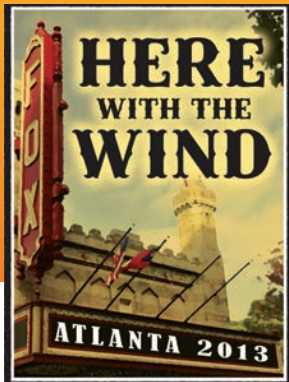


JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

Theatre Organ

SEPTEMBER | OCTOBER 2012





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The "Foort Traveling Möller" at home in the Pasadena Civic Auditorium (Photos by Richard Neidich)

On the Cover: The theatre at the Avalon Casino on Catalina Island, California, with the Page console in the pit (Photo by Richard Neidich)

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Feel the Music!

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
- Membership maintenance: join or renew online
- Articles and Features added regularly
- Around the Circuit calendar of events
- Theatre organ locator
- ATOS Committees and contact information
- Chapter Liaison contact information

Vox Humana

Thank you, Lord, for digital cameras

When your co-editors took the reins in 2010, we held the opinion that if the convention is in early July, we should be able to bring you coverage in the September/October issue. We've managed to do that for the last three conventions, but if there were not two of us, it could not happen.

We do our best to get all the non-convention feature content edited in advance for this issue, so that we can focus on the convention, but you know what they say about the best-laid plans. We really can't even begin work on the convention coverage until the usual deadline is on top of us. Our regular contributors have been great about timely submissions, and they are a big reason this issue still comes out on time.

Once again, I'm going to usurp Don's role in contributing to this column so it doesn't appear he's patting himself on the back. For this issue I've handled the bulk of the print side of things so that Don would be able to (1) continue to work tirelessly on the Theatre Organ Online site, (2) jump in to help move the other web initiatives forward, (3) take the lead on the convention review (think of him as the "play-by-play" guy—I'm more the has-been second-baseman who occasionally throws in a comment along the lines of "Yessiree, Dave, that pitcher sure has his good stuff working today!"), and (4) still keep up with his day job. Apparently, high school teachers don't always sit around drinking lemonade through the summer. Some of them are nearly as busy then as during the academic year.

At the convention, Don takes notes and I take pictures. I take the first pass through all the pictures we receive from other sources as well, and he drafts the text of the review. The result of this division of labor is that he's turned out a tremendous review. Despite my penchant for tinkering and wordsmithing, and the fact that this publication is a joint effort, the review carries his name as sole author. There was nothing I could have contributed that would improve it in any meaningful way.

We can't overlook the contribution made by the photographers who generously contribute their work to us. This year, in addition to the few hundred photos Don and I shot ourselves, we received thousands of pictures from Richard Neidich, Peter Beames, Bill Schumacher, John Atwell, and many others (these four were the most prolific). We are grateful to all, and most of their stuff turned out much better than ours. (It's my camera's fault. Yes, that's my story, and I'm sticking to it.)

Now you know why we're thankful for digital cameras.

One of the toughest jobs is selecting the pictures to go with the article. We can only include a few dozen, and it is a slow process indeed. We begin by tossing any pictures that are too low resolution (i.e., too small), too dark, out of focus, or not complimentary to the subject, and most pictures of organist's backs (we seem to have lots of those). That takes us from the thousands to several hundred.

As you might expect, we receive a lot of very similar shots. We consolidate the pictures from all sources into folders by topic then begin to pick the best of the similar shots. At the end of this process, we've gone from "several hundred" to "a few hundred," still more than we can print.

Then the really hard work begins. Do we keep this shot, or that one? This one is really interesting, but that one is a better picture from a technical perspective. We look critically for things that folks might not appreciate seeing in print—things like bits of box lunch stuck to someone's shirt front or composition that makes it appear a "No Parking" sign (or, in Southern California, a palm tree) is growing out of someone's head, for example.

One of the most difficult events to photograph is the banquet. With round tables, there is no way everyone will appear comfortable in a shot covering the full table. And, there is seldom enough space between the tables to get back far enough (nor are the flash units on many cameras powerful enough) to get everyone in. This year, you won't see many banquet

shots for these reasons, but we'll post them on the website soon.

When it comes right down to the wire and Dannielle Stark, our graphic designer, says "I can't possibly fit all this in," sometimes we resort to a sort of last-ditch virtual "dart board" approach to eliminate however many shots we need to. It becomes a series of judgment calls, and we just do the best we can. You won't miss what you never saw, but we did see it and we just hate to drop a shot we particularly like.

Publication deadlines being what they are, we owe a particular debt of gratitude to Dannielle. Remember that we are only one of her clients, and any time we work "late" on an issue, such as September/October, that can have a pretty significant impact on Dannielle's schedule for her other clients. She works with our rep from Johnson Press, Susie Newkirk, to get submission deadlines pushed back as far as possible while still getting your copy of THEATRE ORGAN in the mail on time.

So now you know what goes into this issue. We sincerely hope you like what you see, and will let us know where you think we could do better. We'll take your comments into consideration for our coverage of the 2013 "Here With the Wind" convention in Atlanta.

Keep in touch.

—Mike Bryant
—Don Feely

Theatre Organ Online

Ciphers

The photographs accompanying the article on the Virginia Theatre [July/August, p. 46] were incorrectly credited to the Virginia Theatre. They should have been credited to the author, Chris Anderson.

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"It shall be the duty of the Board of Directors (elected or appointed) to accept full fiduciary responsibility for the governance and operations of the American Theatre Organ Society, in accordance with all established bylaws, policies, and job descriptions."



The ATOS 2012-2013 Board of Directors and President/Chief Executive

(l-r) Larry Fenner, Allen Miller, John Ledwon, Treasurer Mike Hutcherson, Vice-Chairman Tim Needler, Don Phipps, Chairman Bob Dilworth, Secretary Bob Evans, President/CE Ken Double, Jack Moelmann

Not pictured: Immediate Past Chairman Mike Hartley, Youth Representative Nathan Avakian, Jelani Eddington, and Bucky Reddish

President's Message

Great Convention and Great Things Ahead

You will have the opportunity to read about the 2012 Annual Convention in these pages ahead as editors Mike Bryant and Don Feely will tell it all in script and pictures, but congratulations are in order. Don Near, Ed Bridgeford, Bob Kambeitz, Bill Campbell and a cadre of volunteers staged a spectacular event.

Musically, it seems we raise the bar higher and higher with each successive gathering, and this year's lineup of artists did not disappoint. Those in attendance were treated to musical royalty throughout, and we thank these great players for their contributions. Next year—Atlanta!

Convention time means transition time. For three years, ATOS was guided by the wise counsel of COL Michael W. Hartley. As Chairman, he was at the helm for monumental changes that will affect the course of ATOS for years to come. Strategic planning and finance were his world during a near 40-year military career, and he brought those skills to ATOS. Financial oversight; the arrival of banking executive Mike Hutcherson; the Five-Year Plan; the sensible and careful distribution of more than \$1 million in gifts, grants and donations; the just-put-in-place streamlined operations; the smooth transition in leadership at the Journal; and dozens upon dozens of other important programs and steps were guided by the hand of this Chairman, and ATOS thanks him for three great years of service, as we look forward to his continuing role now as Past Chairman.

Meanwhile, we also say a big "Thank You" to Jim Merry, who has transitioned out of the job of Executive Secretary. Our direct link to the membership, Jim did a great service for ATOS, always reminding us that "It's the membership that needs to be our focus!" Thank you, Jim, and now you can relax and just enjoy the music!

And that brings us to Donna Parker, who completed her service as a board member only to step into yet another new role for ATOS. Donna is now the Membership Secretary in a revamped role, replacing Jim Merry. She has hit the ground running, and her extensive background in all things ATOS will help her in this new role.

There will soon be some exciting announcements on the financial front for ATOS, and the LA Convention meetings produced an exciting development in the way ATOS handles its business. The management structure, working from the Strategic Plan and a need for streamlining, now has ATOS operating with six committees, and subcommittees and tasks aligned under those six major committees. It is a step in streamlining the operation that makes sense, and will help ATOS function in the future.

By the time you read this, the third Technical Experience is history with the event headed by Allen Miller completed at the University of Oklahoma; and the sixth Summer Youth Adventure had a successful finish at Dickinson High School.



An apology to you based on our "promotional push" for the Round Table panel discussion. It had to be temporarily postponed and after all of our information in the last issue of the journal, it was tough to face some organizational issues, but we will soon have a new date and get this underway.

Finally, Bob Dilworth has a message in these pages, his first as the new Chairman of the Board for ATOS. Having produced what is widely regarded as the most successful ongoing series of concerts—at Dickinson High School—in the history of ATOS, he brings his experience and wisdom to the role of chairman. We look forward to working with Bob in the coming year as we continue to move ATOS forward. We welcome back Jelani Eddington to the board, and say "hello" to Larry Fenner, newly elected board member, as we carry on with the work ahead.

—Ken Double

JACK MOELMANN

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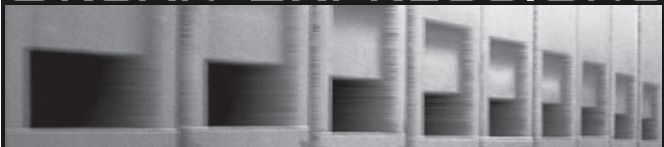
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News & Notes

CONTRACTOR POSITION: COORDINATOR OF INFORMATION TECHNOLOGY AND ATOS WEBSITE

The American Theatre Organ Society, Inc., (ATOS) is an international organization (501(c)(3) in the United States) serving the theatre organ community. ATOS has approximately 3,400 members and approximately 70 chapters worldwide.

ATOS is seeking an independent contractor to coordinate its IT, website and social networking operations. This is a unique opportunity for a skilled professional who can coordinate the functions of Internet Technology, and be a direct contributor to ATOS' growth in this area. Areas of responsibility include, but are not necessarily limited to:

- Maintenance of digital communications, blogs and social networking;
- Assist the board of directors, staff and volunteers with the organization's technology profile, including supporting ATOS-owned hardware, software, and communication and collaboration tools such as e-mail, web conferencing, telecommunications, etc.;
- Manage listserv subscribers and distribution lists;
- Supervise the publication of portions of THEATRE ORGAN, the Journal of the American Theatre Organ Society, for online viewing;

- Development of a membership e-mail communication and promotional system;
- Coordination with the production of Theatre Organ Radio, the 24/7 music streaming operation on the website;
- Supervise the maintenance of the e-commerce function of the ATOS Marketplace and other areas of the website; and
- Serve as first point of contact for support and inquiries regarding the ATOS website operation.

ATOS seeks to enhance its website and IT operations in order to better reach out to and serve its members, chapters and constituents.

The Coordinator of Information Technology and ATOS Website will work under the direction of the President and Chief Executive, and as a team member with other staff and board members involved in ATOS operations.

Required Qualifications

- General knowledge of hand-coded HTML, CSS, XML, JavaScript, JQuery and PHP and other web-based tools;
- Experience in administration of HTTP, TCP/IP and FTP protocols;

- Experience with Drupal and/or other content management systems;
- Familiarity with Apache webserver administration;
- Ability to work independently and efficiently, completing tasks in a timely manner;
- Demonstrated reliability and consistency with attention to detail;
- Ability to work with and coordinate volunteers;
- Demonstrate good written and verbal communication skills;
- Three or more years of successful experience in website and IT systems management;
- Experience with non-profit organizations.

Application procedure, compensation

This will be a part-time, independent contract position and compensation will be \$12,000 annually. To apply, submit a cover letter with resume no later than October 1, 2012 to ATOS President Ken Double at k.double@atos.org, or mail to 1615 Defours Walk NW, Atlanta, GA 30318.

WELCOME NEW MEMBERS

June 9 to August 8, 2012

Malcolm J. Abel, Balmain, Australia
William G. Chapman, West Point,
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Joseph Espen, Toledo, Ohio
Tony Fenelon, Yarra Glen, Australia
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REVIEWER OPPORTUNITY

Dennis Hedberg, who has been our lead reviewer since mid-2010, has announced that he wants to step away from his responsibilities as a reviewer and focus on his retirement.

It's been a pleasure to work with Dennis, and our readers have appreciated his reviews. Right from his first review, we began receiving comments from readers praising his musical knowledge, his "tell it like it is" style, and his ability to separate out what the artist is responsible for from issues beyond the artist's control—such as the engineering and quality of the recording itself.

We aren't looking for a clone of Dennis, but we are looking for someone who can express themselves well, who understands the "technical" side as well as the musical side, and can be consistent in applying his or her rating criteria from disc to disc. An ability to meet deadlines is always a plus.

This is a non-paid position. You do get to keep the discs you review, if you wish, but beyond that about all we can offer is to buy you a beverage if we run into you at a convention.

If you have interest in reviewing for THEATRE ORGAN please visit Theatre Organs Online on the ATOS website, www.atos.org. You'll be able to download a copy of our guidelines for reviewers, and if you think you have what we're looking for, drop a note to editor@atos.org letting us know of your interest. We'll give you a shot at writing an "audition" review and take it from there.

NEWSLETTER OF THE YEAR

In the January/February 2011 issue, we put out a call for chapters to submit their newsletters if they wished to compete for the Newsletter of the Year award.

12 chapters participated (out of more than 70 ATOS chapters); eight distributed their newsletters electronically, either sending out a PDF or sending a link to the newsletter online. Three mailed physical copies only, and one switched partway through the year to electronic distribution.

We were impressed by the variety of information contained within the newsletters, and with the level of presentation of the content. Some had outstanding graphics, some were mostly text, most were in color, some focused more on the business side of things while others leaned more toward the social.

One thing we can say enthusiastically is that each one had one or more elements that impressed us. We think it would be a great idea for chapters to subscribe to each others' newsletters, and in this day of common electronic distribution, it shouldn't be a difficult thing to accomplish.

Our judges were asked to select the newsletter they'd most look forward to reading; we didn't ask them to weight any particular factors over others (content, appearance, writing style, use of color, etc.).

Each judge gave us their top three choices. The second and third choices varied widely, but every judge named the same newsletter as their top choice.

The 2011–2012 Newsletter of the Year award goes to *Ciphers*, from the Central Indiana Chapter, Mark Herman, Editor.

CONTRACTOR POSITION: GRANTS WRITER

The American Theatre Organ Society (ATOS) is an IRS-recognized 501(c)(3) non-profit organization with more than 70 chapters throughout the US and internationally.

The organization seeks to fill the position of Grants Writer. This position is defined as independent contractor. ATOS follows the guidelines of the AFP, the Association of Fundraising Professionals.

The duties of the Grants Writer will include but not necessarily be limited to:

- Explore opportunities for grants to assist ATOS in its programs
- Work with the ATOS President and Treasurer to best position the organization in its efforts to qualify for and receive funding

- Be self-sufficient in finding new sources for funding
- Report monthly on activities, contacts, responses, progress
- Advise individual chapters seeking guidance on fundraising and grants
- Provide the initial background and homework on finding grantors; write the grant applications; conduct the necessary follow-through after the granting process is complete.

The Grants Writer will report to the ATOS President.

- ATOS seeks an individual with:
- At least three years of experience in the field

- A proven track record of having successfully been awarded grants based on the applications completed
- A member in good standing of the AFP
- Excellent writing, research, and organizational skills.

Send resume, three samples of grant applications, and specific examples of successful grants completed and awarded, to Ken Double, President, 1615 Defoors Walk NW, Atlanta, GA 30318. Or send by e-mail to k.double@atos.org. All materials must be received no later than October 1, 2012.

Compensation shall be \$1,000/month.



Directors' Corner



BOB DILWORTH

It is a great honor to be appointed Chairman of the ATOS Board of Directors. I would not have felt capable of performing the duties without the training received from the previous Chairman, Col. Mike Hartley, while I served as Vice Chairman. His advice and example will continue to be available to me and to ATOS while he serves as Immediate Past Chairman. His input, particularly in the areas of finance and strategic planning, was crucial in leading ATOS successfully in the past three years.

In this 58th year of ATOS, the board is taking on a more businesslike role—that of governing the organization. As a board our role is to set policy, to oversee (but not actually do) the operations of the various committees of ATOS, and to guide the advance of ATOS through the coming years.

We have engaged several well-qualified people to help with the varied activities of ATOS:

- Ken Double, our President and Chief Executive. He is in charge of the daily operations of ATOS—the “go to” person if you have questions or problems.

- Donna Parker, newly appointed as Membership Secretary. She will handle membership renewals and applications and respond to membership inquiries.

- Mike Bryant and Don Feely, co-editors of *THEATRE ORGAN*, continue to produce an interesting and informative magazine.

In addition, a broad range of committees is working to keep ATOS going and growing.

We want to bring chapters and members into a closer contact with the ATOS family. Plans are underway to send information to all members by e-mail, both those who are members of a chapter and those not served by a local chapter. The first step is to verify the list of chapters, including those which are temporarily inactive.

We want to support more programs that will insure our future, such as:

- The Technical Experience to train technicians to keep our instruments working,
- The Summer Youth Adventure to enable young artists to learn from today’s artists.

To do this we need to increase the financial resources of ATOS.

At the convention banquet I issued a challenge to the membership. Last year the ATOS Appeal for donations raised about \$25,000, approximately \$7.50 per member.

Last year, the newest ATOS chapter, the Dickinson Theatre Organ Society, had donations that averaged approximately \$25 per member, for a total of about \$23,000.

My challenge is this:

“Can the ATOS membership increase their rate of giving to match (or even surpass) the rate of DTOS in this next year?”

There is no prize for a winner, but there could be bragging rights.

We are off and running. This will be an exciting year for the American Theatre Organ Society.



