the quality of their work.

We’re also pleased to let you know that your Journal team of editors and graphic designer will continue working together for the next two years, and we will continue to rely on you to provide us with content. We had the opportunity to talk with and get to know many of you at the convention, and brought back a number of suggestions for things you’d like to see in future issues. Some are in the nature of ongoing departments, and others are feature articles on particular instruments, theatres, and organists.

We can’t say at this point what will make the cut and what won’t, but we can tell you we’ve already begun laying the groundwork for one departmental feature. We’ll just keep you in suspense until it appears for the first time!

—Mike Bryant
—Don Feely



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President's Message

Of Conventions, Donations, Our Future and More



We had the opportunity to soak in some New England hospitality and great weather; meet new friends and greet old friends; listen to some of the finest theatre organs in the world; and hear some of the finest concerts ever. Congratulations to all at EMCATOS, as the 2011 convention was a smash. You can read all about it in these pages, and enjoy expanded coverage on the web Journal.

As I write this, Don Near and his compatriots are preparing for the Los Angeles/Orange County/San Diego convention beginning July 3, 2012, and Lee Lanier and his group are hard at work preparing for Atlanta in July of 2013.

And as you read this, EMCATOS will have hosted two additional events: the Summer Youth Adventure, now in its fifth year, with several youngsters attending for the very first time, and the second Technical Experience, with a group of

more than a dozen people learning the details of repairing and maintaining these complex musical and mechanical devices. 'Twas a busy time in New England, indeed, and for these two events we add our thanks to Sarah and Norm Shanklin for their generosity.

During the board meeting, the treasurer reported that the Endowment Fund balance was \$957,000, or \$43,000 short of that magic million-dollar mark. Col. Jack Moelmann observed that we really needed to hit \$1 million, and someone said "that's easy, Jack. Just make the check out to..."

On July 21, Jack notified us that we have officially reached that magic million-dollar mark. The story of how that came to be is too good to be just a paragraph in this column. Read the article on "The Million Dollar Convention" on page 28 for the whole story.

Thank you Jack Moelmann, and thanks to our members for their generosity.

When ATOS has announced a specific goal to be achieved, the membership has responded. When the Fundraising Committee first began its work, it was determined that a long-range goal with specific programs attached needed to be put in place. A "quiet campaign" began with the following results in terms of gifts and donations (in round numbers) over the past three years:

The Lufkin Gift	\$900,000
Estate Planning	\$500,000
The Mertz Gift	\$100,000
Annual Drive	\$ 70,000
Membership Donations	\$ 70,000
In-kind Gifts	\$ 50,000
Moelmann "Million Dollar Match"	\$ 45,000
Sponsorships	\$ 18,000
Special Event Donations	\$ 15,000
Kann Scholarships	\$ 1,600

That totals a whopping \$ 1,769,600!

And that will be the "starting" point for an announcement you will soon see with regard to a special five-year campaign whereby ATOS will seek to solidify and fortify its financial future. Focusing on Estate Planning gifts, generous donations, new outside funding sources for grants, and more, it is time to take this "quiet campaign" VERY public. Look for more details soon.

While the overall financial picture is on solid footing, the annual budget faces a battle due to declining membership numbers. Our special half-price campaign is now over and was successful. But the "push" must continue to up our numbers, and that has to come from you, our local chapters and members. Be proactive, talk it up, make the invitation, and help us grow. Let's introduce hundreds to our new slogan, "Feel the Music," and let them do just that!

—Ken Double

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Letters

Virtual Theatre Pipe Organ

Congratulations to Misha Stefanuk on both the construction of his beautiful VTPO (virtual theatre pipe organ) and the excellent and informative article. Thank you also to the editors for publishing it.

The increasing variety of VTPO software is bringing an exciting new era to theatre organ enthusiasts who can now become more skilled and knowledgeable about how to get the best out of the real thing, when they have so little opportunity to explore the real thing. It's rarely possible for most to sit for hours at the console experimenting with stop combinations to find that special sound that is right for the song. For most, the only chance is a five- or ten-minute session during an open console with a half-dozen people waiting behind them. Faced with rows of unfamiliar stop tabs, in panic they push the second piston and go with what they get. Misha will not have that problem.

VTPO software is available to solve this problem; some of it is free.

So I suggest to your readers, don't throw away that old Windows computer. Put Mitzer or one of the other programs on it and you can explore the complexity of the console at your leisure. Next time you get a chance to sit at the console of a real theatre pipe organ you will find that you are in more familiar territory. The sounds may not be exactly the same as a real organ, but let's face it: some pipe organs don't sound the best and will even sound different in different parts of the theatre. The main reasons for using a VTPO are availability when you want it, as a learning tool to help understand the real thing, and you can play it with headphones if you can't sleep at night.

—Russ Ashworth
Vancouver, British Columbia

Chicago Console

The photo of Milton Charles (THEATRE ORGAN, July/August 2011, page 25) is with the Chicago "Jesse" house-right console. It had been painted white by this time. The music rack is the same as on page 24—just lying flat on the console top. The button control panel is still visible on the left horseshoe lid and the tab layout is the same. You can also see faint detail from the proscenium column above the console.

A second console was added for the duets. This console was placed on house-right on the orchestra lift. When one of the consoles was sold to Al Carney for his studio, they most likely sold Helen's console (the older of the two consoles) and kept the newer console. I would—less mileage on the felts and contacts. Jesse's console was moved back to the organ lift when the other console was sold.

There was an article in the journal in the 1970s showing the repainting of the console. They repainted it white, as it was already white when they started work.

—Rick McGee
Atlanta, Georgia

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Directors' Corner



MIKE HARTLEY

Publicly, I must express my sincere appreciation to the board for my reappointment as the Chairman of the Board of Directors. This will be my third year to serve as chairman.

No one individual runs ATOS, nor is any one individual larger than the organization. The governance of ATOS is the sole responsibility of the board of directors. As chairman of the board, my responsibility is to assure the board has all the information needed to make proper and sound decisions for the operations of ATOS, to organize and conduct official meetings, and to act as the board's mediator and facilitator.

It has been my practice to assign two board members to each committee and activity. All staff members report to the board through an assigned board member. There are exceptions for special committees/activities, such as the ethics committee, who report to the board as a whole. Of the five ATOS contract personnel, two work under the direction of the chairman (the President/CEO and the Executive Secretary); the remaining three (the Journal editors and the graphic designer) report to the publisher. However, we all work for you, the ATOS membership.

The role of the President/CEO is, first and foremost, fundraising, but he also acts as an assistant to the chairman of the board for the daily operations of ATOS, as do other board members. Ken Double is the current face of ATOS. However, neither Mr. Double nor I make unilateral decisions for ATOS.

During my many years as an active-duty military finance and accounting officer in Washington D.C., I dealt with budget presentations through the general staff to members of Congress. I have brought much of what I learned from that experience to the operations of ATOS. This is not to say I apply rigid military-style command and control philosophies, but rather a much more "civilian-oriented" milder approach. My ATOS membership goes back to the early 1980s, but with no board experience. I have found that I do not speak "organ-eze" as do most members of the board and staff. Much of the time I rely on the Executive Committee or Mr. Double to, first, interpret certain theatre organ-related matters and second, recommend expert contacts who can resolve issues. This process has served the organization well for the past two years and I trust will continue to do so through 2011-12.

A few of our major priorities for 2011-12:

- Preservation of ATOS in accordance with our mission statement, bylaws and policies;
- Promote new initiatives to sustain and increase our membership;
- Increase fundraising by continuing to promote revenue-producing initiatives;
- Place increased emphasis on chapter relations by providing support assistance and guidance;
- Maintain financial rigor through an annual balanced budget and increased investment returns;
- Continue annual oversight of all ATOS resources and upgrading our accounting systems;
- Promote and sustain all the major committees (technical, youth programs, endowments, etc.);
- Move forward with the ATOS strategic plan (rolling five-year plan with measurable and achievable goals);
- Continue improving the ATOS website and all other IT initiatives;
- Maintain the quality of the Theatre Organ Journal and convention planning;
- Maintain strong programs, including awards, competitions, workshops and scholarships;

- Place more emphasis on the ATOS Marketplace to drive increased sales revenue;

- Complete the transfer of the archives to the American Organ Institute at the University of Oklahoma.

These are just a few of our objectives for the next year. No one is more important than the other, and all need our fullest efforts during 2011-12, as do all the administrative, accounting and legal tasks required to maintain operations. Policies and bylaws, along with our board-approved strategic plan, remain works in progress. The directors and staff could always use any assistance any one of our members could lend. Just give us a call or e-mail.

I have heard it said that managing a volunteer board is sometimes like herding cats. That is not true of the ATOS board. You have elected a group of directors who are dedicated to the mission of ATOS, take their responsibilities very seriously, and have great respect for each other. They bring different sensibilities and perspectives to the board, and work well together. Thanks to their diligence and dedication, we have achieved much to be proud of, and will achieve more going forward.

It is my pleasure to be associated with them.

—Mike Hartley



MIKE HUTCHERSON

Looking Forward...

Starting in January 2011 several changes have been made in the financial operations of ATOS, and more are planned in the coming months. Some of the changes are noticeable and many are behind the scenes. All of the changes have one goal: streamlining the financial operations to become more effective while best managing the funds of ATOS.

In January 2011 our financial record keeping was upgraded to 2011 QuickBooks Non-Profit to give the board more and better detailed reports about our revenues and expenses. Reports can now be generated in-house instead of through a CPA, which results in savings in our accounting costs. Each project can now be tracked to determine its true cost and/or revenue generation.

The starting date of our fiscal year was changed from May 1 to August 1; our budget period was also changed to run from August 1 to July 31 to allow us adequate time to prepare the budget and present it at our annual meeting for approval. Making the fiscal year and budget period the same will eliminate timing confusion. The mid-year board meeting will now actually occur in the middle of the fiscal year, allowing the board to make mid-year budget changes if necessary.

The budget process has been changed. Each project (such as Theatre Organ Journal or Summer Youth Camp) is now assigned a manager who is responsible for managing the funds spent and the revenues received for the project. This year a Budget Input Sheet was issued to these assigned project managers to supply projected expenditures and revenues for each project to the treasurer. This information was compiled and formed the basis for a proposed budget.

Revenue projections were compiled based on this input as well as historical data. When completed, this proposed budget showed a deficit of \$160,000. In our board meeting, the directors went through this proposed budget, item by item, to determine what would be kept, what would be deleted, what would be adjusted, and what would be delayed. After twelve hours of work, the proposed budget was reworked into a balanced budget reflecting our mission statement. This year, variance reports will be issued as needed to show how we are adhering to the budget and what adjustments, if any, need to be made to keep us within budget. At budget time in 2012, new reports will be generated by the treasurer to further streamline the budgeting process and shorten the time required to assemble the new budget based on more historical data.

The ATOS website will see some changes this year to make it easier for a person to join or renew online. Using your credit card for Marketplace purchases will be easier. At the same time, backroom operations will become more automated to speed up processing and remove duplicate processing efforts. New service providers will enable us to lower processing costs.

Synovus Financial is replacing our previous investment advisor. This will provide us more cost-effective and hands-on financial advice to maximize our returns within the risk tolerances determined by our Finance Committee.

Our banking relationship is being changed to a strong regional bank which is able to provide us more customized and responsive service than we were able to obtain from Chase. Overall interest rates are higher on our interest-paying accounts. New online services will allow us to process our deposits more quickly so that our funds can start earning interest sooner. These online services will also enable the treasurer to automate some reports while providing more information. Changes are being made in the way our deposits are processed to address improvements suggested by the Good Faith Financial Review committee.

As our new fiscal year begins August 1, 2011, ATOS will start using new financial tools which will enable us to better manage our monies. We can then be more effective in our mission to preserve and promote the theatre pipe organ.

If you have any suggestions for improvements that can be made in the Treasurer's area, please let me know by sending a message to m.hutcherson@atos.org or dropping me a note by mail addressed to: Michael Hutcherson, 187 Hickory Road, Fayetteville, Georgia 30214.

—Mike Hutcherson



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News & Notes

THE SIMONTON LITERARY PRIZE: A CALL FOR PAPERS

The Simonton Literary Prize was established in July 2000 by the board of directors of ATOS in honor of Richard C. Simonton, a founder of American Theatre Organ Enthusiasts, the organization now known as the American Theatre Organ Society. The purpose of the prize is to encourage, promote, and reward original research and writing about theatre pipe organ history, conservation, restoration, and related subjects. The winning entry shall be awarded a \$1,000 monetary prize, certificate, and publication in *THEATRE ORGAN*. Papers should represent an original, comprehensive effort in research, documentation, or philosophy relevant to the theatre pipe organ.

Competition Rules and Regulations

1. The Competition is open to anyone except currently serving officers or staff of the American Theatre Organ Society or their families.

2. Entries must not have been previously published, nor may they be submitted more

than once. An author may submit only one entry per year.

3. Entries may be submitted in any standard format, providing they can be viewed without difficulty. Acceptable methods include files in formats such as plain text, RTF, Microsoft Word, Open Office Writer, and Adobe PDF. Entry must contain from 5,000 to 7,500 words, not including footnotes. Illustrations and other graphic images and photos from collections such as the ATOS Archives are encouraged because they help to communicate in today's rich media.

4. Entry must be clearly marked as "Submitted for Simonton Literary Prize Competition." A signed copy of these rules must be received by the Chairman before an entry becomes eligible for consideration. The full set of rules and the appropriate form is available online at www.atos.org—see Downloadable Forms.

5. Except as provided above, copyright ownership remains with the author.

6. Entry must be received by the Chairman no later than **December 31** of the competition year. The Chairman will notify the Prize Winner on or about April 15 of the year following submission. The Award Certificate will be presented at the ATOS Convention, and the winner is encouraged to attend to accept his award in person. The monetary prize shall be distributed upon selection. Successful transmission of all documents is the responsibility of the author and will be acknowledged promptly by the Chairman. Submitted entry will not be returned, so retain the original.

Submit entries to:

—John Apple, Chairman
Simonton Literary Prize Committee
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Joseph Momot, Depew, New York
Peter J. Moore, Peabody, Massachusetts
Paul H. Moreau, Salem, Massachusetts
George F Morrow, Gibsonsia, Pennsylvania
Paul J. Nolan, Walpole, Massachusetts
Chris Nordwall, Portland, Oregon
John W. Phipps, New Bedford, Massachusetts
Lee Popick, Buckingham, Pennsylvania
Brad Rodgers, Victoria, Texas
Anderson Rubens, Sao Paulo, Brazil
Barbara Ruthowski, Irvine, California
Brent Shaw, Lincoln, Nebraska
Nancy Siegel, San Mateo, California
Jay Siegrist, Mayfield Heights, Ohio
Burnell F. Von Hendricks, Gambrills, Maryland
Jeremy Wance, Norman, Oklahoma
John T. Webb, Indianapolis, Indiana
Bill Worrall, London, Ontario, Canada

2011-12 ATOS BOARD OF DIRECTORS



(Front, L-R) Bob Evans, Secretary; Ken Double, President/CEO; Col. Mike Hartley, Chairman; Bob Dilworth, Vice Chairman; Mike Hutcherson, Treasurer
(Rear, L-R) Don Phipps, Col. Jack Moelmann, John Ledwon, Tim Needler, Bucky Reddish, Allen Miller
(Not pictured) Nathan Avakian, Tyler Morkin, Donna Parker, Doug Powers

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Professional Perspectives

The Unseen Showmen and Champions of the Theatre Organ, the Stagehands

BY EDWARD MILLINGTON STOUT III

By the mid-1800s the “magic-making” in the theatre world had become a high art, resulting from the high demands placed upon stagecraft by the popularity of Opera productions. Throughout the civilized world, grand Opera Houses showcased the finest singing and spectacular effects, all made possible by the development and construction of acoustically tight auditoriums and mammoth stages. One of the most impressive Opera Houses was Charles Garnier’s masterpiece, the Paris Opera House, where construction began in 1862 and continued for thirteen years, with the inaugural performance in 1875. The Paris Opera’s stage was over 80 feet deep, with the lowest gridiron located more than 10 stories above the stage floor. In addition, there were five levels of traps and hoisting machinery below the stage floor.

In the New World, an impressive brick pile was erected at the corner of Broadway and 39th in the form of the Metropolitan Opera House and it opened to the music-loving public in 1883. All forms of entertainment, whether high-toned or low (for the unwashed), required the talents of those craftsmen working in the lofty shadows with their galleries of pin-rails securing tons of canvas sandbags, all balanced to “fly” vertical acres of painted drops and scenery flats. Each production required dozens of stagehands coordinating their efforts under the watchful eye of the stage manager.

In the United States, from the latter part of the 1800s into the mid-1920s, Vaudeville theatres abounded in every town and city, with the top rung being “The Palace” in New York City. Vaudeville stages were scaled down from those required for opera, but they provided interesting lifelong careers for several generations of stagehands, often from the same family. Although the stage was considered sovereign territory of the stagehands, their duties often extended into re-lamping the house side of the

business, especially after the era of stage presentations had passed.

For centuries the stage crews were accustomed to orchestra members moving about from the trap rooms beneath the stage into the dimly-lit orchestra pits. Nearly every theatre had at least a few live musicians in the pit, from the fifty-piece orchestra of the San Francisco Fox down to the piano, saxophone and drums at the old President Follies, just a block away from the famed San Francisco Granada/Paramount. The President Follies was the last gasp of live “bump-and-grind” in The City and was often known as “Cellulite On Parade.” It was there that nineteen-year old Tom Hazleton learned how to play really low-down and dirty.

In 1910 under the leadership of young Fanny R. Wurlitzer, production of the Hope-Jones Unit Orchestras began, and the market was not for silent films, because the concept of presenting feature films in fine theatres had not yet arrived. The first theatre installations for Wurlitzer were in stage presentation houses. We do not know how the stagehands reacted to their buildings being invaded by the one-man orchestras, but their mechanical curiosity must have been stimulated. Within months Adolph Zukor successfully marketed the idea of presenting feature-length storytelling in “dressy theatres” to attract a higher level of patrons instead of those who clearly arrived by steerage.

There was a most wonderful gentleman named Jim Finley, who began working as a stagehand in San Francisco’s new California Theatre in the year 1917. He remembered the huge thirty-two rank Wurlitzer that dominated the nine-story structure. The California had a thirty-piece orchestra in addition to the tuned tornado that had become intertwined with the fabric of the building. His early recollections as a young stagehand included his having to lug a lady musician’s heavy harp from the orchestra

pit down to a large basement rehearsal area beneath the outer ticket and main lobbies. Remains of that platform rehearsal stage were still in place when the theatre was sadly destroyed in 1961. A few years later Jim was moved up to the grandest of the Market Street theatres, the Granada, with its Style 285 Wurlitzer boldly singing forth from six pipe chambers. Jim recalled, with fondness, Oliver G. Wallace commanding the musical giant. “On occasions I had to help ‘Ollie’ into the deep pit and then onto the elevator because he sometimes tipped the glass a few too many times during dinner. He was just fine once he was on the organ bench.” Here was an early indication of the respect and regard established between a theatre organist and a stagehand.

Jim Finley was still the head stagehand at the Granada/Paramount in the late 1950s when a young San Francisco pipe organ technician was hired to get the sleeping giant playing again. Earl W. Long, the district manager for Paramount asked the now-elderly Finley to take the organman through the organ chambers. Well, up the ladders he went, stopping off at each of the six chambers. He knew the proper names of each division of the organ and mentioned having to pull ciphering pipes from time to time. He clearly understood and respected the noble unit orchestra and was thrilled to know it would be playing again after twenty-three years of silence. The young organman trembled while he followed the aging stage manager, climbing the straight steel ladders up 71 feet, with no safety cage or landings along the way. It just went up seven stories with thick icebox doors sealing off each of the six chambers. The massive 32’ Diaphone pipes began 45 feet above the stage floor and extended to the bottom of the roof trusses. At the end of the tour it was clear Jim Finley would clear any obstacles to ensure he could revisit the awesome power and enveloping ensemble of the instrument he heard in his youth.

At the Granada/Paramount the entire orchestra pit had been floored over, with steps leading from the footlights down to the main floor. The four-manual console had not even been covered; it was redecorated with hardened Coke syrup, popcorn, and dirt. As a most pleasant surprise, old Jim called in some favors from stagehand friends at the nearby houses and they opened up the area over the console and provided removable protective panels. The Otis console elevator did not want to work properly—it would just sink back into the murky depths after bringing the console up to stage level. A stagehand named Bob Finley, who was no relation to Jim, helped the overeager organ technician rebuild the faulty check valve in the beautifully manufactured pump. From that time on, the organ elevator worked as though it had been installed that month.

During one of the sold-out George Wright concerts, George wanted the gifted Larry Vannucci to play two pieces on a Steinway grand piano, with George playing the “orchestra parts.” The only way to get the grand onto the apron was to lift the huge picture sheet that had not been flown out in over 30 years. It was of some

concern because it was an extra-heavy “Magnascope” screen frame with masking motors mounted to the steel framework. Before the house opened, Finley and his associate Bob Finley began lifting the screen. The grinding and squeaking sounds from the tired old rigging could be heard in the lobby. The organ crew pushed that grand under the screen frame with such acceleration, it nearly ended up on the orchestra floor.

In recent times the cooperative spirit between organ technicians and stagehands seems to continue. Such is the case at San Jose’s beautifully restored California Theatre, which serves as the home for Opera San Jose and Symphony Silicon Valley. The stage manager, James Hilmer, and his crew went out of their way to help the organ technicians as they filled the stage with several tons of organ components. Not only have the stagehands given up part of their valued space, but they also love hearing the organ at every opportunity. On rare occasions we hear of difficulties between stagehands and organ folk, but most often the root of the problem is a simple lack of proper communication. There are times

when it just is not convenient to have the organ thundering away. If a show is being hung, it is a matter of safety for the stagehands to be able to hear each other. Throughout Theatre Organ’s history most organ technicians and organists have been afforded considerable assistance from those who had a vested interest in the theatres long before attractive wind pressures invaded their space. With respect and civility, the magic seems to go on.



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 Holdgreve Residence, 3/21 Wurlitzer, Colorado Springs, CO
 Markworth Residence, 3/24 Kimball/Wurlitzer, Omaha, NE
 Brittain Residence, 3/25 Wurlitzer, Fort Myers, FL
 New Victoria Centre, 3/19 Wurlitzer, Howden-le-Wear, UK
 Johnson Residence, 3/23 Wurlitzer-Morton, Tacoma, WA
 East Sussex National Golf Club, Hotel, & Spa, 4/32 Wurlitzer, Uckfield, UK
 Singing Hills Golf Club, 3/23 Wurlitzer-Compton, West Sussex, UK

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Clockwise from top left:
 Dinnertime
 Bill Thomson
 Ann Leaf, the "Mighty Mite of the Organ"
 Annie Olive, a fixture of the Home Organ Festival

The Home Organ Festival Remembered

(Photos Nordwall Collection)

"A long time ago in a galaxy far, far away . . ." On the tenth anniversary of the last Asilomar Home Organ Festival this *Star Wars* snippet seems appropriate when thinking about this special time in organ history. The first festival was organized in 1959 by two San Francisco Bay Area enthusiasts and a retailer as a home organ getaway in mid September. Set at Hoberg's Resort at Clear Lake, about 100 miles north of San Francisco, this quickly became the electronic home organ event of events.

Many national ATOS "movers and shakers" were as important to the success of the Home Organ Festival as they were to the growing ATOS. After all, it was all about organ music. Many of the 4,500+

people who attended the annual George Wright *Farewell to the Fox* concerts in San Francisco were home organ enthusiasts.

Electronic organ manufacturers quickly realized the potential sales that might result from this event and supported the festival by providing instruments and the best of the top organists. By 1971 attendance had outgrown Hoberg's Resort and moved to the stunning Asilomar Conference Grounds in Pacific Grove, on the scenic Monterey Peninsula. By then people were attending the festival from all over North America.

Accommodating over 1,000 people, the 107-acre Asilomar Conference Grounds was the best place for a five-day event where organ manufacturers and retailers, professional organists, amateur



*Clockwise from top left:
Candi Carley at the piano
Carol Jones
Dwight Beacham (Allen Organ Co.)
Glenn Derringer (Wurlitzer)
Hoberg's group photo
Don Baker (Conn)*

organists, and the organ-loving public gathered to enjoy music and socialize. During peak years the annual attendance was over 1,500.

Manufacturers' showrooms were scattered throughout the grounds so attendees got their exercise visiting all locations. There were morning workshops plus carefully timed 40-minute concerts presented during the afternoons and evenings. Each afternoon at 4:30 manufacturers hosted champagne Happy Hours. Following the evening concerts, showrooms re-opened and parties with organ music were abundant.

The 1,200-seat Merrill Hall, designed by Julia Morgan, the famed Hearst Castle architect, was the official concert hall. It

resounded to some of the finest organ music ever heard, frequently by standing-room-only audiences.

As a young organist playing my first Home Organ Festival in 1972, I was inducted into a very elite group of artists. Through the years I felt honored to participate with legends and compatriots such as Mildred Alexander, Dennis Awe, Rosemary Bailey, Don Baker, Eddie Baxter, Dwight Beacham, Danny Brown, Wally Brown, O'Lyn Callahan, Joyce Clifford, Andy Crow, Debbie Culbertson, Helen Dell, Glenn Derringer, Steven Eaklor, Richard Ellsasser, Larry Embury, Bill Erwin, Tony Fenelon, Tom Hazleton, Porter Heaps, Bud Iverson, Carol Jones, David Kelsey, Don Kingston, Lyn Larsen, Ann Leaf, Don Lewis, Choy Lozada, Jack Malmsten,



*Clockwise from top left:
 Jean and Dave
 Heidemann and Donna
 Parker
 Joan Alexander and Bud
 Iverson
 Larry Vannucci
 Lee Lees (on bench) and
 June Melendy
 Jonas Nordwall
 (Rodgers)
 Kay Chenwith Bradley
 with Lyn Larsen*

Bill McCoy, Byron Melcher, Shirley Mickey, Norm Nelson, Everett Nourse (with pianist Frank Denke), Hector Olivera, Eddy Osbourne, Donna Parker, Gus Pearson, Richard Purvis, Paul Quarino, Bob Ralston, Hal Randall, Rob Richards, Gene Roberson, John Seng, Barron Smith, Joanne Smith, Frank Stitt, Bobby Speaker, Tommy Thompson, Bill Thomson, Larry Vannucci, Hal Vincent, and many others. Note the number of female organists.

While there were other successful home organ events, none offered the ambiance of Asilomar's location which inspired special performances. Then, add the nightly after-hours impromptu jam sessions in the Baldwin room where artists from all companies played into the wee hours of the morning.