LARRY FENNER

As the newest member of the ATOS Board of Directors, I thought a brief summary of where I’ve been, what I’ve done, and what I hope to accomplish would be the best way to introduce myself. I started taking piano lessons when I was eight years old and switched to organ four years later. When I was in my early teens I was fortunate to study with Al Hermanns, whose column “Organ-izing Popular Music” appeared in this Journal from 1986 until 2003. Mr. Hermanns introduced me to the theatre organ through the LPs that he loaned to his students, and also convinced me to attend my first live, in-theatre organ concert,

which was the final public performance of the New York Paramount Wurlitzer in 1964. What a way to start! I only wish now that I could have understood the significance of that day and would remember more about the experience. In 1967 Mr. Hermanns also sponsored my membership in (then) ATOE, and I’ve been a member ever since.

During my senior year of college majoring in Biology, three friends and I rescued the remnants of a 3/8 Page that was originally installed in a theatre in my hometown of Lebanon, Pennsylvania. The Page pipes and chests had been added to the straight organ in a local church that had recently been condemned. We eventually bought a building and installed the organ, adding a console, several tuned percussions, and a relay to replace those parts that were discarded when the Page was removed from the theatre. That organ played for 10 years until someone made us an offer for the building that we couldn’t refuse, and the organ was sold.

From 1974 until 2005, I worked for the Federal Government, including 13 years at a V.A. Medical Center; three years at the National Institutes of Health in Bethesda, Maryland; and 15 years with the Food and Drug Administration in Rockville, Maryland.

After retirement in 2005, I returned to Lebanon and convinced Barry Howard, one of the original four owners of the Page organ, to combine our resources and build a new house equipped with chambers for another theatre organ. We purchased a 3/15 Wurlitzer Style 260 Special in Connecticut in 2005, started moving it in 2006 after the new house was completed, and finished moving it in 2007 after more than 20 trips to Connecticut totaling more than 15,000 miles. We’ve been working on the organ since then and are completely restoring it prior to installation. It’s still a work in progress, but we’re very close to having the eight ranks in the Main chamber playing. You can read much more about the history of the organ and follow our progress on our website at www.Opus501.com.

I recently returned from the very successful 2012 ATOS Convention based in Los Angeles, where I attended my first ATOS annual board of directors meeting. Being new to the board, I was very impressed by the dedication,

professionalism, and passion expressed by everyone who participated. Writing this article is my first assignment arising out of that meeting, but it certainly won't be my last. Although I intend to be involved in all aspects of ATOS, there are three areas in which I'm particularly interested: 1) ATOS/chapter relations and communications, 2) outreach to the young members of ATOS, and 3) technical support.

After returning to Pennsylvania in 2005, I joined the Susquehanna Valley Theatre Organ Society, the local ATOS chapter based in York, Pennsylvania. Each year since then I've become more active in SVTOS, and was recently responsible for obtaining 501(c)(3) tax exempt status for the chapter. Barry Howard and I were also the co-chairs of the chapter's first completely independent public concert in 2011. While working on these projects I asked for and received guidance from ATOS; however, there were several areas where guidance and information were lacking. It's my sense that the relationship between ATOS and the chapters is symbiotic—either one could certainly exist independently, but the existence of one enhances the existence of the other. For example, without the theatre pipe organs that are either owned and/or maintained by chapters, the mission of ATOS could never be achieved. At the same time, many chapters have received and will continue to receive financial assistance through the ATOS Endowment Fund that enables them to own, maintain, or enhance their instruments. The board is keenly aware that improvements to chapter relationships and communications are necessary, and it is currently reviewing the Chapter Liaison Program, investigating the feasibility of providing up-to-date information to members via e-mail blasts, and will soon implement much-needed enhancements to the ATOS website.

Will ATOS still exist in 20 years if we don't continue to offer programs that introduce young people to the theatre organ? Possibly not. ATOS must continue to offer youth-oriented programs like the highly successful Summer Youth Adventure, the Young Theatre Organist Competition, Young Organists' Scholarships, and the Student of the Year Award. These programs are essential to the future of ATOS, and I fully support them. At the annual meeting

the board voted to expand the intended use of the George Wright Memorial Fellowship, which in past years funded a young person's attendance at his or her first ATOS annual convention. Although the fellowship can still be used to attend a convention, the recipient may instead choose to use it to attend either the Summer Youth Adventure or the Technical Experience. There haven't been any applicants for the fellowship since 2010. Hopefully, the new flexibility will persuade more young people to apply.

Could ATOS exist without the technicians who "keep the music playing" for all to enjoy? Absolutely not! I can readily tell you that completely restoring a 1922 Wurlitzer (or any other organ for that matter) is not an easy task. Learning how to do the work, however, was made much easier with the introduction of the ATOS Technical Experience in 2010, of which I'm a proud alumnus. ATOS must continue to offer technical training, reference documents such as those available online or in the ATOS Shop Notes, and technical advice so that people like me, who have little or no experience in working on organs, can develop the skills necessary to restore and maintain the few remaining theatre pipe organs. A new and exciting technical initiative approved by the board will be the DVD Technical Instructional Series, a series of DVDs to be produced by ATOS that will capture forever the knowledge and experience of today's premier technicians, making it available for future generations of technicians.

Finally, I would like to thank everyone who helped to elect me to the board. I can honestly say that since this was the first time I submitted my name for nomination, I didn't expect to win. I want you to know, however, that I'm keenly aware of the implied intent of electing me as a new director, and I will strive to bring new ideas to the table while continuing to support the programs that make ATOS the important organization that it is. My contact information is listed in this Journal and on the ATOS website, so please feel free to contact me with your ideas and suggestions to help make ATOS an even stronger organization.

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



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Letters

Memories

Last edition of the Journal brought back some good memories. I had the honor and pleasure of meeting Firmin Swinnen [June/July, pg. 16] on several occasions on the East Coast, including at the Longwood organ. Each time there were only three or four of us there when he played the Longwood as well as one or two other organs in the Wilmington area. He was beyond being a character, and could he play... anything! His wife was with him each time, and she too was so much fun. They both always had twinkles in their eyes that were infectious, and would be bouncing all over the place before and after he played.

I remember her telling the story of many times hauling very big, heavy recording equipment around in their car to record him at various organs. One time, she said, they got everything unloaded, set up, and ready. He sat down to the console and said "sorry, I just don't have it today." So they had to pack up and leave. She called him "Firmé" (as in Feer-may). She said she could have killed him that time, then they both laughed at the memory.

The story is that he was brought to Wilmington, Delaware as the organist for the duPont family's Episcopal Church which stands close to the original powder works on the Brandywine River, on the edge of Wilmington. Somewhere along the line, Mr. P.S. duPont took him out to Longwood Gardens and asked him about putting an organ in the ballroom, the floor of which is reportedly made from gunstocks from World War I. Swinnen said sure, it can be done, but how much did Mr. duPont have in mind to spend? duPont said the sky was the limit, and Swinnen went at it tooth and nail.

—Ron Deamer
Portland, Oregon

Identity Crisis

I enjoyed Charles Bielski's Vox Pops column "Is the Theatre Pipe Organ Facing an Identity Crisis?" in THEATRE ORGAN, but there is a dimension he left out—the spaciousness one hears from a theatre organ located in a typical theatre, with two chambers speaking from high up on opposite side walls. I still remember vividly that sound I heard more than 70

years ago from the Nashville, Tennessee Paramount Theater Wurlitzer. Because my organ path led to church music, I rarely had the opportunity to re-experience that spaciousness over the years. I do remember the four-manual Kilgen theatre organ in Nashville's radio station WLAC from a few years later, and while the sounds from the individual stops were, I am sure, similar to those in the Paramount Wurlitzer, the overall effect was as different as daylight and dark (the Kilgen was "in your face," only a few feet away). I did, a couple of years ago, hear the spaciousness once again from the Robert Morton organ in the Temple Theatre in Meridian, Mississippi, and its effect was exactly the same as I had kept in my memory for the last 70 years—a moving experience.

It has been said that the room is the most expensive stop on any organ, and, for me that holds true not only for church organs but for theatre organs as well. And in modern movie houses, though they have elaborate stereo sound systems, I don't hear that spacious sound, although I assume it might be approximated electronically, but to do it right would likely cost more money than anyone would want to spend. As any real estate agent might say, "it's location, location, location!"

—Glenn A. Gentry
Jackson, Mississippi

Omission

I enjoy THEATRE ORGAN very much and was so happy to see your article in the May/June issue bringing back fond memories of Organ Power Pizza Restaurants in San Diego [*The Well-Traveled Theatre Organ*].

In naming the staff organists, you omitted Louis Parsley and James Hansen. This information will enable you to have accurate information about your Organ Power records.

With many thanks!

—James Hansen
Spring Valley, California

20th Century

I am so pleased with the sensible attitude adjustment re electronic organs [*Vox Humana*, July/August]. Welcome to the twentieth century! As the Roosevelt High School article shows, electronic organs mean more organists, and organists—even awful ones like myself—are more likely to support pipe organ projects. It's that simple.

I would also suggest the electronic gadgets are deserving of appreciation in themselves. They are odd, poignant mementos of an American era that is still mysterious, at least to me, and I lived through it. Pipe organs need have no fear in regard to longevity; for all the difficulties restoring the beautiful theatre and classical pipe instruments of the past, there is nothing as old and broken as late 20th-century electronics; and it all breaks, often sooner than later. Please see my endless musings on these topics, and my Nord C2-based home electronic organ, at <http://owenlabs.org/rant4.htm>.

—J.G. Owen
Huntington Station, New York

Another Unusual Organ

Regarding the article in the May/June issue, "A Most Unusual Organ," I wonder if I might make an observation. I have been closely connected to Opus 942 originally installed in the Indiana Theatre, Indiana Harbor, Indiana. Nowhere on it was there any indication as to the venue it was built for except for a soap-crayon inscription on the inside of the pedal board, "Indiana Harbor," and 600—the wiring schedule—stamped on the relay with a steel stamp. I wonder if the 775 on the Stoneham organ was not actually a wiring schedule number rather than an opus number.

942 was truly a "special." The Main chamber contains a 73-note Clarinet (top 12 notes rubber stamped "Clarinet," 73-note Violin, 73-note Violin Celeste, 73-note Dulciana, 85-note Diaphone/Diapason and 97-note Flute.

The Solo contains a 97-note Tibia Clausa (extended one octave in the bottom and 5 notes at the top when installed in the Tivoli), 61-note Kinura, 85-note Trumpet

(16' octave added when installed in the Tivoli) and 61-note Vox Humana.

Percussions are 49-note Marimba, 37-note Xylophone, 37-note Glockenspiel, and 25-note chimes, in addition to the usual traps.

The Tibia originally went to the top of the 2 2/3' pitch, with the top 7 notes in the top holes of what would be the 73-note Kinura chest, and the top 12 of the Trumpet were on an offset on the front of the 8' Tibia offset. This may have been a factory wiring error! When this organ was installed in the Tivoli the top of the Trumpet was put on the treble end of the Kinura chest (same regulator for both ranks) and the Tibia trebles (now 12 notes) were put on the offset, on Tibia wind. Also odd were steel stampings of NEW on the manual chests even though they had the old-style pallet spring configuration. Both strings were changed in the very beginning as there are small shims under the rack boards for these ranks, but it is very clearly "original Wurlitzer," probably a short time after installation: this organ was used as a "demonstrator" in the area by Wurlitzer. The labeling of the string switches on the relay was either obliterated or never applied, so the original intent is lost.

There is no indication of who specified this organ, but it is known that Ambrose Larson was featured there for a while; John Muri was there the longest, until 1935, and then periodically until the organ was removed. Closely examining the Wurlitzer book, I find three other organs which may have been specified by the same person. Opus 1474 has the notation "190 plus Kinura and Dulciana," Opus 1290 "E special plus Kinura Dulciana and Marimba," and Opus 987 "Dulciana instead of Orchestral Oboe." Oh well, maybe someone will know.

Keep up the good work.

—Gary Rickert

Kimball Console

I recently received my July/August issue of THEATRE ORGAN featuring the Kimball console originally in the Roxy Theatre in New York City. This was the first theatre organ I ever heard when I was about eight years old. I was absolutely overwhelmed by the gilded splendor of the Roxy with music that was equally fabulous.

This event was a true epiphany for my lifelong interest in the theatre organ, with my becoming the owner of Wurlitzer Opus 1150 along the way.

It is excellent that the historically-significant Kimball should be featured, however it appears the four screw locations (with one screw missing) have sheet rock screws as can be noted by the Phillips drive and the ubiquitous gray color of the screw heads. The original screws would have slotted heads and been bright nickel plated or blued.

It has been ingrained into me over the years of studying theater organ restoration to use the correct materials along with the highest levels of workmanship. It is important that organs featured in the Journal provide good examples of ATOS standards and goals for restoration and preservation.

—Jon Sibley

Higganum, Connecticut

(We agree about the importance of quality workmanship and correct materials, but let's be honest—the screws on the cap are a purely cosmetic issue and not exactly in the same league with using white glue on pneumatics, or silicone sealer to fill a gap in a leather gasket. And, of course, it is a condition that is, as you might say, "completely reversible," and far more easily done than, say, replacing a computer relay with an EP relay.

Nowhere in the article was it suggested that the Roxy console is a historically-accurate preservation or restoration project. It isn't. Remember this console wasn't a museum piece, it existed to make money, first in the Roxy theatre, later controlling a working organ in a New Mexico hotel, then again in a pizzeria in Las Vegas before moving to Phil Maloof's house. It was adapted over the years to fulfill that objective as its role evolved from accompanying films to accompanying pepperoni and sausage—all the while providing entertainment and exposure to the theatre organ for thousands and thousands, just as it did for you when you were eight.

We think rather than focusing on the screws, we'd serve the "restoration and preservation" objective better by noting that the console and organ were not sawed up and cannibalized for parts when they were removed from the pizzeria—rather, they were installed and are currently playing—and by thanking Phil for not only keeping it operating, but also opening his home to those who share his love of unique—and functional—musical instruments. Not to mention footing the bill for the tremendous talents of photographer Kim Cochrane so we could bring you this close-up look at it. —Ed.)

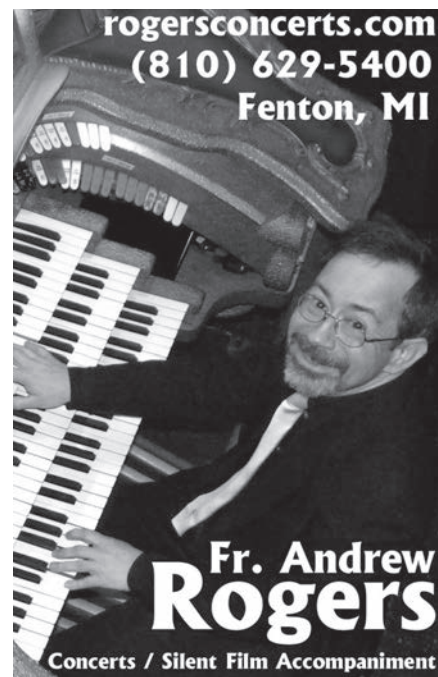


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Vox Pops

Theatre Organ Identity—A Crisis?

BY CHARLIE BALOGH

(As we thought it might, Chuck Bielski's Vox Pops submission in the July/August issue generated some discussion. Nathan Avakian, who is known for performances sometimes 'outside the Box,' and Charlie Balogh, who produced and performed the *Maestro!* album referenced by Chuck, each contributed their perspectives, and each approached the topic from a different angle.

Due to space constraints, we were unable to print both in this issue. This issue, we present Charlie Balogh's response; look for Nathan Avakian's in November/December.—Ed.)

This article is a response to one written by Charles Bielski in a previous edition of this journal [*Vox Pops*, July/August]. I felt it important to address the issues he raised in light of the fact that my most recent recording, *Maestro!*, was directly referenced as his case in point. I also view this as an opportunity to express my own philosophy about the theatre pipe organ and its role in music history, from its inception in the first part of the 20th century to its presence in the early 21st century. I had actually planned to write this article long before now, and Mr. Bielski's article provided the impetus necessary to follow through and finally commit to getting it done. My comments are my own and while I do not expect to alter any opinions or attitudes, I hope that it will at least spark additional discussion on the issues involved. After many years at the console and performances for many thousands and perhaps millions of people, I felt compelled to offer my thoughts on where the theatre pipe organ may be headed in the future, with all due respect.

Most of the readers will be familiar with my career as a concert artist and performer at Organ Stop Pizza in Mesa, Arizona. 2012 marked my 21st year at Organ Stop and my 40th year as a professional theatre organist. Few can claim that distinction and I feel blessed to have made a decent living playing our favorite instrument.

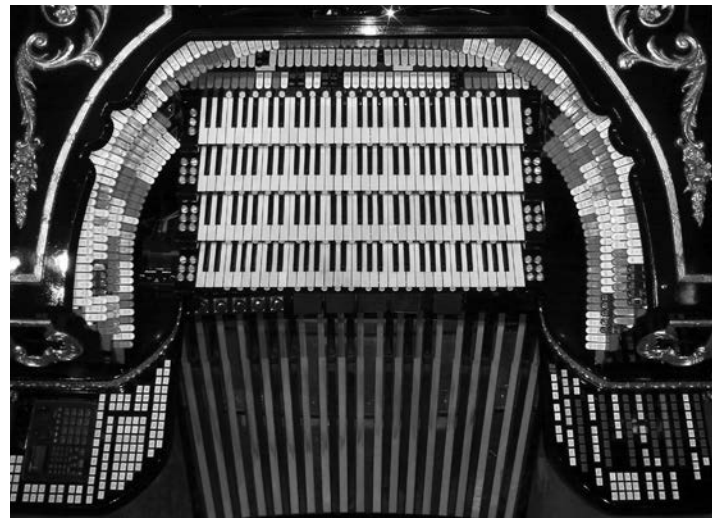
My approach to the instrument has always been one of respect for its heritage and place in musical history and over the years, I've done my share of traditional performances and silent film accompaniment.

My involvement in pipe-organ-equipped restaurants is extensive, having started at the original Organ Stop location in Phoenix from 1973 to 1976, in Grand Rapids, Michigan from 1977 to 1990, and from 1991 to the present at Organ Stop in Mesa. In short, I have had more experience playing these instruments for the general public than just about anyone. It has also given me valuable firsthand insight into how folks outside the confines of the theatre organ world (if there is indeed such a thing), perceive and react to its sound and music. On a whim, I calculated the approximate number of times I've had to perform music from *Phantom of the Opera* since it first debuted. It worked out to be somewhere close to 19,000, give or take a few hundred. At the very least, that should qualify me for a line or two in the Guinness Book of World Records!

Walt Strony once asked me how I could stand to play in a pizza parlor after all these years. I've often asked myself that same question. Besides the obvious necessity of earning a living, I've found that most of the drudgery is mitigated by the fact that I'm playing a fabulous dream instrument and I feed off the energy of the audience, especially when they are enjoying themselves. Above all, I am an entertainer and I try not to lose sight of my obligation to bring enjoyment to others through my music. While seated at that fabulous instrument and settling into the routine, I always try to remember that many people are hearing this instrument for the first time. And while I may have played the *Phantom* thousands of times, for some in the audience it is their first time.



Charlie at the Organ Stop Wurlitzer



The Acoustic Audio Workstation

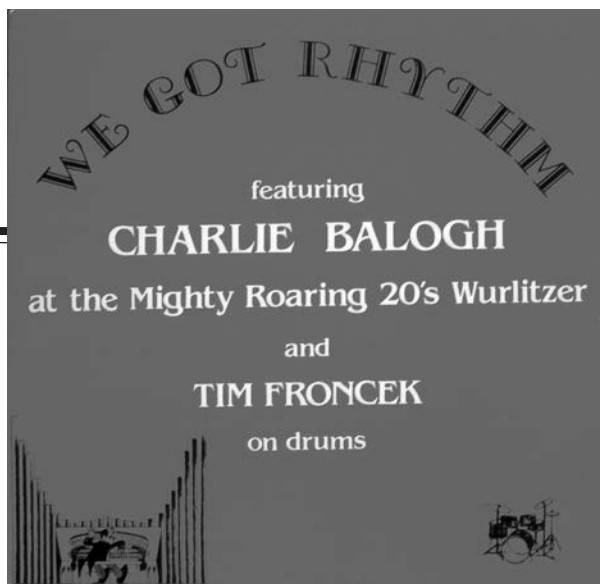
Organ Stop in particular is the most successful restaurant of its type in existence. Many others, including my family's own in Grand Rapids, rose and fell with the times but O.S., as I shall refer to it from now on, remains at the top. Even in the present economic climate, O.S. continues to be a popular destination for anyone visiting the Phoenix area, attracting visitors from all around the USA and the world in general.

First, I would like to lay some groundwork that will hopefully provide a frame of reference for comments to be made later in this article regarding Mr. Bielski's concerns. Let's step back a bit and put into perspective where the theatre pipe organ fits within the rest of the music world. In reality, theatre organ music represents only a tiny fraction of our musical universe, particularly in the western world. We are surrounded by a music culture that has both flourished and languished, while also becoming extremely diversified. There is a flavor for every imaginable taste and the technology to have it piped into our brains at every opportunity regardless of location. In general, this presents a huge challenge for any one musician, band, orchestra, or musical organization struggling for recognition in its midst. In our case, the vast majority of the present population, especially Generation X, Y, or whatever it is now, have no idea what a theatre pipe organ is or what it represents. Sadly, pipe organ music in general is particularly handicapped because in most peoples' minds it is either associated with church, funeral parlors, and/or Hollywood horror movies. Given that situation, attempting to carve out a niche for theatre organ music in our present culture and assuring its survival is daunting to say the very least.

The heyday of theatre pipe organs was literally over 90 years ago and lasted a mere ten to fifteen years. Without the advent of "Hi-Fi" in the '50s and organists like George Wright and others, it's quite possible that the instruments would have completely disappeared into history. ATOS and its predecessor, ATOE, were instrumental in taking advantage of that new interest and increasing awareness of the instruments and the art of playing them. Had it not been for this organization, I would not have had the opportunity in my youth to play and experience these marvelous instruments.

From that point on, the instruments and the music began to evolve in a new direction. That evolution eventually resulted in bold and innovative changes in specification and mechanical design driven in large part by changes in performance and style. As various organists started to move beyond the playing styles of the 1920s, they found that changes in specification, design, and voicing allowed for greater versatility and ease of performance. As the performances became more sophisticated and complex, well beyond the scope of the '20s, the restored and reconstructed instruments themselves became more sophisticated and complex, reflecting a huge leap in technology that has affected every aspect of our lives.

Historically accurate restoration projects deserve our respect and gratitude for the planning and painstaking work involved. When possible and where useful, such projects should be encouraged and applauded. However, funding and logistical considerations coupled with a specific organ's intended use do not always provide a comfortable fit for historic preservation. Personally, the term "historic preservation" immediately brings to mind a cold and lifeless museum. I prefer not to be associated with a museum piece.



Predictably, some traditionalists have argued that the original tonal design and purpose of the theatre organ has suffered from "progress." This is an all-too-familiar reaction to technological evolution in numerous fields, not just theatre organs. Here's a news flash: despite attempts to stifle and denigrate technological evolution and innovation, it will continue just as it always has. Get over it.

This process of evolution took place within Wurlitzer itself over their history of pipe organ manufacturing. The Wurlitzers of the late '20s were quite different in sound and design from the Hope-Jones Wurlitzers built ten or fifteen years earlier. They refined and modified their designs as time went on according to improvements in the manufacturing process and innovations by the tonal design department. Who could have imagined functions such as "second touch," "pizzicato touch," and "suitable bass" on a pipe organ? I imagine it was considered quite radical at the time. With the exception of "suitable bass," those innovations became invaluable performance tools for theatre organists. Had Wurlitzer continued to build "unit orchestras" beyond the '30s, I have no doubt they would have added even more unique, "out of the box" functions to their instruments as new technology came along to make it possible. It was reported that they were already working on a way to make "delayed vibrato" available to mimic the solo performance characteristics of orchestral flutes and reeds.

Let us also not forget that in the classical organ community, theatre pipe organs were often held in low regard as illegitimate offspring and not to be taken seriously. Drums and cymbals... xylophones and glockenspiels...boat whistles and birdcalls...on a pipe organ? Popular music on a pipe organ? What was the world coming to?

My point here is that the theatre organ has gone through a drastic period of evolution in a relatively short time. It has not remained static. To be more precise, the modern theatre organ has evolved into an instrument that has more in common with a modern synthesizer or "digital audio workstation" (DAW for short) than a pipe organ. They essentially serve the same purpose. A DAW has in its sound library a plethora of instrument samples that include full orchestras and rock bands along with exotic and incredible electronic sound textures that boggle the mind. One chooses sounds from that library for various projects and weaves them into whatever the heart desires. Whether we know it or not, we do exactly the same thing with theatre organs. A theatre organist is required simultaneously to be the performer, arranger, and conductor while playing. No other instrument requires that level of ability and coordination. Wurlitzer referred to these instruments as the "Unit Orchestra" for a very

Vox Pops

specific reason. That's what they are! From a modern perspective, the pipes in the organ were the tone samples of the time, to be combined in various ways to create entirely new sounds and textures as one does with a synthesizer. One could make a cogent argument for a DAW as the progeny of a theatre pipe organ! It's no accident that many early synthesizers categorized the available pitched sounds in 16', 8' and 4' terms.

The more sophisticated and user friendly the instrument, the wider and more musically diversified its potential becomes. I can safely say that the organ at O.S. qualifies as an immensely sophisticated and versatile AAW (Acoustic Audio Workstation)! Of course, the quality of music produced on this instrument is entirely dependent on the skill and musicality of the performer.

Although I am primarily a theatre organist, my musical appreciation and tastes extend far beyond the scope of music typically associated with the instrument. I very seldom if ever listen to organ recordings at home. My musical preferences lie in instrumental jazz, classical orchestra, and various incarnations of rock and pop music. With that as a backdrop, I approach the theatre organ as a conductor and arranger, not as an organist. While in college I studied orchestration and conducting and feel very strongly that all aspiring theatre organists should endeavor to take at least a semester or two of each. In my opinion and experience, that broader perspective greatly enhances organ performance.

As many of my professional colleagues will likely agree, working in a pizza parlor is a challenge and/or a curse, depending on your attitude and perspective. I've been extremely fortunate in that I was able to find "gainful employment" at establishments with wonderful organ installations. Not many have had that opportunity. I also greatly value the guidance and encouragement of my mentor and dear friend, Lyn Larsen. I was lucky enough to work with him in my first three years at O.S. in Phoenix starting in 1973. Those three years were the most exciting and important in my life as a theatre organist. Nothing can replace the knowledge and experience I gained in the process.

After moving to Grand Rapids in 1977 to perform along with Donna Parker at the Roaring 20s and its very special 3/31 Wurlitzer,

my approach to the instrument began to evolve and mature. It was then that I also began to nurture a budding interest in electronic music. That interest was originally sparked in college when I first heard the Walter Carlos *Switched On Bach* recordings. I recall commenting to one of the professors about the albums. With a scowl she asked, "Oh, why would he want to do that?" I thought to myself, "Why not?"

While in Michigan, I started using programmable drum machines and other electronic gear along with the pipe organ. My love for big band jazz also resulted in a long time association and numerous performances at the restaurant with an excellent local band. The sound of the big band and organ together was fantastic. The drummer from that band eventually worked beside me at the restaurant for several years and we recorded an album together. Over time, I developed a keen sense of how and what a drummer does. It was a key part of the learning curve necessary in authentic drum programming. Toward the latter part of my sojourn in Michigan, I recorded a theatre organ CD utilizing the best available electronic gear as an adjunct to the organ. It was well received at the time, but I realized in later years that there was still a lot missing in terms of the sound and musicality of such a pairing.

Eventually we closed the restaurant in Michigan and moved back to Arizona where I once again became associated with O.S., this time at what was then a 4/42 Wurlitzer in the original Mesa location. As my interest and experience with what now had become a computer-based music system at home matured, I became a musical Jekyll and Hyde with regard to my career. During the day, I was at home with my computer and racks of sound modules, experimenting with a myriad of sound and arranging possibilities. At night I was pounding out the dirty dozen on the big Wurlitzer. In the intervening years I was thrilled and privileged to do a series of big band/organ concerts at the Century II Civic Center in Wichita, utilizing the former New York Paramount organ in conjunction with the University of Wichita Jazz Ensemble. The series extended over seven years and took place each spring during the Wichita River Festival. I had an absolute ball, playing one of the greatest Wurlitzers ever built in tandem with a dynamite 24-piece band. Toward the end of the series, we were



Left drawer incorporating the DR-550 drum machine



Right drawer with selectable ranks and Midi controls; 8 Midi channels per division including Acc. Second Touch

playing to a crowd of almost 3,000! It's impossible to describe that feeling to anyone and I will cherish those moments for as long as my memory holds out. For me this experience and others codified the possibilities of theatre organ and other instrumental sounds playing together and placed further demands on my knowledge of arranging and orchestration.

O.S. eventually moved into a new and much larger facility, expanding the organ and designing a new Fox-sized console to handle all the additions. Owner Mike Everitt took the bold move of integrating a programmable drum machine into the new specification. It is connected directly into the organ's large trap section via MIDI interface. Due to the response characteristics of mechanical trap actions, a special circuit was designed to extend the short MIDI key pulses from the drum machine so that the actions have time to react. It works like a charm and has proven to be a powerful performance tool. The digital sounds from the drum machine make up for whatever the organ lacks in actual drums like congas, tom toms, Latin percussions, and so on. In addition to that, the console is prepared for a full complement of MIDI channels on all manuals, including second touch and pedal. The MIDI system has yet to be implemented but will be in the future. In addition to the existing 78 ranks of pipework and battery of percussions, the MIDI section will make available all manner of pristine quality orchestral samples, guitars, percussions, and unique sounds not associated with pipe organs. Why would we do this you may ask? Again I say, "Why not?"

We already have everything from tuned cowbells to duck calls in the organ, not to mention a fully functional high hat cymbal, specially configured to be played from either the keyboard or drum machine just as a drummer would do. It's certainly not a carryover from 1927. Once the MIDI system is fully operational, it will transform the instrument into an unbelievably rich and diverse powerhouse of options, combining the best of both worlds. In short, it becomes a dream machine and a full-blown extrapolation of the term "Unit Orchestra." The arranging possibilities would be limited only by one's imagination. The exponential evolution in the quality of digital sampling makes using these sounds a joy and I cannot

imagine doing what I do without them. One only has to listen to the most recent incarnations of Allen theatre organs to understand how incredible the technology has become.

Because of the great strides in quality and playability of digitally sampled instruments, I decided to record another CD utilizing state of the art gear and software that I had been acquiring for several years. This was the *Maestro!* project, referenced in Charles Bielski's article. He cites *Maestro!* as evidence that the legitimacy of the theatre organ as a standalone instrument is being threatened. The title of his article calls this a "crisis" no less. A crisis...really? The album I recorded back in Grand Rapids in the '80s used exactly the same formula. Did I hear howls of protest then? Were ATOS members up in arms over my use of digital pianos, strings, brass, and percussion and marching in the streets against such an obvious attempt to subvert the sanctity of Tibias and Brass Saxophones? Let's go back even further. Did the public cry foul when George Wright overdubbed various tracks on his HiFi albums in the 1950s, creating musical lines, modified pipe sounds, and arrangements that could have only been played with six hands and sonically impossible to recreate in live performance? I don't recall any such reactions from listeners. In fact, those discs were groundbreaking recordings that to this day remain as some of his most memorable work. George took advantage of the now-common practice of multitracking pioneered by guitarist Les Paul. The Les Paul recordings are still held in high esteem by all professional guitarists around the world. Did George deceive his listeners? Was he subverting the true nature of theatre pipe organs? I would say a resounding NO! He used available technology and techniques to realize a musical idea that no one had used on pipe organ recordings before, and to great advantage.

By their very nature, audio recordings are individual works of art, an expression put down for posterity by their creators. Does anybody really expect a painter to create a masterpiece on the spot? Of course not. A master painter takes great pains to craft an image that he envisions in his mind. It may go through many revisions and alterations before the artist feels that it is complete. In a recording studio, a musician or group of musicians work with the recording engineer and mastering engineer to create the best possible sonic



My home rig consisting of keyboard controller and sound hardware. The majority of the resources are in virtual instrument programs and sample files that reside in the computer



Drummer Tim Froncek

Vox Pops

representation of what they hear in their minds. They use every creative tool and/or recording technique to achieve their goal. It is often a painstaking process that taxes the performers and engineers to extremes. The public is blissfully unaware of what it takes to produce such work. And, this extends to every corner of the music industry. For *Maestro!*, I assumed several roles in the process. I was the performer, arranger, mixing engineer, and mastering engineer. Once the initial organ tracks were laid down, I spent countless hours in my home studio stitching them together with the digital instrument tracks. While it was a draining process, it was very exciting and I learned a great deal about what and what not to do. The final product was satisfying far beyond my expectations and a quantum leap beyond the Grand Rapids recording.

Mr. Bielski said that I was relegating the pipe organ to a supporting role in the production. Here I would cite the recordings made by Buddy Cole and the Monte Kelly Orchestra, also in the '50s. The orchestra in this case made up the vast bulk of sound in those recordings with the organ dubbed over the top in single solo lines and ensemble registrations, often with no pedal being used at all. Yet, those are some of the most enjoyable organ recordings ever heard. I would argue that the *Maestro!* CD utilized the organ in a much more prominent role with the digital additions as supporting cast. That was by design. There was no intent to put the organ in the background.

Mr. Bielski asserts that I am somehow manipulating the listener and leading them astray, as if to say, "You're really not hearing a pipe organ." Nowhere in the liner notes of that CD did I intimate anything other than the fact that I was supplementing the sound of the organ in order to recreate the experience of hearing the pipe organ "with" an orchestra or "with" a big band or rock band. His assertion is patently false.

I would also like to state for the record that I would not have made this recording unless I was able to play the arrangements "live." To that end, we have installed a sound system commensurate with the sound and power of the organ so that I can perform the music as it sounds on the CD. In addition, I always strive to make the audience aware of what they are hearing when announcing any one of the tracks. It's not like I'm doing some sort of glorified karaoke routine. Anyone visiting O.S. when I'm performing knows this to be true. This also applies to music not on the CD.

It must also be stated that O.S. is a phenomenon unto itself. The huge range of requests is a reflection of the age of our visitors, starting with toddlers all the way up to centenarians. There is no shortage of requests for music from the theatre organ era. Consequently, a good deal of the music played is with the organ alone and anyone who wishes to hear that style is certainly not disappointed. However, the majority of requests are from more recent eras. I field requests for Elvis all the way through to Coldplay and Lady Gaga. As most anyone knows, the present era of music is highly rhythmic and can be surprisingly complex with respect to the combination of drum patterns, bass lines, and the underlying syncopation between the melody line and background rhythm patterns of rhythm and lead guitars, and keyboards. Two hands and two feet are often quite inadequate to perform some

of that music and the addition of a programmed drum pattern and/or bass line makes a huge difference in the authenticity of the performance. Over the last year, I've been performing "Play That Funky Music" with a background track of drums, bass, rhythm guitar, and horn section. The effect and response from the crowd is electric. Doing that song without the recorded backing is unthinkable at this point. Playing it with a bunch of hooty Tibias, a pedal tap cymbal, accompaniment snare drum, and an elephantine 16' Diaphone in the pedal just doesn't cut it in my opinion. Being able to enhance my performances with the right background rhythms and sounds has made a huge difference in the amount of popular music I can now play with an authentic interpretation.

Mr. Bielski asked why people would want to hear an authentic recreation of an original tune with pipe organ and backing track when they could just listen to the original recording. I would answer that the pipe organ adds a new dimension to the sound as an instrumental that you will not hear anywhere else, just as listening to Buddy Cole and the orchestra playing *Slaughter On Tenth Avenue* added a new dimension to that venerable Richard Rodgers score. There are as many variations and interpretations of popular music as there are people on this planet and it's silly to assume what other people prefer in their musical diet based on one's own opinion.