The home organ business was fiercely competitive but Asilomar's effect enticed competitors to function as friends. It was very common for technicians from all companies to assist each other when problems arose as the goal was to present the best electronic-organ consumer show in the world—without any hitches.

The final Home Organ Festival occurred the week following 9/11. Many festival officials thought the time had come to politely conclude a passing phenomenon which resulted in great disappointment for festival-goers and organ manufacturers. For over four decades the Home Organ Festival had offered fantastic musical experiences for thousands—and sold thousands of home organs.



From top:
 Peg and Stu Green
 Shirley Mickey, Jack Shemmick and Georgia (last name unknown)
 Stu Green and Mildred Alexander

While some presently see ATOS in a similar situation as the Home Organ Festival, ATOS still continues to promote the theatre organ and its music as a part of musical culture and not just a passing fancy. It takes dedication, persistence and professionalism to exist in today's musical world and ATOS is accepting the challenge.

In closing I quote Duke Ellington. "There are only two kinds of music—good and bad." The Home Organ Festival will be remembered as a place where good music prevailed. And yes, those wonderful friends and parties!

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ATOS Annual Report

Chairman's Report to the Membership

Greetings ATOS Membership,

As we close out our 2010–11 year of operations, I submit this report to you as an overview of the state of the organization, and a brief recap of the past year.

As part of the work performed by the Strategic Planning Committee, a new mission statement was developed. Our previous statement was in narrative form: the Strategic Planning Committee felt that a statement focusing on four major points—promotion and presentation; visibility through public usage; preservation; and education—and presented as a series of succinct bullet points would better describe what we are all about. The Strategic Planning Committee presented the revised mission statement to the board, who voted unanimously to approve it.

ATOS FINANCIAL ACHIEVEMENTS

Solvency: It is with great pride I can report the American Theatre Organ Society is financially sound as reported to the general membership meeting during the national convention in Providence, Rhode Island. The treasurer, Mike Hutcherson, reported the following balances as of June 26, 2011:

Endowment Fund	\$ 957,000
Reserve Fund	\$ 510,000
Checking Account	\$ 140,000
George Wright Fellowship	\$ 47,000
Interest	\$ 4,000
Total:	\$ 1,658,000

We increased the Endowment Fund—twice: The Endowment Fund provides grants to our chapters and others for projects in keeping with our mission, subject to the guidelines established by the Endowment Fund's board of trustees. These grants are funded by a portion of the interest and dividends earned on the fund's investments. The available pool of funds is limited to 90% of the year's earnings; this provides a cushion in case of an economic downturn. Because of our conservative investment strategy and careful oversight and management by the board of trustees and our external advisors, even during 2008–09 our Endowment Fund showed

positive earnings, although less than we would have hoped.

Over the past two years, the Endowment Fund has grown from \$250,000 to \$957,000. A significant portion of this growth is a direct result of the Lufkin gift, which was moved into the Endowment Fund upon strong encouragement from the Finance and Investment Committee. Additional growth of the fund has come from improved earnings performance and targeted gifts, including a \$100,000 gift, and. I commend the board for placing strong emphasis on growing the fund when large gifts arrive.

During the Providence convention, Colonel Jack Moelmann offered a challenge to convention attendees who would make

amount. The larger the Endowment Fund, the more we'll have available each year to distribute to deserving projects.

We set a floor for the Reserve Fund: At the mid-year board meeting I strongly urged, and the board enacted, a policy establishing a floor for the Reserve Fund. Any expenditure that would reduce the fund below that floor requires board approval. The floor is set at \$300,000, which assures we will always have adequate reserves on hand to cover any situation that may arise.

We balanced the budget for 2011–12: During the board meeting in Providence, I challenged the board to enact a balanced budget for the 2011–12 fiscal year. After all budget requests were considered, there

Mission Statement of the American Theatre Organ Society

- To preserve, protect, promote and present a truly American musical invention, the theatre pipe organ and its musical art form, worldwide;
- To ensure that the few remaining instruments are played wherever possible to provide entertainment to the public as a solo instrument or part of an ensemble, and to accompany silent films.
- To encourage industry-accepted restoration and maintenance methods and techniques to ensure performance ability for future generations;
- To assist local chapters and our members by providing coordinated support in education, concert promotion, and marketing to further our mission.

Endowment Fund donations. The goal was to grow our Endowment Fund to \$1,000,000, and he would match each donation dollar for dollar to help reach that target.

On July 21, Col. Moelmann notified the board and staff that the goal had been reached. The Endowment Fund now stands at \$1,000,000.

A special commendation goes out to Jack for spearheading the effort to get the fund to this "magic" number. You might say he put his money where his mouth is.

By the way, you are never too late to make your donation, no matter what the

was a \$101,000 shortfall. Work on the budget continued over six sessions during the next two days, reducing the shortfall first to \$91,000, then \$61,000, \$35,000, and finally \$15,000. After some intense deliberations where I made it clear there were no sacred cows—each program/activity must be prepared to sacrifice—and stating that desperate economic times call for desperate measures, all of your directors worked together—and late that night we had a balanced budget.

I must note that ATOS accounts for revenues and expenses on a cash basis, not

an accrual basis. This means that timing is important: revenues are not recognized until they are received, and expenses are not recognized until the bill is paid. If revenue from a program comes in during one fiscal year but some expenses for that program are not paid until the next fiscal year, the program can look as though it was much more successful than it actually was in one year, and went over budget in the next. For the upcoming year, Treasurer Mike Hutcherson will be able to report the results by program and project, not just by the calendar.

By having each board and staff member present participate in the process gave both new and continuing directors a better understanding of what goes into the total ATOS budget. The depth of knowledge each demonstrated in regard to the workings, revenues, and expenses of the programs and functions they are responsible for was impressive. It was clear to me and to Treasurer Hutcherson that your board and staff take their financial obligations and responsibilities very seriously, and I commend those present who participated in the process. All participants now have a clear understanding of not just their own budgetary requirements and constraints going forward, but of the budget for the entire organization as well.

The Membership Good Faith Financial Review: This will be the third consecutive year ATOS has had either an internal review or an external audit by a CPA firm of our finances. 2008–09 and 2010–11 were years for an internal review, and an external audit was conducted during 2009–10. All three activities reported that there were no findings of any fraud, waste, or abuse. ATOS funds were being properly safeguarded; our data was protected with offsite back-ups performed regularly, and both treasurers were conforming to generally accepted accounting practices (GAAP). Recommendations were made and have been implemented.

The 2011 team was chaired by Bob Dilworth, who presented his complete report to the board and membership during the convention. His report, which is printed in this issue, contained recommendations for some revisions to policies that were approved by the board.

Change of Treasurers mid-year: Paul Van Der Molen, who had an excellent performance record during his long tenure, stepped down effective at the end of 2010. Finding a replacement was no easy task. However, thanks to a recommendation from Ken Double, we found Mike Hutcherson.

Mike is a retired banker from the greater Atlanta area with experience as treasurer of several nonprofit organizations. He accepted the position and was approved by the board prior to Paul's retirement, ensuring a seamless transition. Mr. Hutcherson's report to the membership was comprehensive, with many new automated initiatives noted. His summarized report and the approved 2011–12 budget are contained in this issue.

ATOS STRATEGIC PLAN

Today, having received final board approval, ATOS has a basic strategic plan with measurable and achievable objectives which form the basis of a five-year plan. The goal of the plan is to, first, sustain the organization, then position it for long-term viability and growth.

A strategic plan is an ever-changing working document. As the needs of the organization and available resources change, the plan must adapt. Once adopted, all members of the board must work the plan. Is not just another committee assignment which is later put on a shelf and forgotten. It is nothing less than a dynamic work in progress which leads to a workable business plan.

This process has been labor intensive and very long in development. Director Doug Powers started this labor of love several years ago using his formal education and executive work experience, and an excellent comprehensive corporate plan was developed.

Additionally, long-time ATOS member Mr. John Nelson, also an experienced strategic planner for many large government and military organizations, rendered his highly professional graphic strategic initiatives. During the mid-year meeting in Atlanta, the presentation of the comprehensive "all in one" plan was presented. This plan was met with opposition by the board, who asked for a scaled-down version. ATOS simply does not have the resources to support the comprehensive plan at this time.

One of the lessons learned from the comprehensive plan is that when you have a goal in sight, you can plot a path to that goal with measurable milestones along the way. A team was appointed to work on revising the plan. Many long hours were invested, and a scaled-down version was developed. It is not only a simpler plan with less narrative, but it contains measurable milestones that we can report to you each year as they are achieved. A second thing to come out of this team is our revised mission statement.

With the board approving the simpler plan the real work now begins. We will now extract from the original Powers/Nelson plan and, each year adjust and move our five-year goal forward. We'll continue to establish achievable milestones for the out years, adjusting as we go as additional resources become available.

I commend Mr. Doug Powers, Mr. John Nelson, Ms Donna Parker, Col. Jack Moelmann, Mr. Tim Needler, Mr. Robert Dilworth, Mrs. Mary Ann Dilworth, and Mr. Ken Double for their dedication in establishing the ATOS Strategic Plan Initiative.

CONCLUSION

A "well done" must also go out to Mr. Ken Double, first for his fundraising efforts. Over the past three years, Ken has generated hundreds of gifts, large and small, totaling nearly \$750,000. Some are Estate Planning gifts, and some are immediate donations with many more on the horizon. He has initiated many successful revenue-generating initiatives, such as the 5-DVD teaching set John Ferguson and Friends, several sponsorships for theatre organ radio, the annual fund drive, and convention CD production.

Second, Ken has been a great ambassador for ATOS. He has established a relationship with Turner Classic Movies. While moving forward slowly, the potential for growth and worldwide exposure is tremendous. He travels the country and the world, visiting and working with chapters and chapter leaders. Ken has been in direct, personal contact with more than 32 of our chapters, some while on concerts, with much of it strictly on ATOS business.

Ken is always available to help me by lending his experience whenever I need advice and assistance. Unlike me, he does speak "organ-eze." Ken is literally on call 24/7. Without his efforts, none of the above would have occurred.

Finally, I must commend all other board and staff members already mentioned for their continued dedication during 2010–11. There are some 50+ members who each in their own unique way contributed to a very productive and successful 2010–11.

—Col. Mike Hartley
Chairman of the Board

Treasurer's Report

At the annual meeting, it was my pleasure to present the treasurer's report to the membership and have the opportunity to describe the things your board has done to ensure the financial security of ATOS.

We ended the 2011 fiscal year with the following fund balances:

Endowment Fund	\$ 957,000
Reserve Fund	\$ 510,000
Checking Account	\$ 154,620
George Wright Fellowship	\$ 51,811
Total	\$ 1,673,431

This figure does not include the estimated value of the archives, as they do not represent a liquid asset.

Our growth in the Endowment Fund made it possible for the Endowment Fund Board of Trustees to award \$30,000 in grants for the 2011-2012 fiscal year, a new high for ATOS.

The board's establishment of a \$300,000 floor for the Reserve Fund helps to make sure that ATOS always remains solvent.

This year, as I reported in my Directors' Corner article, we have changed the budgeting process to give more board visibility to individual programs, and with much work have approved a balanced budget for 2011-12, which is presented on the following pages.

At the mid-year board meeting, we will revisit the budget and the board will adjust as needed to assure we remain in balance. The "first-half" results may allow us to fund programs that are right now on the back burner (listed at the end of the budget as "unfunded projects"), or they may require that we reduce expenditures elsewhere. The important point is that the budget remains an active working document that serves as our guide and a check on our fiscal health.

— Mike Hutcherson, Treasurer

2011-12 Summary Budget

REVENUE

Membership	\$ 148,000.00
Convention	25,000.00
Donations	56,500.00
Grants	60,000.00
Investment Income	20,000.00
Projects	78,000.00

REVENUE GRAND TOTAL **\$387,500.00**

EXPENSE

Administrative

ASCAP	\$ 500.00
Accounting	3,000.00
Bank Fees / Supplies	1,500.00
Insurance (Liability and D&O)	2,100.00
Chairman	2,000.00
Vice Chairman	2,000.00
Secretary	2,125.00
Treasurer	3,980.00
Directors	18,375.72
Staff	86,500.00
Youth Representative to Board	1,200.00
Teleconference	3,600.00
Members' Good Faith Audit	4,550.00

Administrative Total **\$ 131,430.72**

Membership

41,650.00

Conventions

8,300.00

Fundraising

6,400.00

Projects

Awards & Recognition	\$ 2,300.00
Archive	17,000.00
ETONE	500.00
Fox Atlanta Co-Sponsorship Silent Film	1,850.00
Grant Writer	1,100.00
MarketPlace	6,475.00
Strategic Planning	1,000.00
Summer Youth Camp	22,750.00
Technical Assistance Program	2,500.00
Technical Experience	6,000.00
Theatre Organ Journal	107,600.00
Website	16,644.28
Scholarships	14,000.00

Projects Total **\$ 199,719.28**

EXPENSE GRAND TOTAL **\$387,500.00**

Projected Surplus or (Deficit) **\$ 0.00**

Unfunded Projects*

Youth Silent Film Festival	2,500.00
Shopnote Binder	500.00
Logo & Marketing Materials	2,000.00

TOTAL **\$ 5,000.00**

*To be re-evaluated for possible funding at mid-year.

Good Faith Financial Review

A Membership Good Faith Financial Review Committee is composed of at least one board member and one person who is an ATOS member-at-large with the chairman of the board acting as advisor. The committee is appointed to serve for just one year. The Review is held following the close of the fiscal year.

The 2011 Good Faith Review was held on May 14 in Atlanta. Members of the committee were:

Bob Dilworth, Chairman
 Randy Hendry, Member-at-large
 Mary Ann Dilworth, Member-at-large
 Col. Mike Hartley, Advisor
 Ken Double, Observer

At random, we sampled documents such as checks and paid invoices. Bank statements for the current year, along with canceled checks, were reviewed with adequate reconciliation noted. No reconciliation errors were found. Acceptable accounting practices were in use and financial documents were properly filed.

We found the work of treasurer Mike Hutcherson to be outstanding. Although he has held the office for less than one year, he exhibited great knowledge about the financial records of ATOS. The committee was most impressed.

We could make only a few recommendations concerning Mike's work. In fact, the major one was to attach the cancelled check to the invoice and voucher instead of keeping a file of cancelled checks only. This would bring obvious closure to each financial transaction.

In addition we recommended that the financial information on the ATOS laptop computer be encrypted so that in the event of a loss, our financial information would not be compromised.

All computer files are backed up daily by an outside service.

We did not find copies of the signed contracts for our paid staff. These were obtained from the secretary. There also was no copy of the general insurance policy in his files. A complete and official copy has been obtained from our insurance carrier.

During the review each committee member noted that Mr. Hutcherson's many new financial initiatives will, in time, support the growth of ATOS investments.

In our discussion with Mr. Hutcherson, he recommended we change the end of the fiscal year from April 30 to July 31. The action eliminates the three-month period between the end of the fiscal year and the approval of the new budget. This action has already been approved by the board. The new fiscal year begins on August 1 and ends on July 31.

Mr. Hutcherson's banking and accounting knowledge, along with his many years of experience showed his capability to manage the financial and accounting affairs of the American Theatre Organ Society.

Further discussion brought forth the recommendation that the current policy of an official CPA Audit every other year is much too expensive and not required for safeguarding the ATOS finances. The committee's recommendation is that we provide a three-year cycle of two years of Good Faith Reviews followed by one year of an official CPA review. A CPA review is much less expensive than an audit and will continue to ensure the safety of our finances.

The Good Faith Review was an enjoyable process made possible by Mr. Hutcherson's ease in answering our questions and finding the requested documents. The committee expressed the feeling that we are in good hands.



Bob Dilworth and
 Mary Ann Dilworth,
 Financial Review



Bucky Reddish,
 Endowment Fund

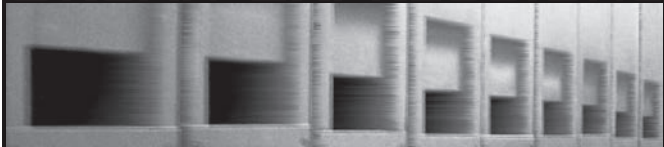
Endowment Fund Grants, 2011-12

The Endowment Fund Board of Trustees received 11 grant applications for 2011-12 with a combined total of \$146,954. Each year, 90% of the Endowment Fund's earnings for the year (dividends and interest) are available to distribute as grants. This year, the available amount was \$30,000.

Ten of the eleven grants were funded with the award amounts shown.

Theatre Organ Society of Delaware Valley	\$5,000
Atlanta Chapter ATOS	\$4,100
Tivoli Theatre, Chattanooga	\$3,540
Western Reserve Chapter	\$3,500
Cinema Organ Society UK	\$3,300
Long Center TOS	\$3,000
Columbia River TOS	\$2,703
Grand Rapids Museum	\$2,500
Kirk of Dunedin	\$1,200
Oregon Chapter ATOS	\$1,159
Total Awards	\$30,002

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Vox Pops

FUTURE SHOCK Revisited, Revisited

In 1970, sociologist Alvin Toffler published a book, *Future Shock*, which became an instant bestseller.

Describing the concept of “future shock” in detail would require far more space than we have in the Journal. However, highly condensed and certainly over-simplified, the essential ground point of Toffler’s book was that the substantial changes that occurred over a relatively short period of time in the early 20th century upended the norm—a predictable and relatively stable social order—and replaced it with instability and constant change, and that change resulted in psychological shock. As one analyst put it, “too much, too soon, too fast.”

Of those who are unable to keep up with the pace of change—those who are unable to continue to quickly adapt—many will eventually reach a breaking point. They will suffer “future shock,” a malady caused by the future arriving too soon.

The concept of “future shock” was, for some time, the trendy hypothesis of choice, and articles began cropping up left and right linking the concepts of “future shock” to all manner of contexts.

The organ world was not immune...



FUTURE SHOCK Revisited

By Billy Nalle

(from *The A.G.O.-R.C.C.O Magazine*, February, 1973. Reprinted by permission)

In *Music* magazine for August, 1972, there was a provocative and challenging article entitled *Future Shock* by Melanie Washburn. The worth of that fine article is not in question here. The point of my writing is to comment respectfully, yet urgently, on two major misunderstandings in her article about the theatre organ and its history. They serve to underscore what any thinking person perceives about himself at times, that he can see something but not actually look at it, that he can hear something but not actually listen to it. One is confident from reading the article that Melanie Washburn has a civilized regard for the theatre organ. However, the amount of growth and change since 1955 seemingly is unknown to her. As for its being today any sort of “museum piece,” that is two decades removed from reality. No longer confined to just one principal locale, the theatre, the instrument is serving a great variety of places and needs with theatre locations now being in the minority.

Washburn leads from a well-shredded cliché and mistaken view which cannot

be made into truth by repetition. (If repetition and longevity determined truth, sin long since would have become shining virtue!) Apparently she believes that the theatre organ has become merely a “novelty” because silent movies needing accompaniment are no longer the mainstream of film fare. That reveals a prior, basic assumption which is one of the more famous falsehoods in the historical wastebasket, the assumption that the theatre organ was invented to accompany silent films in the first place.

The theatre organ as the newest of the major and complete musical instruments, as the younger brother in the organ world, was not invented specifically to accompany any particular activity; its inventor, Robert Hope-Jones, made that abundantly clear. The first one came into being at the Hope-Jones organ factory in Elmira, New York on 3 February 1907. It was not until several years later just prior to World War I that even a few theatre managers could be persuaded of the new instrument’s ability to become a theatre “workhorse.” It was not until after World War I that the instrument began to take hold on a large scale in motion picture theatre operation, this development giving the instrument its name.

Billy Nalle, Atlanta Fox, 1966 (Journal Archives)

To say or infer that the theatre organ was invented to accompany silent films or accompany any other specific activity is like saying the piano was invented to accompany hymns. There are some people even in the organ world who unwittingly believe the latter and a far larger number in the Outside World who take this “church organ” misconception and nurture it along with the other falsehood about the theatre organ.

Melanie Washburn’s challenge to us all concerning the high likelihood of future shock is altogether realistic. If anyone thinks she overstates her case, then the true history of what we call theatre organ should sober him! It was the theatre organist of forty years ago who suffered that very thing, cruel and total. Unthinking assumptions and misleading accounts over the years since, on why the theatre organ lost its place, have deceived many because little serious research has been done to develop the facts.

The smallest theatres dropped their organists early after the advent of sound films because they never had used their instruments for anything other than accompanimental ends. Noting this does not bring us to the point. In the medium-size and large theatres, organists for the most part stayed on staff until 1932, even later in some cases, though sound films began replacing silent ones in 1928. That famous landmark in all-sound pictures, *The Singing Fool*, starring Al Jolson, had been released nationally in 1927. By 1932 the economic misery of the national depression was provoking the discharge of many organists, yet a surprising number for the time were retained by the largest theatres.

You’ve heard it said that the demise of silent films and later economic conditions were the chief villains causing requiem to the first theatre organ era. Now you’ll recall also that for a rather long time on this Earth it had been said and believed sincerely that the Earth was flat. Can’t you imagine the “present shock” on that lovely day in the fifteenth century when word came for the first time in human annals that the Earth was very round indeed? That will give you a message for times when you are daring enough to start sorting facts from fiction

about anything. The only story of the theatre organist which will “wash” is that which can be squared with the music history of roughly 1925 through 1935. That accompanimental needs no longer obtained, that economic conditions plagued the theatre organist (like all musicians), yes, these were major blows. However, the very future shock of which Melanie Washburn warns us was becoming reality to the theatre organist because the primary reason why he could not cope with the new day was a musical one!

In the “underground” popular music scene of the Twenties and early Thirties there had been developing nothing less, literally, than a stunning, huge revolution in the whole music category we call popular. In 1933 began the worldwide explosion of new musical thinking in vocabulary, language, harmonic and rhythmic structures, tonal concepts, instrumentation and interpretive approach, a Niagara of ideas involving all vocal and instrumental musicians in the popular music field except those playing the theatre organ. The latter had ignored all the signs and sounds and fresh ideas on the wind evident to discerning musicians by the late Twenties. Thousands of other players also had been discharged from hundreds of theatres having had orchestral groups in all sizes. In fact, the latter were the first to go when sound films arrived while many organists still were retained! While the organists kept their heads in the sand and tore off no calendar pages, the other instrumentalists were living with, listening at length to and experimenting with all the ingredients steadily leading to a new musical day. Music historians of any rank have known for a long time that this period beginning in the middle Thirties was one of the three or four times of greatest creativity in all recorded music history. The radical change and growth in popular music quality and maturity on every count were phenomenal. Incredibly and sadly, the theatre organist could play his instrument only in terms of the Twenties and so his console came to be regarded as an anachronism. He did not stay in communion with that living, growing, changing glory

called music and so left all the new ideas to players of other instruments by default.

Default can be as deadly for the organist on either organ today as it was for the theatre organist only a little time ago as history is measured. Too many theatre organists today are ignorant of music fundamentals to be learned from the classical organ, its music and its history. One hopes they will learn from that future shock period taken from their past. Just as emphatically, it must be said that far too many classical organists have an unprofessional attitude toward and ignorance of the proper and major place in the organ world only the theatre organ can fill. What tritely is called popular music (for lack of a better name), in its content and value and demands on a player, long since has ceased to be some sort of Cinderella in music.

Plainly, the first order of business for the serious organist on either type organ is to start educating himself about the music played by his opposite. The understanding of only one major deposit of music being regarded as sufficient is not something which may pass in the future. Dear hearts and uberorgelmeisters, that day for organists, for all musicians, has gone, “over the hill and far away.” You can’t interpret for pleasure and appropriate for use anything in music until you at least have become acquainted with it. As St. Peter of Alcantara said so inconveniently, “To deal with a matter, it is necessary first to know something about it.”

The music of each organ field and the instrument of each organ field compose one organ world. The organ can be new, in the best sense of that word, to a new world. However, first, the organist must have a new mind and a new heart willing to learn and wanting to be new before the organ can give a new message in music. If anything less than this is considered “sufficient” by the organ world of the present, then both types of organ indeed are destined to become literally museum pieces. As says the Lord (slightly paraphrased), “Come... let us reason together. Though our sins be as scarlet, yet they may become as white as snow.”

For the Records

REVIEWS

TEDDE GIBSON

AT LAST

Hardman Studio Wurlitzer

Newcomer Tedde Gibson brings an interesting approach to the theatre organ. In his album *At Last* he mostly plays the top-notch Wurlitzer at the Hardman Studio in Great Falls, Virginia, and is joined by three guest performers: drummer James Cunningham and vocalists Lynda Hodges and Nancy Martin. I say 'mostly' because two tracks were recorded in Mr. Gibson's personal studio which is not theatre-organ equipped.

The two tracks are "People Say" and "The Soloist's Lament." Both were composed by Tedde Gibson and Nancy Martin. I don't hear anything outstanding in either track and wonder why Mr. Gibson chose to include them in what is touted to be a theatre pipe organ recording. I won't make further comment because I just don't care for vocals regardless of the genre, and never have (although I do make an exception for Luciano Pavarotti). So I will heed the advice of some wise man who said, "It is better to remain silent and be thought a fool than to speak and remove all doubt."

You could easily get the impression the organ was demoted to a role supporting the drummer in the funky opening number "Love Rollercoaster." I don't know what to make of this song. There's almost no melody to speak of, but Mr. Gibson makes

good use of Xylophone and other accents. Other than that it is just noise to my ears. The explosive nature of orchestral drums is totally out of place sharing the same acoustic space as this organ. It would have been better to have recorded the drummer in a space acoustically isolated from the organ. By so doing the drums could have preserved their percussive impact and yet be made to blend better with the organ.

Although the organ has a grand piano playable from the organ console, Mr. Gibson frequently opts to play it manually with support from the organ. (It's so easy to have your cake and eat it too with today's computer relays.) This is what's happening as he accompanies vocalist Lynda Hodges in the album's title song "At Last." As previously mentioned, I can't comment on the vocalist, but I will say Mr. Gibson provides a wonderful accompaniment showcasing Vox Humanas and a beautiful Tuba Mirabilis sans tremulant. As the song progresses, Mr. Gibson continually builds the organ to a grand climax. It's a great sound.

Vince Guaraldi's "Skating" gets a duet treatment with Tedde Gibson playing both parts, thanks to the ability to sequence the organ and play the piano theme live. The balance between organ and piano is fine. The Tambourine and Wood Block even play a part in this delightful tune.

Those pesky drums sound off again in the Latin-flavored "Conga." Again the piano-organ duet treatment features lots of Glockenspiel and Xylophone accents and obligati. Mr. Gibson is moving around through several different registrations, at least one of which incorporates the buzzy reeds, but I can't be sure because, once again, those drums are just too loud!