In bringing this treatise to a conclusion, I suggest that Mr. Bielski keep an open mind with regard to the future of theatre organ music. By discouraging the exploration of new avenues of performance and technology, the future of theatre organ may indeed be confined to a museum exhibit. Judging by the reviews of *Maestro!* in this journal and others, and the very successful sales numbers, I must be doing something right.

I will conclude with an incident that happened after a recent performance of "Play That Funky Music" during our past winter season. A gentleman, who looked to be in his late '70s or early '80s, walked up to me on the break and asked, "You're going to put Funky Music on your next CD, aren't you?" I replied, "Absolutely!" Rest assured the recorded version will feature a "Tower of Power" horn section, kick-butt rhythm section, and a screaming electric guitar solo in the middle. Oh, and by the way, a 78-rank monster Wurlitzer to boot!

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ATOS THEATRE ORGAN STUDENT OF THE YEAR 2012

Stephen Kucera

It is with great pleasure that I announce that Stephen Kucera, of Kansas City, Kansas, has been selected 2012 ATOS Theatre Organ Student of the Year. At 18 years of age, Stephen has demonstrated exceptional skill, talent, and enthusiasm for music and the theatre organ. In addition to making great strides as a student, congratulations are in order for his performance in this year's Young Theatre Organist Competition. Young artists like Stephen provide reassurance that the future of the theatre organ is in good hands.

—Nathan Avakian, ATOS Youth Representative

My introduction to the theatre organ began in the fall of 2009 when my music pastor invited me to attend a theatre organ concert in downtown Kansas City. Throughout the concert I had trouble following and understanding the various music pieces that had been popular long before I was born. The last piece that the organist played, however, was a beautiful patriotic medley. It sparked my interest to attend the next concert in January 2010 which had open-console time afterward. I played an organ postlude that I had used recently for church, and I remember noticing the many "listening ears" and peoples' interest in my casual performance of a relatively easy piece. Being a beginning organ student, I thought my experience with the theatre organ was a fleeting, enjoyable occasion. Therefore, I did not expect an e-mail later that year, asking me to play in the next members' concert. My informal studies began two months before the concert, and in 2011, I played my debut performance on the 4/28 Robert-Morton at the Kansas City Music Hall.

In the spring of 2011, still with only a beginner's knowledge of the philosophy of the theatre organ, I turned to Scott Foppiano, the 2007 ATOS Organist of the Year, for guidance and began an intense study of the theatre organ. With little more than a month of concentrated practice, I recorded a CD for the 2011 Youth Theatre Organists Competition (YTOC). Unfortunately, it was declared a non-competition year because I was the only entrant. After playing in my second members' concert in January 2012, I reapplied to the YTOC competition and was named a Finalist. The highlight of my young theatre organ career has been playing in the YTOC concert at the 2012 ATOS National Convention



in Los Angeles, the quality of my performance, and the warm reception that my music received. Throughout my convention week experience, I made numerous notes and notations and acquired the materials and experiences to help further refine my style.

The goal of my theatre organ music is to connect with audiences of all ages and musical backgrounds and take them on an emotional journey of self-reflection and discovery. I envision theatre organ playing that includes contemporary movie themes and popular pieces which can entice audiences to appreciate earlier periods of music that are played using both theatre and classical organs. I also believe that meaningful, personal comments during the performance help to connect people's varied experiences to the pieces being played and engage them in a world which, without a substantive narrative, would be much less meaningful for the listener.

I want to thank ATOS for their national scholarship program, which sponsored my lessons in 2011 and will help with my college expenses next year. I look forward to becoming actively involved with the ATOS national organization and remaining involved with the Greater Kansas City Chapter, even as I pursue a double major at Kansas State University in accounting and organ performance, studying under Dr. David Pickering.

(Photo courtesy of Stephen Kucera)

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A Virtual Pipe Organ Journey

BY JIM GALLOPS AND DICK DISSELL
(All photos by the authors)

Our journey with this Virtual Pipe Organ (VPO) started in 2005. Up until that time we have had commercial digital organs that were traded in about every five years. We thought we were done when we had the last commercial digital organ, but that was not to be the case.

We started experimenting with adding ranks to our then-current commercial organ. We used a program called Hauptwerk, written by Martin Dyde. At the time, Hauptwerk was in version 1 of its life cycle, and had no support for theatre tremulants. When Martin knew he was going to release version 2, which would include theatre tremulant support, he wanted a theatre organ sample set ready and waiting. Martin introduced us to Brett Milan who owned Milan Digital Audio. Together, the three of us started working on making the MasterWorks 3-31 sample set that would work with the tremulant model available in Hauptwerk 2.

In the process of all of this, Jelani Eddington came to play our then-current digital. He also did some demo tracks for Brett of another Hauptwerk organ using our console with the internal ranks turned off. Afterwards, Jelani suggested we get in touch with Chris Gorsuch. Chris already had experience with samples and using them to augment pipe organs. Chris and Jelani both had input to the first sample set we produced and to the final version of the instrument as it exists now.

The first sample set was our trial by fire! I learned a lot of arcane information about producing a sample set from scratch—it is a lot of plain old drudge work! It involved months and months of processing samples, tremulant waveforms and making an Organ Definition File (ODF) for the virtual organ. We split the tasks up. Brett and I did the ODF work and sample processing, Dick did the voicing and leveling, and then I folded Dick's work back into the ODF. At this point, we had a salable sample set.

Dick and I used the samples as augmentation to the commercial digital instrument. We found ourselves gradually using more and more of the samples we had processed. At some point, we had an epiphany and decided that with what we now knew, we could build our own organ entirely from scratch with the samples we want from the instruments we want them from. We sold the commercial digital organ and contracted with Ken Crome to build us a four-manual "Fox Box" console. It has 418 moving stop tabs, 100 pistons, 95 lighted buttons on swing outs and 44 lighted buttons on the cheek blocks.

This really started our journey! We were without an organ of any kind while waiting for the console to be built. There were loads of unanswered questions, starting with "what do we run the console with?" We want to support about 150 virtual ranks; is there anything that can do that much MIDI? Will it be fast enough? Will it work? If we want to use pipes, will it work with MIDI? How many speakers do we need? We want to play 96 KHz 24-bit samples; what kind of computer do we need that can do that? Will it do that?

We just went head first off a 40-story building without answers to a lot of things! When we started, nobody knew if this instrument could be built.

We contacted Dick and Linda Wilcox at Uniflex. Jelani and Chris said this is the direction we should go. Uniflex would allow us the flexibility to do what we wanted (and it has!). At the time we contacted Dick and Linda, Uniflex did not support the amount of MIDI that we would need. We asked Dick for at least 10 MIDI ports' worth (160 MIDI channels). Dick informed us Uniflex would need to be modified to support this requirement. We had hoped it would be ready when the console was ready. Turns out it was. Dick Wilcox had more time to do it than we thought since we had to wire the console! Neither of us had ever done that before, but wires are in my blood. I am a retired director of IT and an electrical engineer,

A what?

In the accompanying article, the author has used some terms that may not be familiar to many of our readers, and has introduced some concepts that we don't think have been covered before. For this and future articles, we'll provide a brief glossary of new terms encountered. If the situation warrants, we may do a more complete glossary in another issue. Stay tuned!

MIDI port — (Note: this explanation is greatly oversimplified, and applies to MIDI as it is typically implemented in virtual organs.) Each MIDI port contains 16 channels and provides a one-way communication path between the organ control system (Uniflex, in this installation) and Hauptwerk.

Each virtual rank of pipes is assigned to a MIDI port/channel combination, which it does not share with any other rank. Thus, one MIDI port can handle 16 ranks. To expand beyond that

requires additional MIDI ports—160 ranks would require 10 ports.

Dry-sampled — Pipes may be sampled 'wet' or 'dry.' The difference is in how the room acoustics play into the process. A dry sample is taken with the microphone very close to the pipe, and thus does not include any (or, at the least, very little) acoustical information. A wet sample is just the opposite. Sampling is done from the listening space, away from the pipes, so the acoustic characteristics become part of the sample. A long decay time from a wet sample will be more realistic than a dry sample with a computer-generated decay, but if the room in which it is played back is also very 'live,' it can become very difficult to control.

so I went to it. The winters are usually bad here in Illinois, so I spent a winter wiring the console (did I say I was retired now?—you need to be!).

While I was wiring the console, Dick Wilcox supplied the parts we needed and a new version of Uniflex (3000 series) that did what we wanted.* As you may or may not know, physical MIDI is relatively slow. So we used a product called MIDI Over LAN (MOL) to send the MIDI data at high speed over a network from the Uniflex computer to the Hauptwerk computer (originally it was one computer,** now it is four computers!). We used a gigabit Ethernet connection for speed. In retrospect, it has worked very well indeed.

We managed to get the console talking to Uniflex and then it was talking to a Windows computer running XP with 8GB of memory. We managed to trounce that computer relatively quickly and overload it. Remember, this was 2007. Apple had come out earlier with 8-core computers with up to 16GB of memory. We bought one and it worked fine with our 96 KHz samples.

I need to make a comment on the 96 KHz samples. Almost all commercially available sample sets are 48 KHz samples. It takes almost 4 times the computer power to play back 96 KHz samples. So why bother? Why didn't we down-sample to 48 KHz and save computer horsepower? In a nutshell, we can hear the difference between the two. This will get you into an argument every time with VPO people. Everybody hears differently. For us, we wanted 96 KHz. After all, it was our instrument and we could design it the way we wanted to. We also had the luxury of being able to make our own samples and write the Organ Definition File (ODF) to make it all play.

Getting back to the journey, we now had a working console, one Apple Mac Pro 8-core machine, a MOTU 24io audio interface for up to 24 channels of audio and about 18 speaker cabinets. This comprised the organ for about nine months. We had about 50 playing ranks, but every once in a while, we overloaded the Mac. So we bought a second Mac Pro 8-core machine, another MOTU 24io audio interface and split the speakers between the two computers.

In the design of the organ, we wanted to be able to have three organs in one. We wanted a theatre organ, a classical organ, and a symphonic organ. Well, that certainly complicated things! Now we had to find samples for all of those types of organs. Fortunately we had worked with Brett Milan on a dry-sampled E.M. Skinner organ. We used that for the classical organ. Unlike most digital instruments, we did not want to have the whole organ change from one type to another. We wanted to change things by division. On the left cheek block of each manual, there are selector buttons for just that (see picture). You can, if you desire, mix and match any way you like. Play all three organs together, or play them one at a time. For example, there are three Clarinets on the Clarinet tabs. The normally-played one is Wurlitzer, the classical one is E.M. Skinner, and the symphonic one is a Kimball Bassett Horn (big clarinet). So the Solo manual could have the Bassett Horn as a solo stop and the rest of the organ could be theatre.

At this point in our journey, we added more speakers to the two computers. We also were outgrowing the room the speakers and computers were in. We were stepping around the console as it was not in an ideal place in the house. We thought about adding on to the house, but the best bet was to build a house for the organ. We did this once before and still had those plans, so we set out to build a house like we had in California that had a music room. Acting as the general contractor for the house took about two years of our lives, but we finally had what we wanted. The organ is now in a music room that is 25' x 60' with a 22' ceiling. There is a chamber at the rear of the music room for all of the speaker cabinets, which now



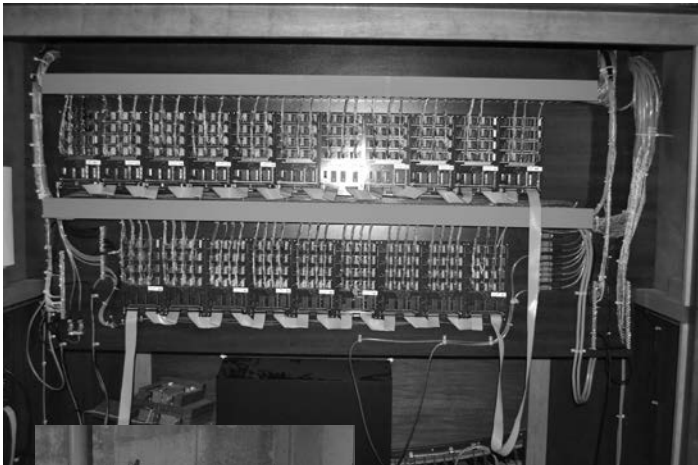
From top:

The four-manual Ken Crome custom console

Authors Dick Dissell and Jim Gallops at the console

The music room is 25' x 60', with a 22' ceiling for the sound to develop

Each manual's voicing can be selected in real time



From top:

The four Mac Pro 8-core computers for Hauptwerk

The OSI custom studio-style shades. Like pipes, the speakers can run at full volume all the time, and the shades will control the volume of the organ

The 11 Uniflex output boards, which fire the stops and control indicators, are on the top row; the nine input boards, into which the key switches, stop switches, pistons, etc. are wired, are on the lower row

The 5-hp blower runs the shades only, but who knows what the future holds?

number more than 60. We had planned on having swell shades at some point. OSI built studio shades for us using Wurlitzer swell shade pneumatics that we had. We purchased a 5 HP blower from Bob Otey to run the shades and anything else that might need wind.

I am sure there are readers right now asking Why not put pipes on the organ? You have all the pieces to do it. Yes, we could, it would be a hybrid and Uniflex handles that very well. We did have two ranks of pipes and sold one (English Post Horn), but we have no plans as of this moment to add pipes. Since this is a journey, there may come a day when there are pipes on the organ. We have taken this whole process a step at a time. Right now, we are in the process of putting up the swell shades and winding them.

Eventually we ran out of room on the two Mac Pro computers for samples. As we added more samples, we added more computers. We have four Mac Pro 8-core computers right now. I don't think there will be more, but who knows! Each of the Macs runs as a separate entity, all controlled by Uniflex. They all have their own audio output devices (most MOTU 24io and one Echo Audiofire) and their own speaker complements.

Some of the speakers are for special tasks, such as the Walker 12S cabinets we use for big reeds. The post horns come through these. Pedal comes through various subs. Some are Housewreckers and some are Allen SR-5s. All subs are controlled by active crossovers. We even have a set of speaker cabinets for mixtures. Mixtures are played one rank per speaker cabinet. So a five-rank mixture would use five cabinets. It is tuned just like a real mixture. So unlike most digital mixtures, all 5 ranks were not sampled together. This makes it very real-sounding.

Most of the speakers are not pushed very hard. They play a minimal amount of ranks. We try to keep it to three ranks or less. Some speakers only play one rank. Since we 'own' the instrument, we can decide how audio is routed, what samples play where, what speakers are used, literally everything! Commercial digital instruments decide all of that for you, so you are stuck with what you have. With our VPO, everything can be changed to suit our needs. We have changed out sampled ranks because we didn't think they were good enough. We have sampled new ranks because we prefer another sound. The audio has been rearranged a number of times to get just the sound we wanted. With a VPO, you are the organ builder, you can decide everything. You can build what you want.

So for us, truly it is a journey that most likely will never end!
Contact for more information: jimgallops@gallops.com

*The latest release of Uniflex 2000 also supports assignable (multiple) MIDI ports. Earlier releases support a single MIDI output port. Contact Uniflex directly for additional information.

**Uniflex is a Windows-only program, but will run in a Windows partition on a Mac concurrently with the Apple operating system. Hauptwerk is available in both Windows and Mac versions. The Uniflex program itself consumes a miniscule amount of resources (most of the processing is done by the external Console Interface board). Hauptwerk can consume a great deal of resources, with the load being dependent on a number of factors, including how many ranks are configured and the resolution of each rank (48 KHz or 96 KHz).

2012 ATOS Awards

BY JOURNAL STAFF



On Friday night, convention-goers convened for the banquet and awards presentations in the ballroom of the LAX Marriott.

Cocktail hour was held outside the ballroom, where Wayne Seppala provided easy-listening cocktail music on the new Allen TH300 which had been moved from the Allen demonstration room.

Once the social hour was over, we chose our seats at tables filled with old friends and new, and enjoyed our choice of a filet mignon or salmon entrée, accompanied by a very fresh green salad, roasted vegetables, and a light dessert. Naturally, cocktail service was available.

After dessert, the awards presentations began, with ATOS Historian and chairman of the awards committee Jack Moelman serving as master of ceremonies.

The awards kicked off with a Certificate of Appreciation to outgoing Executive Secretary, Jim Merry. Jim has served in the past as ATOS treasurer, and since May 2005, has been the front man for all matters affecting members. At present the membership systems are manual; while the incoming Membership Secretary, Donna Parker, will probably reap the benefits of the automation initiative, Jim had to have his hands on everything from signing up new members, taking care of changes of address, keeping track of members who opted for first-class mailing for the Journal, and even dealing with the few times when someone's Journal didn't arrive. All together, that's nearly a full-time job, and Jim was fortunate to have the aid of his wife, Judy, when things became too hectic.



Outgoing Executive Secretary Jim Merry

Journal Editor Mike Bryant presented the first "Newsletter of the Year" award

(see the award announcement in News & Notes on page 7). Twelve chapters submitted newsletters for judging, and the unanimous choice of all the judges for the best newsletter was Ciphers, the newsletter of the Central Indiana Chapter, edited by Mark Herman who was on hand to accept the award. (*Note—We still owe them a frame for the award...—Ed.*)



Ciphers editor Mark Herman

John Ledwon announced the scholarship awards for 2012. Since the scholarship program was instituted in 1995, ATOS has provided financial support to theatre organ students, totaling \$117,675. The 2012 awards totaled \$6,750, distributed as follows:

- Stephen Kucera, Kansas City, Kansas: \$1,300
- Justin LaVoie, Canton, Michigan: \$1,200
- Daniel McCollum, Sumterville, Florida: \$1,500
- Mary Ann Wooten, UK: \$650
- Grant Nill, Ft. Wayne, Indiana: \$1,200
- Peter Rudewics, Tyngsboro, Massachusetts: \$900



John Ledwon

Tim Needler announced the Endowment Fund grants for 2012. A total of \$168,410 in Endowment Fund grants have been awarded since the

inception of the program. This year, 18 grant applications totaling just over \$129,000 were received. 90 percent of the interest earned is available for disbursement; for 2012, that amounted to \$20,745. In addition, two 2011 grant awardees returned a total of \$2,666 (one project came in under budget; a second, for repairs to a rank of pipes, did not go forward) resulting in a total available pool of \$23,411. Seven grants were awarded:

- Atlanta Chapter ATOS: \$ 5,000
- Chattanooga Tivoli Theatre: \$1,600
- North County Cultural Center for the Arts: \$ 5,000
- Penistone Cinema Organ Trust: \$750
- Rocky Mountain Chapter: \$1,000
- The Hanover Theatre: \$10,000

John Ledwon returned to the podium, standing in for Nathan Avakian who could not be present, to present the award for the Theatre Organ Student of the Year. John read Nathan's comments:

"In his three years of lessons with Scott Foppiano, this young organist has demonstrated exceptional skill, talent, and enthusiasm for the theatre organ. In addition to making great strides as a student, congratulations are also in order for his performance in this year's Young Theatre Organist Competition. His dedication and maturity provide reassurance that the future of theatre organ is in good hands. While I regret I cannot be here to congratulate him in person, it is my privilege to present the 2012 Theatre Organ Student of the Year award to Stephen Kucera."



Stephen Kucera, Theatre Organ Student of the Year

John remained at the podium to present the Young Theatre Organist Competition finalists. Since 1984, 54 young organists have participated in this program. The 2012 finalists, who presented a fine group of performances earlier in the week in Barnum Hall at Santa Monica High School, are:

Stephen Kucera, Kansas City, Kansas
Justin LaVoie, Canton, Michigan
Anthony Meads, Leicester, UK



Young Theatre Organ Finalists (l-r) Justin LaVoie, Stephen Kucera, Anthony Meads

Following enthusiastic applause for the three finalists, Jack Moelmann resumed the presenter role, and began with the 2012 ATOS Member of the Year.

The 2012 Member of the Year has been a member of the Atlanta chapter for more than 25 years. He served on the chapter's board of directors for many years including terms as chapter Vice President and President. Since he acquired his cherished Walker theatre organ, he has opened his home several times each year for concerts by the top artists from around the world. In so doing, he not only championed the Atlanta Chapter of ATOS, but introduced the theatre organ to dozens and dozens of visitors to his home, many of them becoming members of the chapter and ATOS. All of them go home having been hosted by a wonderful, giving and generous man who simply wished to share his passion for the theatre organ with as many as he could "stuff" into his wonderful home. He has done this time and time again with no thought to expense, and with a great sense of humility and gratitude that he is able to share this great music. He also currently serves on the ATOS Board of Directors.

This year's Member of the Year goes to Bucky Reddish.

As Bucky was unable to attend, ATOS treasurer Mike Hutcherson accepted the award on his behalf.



Mike Hutcherson accepts the Member of the Year award on behalf of Bucky Reddish

Awards continued with the 2012 Award of Special Merit.

Robert Trousdale has designed many electronic systems for theatre pipe organs. He has also been on the cutting edge of designing many control systems for very large and significant instruments. He's very low-key and unassuming, yet always ready to chart new territory in pipe organ development. He has provided systems for the Plummer Auditorium, Crystal Cathedral and Sanfilippo organs, combination systems for the Pasadena Civic Auditorium Möller and others, just to name a few. He is always ready to help others. If you ask him a question he will probably say, "I don't know much about that," then proceed to tell you all the details you can use.

It is an honor to present an Award of Special Merit to Bob Trousdale. The plaque reads:

To Robert Trousdale for his lifelong contributions and enhancement of the Theatre Pipe Organ.



Bob Trousdale

Since 1970, 53 people have been named Honorary Members. This year, three will be added to this list.

We are proud to recognize Lee Shaw of the Rocky Mountain Chapter as an Honorary Member for 2012.

Lee epitomizes those unique individuals who would be known as a "driving force" in ATOS circles. Many times reference is made to the "80-20 rule" which says, among other variants, that 20 percent of the people do 80 percent of the work or 20 percent raise 80 percent of the money,

etc. He is a living example of that, but the 80 percent number is often way too low. He is the person primarily responsible for the growth in the Rocky Mountain Chapter and is responsible for everything related to presentation of a program or chapter event. Whether it was organizing the refreshments, arranging artist pickups and transportation, or lodging, bringing out the console, setting up the drapes, lights, chairs and tables, or sweeping the floor after an event, he was in the thick of it. He wrote and published the chapter newsletter and served multiple terms on the chapter board.



Lee Shaw

Our next Honorary Member, Peter Lloyd Crotty, was unable to attend the banquet, and was presented his award at the San Gabriel Mission Playhouse by Lyn Larsen earlier in the day.

The venue for the award was particularly fitting, as his involvement with and support of the San Gabriel Wurlitzer goes back many years. He donated a Trumpet to the organ in 1990, and in 2007, through his Peter Lloyd Crotty Foundation, funded the restoration of the San Gabriel Wurlitzer. As part of his interest, support was extended to the Wurlitzia presentation [see THEATRE ORGAN, November/December 2011].

The San Gabriel organ is not the only one which has benefited from Peter's support of the art form. The Wurlitzer in Greek Hall at Macy's (Wanamaker's) Philadelphia, and the Copley Symphony Hall Robert-Morton (San Diego), the Pasadena Junior High School organ, and the Wilshire-Ebell Theatre organ are just a few to have been recipients of support.



Peter Crotty

Our final Honorary Membership goes to a gentleman who has made a niche for himself by working tirelessly to arrange and coordinate our many successful conventions, as well as other meetings and events for the past 15 years. He works hotel rates, works with sponsoring chapters, and ensures that all is ready for us when we arrive, so that all we need to do is look forward to a great convention. He has done this for so many years and will continue doing it until he retires—whenever that may be.

We are proud to make Mike Kinerk an Honorary Member for 2012.



Mike Kinerk

Since 1970, 43 Organist of the Year awards have been bestowed, with three people having received the award twice.

Our 2012 Organist of the Year was given the opportunity to play a cameo performance at the ATOS annual convention in Oakland, California. The following year, he won the ATOS Young Theatre Organist Competition in Milwaukee, at the Riverside Theatre. That enabled him to perform a critically-acclaimed concert for the ATOS 50th Anniversary Convention in Pasadena.

During the summer of 2006 he toured for six weeks in Australia and New Zealand, setting records for CD sales at many of the venues at which he appeared. He has played dozens of concerts in theatres and venues from coast to coast. A graduate of the Theatre School at DePaul University in Chicago, he holds a Bachelor of Fine Arts degree in Theatre Arts with a focus in Theatre Management.

Our 2012 Theatre Organist of the Year is Mark Herman.



Mark Herman, 2012 Theatre Organist of the Year

Since 1970, 110 worthy individuals have been inducted into the ATOS Hall of Fame. This year, we add three.

The name of our first inductee [Stu Green] conjures up many fond memories for longtime ATOS members. His official title was Editor Emeritus of the Journal, and included positions (at various times) as the editor, author, and publisher of a variety of theatre organ publications. He was the co-editor, along with the late George Thompson, of THEATRE ORGAN into the '80s.

A native of upstate New York, he played the organ in small theatres just prior to the advent of talkies. He would frequently lampoon himself in print, focusing on his limited performance skills, to create humorous material for his articles. In reality, he possessed a great musical sense and above all, an appreciation for good, quality music. He was an amazing resource, discerning the best film and popular music of most of the 20th century.

In 1972, he was honored with an Honorary Member award for his written contributions for ATOS. He was a real, one-of-a-kind personality who will always be greatly admired and remembered.

While he is no longer with us, we are proud to induct Stu Green into the ATOS Hall of Fame.

Our second Hall of Fame inductee [Garrett Shanklin] is from the New England area. His objective from the very beginning of his association with theatre pipe organs was to restore an irreplaceable instrument, to preserve the sounds made by real pipes and percussion instruments, and to present it so that it could be enjoyed and shared by many. After it was evident that audience demand had outgrown his home installation, he was still looking for that "Music Hall" sound. In 1996, he designed and built a music hall where he installed a totally restored Wurlitzer theatre pipe organ. Within his music hall, thousands of people have been thrilled with the wonderful sounds of the theatre pipe organ through celebrations, concerts, and special events.

The Music Hall was the host of Regional Convention concerts in 2000 and 2006 and the annual convention in 2011. He was a member of ATOS since the 1960s and a director of the Eastern Massachusetts Chapter until his passing. He was honored in 2007 as Eastern Massachusetts Chapter Member Extraordinary and more recently, the chapter recognized his many contributions to the Chapter and the theatre

organ with the establishment of a Memorial Technical Scholarship in his name.

It is with great pleasure that we induct Garrett Shanklin into the ATOS Hall of Fame.



*Garrett Shanklin, ATOS Hall of Fame
(Photo courtesy of the Shanklin family)*

Our third Hall of Fame inductee [Paul Van Der Molen] is from the Chicago area. He fell in love with the pipe organ sitting beside a church organist when he was just a small child. He could not believe one person and one instrument could make all those different sounds all at the same time. In 1980, he began the process of adding a music room onto his home, complete with a large pipe organ, of course. Although he hosted many, many concerts through the years, whether he plays the organ or not is still a big secret.

From the first concert through the last, thousands of people have enjoyed his generous heart and giving spirit. In addition to hosting the Windy City Organ Club and other organ clubs regularly, the Christmas concert weekend became legendary in the surrounding area. On July 27, 2011 the beautiful Wheaton Fox Studio closed its doors when the organ was removed. He and his wife, Linda, look forward to a concert planned for sometime in 2015 when the organ plays in its new—but original—home, Loew's Kings Theatre in New York.

This year's third inductee into the ATOS Hall of Fame is Paul Van Der Molen.



Paul Van Der Molen, ATOS Hall of Fame

Old Wine in New Bottles—Uncorked

(or Just what IS going on in Oklahoma?)

BY ALLEN MILLER (All photos courtesy of AOI/University of Oklahoma except as noted)

The two men standing on the loading dock of the University of Oklahoma's North Campus warehouse were sweating, not only from late summer heat, but wondering just what they had gotten themselves into. Dr. John Schwandt and Steven Curtis, Director of the School of Music at the Weitzenhoffer Family College of Fine Arts, watched as six men unloaded a three-story wooden pipe and hoisted it across their shoulders like a felled tree. "Get ready," said one of the movers as he passed by. "This is only one note."

Schwandt was both ecstatic and a bit terrified. If the decision was a mistake, it would not be one easily overlooked. "This was one of the scariest decisions of my career," says Schwandt, a nationally acclaimed performer, teacher, organ consultant and organ technician. "We made the decision to acquire the Möller sight unseen. We'd never heard it—we'd never even seen it."

Dr. Schwandt had arrived at OU just weeks before, during the summer of 2006. The University of Oklahoma had a void in the music school, left by the late Mildred Andrews Boggess, who taught organ and produced more Fulbright Scholars in her 38 years than any other organ teacher.

Schwandt had a vision and OU President David Boren was totally behind it: the university would become a beacon to the pipe organ world, producing graduates, not only with the usual classical and church training, but including improvisation, theatre organ performance, and pipe organ technology. Theatre organ performance had not been taught at the university level since the advent of talking pictures, and apprenticeships in organbuilding only existed with European builders or on-the-job training.

OU already had a new concert organ with the C. B. Fisk, Opus 111 (1999), a

three-manual and pedal organ that features 33 voices, 45 ranks, direct mechanical key-action, electric stop action and 128 levels of combination memory, plus four small practice organs needing restoration. That new concert organ is a great example of Fisk's work, combining neo-classic and French romantic aspects of fine European organs. But something more was needed to complete Schwandt's vision. Schwandt tells the story—the important part being that he wanted to find an "American" organ. "For the last half-century we have celebrated Europe's contribution to the world of the organ. It's time we celebrated American organs."



A major organ, M. P. Möller Opus 5819, once installed in the Philadelphia Municipal Auditorium, had been removed and placed in storage at the University of Pennsylvania just before the auditorium was demolished. One of the last times it was heard was at the 1992 ATOS Convention,

when Tom Hazleton ended his program with "Selections from Oklahoma." But the organ was now facing a new demolition date for the warehouse in which it was stored.

John Bishop of the Organ Clearing House recalls, "As the demolition date approached, Penn made it clear that they didn't want to pay to move the organ again. They offered to give it to us—I said I'd check with my wife."

"We were told that if we couldn't place it, it would go down with the building.

"Oh, no! Not again!"

"Then I got a call from Professor John Schwandt of the University of Oklahoma. He told me about his vision at OU. The newly-formed American Organ Institute was finding its legs, and needed a special organ—an American organ—to be the centerpiece of an innovative educational program. The conversation led quickly to this monumental, massive, magnificent Möller organ."

Have I got a deal for you!

It is unprecedented for any university to move quickly, but legalities between Penn and OU were completed in just two weeks, and 50 tons of organ parts were loaded into four semis headed for Norman, Oklahoma. Unloading and storing the organ was just the start.

During the next three years, a full pipe organ shop was set up in the warehouse building that also houses the University printing facilities. ATOS member and past Secretary John Riester was brought in to run the new shop. Plans were started for the rebuilding and installation of Opus 5819 in Sharp Hall. It was soon realized that a more reasonable approach would be to assemble a smaller three-manual theatre

organ capable of playing orchestral music common to “municipal auditorium” organs. This would be a practical way of starting restoration and providing an experimental instrument to prove the concept of the massive Möller. This instrument was to become known affectionately as “Mini-Mo.”

In just three years, the American Organ Institute had been established with 19 students, and “Mini” had been installed with 14 carefully selected ranks and all of Opus 5819’s percussions and traps, played from a three-manual theatre console that once graced New York’s Waldorf Astoria Ballroom. A Z-tronics control system was selected for the installation.



Opus 5819’s three-manual console, “MiniMo”

The 3/14 Möller, part of Opus 5819, was installed in Sharp Concert Hall in 2009 to serve the School of Music and the AOI during the restoration of the remainder of Opus 5819 and the reconstruction of the west side of Sharp Concert Hall. It provided the AOI with an easily manageable restoration project, the first carried out in the AOI shop, and also allowed a better understanding of what the complete Opus 5819 (referred to as “Maxi-Mo”) would sound like when installed. In the meantime, Mini-Mo serves as a remarkably flexible concert instrument and accompanies choirs, instrumental ensembles, and silent films. Its success is a testament to the quality of Opus 5819 and the ability of AOI professionals and students to perform organ restoration at an accomplished and professional level.



*Opus 5819 is an active teaching instrument—
Rachel Foster and Dr. John Schwandt*

The University of Oklahoma offers degrees at the undergraduate, masters, and doctoral levels. Students have come from a wide spectrum of backgrounds to study at OU, ranging from those interested in sacred and classical music, in theatre organ and even in organ technology itself. The organ is also used to teach fundamentals of sound

and acoustics to OU physics classes. This cross training impressively introduces a theatre pipe organ to many young people who would otherwise never have this opportunity.



Dr. John Schwandt demonstrates to a group of physics students during the study of sound and acoustics (Photo by Bob Evans)

The gala event, “Old Wine, New Bottles,” showcased both the Fisk and the Möller with three days of concerts featuring OU faculty and guest artists performing a range of musical styles from choral masterworks to the Prokofiev classic *Peter and the Wolf*, played by Jelani Eddington and narrated by John Bishop, to a auditorium full of children and families.

Another highlight was Fritz Lang’s 1927 masterpiece, *Metropolis*, with accompaniment provided on the Möller by Clark Wilson, who created a theatre organ accompaniment based on the movie’s original orchestral score. Dr. Schwandt has displayed the theatrical side of the Möller in annual silent film and Christmas events. Solo concerts have included Simon Gledhill, Brett Valliant and Ken Double with Skip Stine on trumpet.

At the American Organ Institute, there is a place for everybody who is interested in organ music, whether they’re accomplished performers, or coming to study organ for the first time. The students at the AOI work and study together, regardless of their skill level, so that each musician can help and support each other.

The AOI is committed to maintaining an organist “family” where they can both challenge and nurture each other.

The American Organ Institute is well on its way, breaking new educational grounds for the pipe organ and its future. After talking to the students, other faculty members, and the leaders of AOI, no doubt exists in my mind that the American Organ Institute at the University of Oklahoma, Norman will be flourishing for years to come.

The American Organ Institute Facilities

As important as a program is, the facilities and staff for carrying it out are equally necessary. The AOI is divided into two OU campus locations. The School of Music is housed in the Catlett Music Center at the northwest corner of the main campus. Catlett is the home for Sharp Hall, the main auditorium and location of Möller Opus 5819, Gothic Hall, the main foyer or lobby, housing the 3/45 Fisk, a major music library, practice halls and classrooms, including organ studios and music faculty offices.

Located in a north campus building at 2101 West Tecumseh Road, is the university printing facility, storage areas, and the AOI organ shop. The shop holds offices for an Administration Assistant, Shop Manager and Shop Superintendent. Work areas include a clean room for leathering and assembling small parts and intricate work, a work area specifically for washing pipes and cleaning large parts, an area for wiring and assembly, and a fully equipped woodworking shop. A bead blasting cabinet, spray booth, and voicing room complete the shop, and the facility is self-sufficient with its own kitchenette, break area, and restrooms.



Susan Johnson, John Riester, and Chris Ganza leathering primary pneumatics at the AOI shop

An area has been set aside for shelf and file cabinet storage of the American Organ Library, of which the American Theatre Organ Collection (formerly ATOS Archives) occupies the majority of the area. By the time you read this, two graduate students, James Richardson from the organ department, and Bailey Schreier from the School of Library and Information Science, both funded by ATOS scholarships, will be working 80 hours a month cataloging and sorting archive materials for the next year. We have committed five years to this task.