The dynamic range of the Hardman Studio Wurlitzer is amazing. Its minimal wind noise and generous complement of soft flues like Lieblich Flute, Dulciana, and Unda Maris make it even more so. "His Eye Is on the Sparrow" begins at *pppp*, so soft and delicate that if anyone were talking instead of listening you would miss it. Mr. Gibson confidently navigates the

organ's resources revealing marvelously voiced, regulated, and tremulated Tibia Clausas. The outstanding quality of the Tuba Horn and Clarinet are also apparent, as are the very satisfying combinations that bring strings and Vox Humanas to the mix. The piece is brought to a powerful but not overwhelming conclusion.

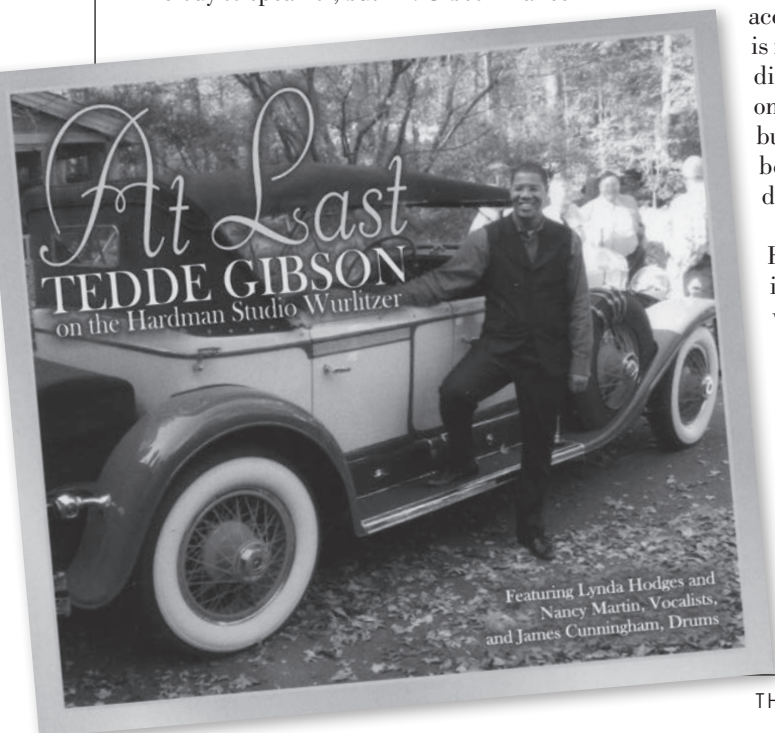
Mr. Gibson's old-time gospel music background serves him well in "My God is Real (Yes, God is Real)." If this wasn't really a gospel song I'd say it would do quite well in a smoke-filled, dimly-lit cocktail lounge with an old Hammond B3. This is some nasty playing with equally nasty registrations—and I mean that in a good way.

At Last's longest track is a blend of "Jesu, Joy of Man's Desiring" and "Amazing Grace." It is not often we have the chance to hear a Lieblich Flute or French Horn by itself, but this track delivers. This is a no-nonsense treatment of a Bach favorite blended nicely with "Amazing Grace." The "Amazing Grace" section swells as the strings and voxes bolster the Tibia Clausa. The arrangement fades back to its Bach origins and closes as soft as it began.

For a 15" English Post Horn, the one in this organ is not as assertive as most. In a send-up of Mozart's "Rondo alla Turca," which Mr. Gibson calls "Rondo a la Turkey," we can hear the low reeds including the 16' English Post Horn snarl, creating a foundation for the melody line which is carried manually on the grand piano. The selection is under two minutes' duration and provides a humorous closing to *At Last*.

Even though this organ's percussions are unenclosed they are not excessively loud and the action noise of the Marimba/Harp is not offensive. It simply confirms you are listening to an authentic wind instrument. The Hardman Studio Wurlitzer is an excellent example of a well thought-out and executed modern theatre pipe organ. All aspects of this organ are superb. In truth the Hardman Studio Wurlitzer is the real star of this recording. Aside from the drummer, Tedde Gibson's *At Last* benefits from a knowledgeable recording engineer who delivered a clean, quiet, and well-balanced recording.

Tedde Gibson's playing is not flashy but thoughtful, and I think displays good musicianship. I am impressed with his artistic decisions to take advantage of organ voices normally buried or non-existent in



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.

most theatre organ recordings. I rate *At Last* with 2½ stars, taking into consideration the inclusion of non-theatre organ tracks, vocalists in whom I have no interest, and the tendency of the drums to overpower the organ in too many instances. Other song titles in this short 45:00 recording are “Satin Doll” and “And I’m Telling You I’m Not Going.”

At Last can be ordered or downloaded from www.cdbaby.com. Enter Tedde Gibson in the search box.

—Dennis Hedberg

MICHAEL WOOLDRIDGE

VIRTUALOSO

Paramount 332 Theatre Organ

Virtualoso heralds what could be an oncoming avalanche of a new class of theatre organ recordings—the virtual theatre organ. With access to both wind-blown and electronic theatre organ-equipped public venues becoming more difficult and expensive, and with recording-worthy privately-owned instruments becoming the domain of only the wealthy, virtual theatre organs may be the most viable route for us common folk to enjoy our favorite instrument in future years.

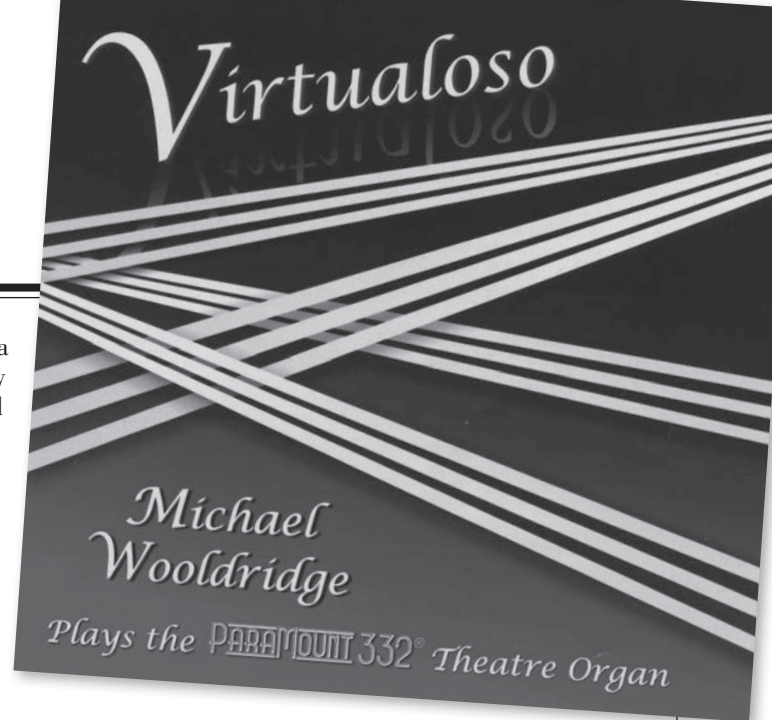
Michael Wooldridge is a British organist who, although not nearly as well known in America, is a consistently popular performer in Europe, with a strong background in both classical and popular piano and organ. In *Virtualoso*, he offers 21 songs in a wide-ranging 65-minute CD featuring a virtual 3-manual, 32-rank Wurlitzer by Paramount Organ Works and controlled by Hauptwerk software. Checking out the Paramount Organ Works web site I found the Paramount 332 tonal resources would be an enviable instrument if it were a real Wurlitzer, though I wondered about it having twelve string ranks, and eight of those drawn as a single stop. Nevertheless, the Paramount 332 sample set has received wide acclaim, so it was with an engineer’s perspicacious curiosity I was eager to dive into the world of virtual organs.

Opening with “That’s Entertainment,” predominantly big registrations are employed as you would expect for this song. This means just about everything the organ has to offer, with the English

Post Horn asserting its alpha authority. The sound is initially impressive but as I continued to listen my opinion began a downhill slide on several fronts. Mr. Wooldridge makes frequent use of the English Post Horn. In some registers it sounds suitably nasty but in the treble it morphs into something like one of those huge-scale Robert Morton Kinuras on steroids. To add insult to injury, the excessive artificial reverberation often gives the English Post Horn an unnatural coloration with the voice originating in the right channel but infected by a twanging echo in the left channel.

There is a huge amount of artificial reverberation and other electronic enhancement pumped into *Virtualoso* (by an application—Breeze Reverb—I’m not familiar with), so much so that it is difficult, if not impossible, to discern the subtleties of the organ. The orchestral reeds particularly suffer, as demonstrated in “The Whistler and His Dog.” However, in the case of “Clair de Lune,” Debussy’s dreamy, impressionistic style benefits from the electronic swimming pool which I believe Virgil Fox (or maybe it was Ted Allan Worth) referred to as “full moonbeams.” Mr. Wooldridge’s use of the organ’s Flute Celeste and Horn Diapason Celeste complement the accompaniment, and the Chrysoglott and Tibia Clausa nicely complement the Piano carrying the melody line. In retrospect it is *Virtualoso*’s most satisfying track to my ears.

In stark contrast “Cruising Down the River” is played mostly without added reverb or tremulant. This track is so sterile it leads me to believe *Virtualoso* was recorded by a direct connection between the Hauptwerk computer and the recording engineer’s equipment, thereby eliminating the organ’s need for an audio system or recording microphones. The jacket notes seem to confirm this, stating the CD was “... entirely mastered in the digital domain....” But is that entirely true? If it is, then how do you explain the intermodulation distortion when a soft 32’ stop is drawn in “On a Clear Day You Can See Forever”? By the way, this is one of few exceptions where, the slight distortion notwithstanding, I could hear a 16’ and soft 32’ stop without being smothered by 8’ pedal stops. On most tracks the 16’



pedal stops seem abnormally soft. I was beginning to wonder if Mr. Wooldridge has an aversion to them. Actually the entire pedal division lacks definition. Most of the time the pedal sounds like a “Johnny One Note” bass, meaning regardless of the note played it always sounds like the same nondescript 8’ thump.

The most normal pedal-to-manual balance is in “The Masterpiece (*Theme from Masterpiece Theatre*).” Mr. Wooldridge plays this well-known theme in a no-tremulant classic organ setting. Such efforts can be risky business on a theatre organ, but given the pitch stability of the virtual organ plus loads of Breeze Reverb the endeavor is reasonably successful.

One of my pet peeves regards organists who use reiterating traps while playing legato. “More” is a perfect example. While Mr. Wooldridge uses the Tambourine to infuse this selection with a Latin flavor, he breaks the rhythm by sustaining left hand chords, successfully converting the Tambourine into nothing more than an obnoxious noise in the process. If this happened on a wind instrument I would be racing to the chamber looking for a trap relay cipher. On the other hand, the piece has what could have been a nice passage soloing the 8’ Brass Trumpet with 4’ Piccolo, but is impaired by the poor regulation of the Brass Trumpet.

“What a Wonderful World” features an orchestral trumpet from a Roland Atelier AT-15 carrying the melody with the organ providing a suitable accompaniment. I don’t much care for it because of its burping attack characteristics. (Here’s a bit of trivia: since the AT-15 is a legacy Roland product it quite possibly has a *fff* theatre organ voice. It’s not very good but if it does, it is my dear departed Wurlitzer from the now-defunct Portland Organ Grinder pizza restaurant.)

For the Records

REVIEWS

While there may be an audible dearth of 16' pedal tone, the same certainly can't be said of percussion instruments. The artist uses them everywhere! It reminds me of George Wright's San Francisco Hubcaps recording. I'm not talking about an occasional percussion accent note. No, I'm talking about using multiple percussions by the handful, or should I say 'by the chord full?' Even the Sleigh Bells get their solo in "Cruising Down the River," and the reiterating Glockenspiel used in the "Waltzing at the Tower" medley is right out of a couples-only waltz segment at Portland's Oaks Park Roller Rink.

Overall, Michael Wooldridge's playing is articulate but unsophisticated in his chosen harmonies and overuse of percussions. His registrations are Tibia-heavy, so much so that after including the artifacts introduced by the Breeze Reverb trickery, the end result is a detail-obscuring veil of fog depriving the listener of appreciating all the nuances of what

appear to be expertly-sampled Wurlitzer sources. If only a high quality, multi-channel audio system were installed on this Paramount 332 organ there would have been no need for anything more than a little added large room ambience. In large ensembles like choirs, symphony orchestras, and pipe organs there is no substitute for natural acoustic mixing of the voices.

This virtual organ concocted by Mr. Wooldridge and associates is in dire need of someone who really understands Hauptwerk and the Wurlitzer sound, its inter- and intra-rank balances, and tremulant adjustment.

Other Virtualoso track titles include "Take the 'A' Train," "Charmaine," "I'm in the Mood for Love," "42nd Street Medley," "Cry Me a River," "Battle of Britain Theme (Aces High)," "La Mer," "You Oughta Be in Pictures," "Send in the Clowns," "Macapa," and "In the Mood."

While Mr. Wooldridge's style may play well in his home market, to my American musical sensibilities much of his performance just comes across as corny. But putting that aside, the technical aspects of the recording—the excessive reverb (necessitated by the non-acoustic method of recording) with its accompanying channel shift, the imbalances between ranks, and the lack of careful regulation within the ranks—are what really cause *Virtualoso* to do disservice to the great potential of the virtual theatre organ, and are a big factor in my rating this disc with only one star. I even had to use headphones to spare my wife the agony of having to suffer through my repeated auditions of this disc.

Virtualoso is available at www.michaelwooldridge.co.uk at a postpaid cost of £13 for US customers, £12.25 for EU customers, and £11.75 in the UK.

—Dennis Hedberg

SHOPPING FOR RECORDINGS

Alabama Chapter ATOS—1817 Third Avenue North, Birmingham, Alabama 35203, www.alabamatheatreorgan.com

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—404-790-5400 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—5510 N. Illinois St., Indianapolis, IN 46208, 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, jpatak31@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.michaelsmusicservice.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 Orloff—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

2011 THEATRE ORGAN STUDENT OF THE YEAR

Andrew Van Varick



It is with great pleasure that I announce that Andrew Van Varick has been selected 2011 ATOS Theatre Organ Student of the Year. Andy is fourteen years old, and hails from Newton, New Jersey. He has consistently demonstrated a significant passion and talent for the theatre organ through his studies with John Baratta and participation at all five ATOS Summer Youth Camps. Young musicians like Andy provide reassurance that the future of the theatre organ is in caring and capable hands.

—Nathan Avakian
ATOS Youth Representative

I can't remember exactly when I first fell in love with the organ, but I do know that when my parents offered me a reward for a milestone achievement my first-grade year, a visit to the Wanamaker Organ was my #1 choice. The curator let me sit on the bench and pretend to play. What I really wanted to do was to actually play it, although that was plainly out of the question.

So I had to make do. Back at home, I would prop my electronic keyboard on our upright piano and pretend that I was playing the organ. On visits to my grandparents, I was allowed to tinker on their '60s vintage Conn. But even that didn't prepare me for the sheer "awesomeness" of playing a real pipe organ. That experience would come several years later when I signed on with Mr. John Baratta, who gave instruction on our church's beautiful three-manual Allen Renaissance. Shortly thereafter, he introduced me to theatre organ with an invitation to attend an open console and mini-concert at the Middletown Paramount (which houses one of my very favorite organs). I remember I played "Maple Leaf Rag" on the grand piano onstage and Mr. Baratta improvised an accompaniment on the Wurlitzer. I was hooked, amazed that virtually anything can be played on an organ and sound cool!

At age 10, I attended the first-ever ATOS Summer Youth Camp, a fantastic program that put me on the bench of some of the most exciting organs I could ever imagine, including those at Organ Stop Pizza, the Sanfilippo Victorian Palace, and the Phillips residence, to name a few. Being at the youth camp has been incredibly motivating—it's great to be among other young students who share a passion that is, unfortunately, rare among our peers.

This past spring I was fortunate to be invited to play keyboard in the pit orchestra of a local high school production of *The Phantom of the Opera*. Although we didn't have an organ in the pit, I was the lucky one to simulate the massive sound for the famous overture. I enjoyed every second of it!

As a serious music student, I find Mr. Baratta's enthusiasm contagious, and his ability to adapt our church's organ to virtually any genre has helped me to be flexible and bridge classical and theatre more easily. Along with these studies I have private instruction in piano and violin. I enjoy orchestrating and arranging music, not only for theatre organ, but also for ensemble and full orchestra as well.

In addition to Mr. Baratta, I would like to thank the New York and Garden State chapters for their support and encouragement, and especially Tom Stehle for his willingness to meet me at the Middletown Paramount with his infinite patience while I explored each stop. Both chapters have not only welcomed me to their gatherings, but have also offered scholarships that have enabled me to further my education with the youth camp experience.

Having attended all five camps to date, I truly appreciate all of the work the instructors have done to prepare a varied curriculum each year that is meaningful to the students yet pertinent to today's audiences. Their extensive knowledge of history, arrangement, and technical and musical aspects have been freely shared and for that, I am most grateful. Likewise, I extend my appreciation to the hosting chapters and residents who were gracious and sincere in their hospitality.

But above all, I feel honored to have been selected as your Student of the Year for 2011. I have been amazed by the "Please Touch" mentality of the membership and your willingness to allow me to play these great instruments wherever I go. Your dedication to preserving the theatre organ is apparent in your genuine commitment to the youth through the programs you offer. I'm thankful to be a part of them, and look forward to further involvement with ATOS as I pursue my education and potential career in music.

—Andrew Van Varick

Closing Chord

Wallace R. Behnke

1920–2011



(Mollema collection)

The death of Wally Behnke at the age of 91 on June 2, 2011 in Alpena, Michigan, marks the passing of one of the last giants of and contributors

to the early development of electronic organs. While the name Wally Behnke might not register with many younger members of the ATOS family; the “baby boomers” among us—whose interest in theatre organ and popular music played on the organ dates back into the early post-WWII era—may well recognize the name but not the many contributions he made.

Wallace Reynold Behnke was born March 16, 1920 in Alpena, Michigan, to Reynold and Gretchen Behnke, and attended Alpena area public schools. He graduated from Alpena High School in 1937 and continued his education at Eastern Michigan University until the interruption of WWII. Wally served in the U.S. Navy as a Corpsman in the Samoan Islands during the war. Upon his discharge from the Navy, he attended The University of Michigan and earned his BS degree in Music and, in 1951, his Masters Degree in Music (organ).

Shortly after his graduation from the University of Michigan, Wally was hired by the organ division of Conn Musical Instrument Co. in Elkhart, Indiana, as Music Director and Head of Sales. This appointment at Conn began a partnership with Glen Pratt, Field Institutional Sales Manager for the organ division, which lasted over 30 years. In the words of Glen Pratt, “While there were engineers of varying talents to build the Conn organ, it was Wally who knew how to design the sound that would so closely resemble the many sounds of the pipe organ. It should be remembered that Wally’s work at Conn took place decades before the advent of computers and digital sampling of sounds. Conn organs of this period were considered to be among the best at reproducing

accurate pipe organ sounds electronically, and Wally deserves much of the credit for this success.

During his tenure at Conn, Wally published many collections of arrangements of popular tunes for the Conn organ, many of which are likely to be found today in the collections of ATOS members. He also published several “how to play” books on specific Conn models which, much like the “Pointer System,” were designed to enable the new organ owner, usually a novice musician, to gain immediate playing enjoyment. During this period Wally also coordinated the association with many prominent artists who promoted the Conn organ in concerts, dedications, and retail store visits. Among the well-known organists with whom Wally became close friends were Don Baker, Richard Elsasser, Virgil Fox, Richard Purvis, and George Wright.

One of the most interesting projects with which Wally was involved at Conn was the design of a “Sound Reproducing System” for which he and Conn engineer Curt R.R. Wolfanger applied to patent on June 24, 1965. The U.S. Patent Office granted patent #3,410,947, assigned to C.G. Conn Ltd. on November 12, 1968, and guess what this system was? Yes, Wally Behnke invented the well-known “Conn Pipes.”

Wally retired from Conn in 1978 and returned to his home town of Alpena, Michigan. In retirement he worked teaching organ and piano, and was active at Trinity Episcopal Church. In 2005, with his close friend, Trinity church organist William Kaltrider, Wally participated in the rebuilding of the church’s Æolian-Skinner organ with Allen digital augmentation. Wally could often be heard on the church’s carillon at holiday and other special occasions.

Wally was preceded in death by his sisters, Lillian McLeod and Elaine Hand, and by his life partner Dennis Muir, a relationship of over 60 years which is certainly a record worth noting! He is survived by his sister Marvis Woloszyk and several cousins, nieces and nephews. A memorial service was held on June 25, 2011 at Trinity Church.

Wallace R. Behnke enriched the lives of his church and community in retirement

but more than that, he had a huge impact on the early development of electronic organs—and in that way he had an impact on all of us in ATOS through his pioneering work at Conn. He will be deeply missed by all of us who valued and celebrated his friendship.

—William J. Mollema

Kenneth Lee Iborg

July 22, 1949 – June 10, 2011

Kenneth Iborg went peacefully asleep in Jesus due to leukemia, with his family at his side. He was diagnosed with the disease almost six years ago, and was given perhaps two years to live. He fought the disease, and it went into remission. However it came back, and he was matched to a wonderful young man from whom he received a bone-marrow transplant. The disease went into remission again until a few stray cancer cells took hold last winter. Unfortunately, even an infusion of stem-type T-Cells (from the same incredible young man) and more chemo were not enough to stop the progress of the disease.

After graduating from the University of Missouri, St. Louis, with a degree in Business, Ken began working at McDonnell-Douglas in their computer division which was later acquired by IBM. He continued to work at IBM until his passing. Messages following his passing from his coworkers and others were very moving.

Ken was one of the St. Louis Theatre Organ Society’s (SLTOS) earliest members, joining in the mid ’70s, a member of ATOS, and a strong supporter of both. He gave his time and expertise as a board member and officer of SLTOS for a number of years, and was one of our best artists. He loved to play upbeat music. In fact, whenever he was asked to play a sad song for a change he would always refuse saying that he only plays “happy music.” Ken had one of the best “happy jazz” styles we’ve ever heard. He was one of the organists regularly scheduled to play the St. Louis Fox Theatre’s lobby organ, and was one of five organists chosen to replace Stan Kann on the Mighty 4/36 Fox Wurlitzer. He was a featured organist at the Lincoln Theatre in Belleville, Illinois, and in the St. Louis City

Museum. He was a kind, sincere, gentle, funny, and caring man who gave of himself for the betterment of others, and will be missed by everyone who ever interacted with him.

If there was a task to be done, Ken was an eager and enthusiastic volunteer. He seemed to remember everyone's name, and could strike up a conversation that was both interesting and informative. Though he never owned a theatre pipe organ, he could play for hours on end with the best organists around. Early on he became a protégé of another member, the late Joe Barnes. When Joe got his first four-rank Wicks orchestral pipe organ, he mentioned to Ken that his electronic Conn needed a good home and someone to play it; it became Ken's, and Ken and Joe became lifelong friends.

In the 1980s, Ken was chairman of SLTOS, and it was he who signed the contract with the owners of the Kingsland Theatre for SLTOS to install the former Majestic Theatre's 2/8 Wurlitzer in the Kingsland. He and Joe Barnes were responsible for planning and executing the installation. Ken, always with a smile, diligently worked many hours in the chambers with others on the project.

Unfortunately, after a year and many man-hours of work on the organ, the Kingsland's owners were forced to sell the building. Of course, Ken was one of the main people to un-install the organ and put it back into storage. Later it became the Lobby organ at the St. Louis Fox Theatre.

Ken never seemed to make errors in playing, and if he did he knew how to cover them well. He could make rough organs sing like they were in perfect shape. Some evenings after working at the Kingsland he would find time to cap off the evening by stopping by the home of Jim Grebe to play his 2/8 Kimball.

Ken befriended and supported many members. One of his most recent protégés is Peter Shilliday. Peter and Ken met through Ken's "Last Minute News" and "Video of the Week" e-mail dispatches for SLTOS. One time, Ken gave up his personal practice time when auditioning for one of the Fox organist positions just to give Peter the thrilling experience of playing the Fabulous Fox organ while rising out of the pit. He told Peter every good organist needs

to have a good "hero shot" at a theatre organ console. So, he took a few pictures of Peter, too.

Later that summer, he helped Peter write the article for the ATOS Theatre Organ magazine about his dorm-room organ ("The Dorm Room Organ," THEATRE ORGAN, November/December 2009). In addition, Ken, along with Al Haker, helped to bring Peter's fellow college students from Missouri University of Science and Technology to see the Wurlitzer organ installation at the City Museum in St. Louis. For Peter, like for most people, Ken's positive thinking was infectious. In fact, although Peter knew Ken well for two years, he's still not sure he knows what his frown looks like.

Peter's last meeting with Ken was at the Lincoln Theatre in Belleville, Illinois just after the 2011 St. Louis Party on the Pipes. Ken had asked Peter to help him add some new registrations Peter had learned through the ATOS Youth Summer Camp to the organ. Peter had a great time showing Ken his favorite combinations (which quickly became Ken's favorites as well) and Peter, of course, learned a lot from Ken in the process. Peter feels he could not ask for a better way to remember Ken, and has no words to describe how much he helped him with not only theatre organ, but also life. He hopes to honor Ken's memory by continuing to play, and to get as many people excited about theatre organ as he can.

I believe what Peter said is truly the best way to remember Ken. Let us remember his enthusiasm, kindness, and work ethic; incorporate it into our own lives, and pass it on to others just as he did. Leukemia did not beat Ken. He'll remain alive in our memories forever. Ken was not only a member of ATOS and SLTOS, but also a member of Habitat for Humanity, Junior Achievement, and the Leukemia & Lymphoma Society.

Ken is survived by his wife Dawn; son Thomas; and daughter Katherine. Services for Ken were held on Wednesday and Thursday June 15 and 16, 2011, and were very well attended by his many friends, acquaintances, and family. Our deepest sympathy, thoughts, and prayers are with them.

Donations to the Leukemia & Lymphoma Society are preferred.

Gary Broyles, James Grebe, Jim & Dee Ryan, and Peter Shilliday contributed to this article.



*Ken at Jim Ryan's Wicks, Christmas 2007
(Photos by Gary Broyles)*

The Million Dollar Convention

Col. Jack Moelmann has noted several times since last January that the Endowment Fund was just short of \$1 million in its principal amount. He wanted ATOS to hit that magic target, and took matters into his own hands at the 2011 Convention.

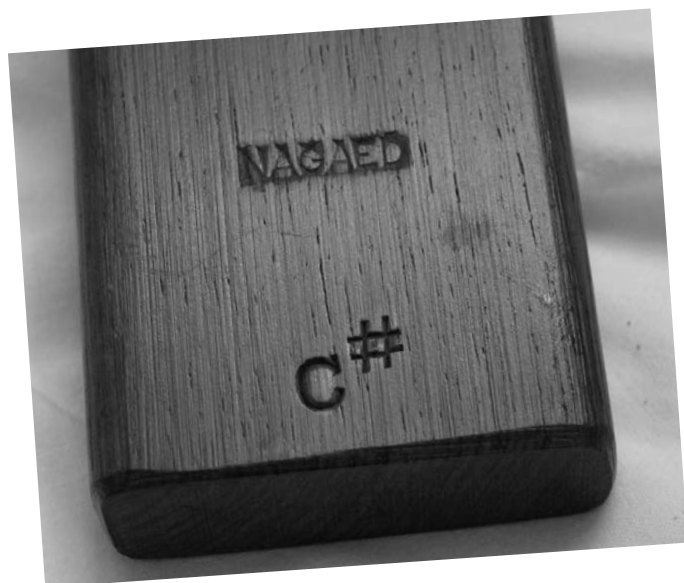
Jack put out the word that he would match any gift until we reached a grand total of the \$43,000 needed, and the responses started pouring in. He received two gifts of \$5,000, and a gift of \$1000. There were several other big gifts, and one member dug into his pocket and pulled out a \$20 bill.

John Ledwon was selling a 1964 telephone booth. Jack bought it on the promise that John would donate the proceeds to the effort, which John was glad to do, figuring he got Jack for a match of twice the price!

On July 21, that second \$5,000 gift got the total donations to \$22,155. With Jack matching \$20,845, (including John's proceeds from that phone booth), the ATOS Endowment Fund hit the \$1 million mark, a remarkable achievement.

Thanks to Col. Jack Moelmann, and thanks to all of our members whose donations resulted in this great milestone for ATOS.

Jack Moelmann in his new phone booth (Photo by Lois Lane)



We showed you the C# (note 2) bar from a Robert-Morton Marimba/Harp showing something we noticed during reassembly after rebuilding the unit.

Like most organ builders, Robert-Morton bought the bar and resonator assemblies from a supplier and fitted their own actions to them. J.C. Deagan

What's Wrong with This Picture?

Company of Chicago was the most common vendor, and indeed it was Deagan who supplied this set.

What we noticed was the "DEAGAN" stamp on the bar. It read "NAGAED" although it was not a mirror image. The letters were just in the wrong order.

We had several responses, including one proposing that this was a prank pulled by someone after the bars left the factory. He based his opinion, in part, on the fact that the lettering style didn't match any other Deagan logo stamp he'd ever seen.

We think that's a possibility, but on this same set there are multiple sizes and styles of stampings on different bars. For

example, the reference pitch ("A=440") is in a different typeface from the patent stamp, which is on a different bar, and both of those differ from the voicer's initials (the voicer's initials, by the way, are very close to the "NAGAED" style, but not impressed as deeply).

But the answer we liked best came from member Keith Taylor of Jefferson, Maine, who said "Commercial stamps sometimes come with a holder that uses interchangeable letter stamps. I'm guessing that a workman assembled the stamp in the wrong order. I wonder how many sets of bars were mis-stamped before they caught the error!" That made sense to us, so, by the power vested in us by ourselves, we declare Keith this issue's winner.

The "What's Wrong" feature is on hiatus this issue, due to space constraints, but will return in the November/December issue.

A First Rate Convention from the First Chapter

BY DON FEELY

When the dates and location for the 2011 convention were announced, no doubt quite a few thought to themselves, “Oh, swell. New England in July....” Having spent time on the East Coast in July in years past, at least one of your editors shared that thought.

As the convention artists and venues were announced, New England in July was beginning to sound better and better.

By the time the convention was over, all misgivings of “New England in July” had passed. Weather was warm, but not unpleasantly so—surely a better place to be than D.C., Chicago, or Dallas at the time. Some of the venues were even more impressive than the articles in previous issues of THEATRE ORGAN had suggested. Convention food, for the most part, was a very pleasant surprise, especially when compared to “typical” catered food.

We’ve long planned for this to be a much more “pictorial” review, compared to prior years, and we’ve planned space for the year’s Journals to allow that. The color section is almost completely pictures. If each is worth 1,000 words, we present the approximate photographic equivalent of the first three volumes of *War and Peace* for your enjoyment.

Those of us who arrived for the board meeting on Monday and Tuesday found Eastern Massachusetts chapter folks busily setting up for the first wave of attendees. The Allen and Midi Concepts demo rooms were ready, and the record shop was bustling. Boxes were being unpacked, displays set up, and a multi-station checkstand was being installed in hopes of speeding up the checkout process.

The Rhode Island State House (capitol building) provided an impressive backdrop to the Providence Westin Hotel, as ATOS members began to arrive on Tuesday, June 28. The hotel was well situated for exploring downtown Providence, and the attached mall with food court was conveniently accessible. Our stay was not entirely without challenges—the elevators required the insertion of a room keycard to select the desired floor. Even those of us that consider ourselves proficient with keycards would sometimes be “taken for a ride” before we could get the “modern technology” to work. But, it did provide a level of security that is often required for downtown hotels. After all, if the guests can’t get there, what chance do the bad guys have?

Overture, Wednesday, June 29

Wednesday morning found us wandering to the buses at 8:30 am. A light rain during the night accented the green landscape, as our bus headed to the first of three residence installations. Stopping in a beautiful New England neighborhood, we disembarked for the Linc Pero residence. Even before entering the home we were greeted by the unmistakable sounds of a Wurlitzer pipe organ. The 2/7 Style EX organ was originally installed in the Liberty Theatre in Rochester, New York.

Cosmetics play a big role in a residential installation; up close and personal, every flaw becomes immediately apparent. There were almost none to be found. The stops aligned almost perfectly; the keys were



Host Linc Pero (Photo by Don Schoeps)



Brett Valliant (Photo by Richard Neidich)



Pero Residence (Photo by Richard Neidich)



Pero Residence (Photo by Richard Neidich)

nearly dead level, and the console finish looked as though it was headed for the Wurlitzer showroom and had been rerouted to the Pero home instead. Best of all, in Brett Valliant's very capable hands, it sounded as good as it looked.

(Back at the hotel that evening, lobby chat named this organ one of the best small residential instruments ever presented at a convention.)

Fifty of us squeezed into a living room entirely devoid of other furniture. Linc briefly described the installation beneath us and the use of glass panels to reflect the sound into the room.

Then Brett took the console and opened with a bouncy combination of "Wake up and Live" with "Walking My Baby Back Home." Next was a very enjoyable arrangement of the Beatles tune "In My Life," with a Trumpet melody and excellent use of the Chrysoglott. The organ has a very sweet, cohesive sound in the room—a testament to the musicality of the smaller Wurlitzer organs. Other highlights included the verse from "God Bless America" in a lush beginning, a nice untremmed section, and a full ending. The Jesse Crawford tune, "Nights of Gladness" suited the organ well and "Alexander's Ragtime Band" showed how the organ could fill the room. It was a wonderful prelude to the concert Brett would perform later in the week.

After another short drive, we arrived at the Alan Goodnow/Kevin Fontaine residence. As we took our seats on the deck right outside the music room, Alan welcomed us and introduced Jonathan Ortloff, who opened with a dramatic "Just One of Those Things." The organ is described as a "Heinz 57" with 11 ranks including a Musette, and it has a broad sound palette. The Marr & Colton console has a beautiful wood finish and the pipes sounded from swell shades behind the listeners. Jonathan continued with an original piece, written while he was living in Rochester, New York. Seeing the sun so seldom, he penned the piece "Grey Skies," which suitably reflected a melancholy attitude. "It's Almost Like Being in Love" featured an untremmed tuba with a great Latin-style accompaniment.

Other highlights included music not normally heard at theatre organ concerts. Jonathan set up the context of the song "This House is Freakin' Sweet," as music from the TV show Family Guy. It sounded, no doubt by coincidence, very similar to "I'm Think I'm Gonna Like it Here" from Annie. Throughout the concert, Jonathan's registrations managed to bring out the delicate nature of individual solo stops. He sent us marching out the door with Victor Herbert's "March of the Toys." Back on the bus, many agreed the music and the weather were making for a beautiful day.

Our final home installation was the residence of Ned and Jan Niemiec. As the bus made its way past stables and training areas of the Barry family farm, we could see hints of the magnificent horses that make up the Hallamore Clydesdales. Ned serves as trainer and driver for these imposing animals, and his residence on the farm houses a very special Wurlitzer. The core installation is the 10-rank Wurlitzer originally shipped to the Ambassador Hotel in Los Angeles, one of two Style R16 instruments built by Wurlitzer. The other, Opus 2185, was the two-console Rainbow Room Wurlitzer.

When the organ was removed from the Ambassador Hotel in the mid 1950s, it was sold to a Mr. Goslin, who intended to install it in his California home, but fell ill and sold the organ before that plan came to fruition. In 1969, he sold the organ to Dean McNichols of Downey, California, who installed it in his home.

A one-of-a-kind, hand-carved walnut horseshoe console had been installed in the boardroom of the Wurlitzer factory in North Tonawanda. This console was used for roll recording, and had probably been played by most of the organists who had recorded rolls for Wurlitzer. Sometime during Mr. Goslin's ownership, he obtained this console, which then went with the organ to the McNichols residence and, later, to the Niemiec residence. Photographers Richard Neidich and Peter Beames captured some exquisite detail of the carved console decorations (see page 31).

The whereabouts of the original straight console are unknown.



The Style EX console, Linc Pero Residence (Photo by Richard Neidich)



Jonathan Ortloff at Dr. Alan Goodnow's residence (Photo by Richard Neidich)



(Photo by Richard Neidich)



(Photo by Richard Neidich)



(Photo by Richard Neidich)



Hand-carving by Italian artisans makes this console unique (Photo by Peter Beames)



The Goodnow Marr & Colton console (Photo by Richard Neidich)



The Niemiec Wurlitzer console (Photo by Peter Beames)



Ned Niemec, Doris Beverly, and a Curious Clydesdale (Photo by Journal Staff)



Ned Niemiec explains the history of the organ (Photo by Richard Neidich)



The markings on the keys are to show the limits of the roll recorder (Photo by Peter Beames)



Ron Rhode at the Niemiec Wurlitzer console (Photo by Richard Neidich)

Ron Rhode was our “living room” artist for the afternoon, opening with “I Love to Hear You Singing” as a nod to all the rolls made on this console. He announced that playing in such close proximity to the audience made him nervous—but he could have played “Chopsticks” backward and we would have been thrilled. Other selections included the Beatles tune “When I’m Sixty-Four” and Gershwin’s “Someone to Watch Over Me.” Ron performed “Teddy Bear’s Picnic,” a piece he learned in first grade, with some wonderfully comical registrations. The 32’ Bombarde made its presence felt in the final trio section. “Music, Music, Music” was bright and brassy, and Ron concluded with Edvard Grieg’s “Wedding Day at Troldhaugen” along with other incidental music from the film *The Song of Norway*. Ron’s command of the instrument belied his nervousness as a “living room” organist.

After the concert, we were treated to refreshments in the Clydesdale stables, where we had a chance to meet the horses and ask questions about their care and feeding. Ned was a gracious host, and brought out one of the “gentle giants” for pictures.

Before heading back to the hotel, we got a quick tour of Newport, Rhode Island. Negotiating down narrow streets, we were able to see many of the restaurants and shops that make this city such a popular tourist destination. Continuing up the coastline, we saw many beautiful residences, and several estates that reflected the grandeur of an earlier time. It was a full day that would whet our musical appetites for what was yet to come.

Opening Day, Thursday, June 30

The first scheduled event for Thursday was the afternoon reception prior to departure for the opening concert at the Hanover Theatre. Having the day free allowed those who wished, to explore the area. Some drove out to Cape Cod and did some individual sightseeing. Some took a city tour. Others explored Providence on foot, and some just relaxed and unwound. Those who explored on foot found any number of places of interest, from the State House to Grace Church (Episcopal), whose spire was visible from the south-facing rooms in the Westin, and whose Casavant organ is claimed to be one of the largest in New England.

As the reception got under way, EMCATOS member Jim Duncan entertained on the piano, and before long a trio of “dancing girls” formed nearby. Jim had a continuously growing audience for his piano stylings, and soon it looked like a piano bar. The only thing missing was (thankfully) cigarette smoke.

The reception offered an opportunity to reacquaint ourselves with old friends, and to make new ones. In addition to the usual crudités and cheese and crackers, the Westin’s *hors d’oeuvre* table featured some of the best strawberries to be found. It was tough to get enough of them without appearing piggish, but most exercised restraint, at least until they thought nobody was looking (at least one of your editors was spotted sneaking a couple of unattended berries...).

Soon, the buses loaded for the hour-long ride to the Hanover Theatre in Worcester. Enroute, we learned that there was a weight restriction on a bridge entering Massachusetts, and this would require that the buses detour onto secondary roads for a short time. This gave us a chance to see more of the countryside than we would have had on the freeways.

Upon arrival at the Hanover, we soon learned that pronouncing the city “Woostah” would elicit fewer stares from the locals. The elegantly restored theatre is a testament to what can be done when a city harnesses its business community to support a performing arts center.

As the lights dimmed, the theatre was filled with the sounds of snare drums and bagpipes marching from the back of the auditorium. When they had made their way to the stage, Bob Evans joined them to welcome us to the convention. He introduced Ken Double, who would serve as emcee for the week. Because many of the concerts were open to the general public, Ken would do a great job before each event welcoming the visitors and letting them know how to receive more information



Ron Rhode (Photo by Richard Neidich)



Jim Duncan entertained at the reception (Photo by Journal Staff)



(Photo by Journal Staff)



Simon Gledhill, Carrie and Mark Renwick, and Bill Schumacher (Photo by Journal Staff)



The Providence "Rockettes" (Photo by Journal Staff)



Russ Shaner and Allen Miller (Photo by Richard Neidich)



(Photo by Richard Neidich)



Carrie Renwick and Dave Schutt (Photo by Richard Neidich)



(Photo by Richard Neidich)



Lobby of the Hanover Theatre (Photo by Richard Neidich)



Jim Duncan at the Piano Bar (Photo by Richard Neidich)



Opening Ceremony — Pipes and Drums (Photo by Bill Schumacher)

about ATOS. He then welcomed Troy Siebles, Executive Director of the Hanover, to the stage. Troy shared with us the excitement and possibilities the Wurlitzer has provided for the theatre.

With all the formalities taken care of, we sat back to enjoy the music. Ron Rhode officially opened the convention with “Be Like a Kettle and Sing,” in a rendition that would have made Vera Lynn proud. The white console was resplendent in the bright spotlights, looking every bit like the Fox Special it replicated. Ron continued with “All’s Fair in Love and War.” To say the organ speaks prominently into the room would be an understatement, and from the balcony it deftly went from a gentle whisper to a “seat-shaking” experience. Ron’s selections included “No, Not Much,” “Moonbeam! Kiss Her for Me,” and “Dust on the Moon” by composer Ernesto Lecuona, who is perhaps best known for “Malagueña.” “Dust on the Moon” had a wonderful Latin flavor, featuring untremmed chorus reeds with a harp accompaniment. It was easy to picture a quaint Cuban village.

In what he claimed was an effort to “program something we might recognize,” we heard a beautiful setting of The Carpenters’ song, “I Know I Need to Be in Love.” The waltz “Auf Wiedersehen” was a touching and moving arrangement that featured some wonderful string combinations against a Tuba melody. An audience favorite was the full and brassy arrangement of “This Will Make You Whistle.”

Ron finished the first half of the program with Sousa’s march, “The Fairest of the Fair.” Actually, we only heard part of the march, because, as Ron was attempting to push the “down” button for the organ lift, he accidentally hit the “reboot” button for the organ relay. In mid-song it became very quiet, very quickly (who would put those buttons so close?), but Ron would finish the selection for us in the second half.

Ron opened the second half with a bright “My Cutie’s Due at Two-to-Two Today,” followed by a medley of Rosemary Clooney songs. From “On a Slow Boat to China” to “White Christmas,” Ron made great use of the seemingly endless combinations available on this large instrument. The highlight of the evening had to be three selections from “Sayonara,” performed as a tribute to John Muri. With an appropriate Oriental opening, it built to a powerful melodic climax in the second number, with even more distinctive registrations for the final movement. It was a wonderful arrangement that showcased all the Wurlitzer could do.

Ron ended the concert with a dedication to Don Phipps, performing Eric Coates’ “Dambusters March.” Don’s Wurlitzer will entertain future generations in a facility that has embraced its role as a community arts center. A rousing ovation brought Ron back for an understated and lovely encore, Patsy Cline’s “Crazy.” We headed for the buses humming the wonderful tunes we had heard that evening.

Friday, July 1

Friday morning found members gathered in the Narragansett Ballroom for the annual membership meeting. We heard a presentation from Jeremy Wance, of the University of Oklahoma, regarding the status of the archive agreement. The agreement is awaiting University approval, and several members had questions for Mr. Wance, who had complete and comprehensive answers for all.

ATOS secretary Mike Hutcherson presented the budget for 2011-2012, which is balanced, and reported that the endowment fund was just short of one million dollars. (*It has since surpassed the one million dollar mark; see “The Million Dollar Convention” on page 28—Ed.*)

Following the membership meeting, many members made their way to the workshop by Rosemary Bailey, “Secrets to Creating Musical Arrangements.” Rosemary’s performing partner, the Roland Atelier, opens a whole new range of musical possibilities in the hands of a master of the instrument.

After a quick lunch at one of the nearby food outlets (the food court at Providence Place mall was very popular all week), we made our way to the buses and a trip to Babson College. The organ at the



The Hanover Wurlitzer Console (Photo by Peter Beames)



Ron Rhode (Photo by Richard Neidich)



Ron Rhode (Photo by Richard Neidich)



Ron Rhode, Chris Gorsuch, and Simon Gledhill at the record shop (Photo by Richard Neidich)



Board, staff, and members (Photo by Richard Neidich)



The Pataks, former guardians of the archives (Photo by Richard Neidich)



Allen Miller answers a member's question as Bucky Reddish looks on (Photo by Richard Neidich)



Rosemary Bailey at the Roland Atelier (Photo by Richard Neidich)



Jeremy Wance (American Organ Institute at University of Oklahoma) discusses the archives (Photo by Richard Neidich)



Attendance at Rosemary's seminar was strong (Photo by Richard Neidich)



Members had the opportunity to discuss issues with board and staff (Photo by Richard Neidich)



Convention Chair/Doorman Bob Evans (Photo by Journal Staff)

college in Wellesley, Massachusetts is owned by EMCATOS and has benefited from the chapter's loving care since 1975. Originally a 3/13 Wurlitzer installed in Lowe's State Theatre in Boston, the chapter has thoughtfully expanded it to a 4/18 premier concert instrument. Our artists this afternoon were "The Beryllium Gentlemen," consisting of Donnie Rankin on organ, and friends Jacob Dubinsky (saxophone) and Jeffrey Read (percussion).

Donnie opened with a rousing rendition of "All's Fair in Love and War." The organ sounded great in the room and Donnie had everyone's feet tapping. At the conclusion of his opener, he was greeted warmly by the audience and, after some brief opening remarks, introduced "The Beryllium Gentlemen" and explained the origin of the name. Ready for chemistry class? Here we go: the name was taken from the element Beryllium, which has an atomic number of 4, meaning each Beryllium molecule contains four electrons. Each electron represents a member of the group...what? Only three...oh.

Well, the element with atomic number 3 is Lithium. As Lithium is used in the treatment of mania, depression, schizophrenia, and more, "The Lithium Gentlemen" doesn't quite evoke the right image. So, Beryllium it is. Class dismissed.

Donnie then introduced the Gentlemen, noting they had met in high school band. They continued with the song "Cute," where the saxophone was nicely accompanied by Donnie, and Jeff supplied some tight drum solos between verses. A highlight of the first half was Donnie's extended arrangement of "Music from *Star Trek*." Beginning with a hint of the original TV series, we were treated to a sonic smorgasbord that featured several movie themes, all played with an ear toward recreating the original instrumentation. Extended applause indicated this was a crowd favorite. Next, "Take Five" gave each of the Gentlemen a turn in the spotlight. After Jeff established a solid 5/4 rhythm, the organ and sax took turns trading melody lines, even alternating during the famous Paul Desmond solo.

The auditorium has the capability to project the organist's keyboard work to a screen onstage, and the audience was able to observe Donnie more closely during "A Nightingale Sang in Berkeley Square." Delicate registrations brought out the beautiful melody, and Donnie's expressive playing set the perfect mood. The first half concluded with "G'schichten aus dem Wienerwald" or "Tales from the Vienna Woods" by Johann Strauss II. Opening with untremmed registrations that set the atmosphere, it transitioned to full theatre registrations for the very familiar melodies. Several audience members appeared poised to begin dancing around the auditorium.

After intermission, the trio continued with the Dave Brubeck composition "Blue Rondo à la Turk." Next was "The Girl from Ipanema," and Donnie's light bossa nova accompaniment set the perfect foundation for the sax melody, while the drums provided the rhythmic support. After a Nat King Cole medley, the group closed the program with "Sweet Georgia Brown." The latter featured a brilliant drum opening, and the ending of the fast-paced arrangement put an exclamation point on a great concert.

Donnie's relaxed and unassuming manner at the microphone had easily won over the crowd early in the program, and they weren't ready to let the Beryllium Gentlemen go just yet. A strong ovation brought them back for an encore, and we were treated to a laid back "Spooky." Heading to the buses, many commented on how much they enjoyed the combination of instruments.

Leaving Babson College, a long country road led us to the Shanklin Music Hall. With much anticipation, we entered the hall and found seats in the very comfortable concert space. This building was purpose-built to house a world-class organ, a goal that has not just been met, but exceeded.

Chambers are elevated and speak into the 36'-high vaulted-ceiling hall through Wurlitzer "studio shutters." For those not familiar with



Donnie Rankin and the Beryllium Gentlemen (Photo by Journal Staff)



Richard Knight Auditorium at Babson College, home of the EMCATOS 4/18 Wurlitzer (Photo by Peter Beames)



Babson College (Photo by Peter Beames)



Donnie Rankin (Photo by Richard Neidich)



*Donnie Rankin and the Beryllium Gentlemen at Babson
(Photo by Peter Beames)*



Shanklin Music Hall (Photo by Bill Schumacher)



Babson College (Photo by Richard Neidich)



*Emcee Ken Double welcomes the convention
(Photo by Bill Schumacher)*



The trio performs "Blue Rondo a la Turk" (Photo by Richard Neidich)



Projection gets the audience up close and personal (Photo by Richard Neidich)



*The Beryllium Gentlemen after a tremendous concert
(Photo by Bill Schumacher)*



the term, they were originally used in radio studios and other venues where great dynamic range needed to be combined with very quiet operation. Instead of being solid wood, the blades are filled with Celotex, a lightweight material with very good sound-absorption properties. The lower mass of the blades provides very effective expression control with minimal noise from the shutter actions.

Noise is further reduced by having all the shaky bits (tremulants and regulators) housed in rooms below the chambers, with only the supply and exhaust lines going up through the floor to the chests. What you hear is pure organ, with not a hint of mechanical noise.

Most of the tuned percussions are unenclosed, but three have enclosed mates: the Main chamber contains a second Harp and a Chrysoglott (although not a Vibraharp) and the Master Xylophone is in the Solo, giving the organist increased flexibility. The 32' Bourdon graces one side wall; the unenclosed traps span the front wall just below the shutter openings with tuned percussions above and between the two chambers. This arrangement continues around to the other side wall where the Cathedral Chimes and Chinese gong reside, above the unenclosed 8' Pedal Tibia.

In the rear of the room, at the top of the balcony, resides the Trompette en Chamade. In history, a *chamade* was a trumpet call intended to be heard in the enemy camp across a battlefield, just before a charge. There's little doubt that this rank would fill that role more than adequately. Despite the volume, though, the design of the room mixes the sound so it surrounds you, reminding you what the power of air and brass can do, but without ever becoming overpowering and harsh.

Norm Shanklin, the late Garrett Shanklin's son, welcomed us and gave a brief background of his dad's vision for the instrument. He gave us a history of the Music Hall, and explained the foundation that assures the continuity of the hall and the magnificent instrument within it.

Dave Wickerham had been scheduled to perform, but had to cancel due to the loss of his father. Emcee Ken Double introduced Mark Herman, who stepped in at the last minute.

Mark opened with "Married I Can Always Get," and it was clear we were in for a great concert, even though he had very little time to prepare on this instrument. Zez Confrey's "Valse Mirage" was next and featured the beautifully restored Mason & Hamlin seven-foot grand piano. Using wonderfully unique combinations, the organ provided suitable accompaniment that never overpowered the piano.

The Wurlitzer demonstrated a very cohesive sound on Cole Porter's "I Concentrate on You," with the Harmonic Flute soloing at beginning and end. A medley by Jule Styne was an audience favorite, ending with a brilliant "Everything's Coming up Roses." Mark commented that the Rodgers and Hart tune "My Romance" was one of his favorites, and he presented it as a simple, yet moving ballad. The first half concluded with "Vanessa" by Bernie Wayne. With many contrasting styles, Mark's accurate and lightening-fast playing took us on a fantastic ride.

After a chance to view the native Boston Metropolitan Theatre console up close, we settled back into our seats for the second part of the program. Mark began with "Alexander's Ragtime Band," which again featured the piano and the Trompette en Chamade soloing in a jazz idiom. This was incredibly inventive, and we would hear it used again in this manner during later selections. Other highlights included a very saucy "Love for Sale" and a medley of Harry Warren tunes. Warren was Hollywood's most prolific composer and Mark's selections had finesse and emotion, while showcasing all the resources of this marvelous instrument. The final selection, "an old chestnut" as Mark described it, was "Dizzy Fingers." With extensive use of percussions and piano, a dynamic key change at the end brought the audience to their feet for a huge ovation. Mark obliged the appreciative crowd with "When the Saints Go Marching In," and we all marched out to the waiting buses. It was a concert that conventioners would be talking about all week.