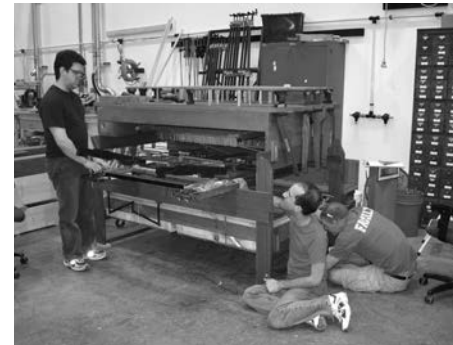
Graduate Assistants James Richardson and Bailey Schrier

The AOI Shop



The practice organs

Hinners Opus 2686



Jeremy Wance, Bradley Fitch, and Drew Mangus during the restoration of the Hinners

Jeremy Wance was the project leader for the restoration and preservation of the 1/5 Hinners Opus 2686 as part of his master's program in organ technology. The instrument was originally installed in St. Paul's Lutheran Church in Hull, Iowa in 1924. Upon installation, the organ was hand-pumped by a calcant (usually a church youth) who was paid 35¢ per Sunday for his effort. A blower was added sometime later. The only other known change to the organ was the painting and stenciling of the façade pipes. While the Hinners was destined to be a practice instrument at the University, one of the main goals of the restoration was to preserve it. To this end, traditional materials and techniques were used whenever possible, and marks such as graffiti left by bored calcants were preserved. A new blower was added, but the original pumping bellows was kept intact and operational.

Because the restoration of the Hinners was not a small project, some tasks were delegated to other students. Rachel Foster was tasked with cleaning, repairing, and releathering the reservoir, while Andrea Printy cleaned and refinished the façade pipes and dealt with aspects of the organ case.



The completed Hinners

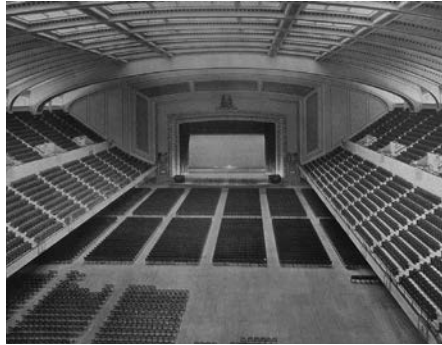
The Mildred Andrews Boggess Memorial Organ



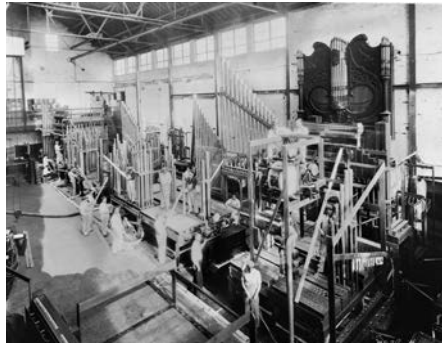
C.B.Fisk Opus 111

The Mildred Andrews Boggess Memorial Organ sits prominently on the second floor gallery in Gothic Hall, the lobby area of the Catlett Music Center. This airy, spacious, cathedral-like entrance to the Music Center has superbly resonant acoustics that are very agreeable to the organ. The casework is of quartered white oak with mahogany accents that echo the steel truss work of Gothic Hall.

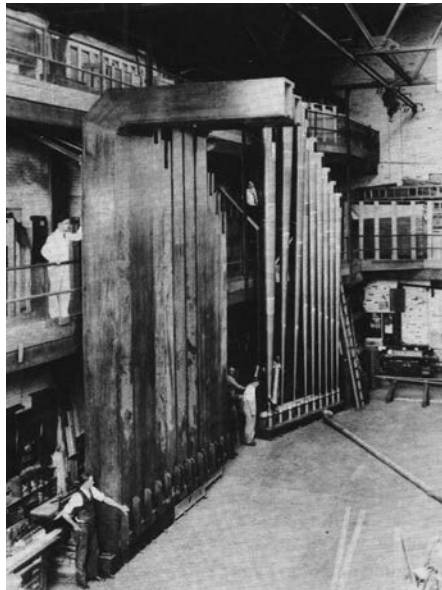
Möller 5819



Philadelphia Municipal Auditorium as it appeared in 1931. The classic console is on the left, the theatre console on the right



5819 in the erecting room at Möller, date unknown, but presumably 1931 (Photo courtesy Allen Organ Company)



Two 32' octaves in the Möller factory. The open woods (foreground) have an iron strap support running along the top of the mitered section, and then down the back of the pipe to reduce the stress on the miter joint (Photo courtesy Allen Organ Company)

Möller Opus 5819, an American Symphonic organ, is a unique example of American organ building. The instrument, originally built in 1931 for the Philadelphia Municipal Auditorium, hails from an era when large municipal and civic auditorium concert instruments were installed for

The University of Oklahoma

**American Organ Institute Archives and Library
American Theatre Organ Collection**

The ATOS Archive and Library, formerly located in Joliet, Illinois, has been successfully relocated to The American Theatre Organ Collection of the American Organ Institute Archives and Library at the University of Oklahoma, Norman, Oklahoma.

For requests for study materials or to make a donation to the Archives, contact:

American Organ Institute Archives and Library
2101 West Tecumseh Road, Suite C
Norman, Oklahoma 73069-8253
Phone: 405-325-7829
Facsimile: 405-307-9920
E-mail: Jeremy Wance (aoi@ou.edu)

American Organ Institute Shop

John M. Riester, Manager
E-mail: aoishop@ou.edu

American Organ Institute University of Oklahoma School of Music

500 West Boyd, Room 138
Norman, Oklahoma 73019-2071
Phone: 405-325-7829
Facsimile: 405-307-9920
E-mail: aoi@ou.edu

The AOI Pipe Organ Shop and the Archives and Library are located off-campus. As a working pipe organ shop and an educational facility they cannot accommodate walk-in requests due to insurance and security concerns. Shop and Archives access must be prearranged through AOI and the School of Music.

the musical enjoyment of thousands. The instrument was installed in large chambers above the stage in the auditorium, and the sound was transferred to the auditorium through the visible grilles atop the stage, as pictured above.

Built by the most prolific of American pipe organ builders, Opus 5819 was regarded by many as the M. P. Möller Company's magnum opus at the time of installation. The instrument surpasses the tonal resources of a symphony orchestra and is designed to play the great organ masterworks as well as the entire range of orchestral transcriptions. A second console was provided for use in playing popular organ music, as well as accompanying silent films, and thus controls a full complement of tuned and untuned percussions and sound effects. In addition, the inclusion of a roll player (which plays the instrument automatically via perforated paper rolls) makes the instrument the only one of its kind in existence in the world.



The two consoles and roll player for Opus 5819 (Photo courtesy Allen Organ Company)

The Möller Municipal Organ is truly a national treasure, and its renovation and installation in Paul F. Sharp Concert Hall is a central element of the mission of the American Organ Institute. When complete, it will be one of the finest concert instruments in the world.



Opus 5819's two consoles (Classical above, Theatre below) as they appear today. They have not yet been restored



Möller Artiste Opus 10827 and Opus 10828

The Artistes were small "portable" unit organs that M.P. Möller mass produced to provide an affordable alternative to schools and churches that couldn't spend on a larger instrument. They ranged between 3 and 8 ranks, and usually included a tremulant and were prepared for chimes.

Möller Artiste Opus 10736

The Möller Artiste Opus 10736 was recently redesigned and restored by the AOI. Since the C. B. Fisk Opus 111 in Kerr Gothic Hall is a tracker instrument, it was the goal of the AOI to design a similar practice instrument to make the transition between the practice room and the recital hall easier for students. This Artiste is now equipped with non-standard keyboards copied after the Fisk keys as well as a BDO-standard pedalboard.



The Holtkamp Martini's pipe configuration is very linear, with little consideration for symmetry

The Holtkamp Martini

The "Martini" practice organ is an instrument that offers both quick response and clear tone. It was designed to be simple and accessible. All of the pipes can be plainly seen in open air, and the pipes are set linearly from bass to treble. For those wondering, the name comes from

the cocktail that its creators were enjoying while designing the instrument. This instrument has also been rebuilt by the AOI, including its relay stack displayed to the left of the console as an educational tool for the students.

The Robert-Morton



Clark Wilson donated the 2/6 Robert-Morton to the American Organ Institute. The console is shown, and the entire instrument is in storage awaiting restoration and installation in one of the University's practice studios for student use and teaching.

Built in late 1928 and early 1929, this instrument was first installed in the Bluebird Theatre in New York. It was the typical Morton installation with the Tibia, Violin, and Vox Humana in the Solo (theatre right side chamber). The Trumpet, Diapason, and Kinura were in the Main (left chamber). It must have been repossessed by the factory because it became a one-chamber installation in the Los Angeles mansion of the Van Camp family (of pork and beans fame). It is said that Mrs. Van Camp would play "Come to Jesus" every Sunday on it. For the Van Camp reinstatement there were unification changes including the addition of a Vibratone attachment. A Saxophone replaced the Trumpet and a Concert Flute replaced the Kinura. The instrument was removed in the late 1990s.

The 3/14 Balaban 2 Wurlitzer



Dr. Schwandt tries out Wurlitzer opus 1903 prior to its removal from the Hille residence in Ohio

The 3/14 Balaban 2 Wurlitzer organ was originally housed in the Colfax Theater in South Bend, Indiana. As part of the Balaban & Katz movie theater empire, the Colfax Theater featured a custom-designed Wurlitzer theatre organ: a three-manual, 14-rank instrument with five tuned percussions and 15 sound effects. The Colfax organ, Opus 1903, became the prototype for the five additional Balaban 2 models that Wurlitzer eventually produced.

In 1963, Guenther H. Hille of Canfield, Ohio acquired and removed the instrument from the Colfax Theater, restored it to its 1929 factory state and had it installed in his own home for personal enjoyment. When Guenther passed away his family donated the organ to the American Organ Institute with the intent that the organ be restored and installed as is. The AOI will make no additions, deletions, or changes, and will restore the instrument to Wurlitzer factory standards.

The organ will be dedicated as the G.H. Hille Memorial Wurlitzer and will be used as a practice and teaching instrument.

The Libraries of OU

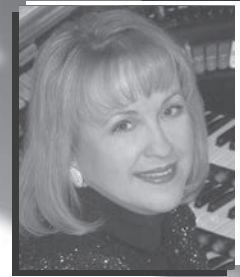
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CONVENTION 2012

California Dreamin' ATOS Style

BY DON FEELY

Photographs by John Atwell, Peter Beames, Ed Horvath, Richard Neidich, Bill Schumacher, Michael Wooldridge, and Journal Staff

Southern California provided a relaxing backdrop for the 2012 Convention, as three chapters collaborated to present seven days worth of exciting concerts on some wonderful instruments. The LAX Marriott would serve as home base for the ATOS conventioners, allowing us to travel in several directions to various theatre organ venues. If one judges a convention hotel on the speed and user-friendliness of the elevators, then the Marriott scored an “A+.” Add to that the wonderful pool, restaurants, and meeting room facilities—it was an outstanding convention hotel.

Sunday night found the lobby filled with members arriving early for the pre-glow and discussing the activities for the week ahead. Ah... the venues, the artists, the many hours sitting in a bus or theatre chair—the air was full of anticipation.

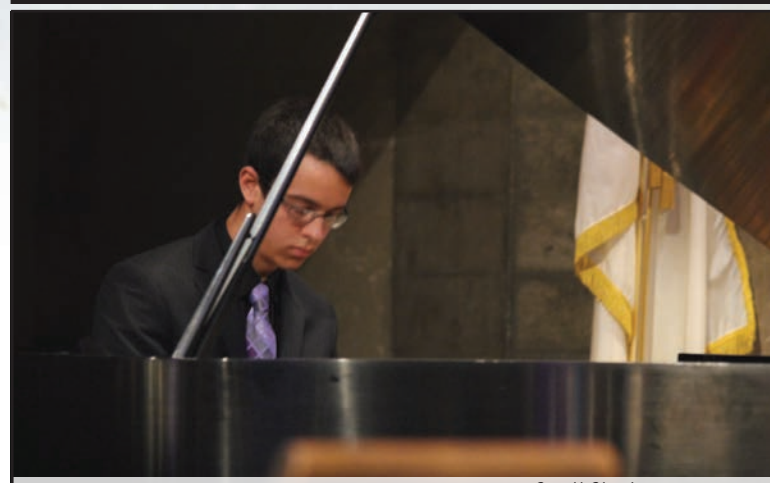
July 2—Pre Glow

Unusual morning clouds finally gave way to sunshine as the buses made their way to the Los Angeles First Congregational Church, home to the “World’s Largest Church Organ.” The information on the organ lists “approximately 346 ranks” (I guess it’s easy to lose count at that number) with the original 58 ranks installed by E.M. Skinner in 1931. It features the last console built by the Möller Company, one of two identical five-manual consoles that are the largest draw-knob consoles ever built in the Western Hemisphere.

Stewart W. Foster, the Organist-in-Residence at the church welcomed us and gave a brief background of the organ, pointing out the various division placements around the church. The church hosts the annual Los Angeles Bach Festival, so the organ is always kept in top condition. He then introduced our artist, Scott Foppiano, who had also entertained the ATOS crowd on the large classic organ at the United States Military Academy at West Point during the 2007 convention.

Scott opened with the “Coronation March” from *Le prophète*, an opera by Giacomo Meyerbeer. Starting with full organ, he contrasted this with some great color-reed combinations. The sound was thrilling, but never overpowering. This was followed by the beautiful “Arioso” from *Cantata 156* by J.S. Bach. The sensitivity Scott brought to this piece was a joy to hear, and the palette of colors he coaxed from the organ was astounding.

A highlight of the concert was the “Sortie in E flat major” by Louis James Alfred Lefébure-Wély. Described by Scott as “liturgical circus music,” it



Scott Stedman



Scott Foppiano



Scott Stedman and Scott Foppiano





First Congregational Church, Los Angeles



Scott Foppiano



Trousdale Castle



Lyn Larsen presenting the Trousdale Castle Wurlitzer

featured many chromatic runs up and down the keyboard and an amusing ending that brought chuckles to the audience. His program was well suited to the ATOS crowd, with accessible pieces that truly showed off the vast resources of the instrument. Other pieces included “The Swan” by Camille Saint-Saëns, the overture from *The Pirates of Penzance* by Gilbert & Sullivan, and a very moving performance of “Nimrod” from Edward Elgar’s *Enigma Variations*.

As the program drew to a close, Scott announced a medley of patriotic numbers, and an expectation that we would stand and sing! Now, singing is a normal occurrence at convention concerts for the AGO and OHS, but how would an ATOS crowd do? Very well, thank you, as our voices nicely filled the church and equaled the sound of the organ. The final selection, music from Andrew Lloyd Webber’s *Phantom of the Opera* featured a special guest, Scott Stedman on the grand piano. The combination of piano and organ was thrilling and Scott’s virtuosity on the piano was matched by the power of the enormous pipe organ. At the conclusion, both performers received a well-deserved standing ovation, and we headed out the door to our next destination.

While enjoying a box lunch during the ride, our bus headed to the “Trousdale Castle.” If you want to pique the interest of ATOS conventioners, announce that the next venue is a castle—then have the bus driver announce that the address is an apartment complex. Both were correct, and we arrived at a formidable structure on the perimeter of a group of apartments. The somewhat austere structure did feature one turret, and once inside we climbed a large winding staircase into a room that could easily pass for a 2012 medieval meeting hall. It was very evident that much attention and detail had gone into the construction and the paint, carpet, and woodwork all appeared new. We settled into comfortable folding chairs to see hear and hear this newly-erected instrument.

Lyn Larsen greeted us at the console and gave a brief history of the components that make up this unique instrument. Featuring parts from the Fullerton Fox Theatre, Grauman’s Chinese Theatre, and the Lorin Whitney Studio organ, plus the Post Horn from George Wright’s studio organ, the instrument certainly has an interesting lineage. Lyn would serve as Master of Ceremonies for the week, but we were anticipating the brief performance he would make on this instrument. He began with what he called “light Italian Neapolitan music”—a rousing rendition of “Funiculì, Funiculà.” He continued with a nod to the Lorin Whitney studio and a recording made by Jesse Crawford, with a performance of Crawford’s self-composed broadcast theme, “Forgotten Melody.” Ron Mitchell, who spent countless hours on this organ over the past several months, is widely recognized as one of the premier Tibia finishers in the business today, and Lyn coaxed some beautiful Tibia sounds from the instrument with his Crawford-inspired arrangement. It was a rare treat to hear Lyn, who is rightly recognized as the “Dean” of theatre organists, perform—even in a cameo appearance.

Lyn then introduced Chris Elliott, who would serve as our artist for the remainder of the program. Chris began a Cole Porter medley with an energetic “Night and Day.” The organ speaks nicely into the room and has resources that belie its size. Chris noted that, as a youth, he had ridden his bicycle to practice on this organ when previously installed in the home of Bob Trousdale. The next piece featured a delightful melody—an original piece by Lloyd G. Del Castillo entitled “Loving.” He continued with “Night in Monterey” by Richard Purvis, using colorful registrations to pull out all the flavor of the composition. Other highlights included a medley of songs composed by Charlie Chaplin, and the concluding number, a spectacular “Everything’s Coming Up Roses,” arranged by Kay McAbee and transcribed by David Junchen. We would get to hear Chris again later in the week, and as we left, Bob Trousdale presented each of us with a “Castle” pin—an excellent souvenir for our visit to this unusual installation.