The Shanklin Music Hall (Photo by Peter Beames)



Norm Shanklin (Photo by Richard Neidich)



Restored Stanley Steamer shares space with the organ at the Shanklin Music Hall (Photo by Bill Schumacher)



The Shanklin console (Photo by Richard Neidich)



Mark Herman at Shanklin (Photo by Richard Neidich)



Conventiongoers board the buses after Brett Valliant's concert at the Zeiterion (Photo by Journal Staff)



Mark Herman at Shanklin (Photo by Richard Neidich)



Zeiterion Theatre, New Bedford, Massachusetts (Photo by Richard Neidich)



The audience eagerly awaits the start of the second half (Photo by Richard Neidich)



The Zeiterion Wurlitzer console (Photo by Richard Neidich)



Part of the convention at the Bull Run Restaurant (Photo by Richard Neidich)



Brett Valliant at Zeiterion (Photo by Richard Neidich)

Following the concert, the buses headed for the Bull Run Restaurant in nearby Shirley, Massachusetts. With a slogan, “Serving the Tired, Thirsty Traveler since 1740,” we knew we were in for a bit of history with our food. The home-style cooking and open bar made for pleasant dining in a venue that may have been visited by Paul Revere during his famous ride in 1775, or perhaps George Washington had slept there. Buffet food can often be...well, let's say “less than impressive” and leave it at that. Not so at Bull Run. Very fresh, appealingly presented, and extremely tasty; many diners were seen going back for seconds. As we walked past the buffet table on our way out to the buses, things were pretty well picked clean, always a good sign. After the meal we headed back to our hotel ready for rest.

Saturday, July 2

Saturday was an early morning outing, and since the opportunity to visit the Drawbar Lounge the night before had kept some up past bedtime, 7:30am found many of us stumbling to the buses for a day of music in three different theatres. We first traveled to the Zeiterion Theatre in Bedford, Massachusetts where EMCATOS has a second chapter organ. The original Style F Wurlitzer (Opus 706) still resides in the theatre, augmented by a new English Horn and a 3-manual console.

Brett Valliant took the console, opening with a drum cadence that led us into the patriotic “National Emblem March.” The installation is in one chamber, house left, while the console is at floor level on the right. It fills the room nicely and is no doubt representative of what most theatre patrons would have heard in a neighborhood house. Brett continued with “Smile, Darn Ya’ Smile” from the 1931 Merrie Melodies cartoon short, featuring a xylophone-accented melody and an assertive 16’ Tuba in the pedal. The 1960 hit, “Will You Love Me Tomorrow?” opened with Marimba then continued with some wonderful Tibia combinations.

Austrian accordionist Walter Wild’s piece “Achtung Los!” featured some fast finger work, and “Blue Prelude” opened with solo Clarinet in a slow, sultry swing style. Selections from *Show Boat* followed, with “Ol’ Man River” providing a thrilling, full ending. Brett concluded the first half with John Weaver’s famous “Toccata,” performing the piece with ease and even adding tremulants in the center section.

The second half began with a drum cadence again, this time taking us to the “Battle Hymn of the Republic.” Peter J. Willhousky’s arrangement for chorus, band, and orchestra is probably the best-known arrangement of this number, and perhaps the best-known adaptation for organ and choir is the one recorded by Alexander Schreiner and the Mormon Tabernacle Choir. It isn’t a terribly difficult number for the organist... until you take the choir out of the mix.

The arrangement relies on the four-part choir for melody, countermelody, and harmony; the melody weaves through the vocal parts, shifting from alto to tenor to baritone and back and forth and around. The voice that carries the melody in one measure is providing countermelody in the next, and in the measure after that, it reverses again, all of which combines to give the piece the unique complexity that is its hallmark. The organ plays a relatively minor role through most of the number, providing mostly foundation with occasional accents—such as the trumpet riffs at the beginning and the massed ensemble buildup to the end, where the organ finally takes the lead. For much of the number, though, the organ goes off in other directions than the choir.

All of this makes it very challenging to perform as an organ solo that retains the harmonic complexity of the original arrangement. Second touch can help a great deal in spots, but there are a number of places where an extra hand would certainly come in handy. Brett did an admirable job on a very tricky piece, certainly one of the best your reviewers have heard.

Brett continued with the Vera Lynn hit “It’s a Lovely Day Tomorrow” and a very orchestral rendering of “Finlandia.” He finished the concert with a very upbeat, march-like “My Sin (is Loving You),” and



Interior of the Zeiterion (Photo by Richard Neidich)



The Hanover Theatre, Worcester (Photo by Bill Schumacher)



(Photo by Richard Neidich)



(Photo by Richard Neidich)



Simon Gledhill at Hanover (Photo by Richard Neidich)



(Photo by Bill Schumacher)



Emcee Ken Double at Hanover (Photo by Richard Neidich)



(Photo by Bill Schumacher)



Simon chats with the audience while a cipher is cleared (Photo by Richard Neidich)



The stunning décor of the Providence Performing Arts Center (Photo by Bill Schumacher)



Simon Gledhill at Hanover (Photo by Richard Neidich)



The 5-Manual Wurlitzer console, one of only three made (Photo by Bill Schumacher)

the audience responded with a strong ovation, clearly showing their approval of his work on this vintage instrument.

Picking up a box lunch in the lobby on the way back to the buses, we then traveled to the Hanover Theatre for an afternoon of music. Simon Gledhill was our featured performer, and noting that the 30th anniversary of his first public performance was quickly approaching, he presented a program of musical milestones from his long career. He opened with a jazzy, swinging arrangement of a tune which is becoming his signature, "Come Fly with Me," and the Hanover Wurlitzer roared with energy.

This was followed with the delicate Eric Coates march, "In a Country Lane." Untremmed strings and chorus reeds provided melody against the repeating accompaniment figure in Morton Gould's "Pavane," and Simon tipped his hat to Allen Miller, who was having a birthday, with a piece he performed at Shea's Buffalo Theatre, "Be My Love."

"Two Cigarettes in the Dark" was presented with wonderful shades of color, in memory of the late Jim Roseveare. Taking us to intermission was Max Steiner's "King Kong March." Well-suited to the big sound of the Hanover organ, the opening notes caused several audiences members to jump! Steiner used this score in over half-a-dozen other movies, and its appeal is evident, even today.

Memorable numbers from the second half included a medley from Carousel that took us on a wonderful musical journey. An ethereal opening led to the main theme, "The Carousel Waltz," effectively stated with reiterating bells, then into some lush combinations for "You'll Never Walk Alone." A dramatic key change brought us to the final reprise, which then descended into an echo of the beginning. It was a thrilling trip through the organ with the music of Richard Rodgers. Simon was able to draw even more color from the organ for Frederic Curzon's "The Boulevardier," giving us the feeling of walking through a quaint English town.

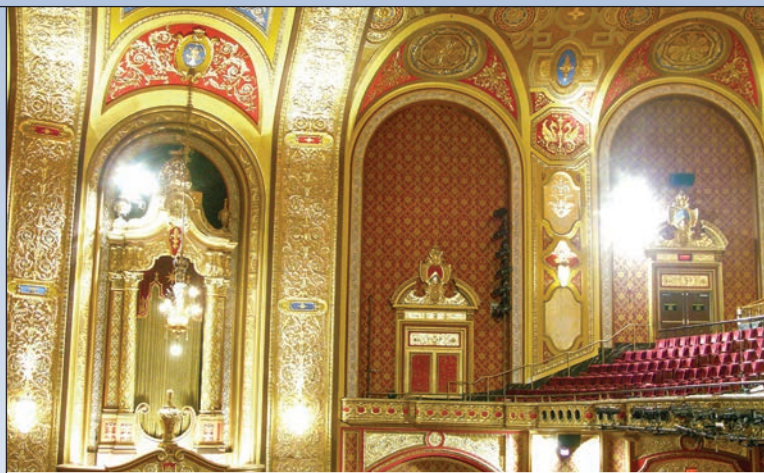
Simon concluded the concert with the overture to Mikhail Glinka's opera *Ruslan and Lyudmila*. It was a tour-de-force for organist and organ and the crowd responded with a spontaneous standing ovation, earning an encore which was itself rewarded with a standing ovation.

The Hanover is an absolute showplace, and the organ is well on the way to becoming one of the premier instruments in the country. Some minor rough edges that had shown up in the opening concert had been nicely smoothed out by the time Simon took to the bench. This is a new installation and, as with all new installations, it takes time for everything to settle in and for tonal finishing to perfect the match of organ and room.

The conventional wisdom is that organs sound best when the listener is seated in line and approximately level with the shutter openings, which generally means the lower level of the balcony. That doesn't always hold true. This organ has a tremendous amount of power and the front of the balcony is fairly close to the chambers, which are up quite high. There is little opportunity for the sounds to blend, and the result is a "raw" sound as the ensemble builds.

The main floor is a different matter entirely. This large theatre has plenty of volume, and from the center of the orchestra level it is like a different organ. The ensemble blends beautifully, even at high volume levels, and the ambience of the room smooths out the rawness that is perceived in the balcony. Don Phipps and his crew have put together an organ that the community and the theatre can be very proud of indeed.

Shuttle buses were available to take conventioners to the evening concert, but many of us took advantage of the pleasant summer evening by walking the few blocks from the hotel to the Providence Performing Arts Center, which started life as Loew's State Theatre. Around the corner on the side of the building, the "Loew's" name can still be seen on what appears to have been a side entrance to the building in times past. With seating for over 3000, its Rapp & Rapp architecture makes it a perfect home for the 5/21 Wurlitzer transplanted from the Marbro Theatre in Chicago.



Providence Performing Arts Center (Photo by Journal Staff)



Jonathan Orloff at Providence Performing Arts Center (Photo by Journal Staff)



Providence Performing Arts Center (Photo by Richard Neidich)



Providence Performing Arts Center (Photo by Richard Neidich)



The 5-Manual Wurlitzer console, one of only three made
(Photo by Richard Neidich)



Interior of the beautifully restored Stadium Theatre
(Photo by Journal Staff)



Jonathan Orloff at Providence Performing Arts Center
(Photo by Richard Neidich)



Stadium Theatre (Photo by Peter Beames)



Chris Gorsuch and Louise Eddington, Jelani's mother
(Photo by Journal Staff)



Stadium Theatre (Photo by Peter Beames)



Jelani Eddington's seminar drew a standing-room crowd
(Photo by Richard Neidich)



Stadium Theatre (Photo by Peter Beames)

This facility has undergone a multi- multi-million-dollar renovation, and as the pictures accompanying this article and on Theatre Organ Online will attest, the result is nothing less than spectacular. A wag once pointed out that “all things are good in moderation, including excess.” That philosophy is very much in evidence at PPAC. The interior of the auditorium is an explosion of dark woods, gold leaf, and bold colors, with art deco chandeliers and other architectural details completing the design. The console, in its white-and-gold attire, is a perfect cosmetic match for the interior, and like the San Francisco Fox, the Seattle Paramount, the St. Louis Fox and others, this building clearly would have fit the description of a “movie palace.” One of your editors noted that even in the men’s room—pardon me, men’s lounge—one stepped up onto a marble “stage” to approach the necessary porcelain fixtures.

The program began with a presentation by Scot Huntington, president of the Organ Historical Society. Scot presented the award of “Exceptional Merit” for the relatively unaltered 5/21 Wurlitzer, noting that the organ was still functioning on its original relay without any rank or console changes.

Readers will recall Jonathan Ortloff’s article about this organ (THEATRE ORGAN, May/June 2011), in which he describes the few changes made by Wurlitzer from the original specification. Most of those changes are still intact, but do not constitute “console changes” as defined by OHS and described by Mr. Huntington. The organ is, at its core, a stock Publix I plus Post Horn, but with an expanded console. The console is a Fox Special shell, with an additional manual shoehorned into it. In order to make it fit, the keys on the Bombarde, Orchestral, and Solo manuals are shortened, and the backrail is substantially shorter in height, allowing for only a single row of tabs and the swell couplers. Although it looks uncomfortable to play, both organists who played it for the convention said just the opposite.

After the award ceremony, emcee Ken Double introduced Jonathan Ortloff, who rode the console up with “You’ve Got a Lot to See,” from the TV show *Family Guy*. Done in the best Jimmy Van Heusen style, it was big and brassy with Post Horn accents that filled the theatre. He continued with “On Broadway,” starting with untremmed reeds and slowly building to big Tibia combinations, with even a little Henry Purcell thrown in. “Misty” was quiet and pensive, and the organ did its best classical imitation for C.S Lang’s “Tuba Tune in D major.” Other selections in the first half included a jazzy “It’s Almost Like Being in Love,” a luscious “All I Ask of You,” and the “Sortie in E flat” by Louis Lefébure-Wély. “I Gotta Be Me” from the Broadway musical “Golden Rainbow” took us to intermission.

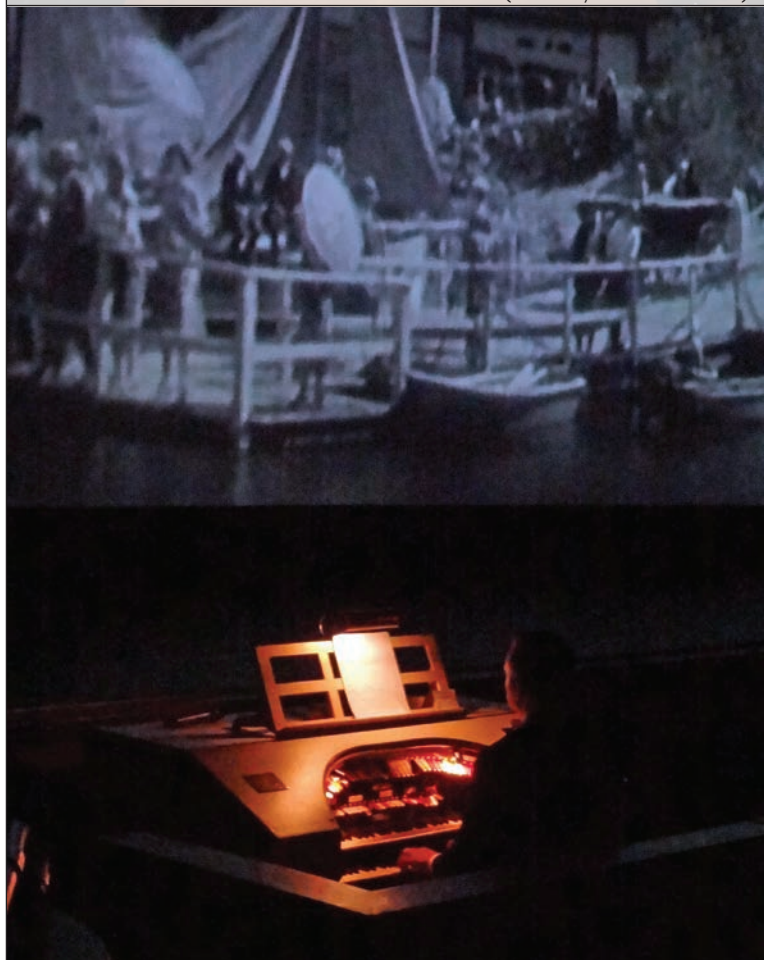
The second half opened with Bach’s “Tocatta in D minor” as an introduction leading us into Cole Porter’s “Just One of Those Things.” Jay Unger’s “Ashoken Farewell” is a gorgeous piece of music and Jonathan used a solo Clarinet with Chrysoglott to great effect. Additional numbers included his own composition “Grey Skies” — kind of “Stormy Weather” without caffeine—and “Puffin Billy” by Edward White, used extensively in Great Britain and best known in America as the theme from *Captain Kangaroo*, a children’s television show. He ended with “Ol’ Man River,” making



Stadium Theatre (Photo by Richard Neidich)



The Stadium Theatre Wurlitzer console (Photo by Richard Neidich)



Accompanying the film (Photo by Richard Neidich)

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Dr. Steven Ball introduces the film, Sunrise (Photo by Richard Neidich)



Carlton Smith accepts the award for the Hilbert Circle Theatre restoration (Photo by Richard Neidich)



Mike Hartley welcomed the convention to the awards ceremony (Photo by Richard Neidich)



Retiring treasurer Paul Van Der Molen (Photo by Journal Staff)



RN174: Fr. Early gave the Invocation (Photo by Richard Neidich)



Justin Nimmo receives the first Technical Apprentice award from Allen Miller (Photo by Richard Neidich)



Outgoing vice-chairman Craig Peterson (Photo by Journal Staff)



Bob Martin accepts the Crew Chief's Certificate of Service from Allen Miller (Photo by Journal Staff)

great use of the chorus reeds in both chambers. A grateful audience enticed him to play an encore, and we heard “This House is Freakin’ Sweet,” bookending the concert with numbers from *Family Guy*.

It was apparent the organ is not in top condition and Jonathan commented that he, David Peckham, and Dick Taylor had spent a fair amount of time repairing dead notes and tuning pipes prior to the concert. *[The trio had spent a couple of days at it, and David and Jonathan continued working on it in the available time up to David’s Monday evening concert.—Ed.]* The combination action only partly worked, requiring Jonathan to hand-register a significant portion of his program. Releathering and repairs inside the console were simply beyond the scope of what could realistically be achieved in the time available.

Deciding to use this theatre as a convention venue was, no doubt, difficult, and it would be easy to criticize the convention committee for doing so. Many consider the Publix I to be one of Wurlitzer’s best designs, and it is clear that if it was in better condition, this organ would be a great match for the room. Most recognize what the organ has the potential to be, and the experience of hearing this instrument in this expansive room allowed forgiveness for any musical shortfalls the organ presented and the challenges Jonathan faced. And at times it was clear Jonathan was working very hard.

Many conventioners made the walk back to the hotel, some stopping by the “Waterfire” event in downtown Providence. On several evenings during the summer, over 100 braziers in the three rivers making up Waterplace Park are set ablaze. It was quite an event, with thousands of people watching, listening to live music, and enjoying food from street vendors.

Sunday, July 3

Sunday morning found the ATOS Board of Directors meeting with members for the Membership Forum. Many had questions/comments about ways to increase membership, or how to keep the youth involved and support the young organist competition.

Following the Forum, Jelani Eddington presented a workshop in the Allen room on “Using the Resources of the Theatre Organ.” It attracted a large crowd and Jelani offered suggestions that ranged from registration tips to the effective use of second touch.

After lunch, once again enjoying the fine dining options at the Providence Place food court, we boarded buses for Woonsocket, Rhode Island and the Stadium Theatre. This downtown theatre in the town of about 44,000 features an original Wurlitzer, Opus 1399. The artist of the day, Stephen Ball, greeted us all as we entered the theatre, which has been meticulously restored to its 1926 glory. Several of our number seemed to be having trouble with their necks, as they were walking around the lobby with their heads tilted quite far back, as though something during the bus ride had caused a spasm of some sort. However, a look up at the detailed ceiling art dispelled any thoughts of bus-related injuries.

The décor of the Stadium is much more muted than PPAC, but with extensive use of *trompe l’oeil* and plaster appliqués of figures surrounding the auditorium, it is ornate in its own way. The painted decorations inside the auditorium were, as noted for the lobby ceiling, very detailed and had clearly been restored by expert artisans. The predominant color combinations tend more to the pastel pinks and greens than to the bold, lending an open and airy feel to the medium-sized house.

The snack bar was going full force, and we picked up popcorn and sodas on the way into the theatre. Seated in very comfortable seats, Dr. Ball fired up the Wurlitzer to accompany the 1927 silent film “Sunrise.” An Academy Award winner for “Unique and Artistic Production” at the first ceremony in 1929, it had the look of a foreign film even though it was filmed at the Fox Studios in Hollywood, and on locations in Mexico,



Al Haker accepts the Ron Musselman Member of the Year award on behalf of Wallace Dittich (Photo by Journal Staff)



John Ledwon accepts the Honorary Member award on behalf of Len Rawle (Photo by Journal Staff)



Chris Gorsuch accepts the Organist of the Year award on behalf of Dave Wickerham (Photo by Journal Staff)



Tim Needler accepts the Hall of Fame inductee plaque on behalf of the late Alden Stockbrand (Photo by Journal Staff)



Jelani Edgington accepts the Hall of Fame award on behalf of John Ferguson (Photo by Journal Staff)



Rosemary Bailey entertained at the banquet (Photo by Richard Neidich)



Simon Gledhill receives the Hall of Fame award on behalf of Walt Strony (Photo by Journal Staff)



(Photo by Richard Neidich)



Bob Evans accepts the Convention Host Chapter certificate on behalf of EMCATOS (Photo by Journal Staff)



(Photo by Richard Neidich)



Norm Shanklin, Sarah Shanklin, and Mike Hartley (Photo by Journal Staff)



(Photo by Richard Neidich)

Big Bear Lake, the San Bernardino National Forest, and along the Columbia River in Oregon.

At the end of intermission Dr. Ball gave the audience a brief demonstration of stops, traps, and percussions. This organ was also not fully functional, but it easily handled the accompaniment task and Dr. Ball deftly maneuvered around any missing sounds. Had he not explained what didn't work, it isn't likely that most of the audience would have known. It was an enjoyable presentation and a chance to see a wonderful piece of theatre architecture.

After time for a quick nap back at the hotel, it was time for the banquet. We got gussied up and loaded the buses for a trip to the Venus de Milo Restaurant in Swansea, Massachusetts. To honor America's Independence Day, Colonel Mike Hartley (USA, Retired) attended in Army dress blues and Colonel Jack Moelmann (USAF, Retired), and Captain Chuck Bielski (USAF, Retired) attended in formal Air Force mess dress uniforms.

As the attendees made their way to tables, the bar did a brisk business. As with the other buffet meals so far during the week, this one did not disappoint. The food was excellent (several were heard to comment that this was one of the best meals of any convention in recent memory, even though it was a serve-yourself buffet) and the service from the wait staff was first-rate. The "surf and turf" buffet featured something for everyone and many made more than one trip through, including an extra plate for desserts.

After the meal, we settled into our seats for the awards portion of the evening. These included the Ron Musselmann Member of the Year award to Wallace Dittrich from St. Louis; the Honorary Member award to Len Rawle in England; The Organist of the Year award to Dave Wickerham; and Hall of Fame inductees Alden Stockebrand (Milwaukee), John Ferguson (Florida), and Walt Strony (Las Vegas).

Back to the hotel, the Hammond "Drawbar" lounge was open again at the restaurant. Housed in a separate room off the lounge, it didn't have quite the same atmosphere (or raucousness) as the bustling space in Seattle, but many artists took a turn at the digital Hammond and it provided a late night venue for any die-hard enthusiasts.

Monday, July 4

The final day of the convention began with a technical seminar in the first floor ballroom. Allen Miller presented "Releathering Wurlitzer Chests" to a standing-room only crowd. His extensive experience and hands-on examples made for a very informative session, and he invited everyone to the Technical Seminar to be held in conjunction with EMCATOS at the end of July.

Then it was back on the buses for our final trip to the Shanklin Music Hall. The Northeast weather was quite warm, and the air-conditioned Music Hall was a welcome respite. The base of the console was a blaze of color with red, white, and blue flowers, reminding us of the Independence Day holiday. Ken Double introduced our artists for the day, Jelani Eddington and Chris Gorsuch. Jelani began the concert with the vivacious "Good News" from the 1927 musical of the same name. Next, Chris joined him on the Mason & Hamlin piano for Leroy Anderson's "Plink Plank Plunk." With a wonderful balance between instruments, the split-screen projection capabilities of the Music Hall allowed us to watch the fast finger work of both performers.

Jelani continued on the organ with an impressionistic opening for "Midnight Sonnet." It continued with a wonderful Tuba melody against a Clarinet accompaniment and a haunting Harmonic Flute. By the time he got to the big Tibia/String combinations, we had already melted into our seats. The whole experience was like swimming in crème brûlée, and it was unforgettable! He continued with a Noel Gay medley and music from the show *Me and My Gal*. It would be difficult to find more upbeat, infectious music better suited to the theatre organ. The refinement of the



(Photo by Richard Neidich)



(Photo by Richard Neidich)



(Photo by Richard Neidich)



(Photo by Richard Neidich)



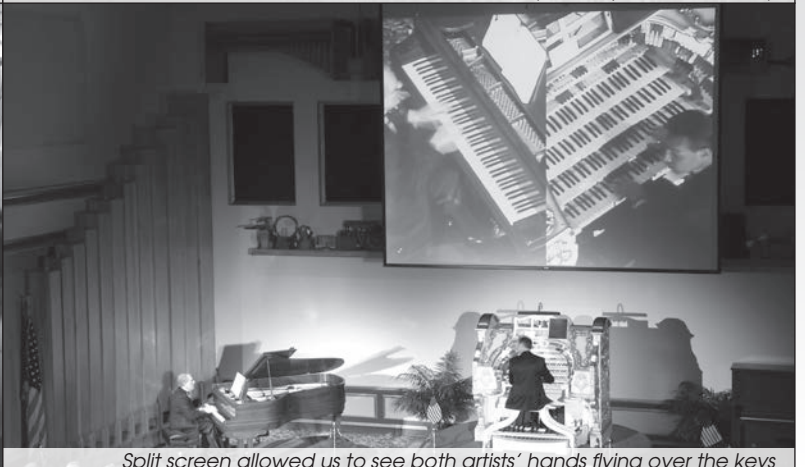
(Photo by Richard Neidich)



Solo Chamber, Shanklin Music Hall (Photo by Bill Schumacher)



(Photo by Richard Neidich)



Split screen allowed us to see both artists' hands flying over the keys (Photo by Peter Beames)



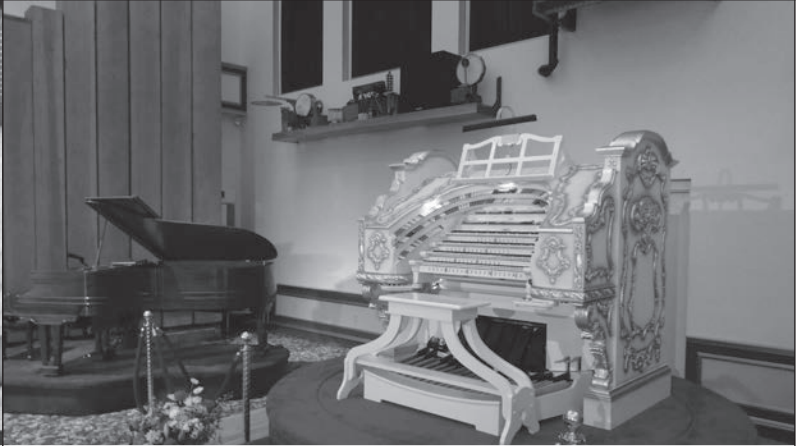
Allen Miller had a good crowd for his "Releathering Wurlitzer Chests" seminar (Photo by Richard Neidich)



Second half — Jelani Eddington on piano, Chris Gorsuch on organ (Photo by Peter Beames)



Allen brought a selection of fixtures and jigs in addition to a chest in the process of being rebuilt (Photo by Journal Staff)



The console, with the 7' Mason & Hamlin / Ampico reproducing grand piano (Photo by Richard Neidich)

instrument was very evident and the Trompette en Chamade in the rear of the hall added impressive accents.

To conclude the first half, Chris returned for another duet, and we were treated to “Holiday for Strings” by David Rose. The unenclosed 8’ Pedal Tibia lent a credible string-bass tone to the arrangement and Jelani’s combinations played well against the percussive piano, while providing some wonderful countermelodies. A middle section had a jazz slant, and a loud ovation from the crowd at the conclusion signaled their excitement.

When the concert resumed, Chris took the organ bench and we heard a gutsy “Hallelujah.” The Post Horn has just the right “punch” to top combinations, while also being able to blend well, if desired. Chris continued with a medley from the 1961 musical *Stop the World—I Want to Get Off*. The arrangement by Chris was inspired by Sammy Davis Jr., who starred in the 1978 Broadway revival, and the organ soared with the melodies of Leslie Bricusse and Anthony Newley.

The final selection was another duet, and the performers obliged a request from convention chairman Bob Evans for the “Warsaw Concerto.” A single-movement piano concerto written for the 1941 film, *Dangerous Moonlight*, Jelani’s virtuosic piano performance was equally matched by the authentic orchestral accompaniment by Chris. The skill and technique of each musician was a joy to experience. There are times when stars align during concerts and an audience realizes they are hearing musical magic—this was one of those times. At the conclusion the audience rose for a standing ovation, acknowledging the impressive performance. The encore was equally inventive, with a Tchaikovsky introduction taking us to “Tico-Tico,” and somehow a little “Malagueña” thrown in for good measure. After another standing ovation, we headed to the buses. It was becoming clear that the EMCATOS convention committee had carefully calculated the order of concerts, in order to whip us into a musical frenzy prior to the final event at the Providence Performing Arts Center.

After a quick supper, many of us walked the short distance to PPAC. This evening, David Peckham would take charge of the Wurlitzer, being joined by the American Band. Drawing over 50 musicians from throughout the New England area, the American Band was founded in 1837 and is one of America’s oldest civilian bands.

The first half would feature only organ and David opened with a very inventive arrangement of Gershwin’s “S Wonderful.” He continued with Henry Mancini’s 1961 composition, “Baby Elephant Walk.” David’s arrangement brought chuckles from the audience, and his ability to instantly switch styles mid-song was impressive. One moment we’re listening to an untremmed section; the next, a bright swing motif, then back to an untremmed passage.

The wistful love song from the 1930 Schwartz/Dietz show *Three’s a Crowd* entitled “Something to Remember You By” followed. The Brass Trumpet and Tibia combinations soared in the big theatre, and it was like visiting with an old friend.

Other highlights from the first half included a transcription of Billy Nalle’s arrangement of “When Johnny Comes Marching Home” and the 1943 “Orpheum March,” which sounded as if it could have easily been used for silent movie accompaniment. David concluded the first half with three pieces by Rube Bloom: “Spring Fever” which was bouncy with an almost ragtime feel; the tender ballad “Maybe You’ll Be There”; and “Give Me the Simple Life,” a jazzy piece that took us to intermission.

The second half opened with the American Band under the direction of Dr. Gene Pollart of the University of Rhode Island. While an announcer described the band’s history, we heard snippets of many styles and genres as an introduction. They continued with a medley of Ray Charles hits. With good intonation, blend, and balance, it was evident this was a talented and experienced ensemble. Next, “Amazing Grace” began with a Dixieland combo consisting of Trumpet, Clarinet and Trombone. When the entire group entered it developed into a slow



Chris Gorsuch, piano, and Jelani Eddington, organ
(Photo by Richard Neidich)



Chris Gorsuch, piano, and Jelani Eddington, organ
(Photo by Richard Neidich)



David and Kathy Peckham (Photo by Journal Staff)



David Peckham introduces his next number (Photo by Richard Neidich)



Catered lunch before Ken Double's concert at the Hanover Theatre (Photo by Richard Neidich)



David Peckham with The American Band (Photo by Richard Neidich)



Catered lunch before Ken Double's concert at the Hanover Theatre (Photo by Richard Neidich)



David Peckham (Photo by Richard Neidich)



Cathy Chemi (Photo by Richard Neidich)



At the close of the convention, David Peckham accompanies the convention committee, volunteers and artists in a farewell number (Photo by Richard Neidich)



Ken Double, Skip Stine, and Cathy Chemi (Photo by Richard Neidich)

swing, before ending as a rambunctious march, suitable for a Mardi Gras parade. A medley of tunes from the 30s and 40s “Golden Age of Jazz” was very enjoyable listening.

Finally, David returned to the console to join the band for “Crown Imperial,” written by William Walton for the coronation of King Edward VIII. When he abdicated the throne, it was performed for the coronation of his brother, King George VI, which occurred on the same scheduled day. The organ played an excellent supporting role to the band, adding bass and treble, without ever overpowering the group. In the middle section, the Tuba Mirabilis took over, and the organ did its best English cathedral imitation. David and the band continued with “Londonderry Air,” with the organ adding string texture to the wind ensemble, giving us a full orchestra effect. They finished the concert with, appropriately, “The Stars and Stripes Forever.” David added the Tibia to the Piccolo soloists on stage, and his contrary melodic motion during the “dogfight” section was a wonder to hear. The audience demanded an encore and they responded with “America the Beautiful.” It was a treat spending the July 4th holiday listening to this music, and as we returned to the hotel fireworks lit up the sky all around us.

Encore, Tuesday, July 5

A late-morning start allowed many to get some extra needed sleep, and at 10:30am we loaded buses for lunch and a concert at the Hanover Theatre. When we arrived, the elegant upstairs lobby had been transformed into a banquet hall fit for royalty. After being ushered through the food line we sat down to eat. Everyone was abuzz with favorite concerts, artists, and venues visited during the last few days. After lunch, we took our seats in the now-familiar auditorium.

Ken Double’s role changed today from announcer to artist, and he brought the console up with the 1936 piece “You Turned the Tables on Me.” Ken’s theatrical arrangement had all the excitement of the Benny Goodman recording, and the Hanover organ, as usual, had power to spare. He dedicated the second number, “Is It True What They Say about Dixie,” to Don Phipps and the visiting Atlanta chapter members. It was a swinging, bright arrangement with some beautiful Tibia combinations. Next was a delightful medley from Finian’s Rainbow, after which Ken commented that the organ sounded as thrilling at the console, as it had from the audience.

“Teach Me Tonight” began with Chrysoglott and Glockenspiel that spoke with amazing clarity into the room. Ken was then joined on stage by Skip Stine and his trumpet. A veteran of the Harry James Orchestra, Skip has collaborated with Ken on several occasions. They began with the 1936 hit, “Pennies from Heaven.” The interplay between the two instruments was great and Skip’s velvet tone was a joy to listen to. They finished the first half with a thrilling arrangement of “Granada.” Skip’s horn playing added much excitement to what Ken described as “a theatre organ warhorse.”

Following intermission, Ken continued on the organ with a swinging, bluesy arrangement of the Count Basie number, “Alright, Okay, You Win.” Next was “Losing My Mind” from the Stephen Sondheim musical *Follies*. Slowly building from solo stops to a full ensemble, it captured all the emotion of the 1971 production. Skip returned to the stage and the trumpet was featured on the next two selections, “You Made Me Love You” and “It’s Been a Long, Long Time.”

Skip’s wife, Cathi Chemi, who also performed with the Harry James Orchestra, joined the men for the next several numbers. She related a moving story about how her mother had played theatre organ for five years in New York City, beginning in 1921. Cathi’s sultry voice was perfect for “Can’t Help Lovin’ Dat Man” and the group continued with the Harry James hit, “I’ve Heard That Song Before.” It was a real treat to hear this big band music performed so authentically, and the trio is to be congratulated for an outstanding program. Ken finished the concert with



Ken Double, organ, with Skip Stine on Trumpet
(Photo by Richard Neidich)



Ken Double at Hanover (Photo by Richard Neidich)



U.S.S. Constitution, the oldest commissioned ship in the United States Navy (Photo by Richard Neidich)



On-board the Spirit of Boston (Photo by Richard Neidich)



Just a few who entertained on the B3 (Photo by Journal Staff)



On-board the Spirit of Boston (Photo by Richard Neidich)



Just a few who entertained on the B3 (Photo by Richard Neidich)



The lightship Nantucket (now decommissioned) and sailboats in Boston Harbor (Photo by Richard Neidich)



Just a few who entertained (Photo by Richard Neidich)



On-board the Spirit of Boston (Photo by Richard Neidich)



The Record Shop was a popular spot throughout the convention (Photo by Journal Staff)

“Rock-A-Bye Your Baby with a Dixie Melody,” and we bade goodbye to the beautiful Hanover Theatre with its commanding Wurlitzer.

Heading to Boston, we were joined on the buses by professional travel guides who shared their knowledge of the city and its unique history. As we traveled through downtown streets and centuries-old neighborhoods, we got an insight into Boston life, past and present. We stopped several times to visit important sights. First was Christ Church, better known as the Old North Church, where on the evening of April 18, 1775, the church sexton, Robert Newman, climbed the steeple and held high two lanterns as a signal that the British were advancing on Lexington and Concord by sea and not by land. We stopped at Boston Harbor, where the *USS Constitution*, a 44-gun US Navy frigate was constructed and launched in 1797, making it the oldest commissioned warship afloat. Many ATOS members boarded the ship, and cameras recorded many souvenir pictures.

At the conclusion of the tour, we left the bus to step aboard the *Boston Spirit* for a dinner cruise around Boston Harbor. The ship functioned well as a floating dining room, and for the next two hours we were treated to excellent food, fun entertainment, and some wonderful views of the setting sun over the city of Boston. The warm evening made the cruise very enjoyable, and many passengers finished the evening watching the glow of the city from on deck. We can also report that, at no point was any tea thrown overboard (we couldn't find the crates). As we rode the bus back to Providence, conversations confirmed that EMCATOS had put together a first-rate gathering for theatre organ fans.

Was it a convention totally without flaw? No, but if it had been, it just wouldn't have been a convention having to do with theatre organs.

Were the instruments all in top shape? Not by a long shot, but once again, it wouldn't have been a theatre organ convention if they all had been. That's simply the reality of life in the theatre organ world. The very fact that some were not, emphasized how easily we could lose these magnificent instruments one by one, and how important it is for ATOS to continue in pursuit of its mission—far better than any brochure or speech could ever have done. Leather, zephyr, rubber cloth, and other components of consoles, relays, and chests all deteriorate over time, and require patience, skill, and money to put right again. And then, in a few years, it will need to be done again. What we saw and heard were instruments in varying stages of their life cycles. The encouraging thing is that with proper attention, each can have more lives than a cat.

On the plus side, the generosity of our members and donors has built the Endowment Fund to a point where ATOS is now able to do more to aid chapters in bringing these wonderfully unique instruments up to their full potential.

Each artist managed to bring the absolute best out of the instrument(s) he played. They did a tremendous job of maximizing the resources of the instruments, and where there were things amiss, they adapted, so that most of the time you didn't realize what wasn't working.

Finally, we can't say enough about EMCATOS and the job done by the convention committee and volunteers. It requires a lot of work over a long period of time to put on a successful convention, and EMCATOS rose to the task. From the diversity of the artists, to the variety of instruments, the generosity of those who opened their homes and facilities to us, the excellent off-premises food, and the great logistical support from caterers and the bus company, everyone pulled together to make this the great success that it was.

Approximately 10% of our membership attended. For those who were there, we hope that our recap and review of the convention brings back great memories. For the rest of you, we hope it will encourage you to join us in Los Angeles and Orange County next July for Convention 2012.



The Record Shop was a popular spot throughout the convention
(Photo by Richard Neidich)



Gail Ward, John and Joy Atwell explored the area on their own
(Photo by Bill Schumacher)



BS004: The Rhode Island State House, just two blocks from the Westin
(Photo by Bill Schumacher)



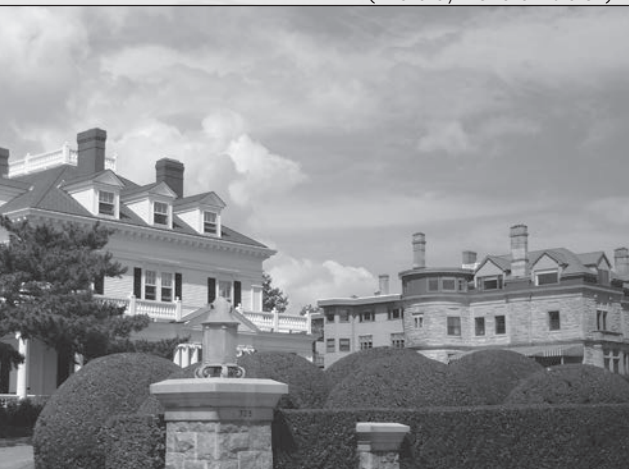
Don Feely gets an early start on the review
(Photo by Journal Staff)



Curt Wolfanger and Ronald Stonehouse in the Midi Concepts demo room (Photo by Journal Staff)



(Photo by Richard Neidich)



(Photo by Richard Neidich)



The sun sets behind the Boston skyline, bringing Convention 2011 to a final close (Photo by Journal Staff)

A New England Theatre Organ Odyssey

Odyssey (äd' i see) n. ...2 any extended wandering or journey....

I suppose “odyssey” could be applied to a journey through time and history as well as through an area or region. In both senses, the 2011 convention was indeed an odyssey.

For those of us from the West, New England is quite a contrast. I grew up in and around San Francisco, where my great-great-grandfather landed in 1849 after leaving New York. San Francisco was mostly tents in 1849; what few wooden buildings there were tended to burn down with a fair degree of regularity, with the fires often spread by bits of burning canvas carried on the breezes. By the time the 1906 earthquake and fire occurred, even though the city had grown considerably, there still wasn't a great deal west of what today is Van Ness Avenue. To my generation, a historic building was one that was built before the Great Depression.

For New Englanders though, a historic building might well have been built before the American Revolution, and might have served the Continental Army as a temporary headquarters, or even been overnight lodging for someone who would later become known as one of the Founding Fathers. In fact, University Hall, at Brown University in Providence, was used as a barracks and military hospital during the Revolutionary War.

For a history buff, there is a mystique to the Mid-Atlantic and New England states that doesn't seem to exist elsewhere. I've stood in the old Liberty Bell pavilion in Philadelphia and watched people from all over the world walk past the bell; almost every one reached out and gently touched it (I did, too. I told myself I wouldn't, but I couldn't resist). When you touched that bell, you felt a connection with our nation's, and the bell's, history. In 2003, the bell was moved to a new pavilion, and there's now a railing around it. The bell is out of reach, and visitors today miss out on that connection.

As you move north through the New England states, the sense of history grows. Place names you remember from school—Lexington Green, the Old North Bridge in Concord, Bunker Hill—become real; figures from history—Roger Williams, Generals Gage and Howe, Paul Revere—come alive. Until very recently, the term “Tea Party” was synonymous with Boston Harbor. Stand on the edge of the harbor at night and you can imagine being there when the crates went into the drink.

The narrow streets in the old sections of New England communities are testament to their age; these districts were laid out when a future need for parking on both sides of the street couldn't be envisioned. Today cars and trucks manage to navigate those same narrow streets daily. Commerce continues; goods and services reach the residents and businesses in those streets. We haven't abandoned the history; we've adapted and worked around it for the benefit of all.

Where modern growth has taken place, history has coexisted with it. Old buildings large and small are not only respected and preserved, they are used. They turn into beautiful facilities like the Providence Performing Arts Center, and the Stadium Theatre with its detailed ceiling art and *trompe l'oeil* decorative finishes.

And so, too, it is with the Wurlitzers housed within these historic structures. Like the buildings themselves, sometimes they show their age, and some are not in the best repair. Others have been preserved or restored so that they look and sound much as they did when new. But they are still there at the edge of the stage, ready to remind us of the history of our art form and, in the hands of the most-capable young artists of today, to show us our future.

We have not gone the route of the Liberty Bell pavilion and put a metaphorical fence around these pieces of history. Instead, we have concentrated on bringing more people to the art, and at the same time, bringing the art to more people. Providing entertainment that people want to see and hear in attractive, appealing venues brings people to the art; modern digital and virtual instruments provide the portability we need to help us move the art outside its “home” environment and bring it to non-traditional audiences—in airports, train stations, shopping malls and more.

As we wandered through southern New England on our odyssey, we came face to face with both the history and the future of theatre organ. Congratulations to the convention committee, and thanks to the families who not only let their loved ones take countless hours away during the planning and run-up to the convention, but also put on bright green shirts and pitched in themselves. You put on one fine, first-class convention.

—Mike Bryant

Chapter News

ATLANTA

Atlanta, Georgia—Chapter members met in May at the home of Pam and Billy Hudson to premiere Pam's Allen 311 digital theatre organ. Though the organ is new to her, it already has a grand résumé, having provided entertainment at the *Gone with the Wind* Museum and having been used to accompany silent films throughout Georgia.

Performing at the meeting were Ron Carter (organ) and his granddaughter Abigail Carter (piano, vocals), Pam Hudson (organ, piano, vocals) and her husband Billy (vocals), with her brother Jim Buttram (organ). Between the organ, piano, vocal solos, and duets, the chapter experienced a variety of musical content and styles from our artists of the month.

In June, what may be an unprecedented event in the organ world took place when Jeff Harbin, Dean of the Atlanta chapter of the American Guild of Organists, and his wife Nicole hosted the Atlanta chapter of the American Theatre Organ Society in our traditional *Hamm-O-Rama* on his D152 model Hammond organ with a model 122 Leslie.

Once again, several artists provided the entertainment, beginning with none other than Ken Double, who exhibited his consummate skill. Host Jeff Harbin followed with church music (as was often done on a Hammond). Lee Lanier's contribution included music from the Mississippi riverboats where he used to entertain, followed by the legendary Wanda Carey Fields playing the favorites we always demand from her, including the Gospel music that showcases her signature performance style. Finally, the inimitable Bob Fountain turned keyboards into bongos, tambourines and all sorts of other percussions to accompany his music as he romped through his part of the program, eliciting sustained applause and cheering. Afterwards, we adjourned to the basement to play the Wicks pipe organ installed there.

After both programs, we feasted on delightful food provided by our wonderful hostesses.

—Larry Davis
Randy Hendry, President
678-580-6865, randy@hendry.org



Abigail Carter, Billy and Pam Hudson
(Photo by Elbert Fields)



Jeff Harbin, Ken Double, Wanda Fields, Lee Lanier, Bob Fountain (Photo by Elbert Fields)

CENTRAL FLORIDA

Pinellas Park, Florida—A small but dedicated group attended our May meeting on Mother's Day. This special holiday was made even better by a concert by our friend John McCall, who travelled from Georgia to play on the chapter's 3/10 (mostly) Wurlitzer in Pinellas Park. John played selections celebrating spring and Mother's Day. Our thanks and appreciation goes to John for his efforts making our instrument sound its best and showing just what it is capable of.

June brought us together at the Pinellas Park Auditorium once more before our traditional summer hiatus. Since many of our members travel elsewhere for extended periods in the summer, we don't hold meetings until the fall. Discussion centered on what remains to be completed on the organ. Work sessions have been scheduled to continue progress on the upgrades to our theatre pipe organ. Members had the opportunity to play open console.

Several events are planned for the fall, including silent film showings and a concert. You won't want to miss any of the scheduled meetings starting in September!

—Gary Blais
Cliff Shaffer, President
727-504-7012 cliff71@aol.com

DAIRYLAND

Racine/Milwaukee, Wisconsin—We celebrated Valentine's Day on February 13, with a social at the New Berlin home of Dave Prentice. The artist was Gary Kay, who played "love" music on the Baldwin organ and warmed everyone's heart on this winter day.

On May 22, Sandy and John Knuth hosted a social at their home in rural Cedar Grove. The organ is a 2/11 Wangerin which was given to Sandy by her church when they got a new tracker organ. Sandy played a program of classical, pops, and patriotic music. People came from as far south as Arlington Heights, Illinois. Open console was enjoyed by John Cornue, Fred Hermes, Gary Bieck, and Josh Bieck on the piano. A potluck meal followed.

As the last two couples left, due to ominous-looking clouds and tornado warnings, a violent wind and rain storm began and the electricity at the Knuth home—along with over 900 others—went off and stayed off for the next three hours. The party ended just in time!

June 26 was spent at the Elkhart Lake home of Gary Bieck, who has a large music room with a three-manual Wurlitzer. The artist was Zach Frame from Lake Geneva, who is the featured organist at the Organ Piper restaurant. Zach, who has a great personality, did his usual outstanding job.

Special guests were father and son Willie and Richard Stephenson from the United Kingdom. They are Dairyland members and were on their way to the ATOS convention. Willie is also a good organist, as he demonstrated during open console.

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



Organist Zach Frame, center, with Richard and Willie Stephenson (Photo by John Knuth)



Sandy Knuth and her Wangerin organ
(Photo by John Knuth)

DELAWARE VALLEY

Cheltenham, Pennsylvania—On Sunday, June 5, 2011, we were again at the Colonial Theatre in Phoenixville, Pennsylvania, for another “shake-down” public performance on our newly rebuilt Wurlitzer 3/24, Opus 585.

The program consisted of two all-organ mini-concerts by chapter members.

The first half featured Rudy Lucente. In addition to his duties as a church organist, Rudy is also an assistant organist at the Wanamaker organ, and a member of the Philadelphia Organ Quartet (an ensemble that performs music arranged for four organs). He has played numerous programs on theatre organs, but Rudy would be the first to admit he is not a theatre organist, saying he’s “just a classical organist trying to make sense out of these scary machines.” Rudy played a wonderful program of mostly Broadway show tunes.

The second half featured Glenn Hough. Glenn also has duties at two churches, but his real passion is the theatre organ. Glenn started playing piano at age four and continues playing piano, keyboards, and theatre organ. He has provided theatre organ accompaniment for silent movies at the Marietta Theatre in Marietta, Pennsylvania. In addition to TOSDV, Glenn is also a member of the Susquehanna Valley Theatre Organ Society and the Dickinson Theatre Organ Society in Wilmington, Delaware, where he regularly performs on the Dickinson Kimball for special events. Glenn played a varied program of music from many eras and gave the combination action and second touch on the Wurlitzer a very aggressive workout.

The audience was very appreciative of the efforts of both performers. Many thanks to our dedicated volunteers and members who keep making our Wurlitzer better and better!

Join us on September 11, 2011, when we will return to the Colonial Theatre for a very special commemorative program.

—Dick Metzger

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



Colonial Theatre, Phoenixville, Pennsylvania
(Photo by Dick Metzger)



Rudy Lucente (left) and Glenn Hough (right)
(Photo by Dick Metzger)

GARDEN STATE

Little Falls, New Jersey—Swashbuckling Rudolf Valentino commanded the screen at the Loews Jersey Theatre in May. The Bob Balfour Memorial Wonder Morton and Don Kinnier, whose fingers danced over the keys, were both in fine form to accompany the 1925 silent gem, *The Eagle*.

A week later Friends of the Loews and GSTOS co-sponsored an evening of music in memory of Ralph Ringstad, Jr. Staff organists Paul Citti and Eric Fahner played entrance and exit music. Radio City Music Hall veteran Bob Maidhof played a stirring tribute. GSTOS' Michael Cipolletti and Loews' Colin Egan shared memories of Ralph, whose sister Karen eloquently expressed the family's appreciation. Bernie Andersen, noted silent film accompanist, celebrated Ralph's life with a Buster Keaton short after reprising Ralph's music from the Broadway play *Silent Laughter*.

The following week Loews offered another silent film, *Sunrise*, with Bernie Andersen accompanying. Included was a unique interplay of organ and original soundtrack

music. During the film the organ faded out and the sound track came up and then gave way again to the organ. Audience members spontaneously voiced their preference for organ over sound track.

Newark Symphony Hall's 3/15 Griffith Beach organ was called upon to provide the music for some of Newark's graduations, with Eric Fahner at the console.

June held a grand surprise at the Brook Arts Center, where a faithful crew still works in the twice-flood-damaged building. We planned to view progress on the Wurlitzer, but Crew Chief George Anderson and others put in intense overtime so members were able to hear the 3/11 instrument play for the first time in the theatre. It was amazing. Still a work in progress, the sound was lovely. Congratulations to the Brook crew and to all Garden State members who kept faith in the project.

—Catherine Martin

Michael Cipolletti, President
732-899-1588, mcc22@verizon.net



Don Kinnier at the Wonder Morton console
(Photo by Tony Rustako)



Main chamber in the Brook Theatre
(Photo by Carole Rustako)

Chapter News

JOLIET AREA

Joliet, Illinois—JATOE's Mother's Day social featured Bill Tandy at the Barton. He thoroughly entertained us with his wit and music. He has been playing for 28 years and is self-taught. Bill plays organ all over the place, is an automobile wholesaler and buyer and a morning talk show co-host on WWKI in Kokomo, Indiana. We had a great turnout and enjoyed much good food and open console.

On Father's Day, we were lucky to have Dean Rosko from Milwaukee play for us. Dean is the official organist for the Milwaukee Brewers baseball team, and appears at many places including the Organ Piper Music Palace in Greenfield, Wisconsin. He is also a competitive roller skater with five national medals to his credit, and has released six CDs of roller-skating music. We were thrilled to hear him. Much good open console followed, including Glen Tallar who plays at the pizza parlor in Lansing, Illinois.

Extravaganza 15 is over now, and we all had a super time. Rialto Manager Randy Green invited 60 young people to attend the Saturday night event absolutely free. Thanks, Randy. Next year we hope to have a larger attendance.

Mike Cierski is organizing a Jelani Eddington concert and workshop at South Suburban College in October.

By the time you read this, the National Convention in Providence will be over and many of our members from this area have attended.

We had our election of officers and Jim Patak is once again our president. He devotes most of his time to JATOE and the Rialto Theater, as both an organist and usher. Thanks, Jim.

One of our favorite persons and organists has just recently passed away. Warren York will be missed for his fabulous talent and personality. I hope he is playing that big organ in the sky!!

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

LAND O' LAKES

Minneapolis/St. Paul, Minnesota—Ron Rhode closed out the Phipps Center for the Arts Organ Series on June 11. His playing was energetic and up-tempo in a very good program that spanned from the 1920s to modern. He included several different marches that are not usually heard, plus new numbers that will appear on his upcoming CD and from his *Home* album. Ron talked about his affections for the console, as it was his for 10 years in his old house in Phoenix.

The enthusiastic reception from the audience prompted Ron back to the console for an encore.