We loaded the bus to proceed to our final stop, the Old Town Music Hall in El Segundo. Tony Wilson was our featured performer at this theatre,



The Rye Wurlitzer Academy contingent: (l-r) James Foster, Chantelle Batterbee, Richard Moore, Thomas Pickering, Stephen Smith, Abbie Donald, Esther Seal, Jamyma Hanson, David Swarbrick, and Michael Woolldridge



Chris Elliott



Bill Trousdale, Dave Trousdale, Bob Trousdale, and Chris Elliott



Old Town Music Hall, El Segundo



The painted highlights glow in neon colors under UV light



Tony Wilson at the Old Town Music Hall, El Segundo

where the former Fox West Coast Theatre Wurlitzer has been entertaining patrons since 1968. Now a four-manual, 22-rank instrument, the 188-seat theatre makes for an intimate setting for this well-balanced instrument. Opening with the “Waltz in E-flat” by Marie-Auguste Durand, Tony’s easy rapport with the audience quickly won us over, while the swell shades and percussions, visible on the stage and highlighted with paint that fluoresces in neon colors under ultraviolet, added to the festive nature of the concert.

Next was “My Ship” from the 1941 Broadway musical, *Lady in the Dark*. With music by Kurt Weill and lyrics by Ira Gershwin, Tony used shimmering string combinations and Marimba to great effect. We also heard “We Just Couldn’t Say Goodbye” by Harry Woods, “Just a Memory” by Ray Henderson, and the Beatles favorite “Here, There, and Everywhere.” Walter Donaldson’s bouncy “What are You Waiting For?” featured some fun Tibia/Glockenspiel interplay and “Here’s that Rainy Day” by Jimmy Van Heusen was appropriately melancholy and jazzy. When it was time to leave, it was if we had spent an hour with old friends in our aunt’s parlor, with Tony providing wonderful music just for us.

Arriving back at the hotel in time to catch dinner, many more ATOS friends had joined the fray and we reflected on the great music heard today and the excitement still to come.

July 3

Tuesday morning saw us loading buses at 8:30am for the short trip to the seaside community of Santa Monica and Barnum Hall. Originally built in 1937 by the Works Progress Administration (WPA), it now serves as the auditorium for Santa Monica High School. The 3/19 Wurlitzer in the auditorium was a donation from Gordon Belt and is comprised of several different instruments.

The program began with the annual ATOS Membership Forum, where the ATOS Board of Directors and staff took questions and comments from the membership. Updates on the ATOS Archives, now housed at the University of Oklahoma, were noted, and changes to the website and ATOS Radio were also discussed. Then we were ready to move on the Young Organist Showcase. Although not a competition today (the competition winners had already been selected from the entrants), we were going to be treated to performances from the top three young artists. Board member John Ledwon introduced the students and gladly announced that, after a two-year hiatus, the program was continuing this year. He also solicited donations to supplement the ATOS budget for this valuable program, in hopes of bringing three students to perform next year.

Justin LaVoie from Canton, Michigan was our first winner and he appropriately opened with “This Could Be the Start of Something Big” by Steve Allen. Featuring several contrasting styles, Justin showed a good command of the instrument. He continued with Van Morrison’s “Moondance,” and his strong sense of rhythm had the Wurlitzer rockin’ with a progressive jazz/funk feel. Vernon Duke’s “I Hope I Can Get Started” featured soaring melody-line harmonizations, and Justin ended with a medley of tunes by Jerome Kern. A standing ovation from the audience showed strong approval of his musical prowess, coupled with a good deal of flare and showmanship. Justin currently studies theatre organ with Jelani Eddington.

Next up was Stephen Kucera from Kansas City, Kansas. Stephen opened with the thrilling “Ben Hur Chariot Race March” by E.T. Paull. The arrangement was big and brassy, and audience responded in kind. This was contrasted next by “When You Believe” from the animated feature, *Prince of Egypt*. Building from a subdued beginning, the poignant melody grew into a thrilling climax before returning to a quiet finish. Rimsky-Korsakov’s “Flight of the Bumblebee” featured a wonderful buzzy registration that accurately portrayed the winged *Bombus* flight, and his closing selection, “Toccata Bravus” by Daniel Gawthrop, was a wonderful demonstration of keyboard dexterity. This performance also brought the audience to its feet, and Stephen would later be named the ATOS Organ Student of the Year





(l-r) Anthony Meads, Stephen Kucera, Justin LaVoie, John Ledwon



Michael Wooldrige



Stephen Kucera



at the convention banquet. He studies classical organ at William Jewell College and theatre organ with Scott Foppiano.

Our last winner was Anthony Meads from Leicester, England. His first selection was John Bell's snappy English march, "Down the Mall." Anthony's performance was reminiscent of many storied English theatre organists and he navigated the console with ease. He continued with a wonderful plaintive arrangement of Hoagy Carmichael's "Skylark," and a medley of Cole Porter, including "It's All Right with Me," "Let's Do It," "I Concentrate on You," and "Just One of Those Things," all the while showing off the resources of the Barnum Hall Wurlitzer. His final selection was an upbeat "Theatreland" by Jack Strachey. Andrew's relaxed performance style and comfortable presence at the organ made his program very enjoyable, and again the audience rose to their feet with another ovation. Andrew studied classical organ with John Bence, but his outstanding theatre stylings are all his own. All three artists returned to the stage for another round of applause and we departed Santa Monica, grateful to see the passion these younger artists demonstrate for the instrument.

Back at the hotel, several members made their way to the pool until the afternoon no-host cocktail party. The ballroom-level outdoor patio provided a perfect location for a few drinks and a chance to visit with ATOS friends. After a quick dinner, it was time to load the buses for the official opening concert at the Pasadena Civic Auditorium.

The sun was beginning to set when we arrived in Pasadena and paraded off the buses. The spacious 3000-seat auditorium welcomed us and the fabled Foort Möller console sat on a lowered orchestra lift, allowing members a close-up inspection of the layout. Lyn Larsen graciously welcomed us and introduced the first of our two performers, Mark Herman.

Opening with a big organ sound, "California, Here I Come" set the stage for a night of great music. The organ fills the room with a sound that is almost explosive, and when he finished the first selection Mark asked the audience if "anyone had trouble hearing the organ?" He continued with "Heatwave" by Irving Berlin, starting in a calypso style that changed several times, with even some boogie-woogie thrown in.

Next, "to show off the quieter sounds of the organ," was another Berlin classic, "How About Me?" Mark's expressive rendition was beautifully understated, and the ending shimmered in the auditorium.

Mark explored the many resources of the Möller with a medley of Jerry Herman tunes, including songs from *Hello Dolly*, *Mame*, *Dear World*, and *Mack & Mabel*." One of the highlights of the concert was Mark's original composition, "Jarvis," named for his dog. Reminiscent of Leroy Anderson or Zez Confrey, it was a novelty piece that drew smiles from everyone. He continued with three songs by Hugh Martin, "The Trolley Song," "The Boy Next Door," and "Love." Next was "Blue Skies," where Mark's inventive "no-trem" arrangement of the chorus was compelling and fresh. "Breezin' Along With the Breeze" was inspired by the George Wright arrangement and had a great jazz feel, and he dedicated "In the Wee Small Hours of the Morning" to his teacher, John Ferguson. His final piece was an inspired take on "When the Saints Go Marching In," but the audience wasn't ready to let him leave yet and a standing ovation brought him back for one more number. The encore was "Dizzy Fingers," and we were dizzy—from the sheer delight of hearing such a talented artist on such a magnificent instrument. But that was only the beginning....

After a short intermission, Lyn appeared again to introduce Walt Strony as our artist for second portion of the program. Walt opened with "That's Entertainment," and it was clear from the first few bars that this was going to be memorable program. Then, in memory of Dave Junchen, he performed Dave's arrangement of "Hooray for Hollywood." (Dave Junchen and Steve Adams were responsible for the installation of the Möller in this auditorium.)

Next was the classic Harold Arlen piece, "Somewhere Over the Rainbow." It would be difficult to imagine anyone milking more emotion out of this beloved number and, as Walt hand-registered much of the song, it was if we



John Ledwon



Justin LaVoie



Stephen Kucera



Anthony Meads



(l-r) Anthony Meads, Stephen Kucera, Justin LaVoie, John Ledwon



Henry Hunt (back to camera), Randy Bergum, Ron Mitchell



Writing for THEATRE ORGAN workshop



Linda Van Der Molen, Jim Merry, Paul Van Der Molen

were watching a master painter carefully choosing colors from his palette. This was followed by a tribute to Kay McAbee; “The Deadwood Stage” and “Secret Love.” Walt’s final selections were from the musical, *Kismet*. With music adapted from the romantic Russian composer Alexander Porfiryevich Borodin, it was a tour de force for organist and organ, with boundless passion and seemingly infinite colors of sound. At the conclusion the audience rose to their feet as one, and Walt obliged with one final number. Beginning with the theme from *The Andy Griffith Show* (Griffith had passed away earlier in the day) he continued to “Amazing Grace” and “How Great Thou Art.”

We left the theatre very satisfied with the feast of music presented to us. The Pasadena Civic Möller is a special installation and the privilege of hearing it is an increasingly rare experience. It was very easy to see why the power and range of this instrument could have captivated the citizens of Great Britain when Reginald Foort toured with it during the beginning of World War II. How amazing that such an instrument can speak to us across decades and continents.

July 4

Without the need to jump on an early bus this morning we could enjoy a leisurely breakfast, explore the ATOS exhibits, and begin the day with ATOS general membership meeting at 9:00am. Newly-seated Chairman of the Board, Bob Dilworth, called the meeting to order. The current and next year’s budgets were reviewed by Treasurer Mike Hutcherson and discussion followed regarding an upcoming vote on whom is eligible to vote on board matters.

In the organ showrooms, members were treated to organ lessons from Simon Gledhill and Lyn Larsen, performances by Mark Herman, Bob Ralston, Tony Fenelon, and Rosemary Bailey, and tips from all of them on how to “sound like a pro” when sitting at the console.

During the day we retrieved our “reserved seat” tickets for the evening concert at the Hollywood Bowl, and at 5:00pm we loaded the buses for our trip to America’s premier outdoor theatre. The ride wasn’t long and when we disembarked we were handed a box dinner and an admonition to “remember where we’re parked!” Without further instructions, we followed the masses in the general direction to the entrance—or perhaps, more accurately, we were “carried along on the tide.” After a quick stop to partake in the tasty packaged dinner, we continued to the gated entry. The Hollywood Bowl is the largest natural amphitheater in the United States with a seating capacity of over 20,000, and it was a sell-out crowd tonight. After an extended trek to the upper levels of bench seating, we settled onto our assigned number, surrounded by fellow ATOS folks. It soon became apparent, as more and more conventioners arrived at our bench, that no one at the Bowl had studied the physiology of the typical 2012 ATOS member. These seats were obviously spaced with children in mind, but we all became friendly with our neighbors and the close quarters did serve to ward off the chill as the evening progressed.

The concert opened with selections performed by the Los Angeles Philharmonic under conductor Sarah Hicks. Works included John Williams’ “Olympic Fanfare and Theme,” commissioned for the 1984 Olympics in Los Angeles, and Aaron Copeland’s iconic “Rodeo.” Sarah was a dynamic conductor and the sound system accurately portrayed the orchestra—even back to our seats.

The second half opened with music legend, Barry Manilow. Even without the impact of his pop music, it’s difficult to escape the enormous musical influence he has had on our everyday life. From composing jingles such as “Like a good neighbor, State Farm is there” and “I am stuck on Band-Aids, ’cause Band-Aids stuck on me,” to singing on memorable ad spots for McDonald’s and Pepsi Cola, Manilow is a music phenomenon. He appeared on stage in a vibrant red jacket, and the vitality of his performance belied his almost 70 years of age. He treated us to many of his hits, including, “I



Jack Moelmann shows his colors on July 4



Emcee Lyn Larsen



Walt Strony



Convention Chairman Don Near



Jamyma Hanson, Abbie Donald, Esther Seal



Mark Herman



Lyn Larsen, Ken Double

Write the Songs,” “Could it Be Magic,” and “Copacabana.” When there were screams from women during a portion of his concert he noted that during the 1970s when he had five #1 hits from one album, he was sort of a “Justin Bieber” of his day. While his voice seemed, at times, tired (this was his third show at the bowl) it was a wonderful performance, and Manilow’s band blended nicely with the philharmonic members on stage.

Following Manilow’s performance, conductor Sarah Hicks returned to the stage to lead the orchestra in a medley of patriotic tunes while we were treated to a spectacular fireworks display from the top of the bowl. Something about John Philip Sousa’s “Stars and Stripes Forever,” coupled with colorful explosions, just seems to lift one’s spirits. At the conclusion, we followed the thousands back down the through the bowl to our waiting motor coaches and the trip back to the Marriott.

July 5

Waking without the obligatory Southern California sunshine, we stumbled onto the buses at an early hour to begin our longest road trip yet—a jaunt south to beautiful San Diego. Often traveling along the coastline, we had excellent views of Camp Pendleton and the Pacific Ocean. The sun had not broken through the clouds when we arrived in San Diego and soon we were disembarking in Balboa Park directly in front of the Spreckels Organ Pavilion. Constructed in 1915 for the Panama–California Exposition, the pavilion and organ were a gift to the city of San Diego from John D. Spreckels. The largest outdoor pipe organ in the world (by some accounts—there is a larger one in an open-air auditorium in the New York Chautauqua Institution), it has been used continually since opening. The organ is featured at concerts every Sunday all year long and for a Monday evening concert series during the summer. All concerts are free—a stipulation by Spreckels at the time of the donation.

Finding spots to sit on benches, we were welcomed by Ronald De Fields, president of the Spreckels Organ Society, who gave a brief history of the park and the organ. Lyn Larsen then greeted us, noting that July 5 was famous as the birthday of William Crotch, to whom the composition of the “Westminster Chime” toll sequence is often attributed. We heard those chimes often during the concert, as the bell tower in the park dutifully sounded on every quarter-hour. Lyn then introduced our outdoor artist, Dave Wickerham. Beginning with Sousa’s “Washington Post” march, the organ projected well into the open space and even if the Tibias weren’t pedigreed, the pedal cymbal, snare drum, and harp gave an authentic feel to the orchestral sound. Next was the ragtime piece “The Chrysanthemum,” and Dave managed to pull out a multitude of varied combinations that nicely articulated the Scott Joplin rhythms. He described the organ as an “Orchestral-Symphonic instrument, with some theatrical sounds,” and in his capable hands we were treated to a sonic smorgasbord.

Listening to this organ in this venue was a somewhat surreal experience. Besides the quarterly tower chimes and the occasional crow call or dog bark, we were treated to a landing jet every few minutes, flying at eye level directly behind the pavilion. The jets never overpowered the organ, but our senses were always torn in multiple directions. Perhaps because of these competing elements, Dave’s next piece was (what seemed to be) an improvised arrangement on the “Westminster Chimes” tune. Masterfully executed, our attention was correctly directed back to the organ.

Other pieces included “Satin Doll” in a laid back jazzy arrangement with a nice four-beat cymbal in the pedal and some wonderfully “juicy” chord progressions. A definite Latin flavor permeated “The Breeze and I,” based on the Spanish language song, “Andalucia,” which featured contrasting styles so intriguing it felt like it was made for the theatre organ. “It is Well with My Soul” was stately and expressive, and the final verse began in a French Toccata style with pedal melody, before fading to a single final pedal note. When a jet airplane punctured the final silence of the piece,



Simon Gledhill's presentation in the Allen Room



Lowrey Sterling A5500



Rosemary Bailey presents the Roland Atelier



Barry Manilow and the Los Angeles Philharmonic at Hollywood Bowl



Gail Ward, Tony Fenelon, Bill Schumacher



Photographers Richard Neidich and Ed Horvath

Dave continued with “Leaving on a Jet Plane.” Planned or not? Not sure, but it was great fun. Next was George Shearing’s “Lullaby of Birdland,” in an ingenious arrangement that included a Bach Prelude feel, with a little “Woody Woodpecker” thrown in for good measure. Dave’s artistry was pure brilliance—it was as if he was opening his creative mind to us and inviting us in for a while.

The final selection was a medley from the South. Framed at the beginning and end with “Battle Hymn of the Republic,” we also heard “When Johnny Comes Marching Home,” “Yankee Doodle,” and “Dixie.” It was a wonderful concert—carefully planned for the ATOS audience—and the standing ovation showed definite approval. “Windmills of Your Mind” served as our encore, performed with equal imagination and flair, and we headed back to the buses humming tunes we had just heard.

Our caravan now headed east to Trinity Presbyterian Church in Spring Valley, home to the 4/24 Wurlitzer owned by the Theatre Organ Society of San Diego. The organ, actually a compilation of two different instruments, had been previously installed in the Arden Pizza and Pipes in Sacramento. Upon arriving at the church, one group headed into the sanctuary for the concert, while the other group enjoyed Subway sandwich box lunches in the church meeting hall.

Jerry Nagano, a mainstay in the San Francisco bay area, was our artist for this program. While he works in the Computer Science department at Stanford University during the day, evenings find him at Stanford Theatre in Palo Alto where he performs on the Wurlitzer installed there, or playing the lobby Wurlitzer at the California Theatre in San Jose before opera performances. Jerry mentioned that the Trinity organ had a special history, as the current pastor of the church had fallen in love with the Wurlitzer when he heard it many years ago at the Pizza and Pipes restaurant—little knowing it would someday be the organ in his sanctuary.

Jerry’s first selection was Irving Berlin’s “Strike Up the Band,” and the patriotically rambunctious arrangement was matched by the July 4th colors still adorning the front of the church. Jerry announced that he would be playing “program” music—allowing us to paint a picture in our mind as we listened. We were easily able to do that during the next number, “The Girlfriend of the Whirling Dervish.” As the name would suggest, it was used in old Warner Bros. cartoons, and Jerry was able to use many solo colors, including the Tuba and Clarinet to bring out the exotic flavor of the piece. Next was Jimmy McHugh’s 1933 piece, “Don’t Blame Me,” played as Jerry would for a pre-show at the California Theatre.