Information on the 2011–12 Organ Series of concerts is available by contacting the Phipps Center box office or online at www.thehipps.org.

—Kim Crisler
Terry Kleven, President
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LOS ANGELES

Los Angeles, California—In the weeks since our last message a good deal has happened or is now taking place. In May, a fine program was produced by the City of San Gabriel using the 3/17 Wurlitzer in the San Gabriel Mission Playhouse. Financial aid to enable this production was graciously furnished by the Peter Crotty Charitable Foundation. Among those participating were ATOS President Ken Double, artist extraordinaire Chris Gorsuch, the jazz ensemble from Temple City High School, and San Diego artist Russ Peck, who furnished a silent comedy and accompanied it on the Wurlitzer. Many fine compliments were received from this effort which is an indicator that such an event will most likely be planned again in the future.

On Sunday, June 26 an open console session was held at Pasadena City College as an opportunity for members and guests to play the 4/23 Wurlitzer. Beforehand, a very nice program of popular music was presented by LATOS' loyal friend Ken Rosen, who remained standing by with registration assistance for our guests who later took their turn.

Our dear friend Charlotte Hopwood perished in the severe tornado that devastated Joplin Missouri. For years she was our chapter secretary and had moved to Joplin to be near her sister. Charlotte often spoke of wishing she were back in southern California and away from the stormy conditions she had experienced during the last few years in the Midwest. We all will miss her.

The services of Walt Strony have been secured for a concert to begin our 2011/12 season which will be presented at the San Gabriel Mission Playhouse. Walt is a good friend and we are very much looking forward to having him here.

—Dorsey Caldwell
Bob Kambeitz, President
619-589-0832 bob-kambeitz-latos@latos.org

LONDON & SOUTH OF ENGLAND

Woking, Surrey—Dorian Collins made his first visit to Woking in May. Music came into his life at the age of 8 when he began studying piano and moved on through pipe organ, bass, trumpet, and drums, completing his studies at the Royal College of Music at the age of 20. In 1988 he moved to New York where he spent some time as musical director for the well known pianist Buddy Greco.

As Dorian has purchased parts from both sides of the Atlantic to build an exact specification copy of the Tower ballroom organ in his own home, a Blackpool medley was definitely on the program. He did admit he liked the combination of the extra 11 ranks the chapter has added to our eight original and he especially liked the Tuba and Tibias. We look forward to welcoming Dorian back in the not too distant future.

Our June concert presented our Musical Advisor Len Rawle at the console of the Wurlitzer he helped create for our chapter. Not surprisingly, his knowledge of the instrument shone through instantly. In a programme of considerable variety Len was joined by soprano Sandie Stefanetti for several pieces of show music and the recent winning item from the current *Britain's got Talent* TV competition.

Whilst accompanying a video of a recent trip around New Zealand, he gave us sounds others can only envy. Len briefly showcased the chapter's Hammond C3 and the Yamaha piano which is also connected to the Wurlitzer. Fellow organist Michael Wooldridge called in on his way home from Zurich and was not allowed to leave before participating in some well-received organ and piano duets. This joyous and entertaining concert was one nobody wanted to end. Thankfully, Len promises to return with Sandie and others at Christmas.

—Veronica Trott
Ian Ridley, President
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Dorian Collins at Woking (Photo by David Coles)



Len Rawle, Sandie Stefanetti, and Michael Woodbridge at Woking (Photo by Michael Clemence)

NEW YORK

New York, New York—On May 28 several New York chapter members and guests took advantage of an open console opportunity on our 2/11 Ben Hall Memorial Wurlitzer at the Lafayette Theatre in Suffern. Following open console, we enjoyed a spirited house play-in by organist Jeff Barker, who also did an excellent job accompanying a short silent comedy. Theatre operator Nelson Page invited us to remain as his guests for the Big Screen Classics feature film, Charlie Chaplin's *The Circus*, which was shown with the orchestral sound track composed by Chaplin himself.

On June 14 at Franklin D. Roosevelt High School in Hyde Park, ten talented students, who are taking organ lessons from organist/music educator John Baratta through our chapter-funded education program, presented a year-end recital on the school's new Allen 324-Q digital theatre organ. The organ was donated to the school by the New York chapter last year. Several members of the school's instrumental music faculty also performed, along with John Baratta at the organ.

June 18 found us at the Bardavon 1869 Opera House in Poughkeepsie for open console and an excellent mini-concert

by house organist Juan Cardona, Jr. on our 2/10 Wurlitzer. The organ, which was installed in the Bardavon by Wurlitzer in 1928, was removed from the theatre in the 1960s. NYTOS eventually found, purchased, restored, and reinstalled the organ into its original chambers in the 1990s, thanks to the efforts of John Vanderlee and other dedicated NYTOS volunteers.

Finally, on June 25, we were treated to a wonderful concert performance by Walt Strony on the 3/15 Austin-Morton theatre organ at Chaminade High School in Mineola. Walt put the organ through its paces with a very creative program that included a spontaneous arrangement of requests from the audience, who expressed their appreciation with an enthusiastic standing ovation.

—Tom Stehle

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



Juan Cardona, Jr. at the Bardavon 1869 Opera House (Photo by Tom Stehle)



Walt Strony at Chaminade High School (Photo by Tom Stehle)

NORTH TEXAS

Dallas/Fort Worth, Texas—On May 6 the chapter presented its unique version of Prokofiev's *Peter and the Wolf*. This was performed in the McKinney Performing Arts Center utilizing the chapter's 3/17 Wurlitzer

with John Ledwon at the console. The supporting cast included Mike Tarzis as the narrator and young actors from the McKinney Repertory Theatre Young Actors Guild acting the various parts in mime. John played the various character themes utilizing the strings, clarinet, trumpet, tuba, flutes, and drums. (See "Combined Show is a Big Hit" in the July/August 2011 issue—Ed.)

The rest of May and June were spent in behind-the-scenes activity. 16' extensions of the Tuba and Violone were added to the 3/17 Wurlitzer. Also added were an 8' extension of the VDO Celeste, an 8' Brass Trumpet and the Piano. This will give our instrument much expanded capabilities.

Time was also spent in developing the program for our upcoming August 27 presentation called *Summer Sizzle* which will feature Jelani Eddington and Danny Wesley Ray.

On June 25, while working on our upgrades at MPAC, we received two visitors from Austin, Texas. Charles and Frances Hall, originally from Ponca City, Oklahoma, had heard that the chapter had acquired most of the Wurlitzer originally installed in the Ponca Theatre. His dad had owned the theatre from 1946 to 1977. Charles was very interested to see and hear what had happened to the organ, and how the Ponca City organ was incorporated into our instrument. He also gave us considerable insight into the theatre's history.

Never a dull moment!

—Kenneth E. Brown

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



Ian Clark and Lorin Hungsberg unpacking our Brass Trumpet (Photo by Ken Brown)

Chapter News



Charles and Frances Hall with Bob Whiteman at the Wurlitzer console (Photo by Ken Brown)



Jonathan Ortloff at the Plummer Console (Photo by RandyFoto)



Donna Parker and a group of excited youngsters pose at the Haller Lake Wurlitzer console (Photo by Jo Ann Evans)

ORANGE COUNTY

Fullerton, California—Over the years many top organists have performed on the four-manual Wurlitzer in Plummer Auditorium on the campus of Fullerton High School. The Orange County Theatre Organ Society (OCTOS) maintains the organ and presents about four concerts per year plus two open console potluck luncheons. Chris Elliott, who grew up in Orange County, returned for our April program. Needless to say, Chris has a local following and always draws a friendly and enthusiastic crowd.

In June we engaged one of our fine younger organists, Jonathan Ortloff. In addition to some of the favorite standards, he played some more contemporary selections, lending a pleasing variety to the program.

Our policy is to have a silent film as part of each concert. Jonathan entertained us with the hilarious Laurel and Hardy short *We Faw Down* from 1928.

Don Near, our own past chairman, is very busy these days arranging for the 2012 ATOS National Convention to be held here in Southern California. The organs to be heard cover a rather wide geographical area, including a day in the San Diego area.

Our next gathering will be the summer open console in August. Our Halloween show in October is becoming an annual standard featuring a silent feature from the horror or gothic genre with live organ accompaniment. We have had considerable success in bringing in a somewhat different audience for this and quite a few younger people attend.

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



(from left) Tino Garcia, William Worden, and Don Near at Plummer (Photo by RandyFoto)

PUGET SOUND

Seattle, Washington—Donna Parker was featured at the Haller Lake 3/9 Wurlitzer as Puget Sound chapter recently celebrated the long-gone Pizza & Pipes restaurants of the 1970s and '80s. The three Seattle-Tacoma area establishments packed in theatre organ aficionados for nearly three decades and PSTOS members remember them with nostalgia.

Folks arrived at Haller Lake Community Club for a full pizza lunch after which Donna delightfully brought back the “pizza music” so familiar during the heyday of such establishments. Her accompaniment of Laurel & Hardy’s *Brats* was impeccable!

A number of interested youngsters attended, and Donna welcomed them to the console after the program. Several played, and all were thrilled to learn more about the pipes. Great job, Donna!

—Jo Ann Evans
Bob Zat, President
206-972-8943, bob@pstos.org

RIVER CITY

Omaha, Nebraska—The RCTOS May 22, 2011 meeting and potluck dinner were held at the Markworth residence in Omaha. Donnie Rankin was our guest artist, performing on the Markworth 3/24 Kimball theatre pipe organ. He presented an exciting and well-rounded program, and accompanied himself by recording a song in the Kimball’s computer system, then playing the drums live! Thanks to Bob Markworth for bringing in another outstanding artist to perform for RCTOS and to Joyce Markworth for arranging another fabulous potluck event.

The June 19 RCTOS meeting was held at St. Cecilia Cathedral in Omaha, home of a free-standing mechanical-action tracker organ. St. Cecilia reflects Roman Architecture and Italian style, and we enjoyed a tour of the cathedral given by Marie Rubis Bauer, Director of Cathedral Music Ministry. Members were then given the opportunity to play sacred music on the organ.

RCTOS Secretary/Treasurer Jerry Pawlak was selected to be the new organist for the College World Series at the new TD Ameritrade Park in Omaha. In addition to playing pregame and during the game, Jerry had the honor of being the first organist to play “Take Me Out to the Ballgame” for the first 7th inning stretch at the new ballpark. CWS was adamant that the organ be a part of the baseball game experience. During many publicity sessions, he promoted the theatre pipe organ, ATOS and RCTOS.

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



Donnie Rankin at the Markworth residence
(Photo by Jerry Pawlak)



Jerry Pawlak at New TD Ameritrade Park
(Photo by Bob Markworth)

ROCKY MOUNTAIN

Denver, Colorado—Rugs were cut and tail feathers shaken at our May club social, *Dancing Without the Stars*, with lively music provided by the incomparable Bev Bucci and friends, including Jerry Bucci on bass, Roger Toppliff on reeds, Don Rea on drums, and Jim Calm on tenor banjo. Our chapter delights in beautiful theatre organ music and a variety of other musical styles and instrument combinations. Visit our web site www.rmcatos.org and click “what’s new” to bring up lots of photos of us making music and having fun.

Our June club social, *Calm and Company*, featured talented members of the Calm family. Christine and Rob Myers performed vocal duets with guitar, and Jan and Tracy performed vocal duets with guitar and ukelele. Jim Calm played a variety of styles on the GW4Q organ including theatre, classical and ragtime, and played several tunes on tuba accompanied by the organ’s record/playback system. Our club has some fun videos posted on YouTube. Enter “RMCATOS” to see what we’ve been up to.

Don Wick and crew have been busy completing the Paramount Wurlitzer Uniflex upgrade, and are re-installing the second Vox Humana rank in the solo chamber, which

was removed years ago to add a post horn. The organ will now be 21 ranks with two Vox Humanas and a Post Horn.

The CSU Wurlitzer has been removed from the Lory Student Center and is in storage awaiting a new permanent home on the CSU campus.

—Jim Calm, President
jimcalm32@yahoo.com



Lee Shaw leads a party dance at Dancing without the Stars (Photo by Bill Kwinn)



Christine and Rob Myers perform at Calm & Company (Photo by Bill Kwinn)

ST. LOUIS

St. Louis, Missouri—On May 15, SLTOS had the pleasure of hosting Walt Strony for the monthly meeting at the home of Jim & Dee Ryan, courtesy of ATOS board member Jack Moellman and member donations. Mr. Strony’s performance on Jim’s 4-manual Wicks orchestral organ was virtuoso. He regaled us with his humor, humorous stories, and wonderful organ arrangements of music by Richard Rodgers, Harry Warren, Duke Ellington, George Gershwin, and others. This meeting also celebrated Jim’s birthday, and Jim and Dee’s 40th wedding anniversary. Congratulations to Jim & Dee!

The June meeting was our annual picnic which was held in a pavilion at Carondelet

Park. The day was hot—in the 90s—but beautiful with a nice breeze. Many members attended and enjoyed picnic fare provided by Wallace Dittrich with help from Sharon Theurer and Carl Whittenburg. As usual, an organ was provided for picnic-goers to try. The organ, which was courtesy of Midwest Music, was a Hammond which members enjoyed playing.

It is with much sadness I report the passing of long-time member Ken Iborg on June 10 from complications of leukemia. Ken formerly wrote these news articles, emailed ‘Last Minute News’ to members, performed on the St. Louis Fox Theatre lobby organ before shows and during intermissions, and was selected as one of five featured organists to regularly play the theatre’s Mighty 4/36 Fox Special Wurlitzer. Ken always had a joke, funny story, a word of encouragement, compassion, and a great talent that endeared him to us all. He will be greatly missed.

—Gary Broyles
Jim Ryan, President
314-416-0146, jim@sltos.org



Walt Strony at Jim Ryan’s Wicks
(Photo by Gary Broyles)



Ken Iborg, 1949–2011 (Photo by Gary Broyles)

Chapter News

SIERRA

Sacramento, California—The June 18 Sierra meeting featured a concert by member Greg De Santis on the recently installed 3/15 Wurlitzer at Hunter Hall in Rio Vista, a small city on the Sacramento River toward the Bay Area.

Having had theatre organ instruction years ago from the late Jim Roseveare, who in turn had been tutored by Tom Hazleton, Greg has some serious background to his theatre organ heritage and it showed in this very fine presentation. The theatre organ world would benefit greatly if Greg were to do more concertizing.

The Wurlitzer, owned by long-time Bay Area theatre organ activist Geoff Hansen, is just now close to the final finishing point under the direction of Dave Moreno. The organ, originally in-stalled in the Orpheum Theatre, Seattle, was formerly installed at Uncle Milt's Pizza in Vancouver, Washington. The console, however, is not from Uncle Milt's but from the St. Petersburg (Florida) Paramount. The specification is close to a Balaban 3 with a Post Horn instead of a Sax-ophone, and some additional unification made possible by the Uniflex relay.

Hunter Hall, owned by our hosts Bill and Jan Hunter, is a former Masonic Lodge and the main meeting room has adequate size and wonderful acoustics, making an excellent venue for the Wurlitzer. Geoff Hansen, Steve Restivo, Roy Dawson, and the Hunters have added all kinds of cool period goodies appropriate to the home of a Wurlitzer, such as a Coinola player piano-based orchestrion with a rank of pipes, chairs, decorative theatre lighting and the jewel—Geoff's San Francisco Fox conductor's podium.

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



Greg De Santis at the Hunter Wurlitzer console
(Photo by Randy Warwick)



The gilded conductor's podium from San Francisco Fox Theatre. Note the array of communications, signaling, and lighting controls (Photo by Randy Warwick)

SOONER STATE

Tulsa, Oklahoma—On May 20, Brett Valliant of Wichita played for us. Brett's varied program included an arrangement of some German accordian music, adapted nicely for the organ. Brett plays the accordian himself, and we asked him to bring it the next time he comes. After receiving a standing ovation, he played a lively encore number, "Tico, Tico."

June's program was an evening of three silent movies. Guest projectionist Jim Reid of Dallas screened the movies for us. Jeanette Maxfield was first, accompanying *Pass the Gravy*. Neighbors who argue over their chickens and over their children who are in love call a truce with a dinner at which a prize rooster is mistakenly served as the main course.

1924's *The Sundown Limited*, accompanied by Phil Judkins, was the 30th Our Gang movie released. The "little rascals" build their own railway after being chased off the real trains and a hilarious runaway train chase is featured.

Bill Rowland accompanied *Fluttering Hearts*, made in 1927. Starring Charley Chase, Martha Sleeper, and Oliver Hardy, it involves a daughter who is looking for a rich boyfriend to please her father.

Progress continues on installation of the Wurlitzer organ, formerly installed in Tulsa's Orpheum Theatre, in Will Rogers High School. Phil Gray, Rudy Geissler, Hervey Barber, Buddie Conley, and Phil and Laura Judkins went to Round Rock, Texas on May 23. It took several days to disassemble and

load the 3-manual/15-rank instrument. Extra helpers who unloaded it were Wes Eaton, John Schwenker, Joe Maxfield, Don Miller, Carolyn Craft, and Joyce Hatchett. They also had help from the students of the ROTC class. Many had never before seen a pipe organ and were fascinated. The organ has been in the home of Chuck and Judy Wright for many years. Target date for the first concert is two years.

—Barbara Purtell
Phil Gray, President
918-492-2519, philipgray@earthlink.net



Brett Valliant at the Sooner State Chapter
(Photo by Bill Rowland)



Rudy Geissler helps unload the Wurlitzer
(Photo by Joyce Hatchett)

VALLEY OF THE SUN

Phoenix, Arizona—Always a popular event with our members is the annual ice cream social at the Tom and Beverly Fizzell residence. This year it was the afternoon of May 29. Virg Howard brought along his wife Pat and pianist friend John Swickard. Virg announced that we would hear music from the '80s—both artists are 81! The two gentlemen played several old-time duets, and were joined by Pat on the flute for a few pieces. We even had a sing-along. While everyone was enjoying ice cream sundaes, some members participated in open console. Johnny Sharp

and Arizona Diamondbacks organist Bobby Freeman had fun with some organ and piano jamming. What a great afternoon!

We enjoyed a special treat at the home of Arnold and Eloise Dale on June 25. Christian Cartwright and some friends have been coming “across the pond” from England for several years to attend the ATOS conventions. No matter where the convention is being held, they try to include visits to Organ Stop while in the States. Christian played for us at the Orpheum a couple of years ago. This time he played the Barton in the Dales’ music room. He played about forty tunes, some British, some American, and demonstrated the Blackpool style. He even made the Barton sound like a Hammond on a couple of numbers! Arnie quipped that “only mad dogs and Englishmen come out in the noonday sun!” Add Arizona ATOS members to that group! We were so glad that we ventured out on a hot summer afternoon to hear this very talented visitor from the UK.

—Madeline LiVolsi
Bill Carr, President

623-694-1746 billcarr3.vots.atos@cox.net



Our organists at Fizzells’ (Photo by Bev Fizzell)



Christian Cartwright at the Dales’ (Photo by Pete Knoblock)

ATOS Membership Application

Please tell your friends about the American Theatre Organ Society and its work. Encourage them to join the ranks!

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City, State

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E-mail

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- Help me contact local chapter
 Renewal Past Member

Payment by: Check/Money Order MasterCard VISA

Card Number

Expiration Date

Security Code (back of card)

Signature

Date

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P.O. Box 5327
Fullerton, California 92838

Contact: Jim Merry, Executive Secretary
714-773-4354, membership@atos.org

Join or renew online at www.atos.org/membership

Minutes

SUMMARY MINUTES OF THE ATOS BOARD OF DIRECTORS TELEPHONE CONFERENCE

Tuesday, May 3, 2011
8:00pm EDT

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

2. Secretary Bob Evans called the roll:

Officers Present: Mike Hartley, Chairman of the Board; Craig Peterson, Vice Chairman of the Board; Bob Evans, Secretary; Mike Hutcherson, Treasurer. **Board Members Present:** John Apple, Bob Dilworth, Allen Miller, Jack Moelmann, Tyler Morkin, Tim Needler, Donna Parker, Bucky Reddish. **Board Members Excused:** Doug Powers. **Youth Representative to the Board:** Nathan Avakian. **Staff Members Present:** Ken Double, President/CEO; Jim Merry, Executive Secretary; Mike Bryant, Co-editor, THEATRE ORGAN/Parliamentarian; Don Feely, Co-editor, THEATRE ORGAN; Jelani Eddington, Contract Administrator; Jonas Nordwall, Chair, ATOS Summer Youth Camp Initiative.

3. Chairman Hartley declared a quorum.

4. The minutes of the March 28, 2011 Telephone Conference were approved as distributed.

5. Reports:

- Treasurer's Report (Hutcherson) Total liquid funds as of April 27, 2011: \$ 1,642,373.69
- Executive Secretary's Report: (Merry) Current Membership is 3274

OLD BUSINESS:

6. Grant writer Kathy Riley presented an overview of the grant process, and suggested things ATOS might do to improve the success of grant applications.

NEW BUSINESS:

7. Endowment Fund loan request from the New York Chapter

- The Endowment Fund board of trustees has received and evaluated a request by the New York chapter for a loan from the Endowment Fund to be used to dismantle, pack, and move a large Robert-Morton theatre organ. This organ has been offered as a donation to the Loew's Kings Theater in the New York City borough of Brooklyn. The organ console is original to that theatre.

The board convened in Executive Session to consider the request. Upon reconvening in general session the board referred the request back to committee for further information, and will consider the recommendation at the next board meeting.

GOOD OF THE ORDER:

8. Ken Double recommended that the chairs of the following events submit a short, but detailed, progress report to the Board within a week's time. COL Hartley accepted his recommendation and formally requested the following reports to be submitted within a week:

- 2011 ATOS Annual Convention (Bob Evans)

- 2011 ATOS Summer Youth Camp (Jonas Nordwall)

- 2011 ATOS Technical Experience (Allen Miller)

9. Young Organist Competition Update (Morkin):

- Because only one person applied, no Young Organist Competition will be held this year. The applicant will be awarded the George Wright Memorial Fellowship, which will enable him to attend the ATOS Annual Convention.

10. Consideration of Promotional Postcard Mailing for 2011 ATOS Annual Convention (Double, Evans):

- Ken Double expressed the need for a postcard mailing to the ATOS membership promoting convention attendance

The consensus of the board was to investigate the cost of such a mailing, report back, and vote via e-mail.

11. Membership Good Faith Financial Review (Hartley):

- A Good Faith Financial Review of ATOS finances for 2010-11 is set for May 13, 2011 in Atlanta, Georgia.

Chairman Hartley declared the meeting adjourned at 9:33pm EDT.

/s/ Bob Evans, Secretary

The meeting was conducted using *Robert's Rules of Order*, Mike Bryant, Parliamentarian.

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

Wednesday, June 15, 2011
8:00pm EDT

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

2. Secretary Bob Evans called the roll:

Officers Present: Mike Hartley, Chairman of the Board; Craig Peterson, Vice Chairman of the Board; Bob Evans, Secretary; Mike Hutcherson, Treasurer. **Board Members Present:** John Apple, Bob Dilworth, Allen Miller, Jack Moelmann, Tyler Morkin, Tim Needler, Donna Parker, Doug Powers. **Board Member Excused:** Bucky Reddish. **Youth Representative to the Board:** Nathan Avakian. **Staff Members Present:** Ken Double, President/CEO; Jim Merry, Executive Secretary; Mike Bryant, Co-Editor, THEATRE ORGAN; Don Feely, Co-Editor, THEATRE ORGAN. **Guests Present:** John Ledwon, director-elect; Don Phipps, director-elect.

3. Chairman Hartley declared a quorum.

4. The minutes of the May 3, 2011 telephone conference were approved as distributed.

5. Reports

- Treasurer's Report (Hutcherson) Total liquid funds as of June 15, 2011: \$ 1,591,113.67
- Executive Secretary's Report (Merry) ATOS has 3225 current members.

OLD BUSINESS:

6. New York Chapter Loan Request (Reddish):

- The New York Chapter has applied to the Endowment Fund Board of Trustees for a loan of \$15,000 to help finance the removal of the Paul Van Der Molen Residence Robert-Morton theatre pipe organ. The Endowment Trust Fund Board of Trustees has recommended granting the loan.

Moved (Miller) to approve a loan of \$15,000 to the New York Theatre Organ Society (NYTOS) from the Endowment Fund at the interest rate of 4.25% per annum, which principal sum plus interest shall be repaid in full no later than February 1, 2013. No funds shall be remitted to NYTOS until (1) NYTOS provides satisfactory proof of its ownership of the Robert Morton theatre pipe organ currently installed at the Van Der Molen residence in Wheaton, Illinois and (2) NYTOS executes a promissory note and security agreement in a form acceptable to the Board. **(Motion Carried 11-1 on a roll-call vote, with one abstention)**

7. Conventions Update: (Kinerk, Evans, Double)

- 2011—Eastern Massachusetts (Evans): All is ready. A few last-minute details are being taken care of but EMCATOS is ready to welcome ATOS members to a great convention. Bruce Hager and Fred Bruffodt will record this year's convention.

- 2012—Los Angeles and Orange County (Double): Don Near and his committee are well along in their planning for the 2012 ATOS annual convention.

- 2013—Atlanta (Double): The Atlanta Chapter is almost ready to submit a bid for the 2013 ATOS Annual Convention.

8. ATOS Logo (Parker):

- Fren Anderson is preparing color hard copies of the new logo. They will be ready for the 2011 ATOS annual board meeting.

NEW BUSINESS:

- 9. Request of Eastern Massachusetts Chapter (EMCATOS) for Artist Funding: (Evans, Double)

Due to no applicants no Young Organist Competition was held last year or will be held this year. To substitute for this event a "Young Organist Showcase" will be offered during the 2011 annual convention. This performance will feature Donnie Rankin and two additional performers. The amount budgeted for the Young Organist Competition by EMCATOS does not allow for the "extra" performers. EMCATOS requests that part of the funds normally allotted by ATOS for transportation and lodging for current year finalists be used to offset the cost of the two performer's travel and lodging.

Moved (Evans) that ATOS pay travel expenses and three night's lodging (1 room) for the two performers who will appear with Donnie Rankin at the "Young Artist's

Showcase" during the 2011 ATOS annual convention. **(Carried: Unanimous)**

GOOD OF THE ORDER:

- Secretary Bob Evans asked the Board not to include actual motions in their annual reports. This will simplify the process during the annual meeting. Committee chairs should list recommendations in their reports and make the actual motion at the annual meeting.

- Ken Double reports that the Walt Strony DVD (final DVD of the set) is now in the hands of the duplicators. The full package *John Ferguson and Friends* will be available at the 2011 ATOS annual convention.

- The ATOS Strategic Planning Committee is editing a document to be presented to the board shortly.

- Chairman Hartley directed the Strategic Planning Committee to develop the ATOS Mission Statement and present it at the annual meeting.

- John Apple expressed his desire to continue on the Simonton Literary Prize Committee and follow up with a person from South Africa who would like to submit a piece of writing for consideration.

- Allen Miller reports that four people have registered for the ATOS Technical Experience.

- Tyler Morkin reports that a number of people were interested in the George Wright Memorial Fellowship but could not attend the convention because of scheduling conflicts.

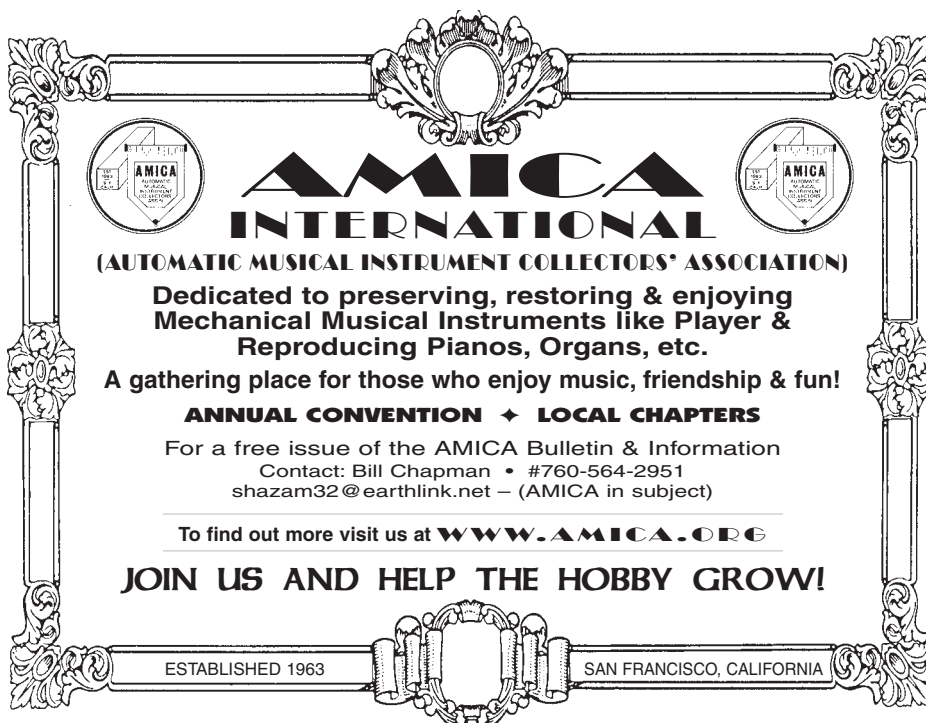
The meeting adjourned at 9:17pm EDT.

/s/ Bob Evans, Secretary

Note: The meeting was conducted using *Robert's Rules of Order*, Milke Bryant, Parliamentarian

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Around the Circuit

Theatre Organ Programs
and Performances

Around the Circuit items may be submitted at any time, using the online form (www.atos.org—click on “Events Calendar”). Submissions must be received by the tenth of the odd-numbered month prior to publication to be included in the upcoming issue.

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.

UNITED STATES

ALASKA

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

ARIZONA

Organ Stop Pizza—1149 E. Southern Ave., Mesa, 480-813-5700 (4/78 Wurlitzer) www.organstoppizza.com. Evening entertainment. 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.

CALIFORNIA

Avalon Casino Theatre—1 Casino Way, Catalina Island, 310-510-2414 (4/19 Page) www.ecatalina.com/about-movie-theatre. Pre-show concert Friday and Saturday, 6:15pm, John Tusak.

Old Town Music Hall—140 Richmond St., El Segundo, 310-322-2592 (4/26 Wurlitzer). Organ played before and during shows, including silent movies. The theatre opens on Friday at 8:15pm, Saturday at 2:30pm, and Sunday at 2:30pm.

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

El Capitan Theatre—6838 Hollywood Blvd., Hollywood, 800-DISNEY6 (4/37 Wurlitzer) www.elcapitantickets.com. Organ played daily before shows. House organist: Rob Richards. Staff organists: John Ledwon, Ed Vodicka, and Ty Woodward.

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

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

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

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

Stanford Theatre—221 University Ave., Palo Alto, 650-324-3700 (3/21 Wurlitzer). 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 Automobile Museum—2200 Front St., Sacramento, 916-442-6802 (4/21 Wurlitzer) www.sierrachapteratos.org. Sunday concerts, Friday night silent films.

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

Arlington Theatre—1317 State Street, Santa Barbara, 805-963-4408 (4/27 Robert-Morton) www.thearlingtontheatre.com. Pre-show and intermissions for movies every Friday.

The Nethercutt Collection—15200 Bledsoe St., Sylmar, 818-364-6464 (4/74 Wurlitzer) www.nethercuttcollection.org. October 22, 8:00pm, Silent movies and organ (organist, Dean Mora), call-in September 22; December 9, 8:00pm and December 10, 2:00pm and 8:00pm, Chris Elliott, call-in November 9. Tickets will be available by calling on the listed call-in date from 4:00pm to 6:00pm only. Any remaining tickets for each event will be distributed during the days following the call-in dates. All events are free but tickets are limited to 4 per household. No groups.

Fox Theatre—308 W. Main St., Visalia, 559-625-1369 (4/24 Wurlitzer) www.foxvisalia.org. 30-minute organ prelude, with guest organist, to frequent classic movies.

DELAWARE

John Dickinson High School—1801 Milltown Rd., Wilmington, 302-995-5630 (3/66 Kimball) www.dtoskimball.org. October 1, 7:00pm, Jonas Nordwall with Becky Anderson, violinist; November 19, 7:00pm, Mark Herman; January 28, 7:00pm, Lance Luce; March 17, 7:00pm, Brett Valliant; April 28, 7:00pm, Clark Wilson; June 9, 7:00pm, Nathan Avakian; October 23, 1:00pm, open house, open console. April 10, 10:00am, Don Kinnier; April 29, 3:00pm, silent film accompanied by Clark Wilson.

FLORIDA

Polk Theatre—127 S. Florida Ave., Lakeland, 863-682-7553 (3/12 Robert-Morton). Movie overtures Friday and Saturday, 7:15pm; Sunday, 1:45pm. Bob Courtney, Sandy Hobbs, and Heidi Lenker.

Pinellas Park City Auditorium—4951 78th Ave., North Pinellas Park, 727-557-6087 (3/10 Wurlitzer). Third Tuesday of every month from 11:30am to 1:00pm; pipe organ concert, free to the public.

Tampa Theatre—711 N. Franklin St., Tampa, 813-274-8981 (3/14 Wurlitzer) www.tampatheatre.org. Pre-show concerts. Wednesday, Chaz Bender; Thursday, Bob Courtney; Friday, Sandy Hobbs; Saturday, Bob Logan.

GEORGIA

Rylander Theatre—310 W. Lamar St., Americus, 229-931-0001 (3/11 Möller) www.rylander.org. Organ featured for pre-show productions of the Sumter Players and other events.

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

Grand Theatre—119 S. Main St., Fitzgerald, 229-426-5090 (3/18 Barton) www.fitzgeraldgrand.org. Organ featured for pre-show before each show including live and film productions.

Earl Smith Strand Theatre—117 N. Park Sq. NE, Marietta, 770-293-0080 (GW4Q Allen digital) www.earlsmithstrand.org. October 30, 3:00pm, *Silent Film Concert Series, Dr. Jekyll and Mr. Hyde* (1921).

HAWAII

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

ILLINOIS

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

Tivoli Theatre—5021 Highland Ave., Downers Grove, 630-968-0219 (3/10 Wurlitzer) www.classiccinemas.com. Organ interludes Friday and Saturday evenings 30 minutes before both evening shows by David Rhodes or Tim Charlton.

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

Beggar's Pizza—3524 Ridge Road, Lansing, 708-418-3500 (3/17 Composite) www.beggarspizza.com/location-il-lansing. Tuesday and Friday, 6:00pm to 9:00pm: Glenn Tallar.

Arcada Theatre—105 East Main St., St. Charles, 630-845-8900 (3/16 Geneva / Marr & Colton) www.onestientertainment.com/arcada/arcada.htm. Organ interludes Friday and Saturday nights.

INDIANA

Embassy Theatre—125 W. Jefferson Blvd., Fort Wayne, 260-424-5665 (4/16 Page) www.fwembassytheatre.org. October 23, 7:00pm, *The Cat and the Canary* featuring Dennis James. \$7 for adults, \$3.50 for students 12 and under.

IOWA

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

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.

MICHIGAN

Michigan Theatre—603 East Liberty, Ann Arbor, 734-668-8397 (3/13 Barton) www.michtheater.org. 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.

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

Redford Theatre—17360 Lahser Road, Detroit, 313-537-2560 (3/10 Barton) www.redfordtheatre.com. Movie overtures, Fridays at 7:30pm, Saturdays at 1:30pm and 7:30pm. Classic movies with organ overture. Guest organists include: Newton Bates, Dave Calendine, Jennifer Candea, Tom Fortier, Gil Francis, John Lauter, Justin LaVoie, Lance Luce, Tony O'Brien, Stephen Warner.

Senate Theatre—6424 Michigan Ave., Detroit, 313-894-0850 (4/34 Wurlitzer) www.dtos.org. September 11, *Members Concert*; October 9, David Wickerham. November 20, Tony O'Brien. December 11, Dave Calendine.

Public Museum of Grand Rapids Meijer Theatre—272 Pearl St. NW, Grand Rapids, 616-459-4253 (3/30 Wurlitzer). Tours by appointment, and TSO guests welcome to hear organ weekly on Friday mornings. Story time slide program Monday mornings year-round.

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

MINNESOTA

Heights Theatre—3951 Central Avenue NE, Columbia Heights, 7643-789-4992 (4/11 Wurlitzer). Movie overtures every Friday and Saturday.

MISSOURI

Kansas City Music Hall—301 W. 13th St., Kansas City, 913-568-2613 (4/28 Robert-Morton) www.kctpo.org. November 13, 2:00pm Brett Valliant.

City Museum—701 North 15th St., St. Louis, 314-231-2489 (3/17 Wurlitzer) www.citymuseum.org. Organ heard every day the museum is open, via computerized relay or by organists from St. Louis Theatre Organ Society.

Fox Theatre—527 Grand Boulevard North, St. Louis, 314-534-1678 (4/36 Wurlitzer) www.fabulousfox.com. 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.

NEW JERSEY

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

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

Broadway Theatre—43 South Broadway, Pitman, 856-589-7519 (3/8 Kimball). Organ played before stage shows. Organists include Harold Ware, John Breslin, Janet Norcross, Sue Crispin.

NEW YORK

Auditorium Theatre—885 East Main, Rochester, 585-234-2295 (4/23 Wurlitzer) www.theatreorgans.com/rochestr. October 2, 2:30pm, Bob Ralston. November 11, 2:30pm, *Eastman Rochester Organ Initiative Concert*, David Peckham and William Porter, artists; December 18, 2:30pm, *Christmas Spectacular* with Tim Schramm.

Proctor's Theatre—432 State St., Schenectady, 518-346-8204 (3/18 Wurlitzer) www.proctors.org. Preshow music, concerts and silent films presented by the New York chapter of ATOS and the Middletown Paramount Theatre. Noon concert series, Tuesdays, unless stated otherwise.

Lafayette Theatre—Lafayette Ave., Suffern, 845-4369-8234 (2/11 Wurlitzer). Saturday, 11:00am, Earle Seeley; Saturday evenings and Sunday before matinee, John Baratta, Earle Seeley and Jeff Barker.

NORTH CAROLINA

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

NORTH DAKOTA

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

OHIO

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

Cincinnati Music Hall—1241 Elm St., Cincinnati, 513-621-2787 (3/31 Wurlitzer) www.ohiovalleychapteratos.org. December 15, 10:30am and 7:00pm, *Happy Holidays with the Mighty Wurlitzer* featuring Ken Double and the Kinderchor (German children's choir). Tickets \$25.

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

Renaissance Theatre—138 Park Ave., Mansfield, 419-522-2726 (3/20 Wurlitzer) www.mansfieldtickets.com. Frequent use, including free summer concert series. September 11, 2:00pm, *Renaissance Theatre Organ's 25th Anniversary of Installation* concert with Donnie Rankin and Silent Movie, Laurel & Hardy in *Their Purple Moment*. Tickets: \$10 in advance, \$15 at the door.

OKLAHOMA

Tulsa Technology Center, Broken Arrow Campus—4600 South Olive Ave., Broken Arrow, 918-355-1562 (3/13 Robert-Morton) www.theatreorgans.com/soonerstateatos. Sooner State chapter ATOS, third Friday of each month, programs and open console.

OREGON

Bijou Theatre—1624 NE Highway 101, Lincoln City, 541-994-8255 (3/17 Allen digital) www.cinamalovers.com. Silent film series on Wednesdays at 1:00pm.

Cleveland High School—3400 SE 26th Ave., Portland, (3/24 Kimball) www.ocatos.org. Open console at 7:00pm on the first Fridays of the month during the school year. Check website for last-minute date changes.

Oaks Amusement Park Roller Rink—1 SE Spokane St., Portland, 503-233-5777 (4/18 Wurlitzer) www.oakspark.com. The Wurlitzer is played for skating sessions on Sunday afternoons and evenings, special parties on Monday and Thursday evenings. Keith Fortune, Gary Russell, and Dean Lemire.

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

PENNSYLVANIA

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

Colonial Theatre—227 Bridge St., Phoenixville, 610-917-1228 (3/24 Wurlitzer). September 11, 2:00pm, Wayne Zimmerman. December 11, 3:00pm, *A Winter, Christmas, Hanukkah, New Year Holiday Program*, with several organists performing.

Strand-Capitol Performing Arts Center—50 N. George St., York, 717-846-1111 (3/20 Wurlitzer) www.strandcapitol.org. Organ is played from 2:30-3:00pm prior to movies (normally on the Sunday following the first Friday of the month). October 9, 3:00pm, *Music of the Big Band Era*. Also performing: Skip Stine, former lead trumpeter with The Harry James Orchestra. Tickets \$15 (General Admission), Senior/Student \$13.

TENNESSEE

Tivoli Theatre—709 Broad St., Chattanooga, 723-757-5156 (3/13 Wurlitzer) www.chattanooga.gov/eac/2919_tivolitheatre.htm. Organ is played for occasional pre-shows and special events.

Around the Circuit

Theatre Organ Programs
and Performances

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

UTAH

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

VIRGINIA

Byrd Theatre—2908 West Carey, Richmond, 804-353-9911 (4/17 Wurlitzer) www.byrdtheatre.com. Overtures Saturdays at 7:15pm and 9:30pm, Bob Gullledge.

WASHINGTON

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

Lincoln Theatre—712 South 1st St., Mt. Vernon, 360-419-7129 (2/7 Wurlitzer) www.lincolntheater.org. Original installation organ played one-half hour prior to movies most Fridays through Tuesdays.

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

Spokane First Church of the Nazarene—9004 N. Country Homes Blvd., Spokane, (3/26 Wurlitzer). Organ used weekly in the 10:45am Sunday traditional service and for other concerts/open console sessions. December 11, 6:00pm, *11th Annual Holiday on Pipes*. Admission is free, all ages welcome.

WISCONSIN

Organ Piper Music Palace—4353 South 108th St., Greenfield (Milwaukee), 414-529-1177 (3/27 Wurlitzer). Organ is played: 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.

Hermes Basement Bijou—Racine, 262-639-1322 (5/35 Wurlitzer). For tour information, contact Eileen at Racine County Convention Bureau, 262-884-6407, or Fred Hermes for appointment. Open console on weekends.

AUSTRALIA

NEW SOUTH WALES

Orion Theatre—155 Beamish St., Campsie, +61 4 1848 4798 (3/17 Wurlitzer). December 4, 2:00pm, Tony Fenelon and John Atwell.

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

Marrickville Town Hall—Marrickville Rd., Marrickville, next to the fire station, (2/11 Wurlitzer). September 25, 2:00pm, Rob Richards.

SOUTH AUSTRALIA

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

VICTORIA

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

NEW ZEALAND

Hollywood Cinema—20 St. Georges Rd., Avondale, Auckland, +64 9 525-7067 (3/16 Wurlitzer) www.theatreorgans.com/wofa. November 13, 2:00pm, Jelani Eddington.

UNITED KINGDOM

BRISTOL

Eden Grove Methodist Hall—Eden Grove, Horfield, +44 1179 497742 (3/10 Compton) www.wizardcompton.org.uk. September 24, 7:00pm, Michael Wooldridge. October 22, 7:00pm, John Mann. November 26, 7:00pm, Robert Wolfe. December 10, 7:00pm and December 11, 2:30pm, *Christmas Show* with Byron Jones.

CHESHIRE

Stockport Town Hall—Edward St., Stockport, (4/20 Wurlitzer) www.ltot.org.uk. September 26, 12:00pm, Howard Beaumont, Admission £1-50; October 31, 12:00pm, Peter Jebson, Admission £1-50; November 28, 12:00pm, Kevin Grunill, Admission £1-50; December 19, 12:00pm, Andrew Nix, Admission £1-50; September 18, 2:30pm, Gordon Cree, Admission £8 nonmembers, £6 members; October 2, 2:30pm, Ken Double, Admission £8 nonmembers, £6 members; October 30, 2:30pm, John Atwell, Admission £8 nonmembers, £6 members; November 27, 2:30pm, Nigel Ogden and Michael Baron, Admission £8 nonmembers, £6 members.

COUNTY DURHAM

New Victoria Centre—Howden-le-Wear, High St., Crook, +44 1388 762467 (3/19 Wurlitzer) www.netoa.org.uk. September 10, 7:00pm, War-themed concert; October 8, 7:00pm and October 9, 2:30pm, John Mann; November 12, 7:00pm and November 13, 2:30pm, Simon Gledhill; December 17, 7:00pm and December 18, 2:30pm, Kevin Morgan. Doors open 30 minutes before concert. Tickets obtainable from David Kirkbride, 3 Edendale Crescent, Howden-le-Wear, Crook, County Durham, DL15 8HR, Tickets: £6.

DERBYSHIRE

Pipes in the Peaks—Dovedale Garage, Thorpe, Ashbourne, DE6 2AT (3/18 Compton) www.pipesinthepeaks.co.uk. October 22, 7:30pm, Stephen Foulkes, A tribute evening to the 1940s; October 30, 2:30pm, Robert Wolfe; December 4, 2:30pm and December 13, 2:30pm, *Christmas Spectacular* with Christian Cartwright. December 10, 2:30pm and December 11, 2:30pm, *Christmas Spectacular* with Stephen Foulkes.

EAST SUSSEX

Rye College—Love Lane, Rye, +44 1424 444058 (2/6 Wurlitzer) www.ryewurlitzer.co.cc. September 25, 2:30pm, Len Rawle. October 23, 2:30pm, John Mann. November 27, 2:30pm, Robert Wolfe.

MANCHESTER

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

SUNDERLAND

Community Centre—Black Rd., Ryhope, +44 1913 853769 (3/9 Compton). September 4, 2:30pm, Donald Mackenzie; October 23, 2:30pm, John Barnett; December 11, 2:30pm, David Redfern.

SURREY

Woking Leisure Center—Kingfield Rd., Woking, +44 1923 720511 (3/19 Wurlitzer). September 17, 7:30pm, Jean Martyn; October 8, 7:30pm, John Atwell; October 22, 7:30pm, Kevin Morgan; November 19, 7:30pm, Nigel Ogden; December 17, 2:30pm and 7:30pm, Len Rawle Christmas Show.

WEST MIDLANDS

Civic Hall—North St., Wolverhampton, +44 1902 552121 (4/44 Compton). Friday concerts 12:00 noon to 12:30pm before the tea dance. Steve Tovey or Cameron Lloyd. Concerts Saturdays at 2:00pm.

WEST SUSSEX

Assembly Hall—Stoke Abbott Rd., Worthing, +44 1903 206206 (3/23 Wurlitzer) www.worthing-wurlitzer.org. November 21, Simon Gledhill.

WEST YORKSHIRE

Ossett Town Hall—Market Place, Ossett, Wakefield, +44 1132 705885 (3/13 Compton/Christie). September 25, 2:30pm, Kevin Morgan. December 4, 2:30pm, David Lowe.

Victoria Hall—Victoria Rd., Saltaire, +44 8454 002208 (3/11 Wurlitzer) www.cosnorth.co.uk. September 11, 2:30pm, Nicholas Martin; October 9, 2:30pm, Kevin Grunill; November 13, 2:30pm, Keith Beckingham; December 11, 2:30pm Robert Wolfe.

Theatre Organ

ADVERTISING

RATES

SIZES	COLOR	BLACK & WHITE		
	1 ISSUE	1 ISSUE each issue	3 ISSUES Consecutive each issue	6 ISSUES Consecutive each issue
Outside Back Cover	\$1,275			
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Full Page	\$1,000	\$425	\$400	\$375
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1/2 Page	\$500	\$280	\$260	\$240
1/3 Page	\$400	\$200	\$190	\$180
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CLASSIFIED ADS—ATOS members: 75¢ per word; Nonmembers: \$1.00 per word. \$10.00 minimum. Not counted as words: a, and, &, the. Phone numbers and hyphenated words are counted as one word. All classified ads must be submitted PRE-PAID to avoid a \$10.00 handling/billing charge. Charge of \$15.00 (PREPAID) to have a THEATRE ORGAN showing your ad sent to your mailing address. Deadline for placing ads is the 1st of each even month (February, April, June, August, October and December). Make check payable to ATOS and send to: Mike Bryant, THEATRE ORGAN Editor, 3111 NE 165th Place, Vancouver, Washington 98682-8686. Word counts may be verified in advance by e-mailing the Ad Sales team at adsales@atos.org.

DISPLAY AD SPECIFICATIONS—Preferred format for ad submission is high-resolution PDF. All fonts MUST be embedded and original images MUST be at least 300 dpi. EPS files are accepted IF all graphics have been embedded and fonts converted to outlines. Native files from QuarkXPress, Adobe Illustrator and Adobe Photoshop are accepted IF all necessary linked graphics and fonts (screen and printer) are included.

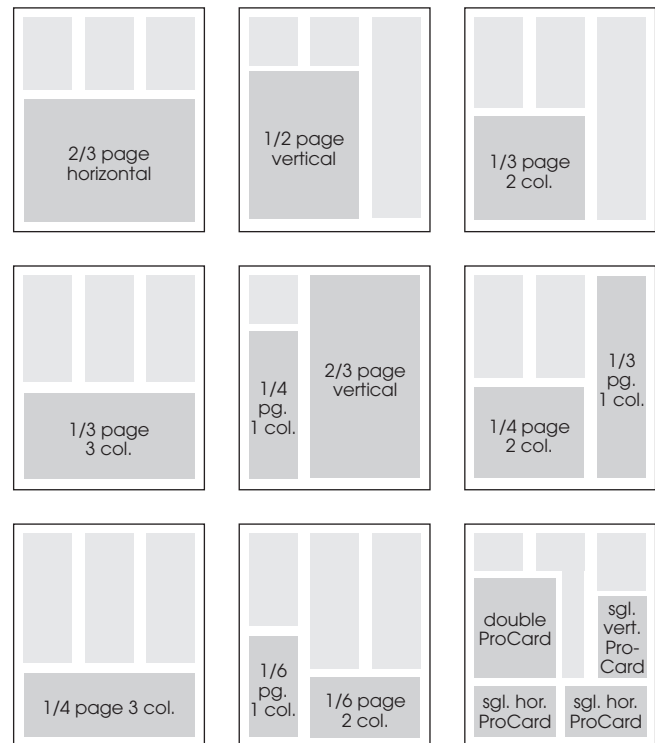
Scanned images should be saved as EPS or TIF (CMYK or grayscale only, no RGB) with minimum 300 dpi resolution (minimum of 600 dpi if item contains type) for 150 lpi output. If Photoshop document, save as CMYK or grayscale EPS with vector data option checked.

A printed proof or a PDF proof MUST accompany ad. Media accepted includes CD or DVD mailed to the Editor. Files less than 5 megabytes can be submitted by e-mail to adsales@atos.org; larger files may be uploaded to an ATOS FTP site. E-mail the Ad Sales team at adsales@atos.org for FTP upload directions.

SIZES

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CONTACT & SUBMISSIONS—For ad placement, questions or submissions, contact the Ad Sales team (Mike Bryant or Don Feely) at adsales@atos.org; or 503-882-6155.

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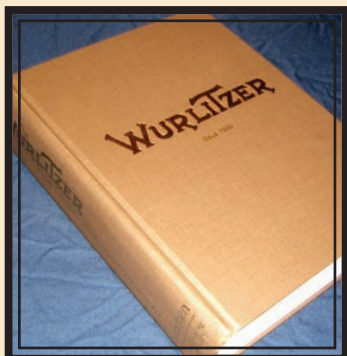
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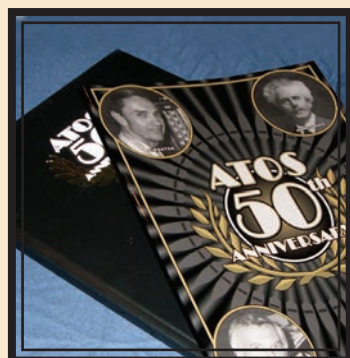
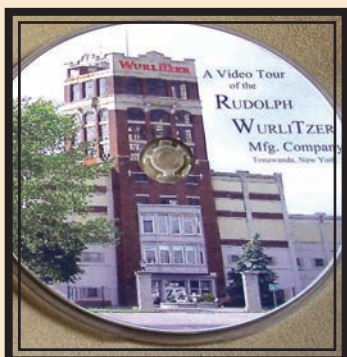
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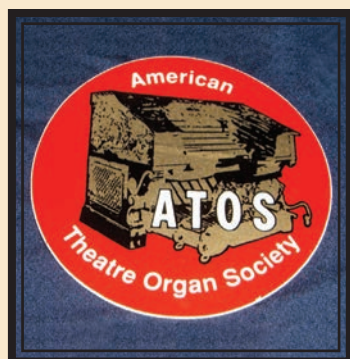
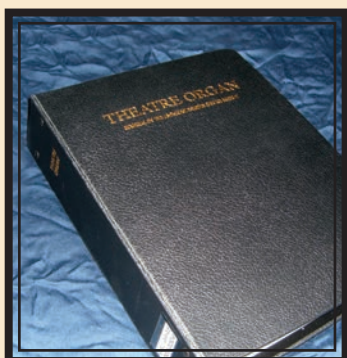
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