The finale of the concert was a wonderful medley of songs from the 1939 motion picture, *The Wizard of Oz*. Beginning with “Somewhere over the Rainbow,” we heard a chronological retelling of the story in music. Jerry brilliantly recreated the tornado, led us down the yellow-brick road, through the Emerald City of Oz, and beyond. With registrations that accurately depicted each selection, our minds could easily take over and recreate the story. The audience responded with a standing ovation and Jerry presented “Brassman’s Holiday” as his encore. It was a nimble-fingered romp through the organ and we all left the church with a smile.

To complete our trio of concerts, our motor coaches returned to the downtown Gaslight Quarter district of San Diego, home to the Balboa Theatre. Originally opening in 1924 as a vaudeville house, the masterfully restored theatre features resplendent colors and beautiful architecture. The 1,339-seat house now serves as a performing arts center, featuring the 4/24 Wonder Morton originally installed in the Loew’s Valencia on Jamaica Avenue in Queens. We were welcomed by Jan Hicks Manos of the Balboa Theatre Foundation, the group that funded the restoration and installation of the organ. Lyn Larsen then greeted us, gave us updates for the next day’s events, and then introduced our final musicians, Jelani Eddington and Chris Gorsuch.

Chris began the program with a rousing “I Feel a Song Coming On,” which featured humorous Leroy Anderson snippets mixed throughout. He



Balboa Park, San Diego



Dave Wickerham



Balboa Park



Bill Lightner (in headphones) monitors the recording for the convention CD



continued with “All the Things You Are,” including a seldom-heard older verse. The organ speaks from above the proscenium and as Chris pointed out, there’s nothing like the sound of a large organ in a large theatre. Jelani joined Chris on the stage to play the Morton, while Chris moved to the Steinway concert grand next to the console, and we heard “The Summer Knows,” the theme from the movie *Summer of ’42*. The moving melody was nicely complimented by each instrument, and the arrangement was appropriately emotional and pensive.

Next, Jelani remained at the organ for a few solo numbers, including the Irving Berlin tune, “Let’s Face the Music and Dance” in a wonderful up-console style, and John Williams’ “Star Wars Symphonic Suite.” Jelani described the latter as a pivotal piece for him; it was as a child at the Paramount Music Palace where he first heard “Star Wars” performed on the theatre organ and it left a lasting impression. His performance was masterfully orchestral, and in Jelani’s hands the Morton deftly handled the stellar transcription.

For the final duet, Jelani sat at the Steinway and Chris at the Morton for a full rendition of George Gershwin’s *Rhapsody in Blue*. In a consummate display of musicianship, both performers held the audience spellbound for an amazing performance of Gershwin’s self-described “musical kaleidoscope of America.” With shouts of “bravo,” the audience rose to their feet at the conclusion. Their encore was a conclusive jazz interpretation of “Don’t Sit Under the Apple Tree,” that also brought cheers from the audience.

Back at the buses, we made our way along the San Diego harbor and onto the freeway. As we rode along the Pacific coast on the way back to the hotel, many reflected on what a magical, musical day had just occurred.

July 6

For the final official day of the convention, we headed first to Plummer Auditorium at Fullerton High School. The Wurlitzer organ therein is an original 1930 installation, and the Orange County Theatre Organ Society regularly uses it for programs. It is listed as a 4/37 but has several digital ranks, pedal extensions, and percussions added to the specification.

Once again, Lyn Larsen introduced Chris Elliott as our concert artist, and Chris brought the console up (on the only lift we had seen yet) with the bold “King Kong March” from the 1933 motion picture. The organ has a big full sound, and reflects the tonal care and attention it has received over the years. An extended medley from *My Fair Lady* gave Chris a chance to demonstrate the many colors and timbres of the Wurlitzer. Framed at beginning and end with “I Could Have Danced All Night,” we also heard “On the Street Where You Live,” which featured some beautifully lush combinations and “I’ve Grown Accustomed to Her Face” with delicate String/Tibia combinations. Many songs from the 1956 musical were included and Chris packaged it beautifully, allowing the audience to bask in the sounds of the Wurlitzer.

We were in for even one more treat—Chris had a silent movie presentation. He is in high demand as an accompanist for silent films in the San Francisco Bay Area, and with a mentor like Gaylord Carter, Chris’ ability to accurately portray the action on a film while still remaining in the background is pure perfection. The 1926 film *Ella Cinders* was a humorous and poignant retelling of the classic Cinderella story. Poor Ella dreams of a life far away from the abuse of her stepmother and stepsisters, and wins a “beauty” contest where the prize is a trip to Hollywood to appear in the movies. Through several twists and turns our heroine triumphs, but not before we enjoyed some wonderful scenes of 1920s landscape and American culture. Chris’ accompaniment was masterful and the Wurlitzer shined in its role as a mood setting, emotion provoking, and humor inducing musical treasure. We walked out of the theatre back into the bright California sunshine and boarded buses bound for the San Gabriel Mission Playhouse.

The San Gabriel Mission was founded in 1777, the fourth in what would become 21 Spanish missions in California. The playhouse was built in 1927 for the “Mission Play,” a renowned production that told the story of the



The Trinity console



Trinity Church console, San Diego



Connie Reardon, driving force in San Diego



Jerry Nagano



Lunch in the social hall at Trinity



Jan Hicks Manos of the Balboa Theatre Foundation



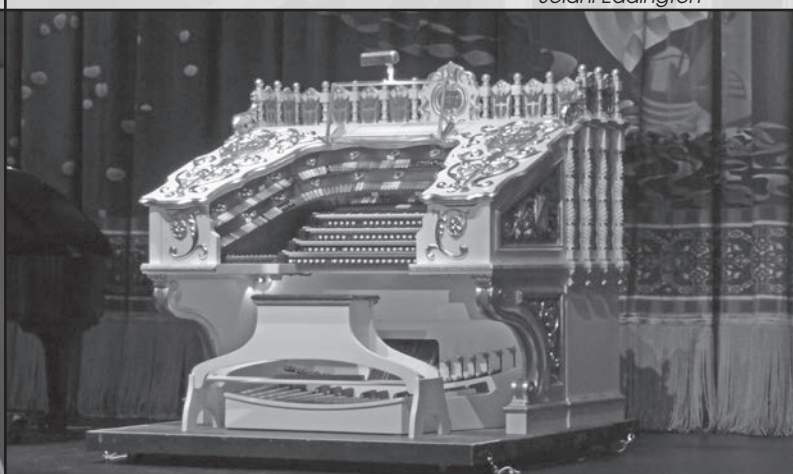
Lunch in the social hall at Trinity



Jelani Eddington



Carol Zerbo and Lyn Larsen



Jerry Nagano



Chris Gorsuch

founding of the California missions by the Franciscan Fathers. The play ran until 1932 for an astounding 3,198 performances. With the arrival of the Great Depression, the theatre was relegated to a role as a movie house until the city purchased it in 1945 to serve as the city auditorium. Today, the auditorium looks much as it did when the Mission Play was in production. The architectural style is Spanish, with Mexican and Indian influences. The Wurlitzer organ was donated to the theatre in 1968.

Stepping into the auditorium is almost a religious experience. The bold painted ceiling, along the tapestries presented by the King of Spain and the large chandeliers all make for a spellbinding setting. We began the program with a presentation to Peter Crotty. The Peter Lloyd Crotty Foundation provided grants totaling \$235,000 for the renovation and upgrade of the playhouse Wurlitzer; work that was begun in 2009. In recognition of his outstanding support of the theatre organ art form and the contributions to the Playhouse Wurlitzer, Mr. Crotty was named an ATOS Honorary Member for 2012. He spoke briefly to the audience, gratefully accepting the reward and sharing with us the many positives of being able to “give back” to the community.

Next, Lyn Larsen took to the stage to introduce our artist, Tony Fenelon. Lyn and Tony have a long history of collaboration, both here and in Australia, and the mutual admiration was apparent. Tony brought the console up (another lift!) with a buoyant rendition of Cole Porter’s “Another Op’nin’, Another Show.” The white console was resplendent in a blue spotlight. Tony continued with “Two Hearts in 3/4 Time,” showing off the Tibias in both chambers.

“I’ll Follow my Secret Heart” used big brass registrations in both chambers, with the melody trading off between the Tuba and Post Horn over a light string accompaniment. Tony’s “American Medley” featured the music of George M. Cohan, and the upbeat tunes like “I’m a Yankee Doodle Dandy” and “You’re a Grand Old Flag” had everyone’s toes tapping. He concluded the first half with a duet. Moving to the piano on the stage, Tony had the organ perform a pre-recorded track while he tickled the ivories. The novelty number “Nanette” featured contrasting chromatic runs between instruments, and he maintained an excellent balance between piano and organ.

After a short interval, Tony opened the second half of the concert with “Come Follow the Band” from the musical *Barnum*. This musical chronicles the life of P.T. Barnum and Tony’s arrangement had an unmistakable circus feel to it. A highlight of the second half was music from Edvard Grieg: the “Wedding Day at Troldhaugen.” Grieg was a master of orchestral colors and Tony skillfully translated this color palette to the unit orchestra. Two more piano/organ duets closed the second half; the first was “Yellow Bird,” with the piano providing virtuosic counterpoint. Tony saved the biggest and best for last, with a masterful duet rendition of Louis Moreau Gottschalk’s “Grande Tarantelle.” The interplay between the piano and organ was truly inspired and the audience responded to the final chord with an instantaneous standing ovation.

We weren’t ready to let him finish yet, and Tony called Lyn Larsen back to the stage for an encore. With Tony at the piano and Lyn at the Wurlitzer, we were treated to two of their many duet arrangements. Finishing with a moving adaptation of the “Theme from *The Apartment*,” the audience was clearly basking in the musical luminosity of it all. We had been taken on a wonderful musical voyage and our journey was complete. We headed to the buses for our final trip back to the Marriott.

After some time to freshen-up and dress for the banquet, we headed down to the ballroom level to have some drinks and conversation before the meal began. Wayne Seppala provided background music on the Allen TH300 and soon we were heading into the ballroom to be seated for dinner. After a tasty meal of filet mignon or salmon, we settled back into the chairs for the awards portion of the program. Col. Jack Moelmann presided over the event—always trying to keep things moving while providing a continuous



Chris Gorsuch and Jelani Eddington at the Balboa Wonder Morton





Plummer Auditorium



Ron Mitchell (l) with John Atwell



Christian Elliott at Plummer



Plummer Auditorium



Chris Elliott



stream of one-liners that kept most of us laughing through the night. A full list of award winners is published on page 21. For many attendees this was the final event of the convention. For those who registered for the afterglows, the fun wasn't over yet.

July 7—Afterglow #1

With another chance to get some extra morning rest, we loaded buses at 9:00am for a trip north to San Sylmar and the famous Nethercutt Collection and Museum of automobiles and musical instruments. Arriving at the familiar pink tower, we were ushered into the lower salon, an area that holds about 25 restored automobiles and many mechanical instruments. This would only serve to whet our appetite for what was to come. Kyle Irwin would serve as our guide to this fabulous collection, and his knowledge of cars was impressive. As a member of LATOS, he was also adept at anticipating our musical questions. After time to explore the lower level, he sent us through a pair of Great Doors (seven-feet tall and solid bronze, they are custom made reproductions from an 1801 Scottish library) and into the Grand Salon. The Grand Salon is meant to resemble an automobile showroom from the early 20th century, but it's hard to imagine any auto dealership with this many marble columns and crystal chandeliers. On display in this room were more than 30 rare and unusual cars, including such marques as Duesenberg, Cadillac, Isotta-Fraschini, Delahaye, Minvera, Renault, Maybach, and many other European- and American-built automobiles. The entire presentation is breathtaking.

Continuing up the large staircase we arrived at the mezzanine level, which featured a large assortment of automotive mascots (hood ornament, to most of us) and 18th & 19th Century French furniture. J.B. Nethercutt was quoted as saying "the recognition and preservation of beauty has been a major focus of my life" and this showplace, perpetually funded after his death in 2004, is a testament to his endeavor. Ascending the "stairway to the stars" we entered the music salon, home to rare large orchestrions, a 92-key Bösendorfer Imperial grand piano, and the 4/74 Wurlitzer pipe organ. As we mingled and found a seat, Kyle demonstrated several of the orchestrions, some of which are the only surviving model.

Everyone was finally seated and the anticipation was high—we were ready for our private concert by Simon Gledhill. Simon began with Irving Berlin's "Cheek to Cheek," and the console rose about two feet, allowing a good view for everyone. Continuing with the 1939 jazz standard "Harlem Nocturne," an untremmed Clarinet led to some beautiful Tibia combinations against a Harp accompaniment. The Glockenspiel provided accents against a four-beat jazz feel, and a subdued ending left the crowd hushed.

In honor of Queen Elizabeth II and her Diamond Jubilee this year, Simon presented a medley of tunes from 1952. He began with Robert Farnon's "State Occasion," a very stately march worthy of Elgar or Walton, then continued with "Rock Around the Clock" and "That's Amore," before a restatement of the march brought the collection to an end. Simon's registrations effectively portrayed the character of each of these three very different pieces and the organ sounded flawless. "Spectre on the Spree!" by Louis Mordish was a great novelty piece reminiscent of Raymond Scott and had everyone bouncing in their seats.

Jerome Kern selections from the 1936 musical *Swing Time* provided a wonderful vehicle for Simon to showcase the many solo voices of the organ, and Stephen Sondheim's "Anyone Can Whistle" featured more subtle tone colors and wonderful harmonies. The *pièce de résistance* was the final work, as Simon presented a selection of numbers by Burton Lane. This music was ideally suited to the theatre organ and it was clear Simon was passionate about this music—each arrangement was done with tremendous care, which he presented in a consummate performance. This was theatre organ playing at its finest and we rose with applause in celebration of the artist and the art



Tony Fenelon and Lyn Larsen



California missions are depicted in these models at the San Gabriel Mission Playhouse



Tony Fenelon and Lyn Larsen went back in time to team up for some duets



Linda and Paul Van Der Molen



Rye Wurlitzer Academy (seated, l-r) David Swarbrick, Jamyma Hanson, Thomas Pickering; (standing, l-r) Chantelle Batterbee, Principal Tutor Michael Wooldridge, James Foster, Stephen Smith, Abbie Donald, Esther Seal, and Friends of the Rye Wurlitzer founder Richard Moore



(l-r) ATOS Marketplace manager Rob Vastine, Mike Bryant; Bob Evans, Sally Evans (facing away), Don Phipps, Charlie Briggs

Dick Taylor chats with Allen Miller (facing away)



Tony Fenelon and Warren Lubich

Mark and Carrie Renwick enjoy a moment with Bob Dilworth (facing away)

form. Simon was able to present one more piece for us and we heard Clive Richardson's "Melody on the Move" in the best "Dizzy Fingers" tradition.

Our time at the Nethercutt Collection was magical, and Simon's concert was a perfect ending to the day. The theatre organ world is so fortunate to have individuals such as J.B. Nethercutt who ensure that outstanding examples of the instrument will be preserved for years to come. Riding back to our hotel, conversations recounted the many sights and sounds of the day and the memories we would take with us.

July 8—Afterglow #2

We were up at dawn and loading buses at 6:15am for the final event of the convention—a trip to Catalina Island and a visit to the famed Avalon Casino/Theatre. The day was overcast—not typical of this time of year in California—but were we headed for a subtropical island! By the time the coffee started to kick in we had reached the Long Beach Harbor and were queued up for the Cat Express, an all-aluminum high-speed catamaran. The boat was comfortable, with airline-style seats, and in about an hour we were being ushered off into the bright sunshine on Catalina. With time to explore the city before our beach club lunch, we visited the many shops up and down the quaint streets of the oceanfront town of Avalon. Walking is the norm here and the local resident population of 3,700 swells during the tourist season. The oceanfront Crescent Street borders a public beach which runs the length of the city, so we easily felt like we were at a resort as we perused the town.

By noon most conventioners had made their way down the oceanfront, past the casino, to the Descanso Beach Club where a delicious buffet lunch awaited us. Helpful wait staff provided beverages to everyone and we ate in the open-air dining area overlooking the ocean. It was a far cry from the fast-paced style of Los Angeles—only 26 miles away. After lunch we took a leisurely stroll back to the casino to embark on a private tour and organ demonstration.

The Avalon Casino, designed in Moorish Alhambra style, was built in 1929 by William Wrigley, Jr. (of chewing gum fame), who owned a controlling interest in the island. While the term "Casino" may invoke images of gambling, the origins are closer to a "public room for music or dancing," which describes the Avalon Casino. There are no slot machines or gaming tables in the building. Surrounded by the sea on three sides, the upper level features an enormous ballroom with breathtaking views of the harbor, while lower portion houses the Avalon Theatre and its 4/16 Page organ. Divided into two groups, we first made our way up to the famous ballroom.

Rising 12 stories above the ocean, the upper level houses the world's largest circular ballroom with a 180' (55m) diameter dance floor. The dance floor has seen bands such as Benny Goodman, Glen Miller, and Harry James and on May 8, 1940, a record 6,200 people danced to the music of Kay Kyser. (The maximum capacity is now listed as 2,000 people.) Between 1934 and 1963, CBS Radio regularly broadcast live performances from the ballroom. As we made our way out the French doors that encircle the room to take in the spectacular balcony views, our guides gave us tidbits of local information and history. Returning inside, we traveled back down to the lower level and the Avalon Theatre.

Greeted by Bob Salisbury, he demonstrated the wonderful acoustics of the theatre and some history of the Page theatre organ. The theatre walls features murals by John Gabriel Beckman, who also painted those in Hollywood's famed Chinese Theatre, and the "stars" in the ceiling make for a magical atmosphere. Bob served as organist at the theatre from 1958 to 2001, so he certainly knows his way around the organ. Although the 4/16 organ is in dire need of renovation, it still "plays" and Bob was able to perform a couple songs so we could hear how it fills the auditorium. The well-unified organ is often used before feature movies, and we only hope it



(l-r) Wayne Seppala entertains at the Allen TH300, with Henry Hunt, Cheryl Seppala, and John Nelson



A "Self-Playing Xylophone," one of many unique musical instruments in the Nethercutt Collection, Sylmar, California



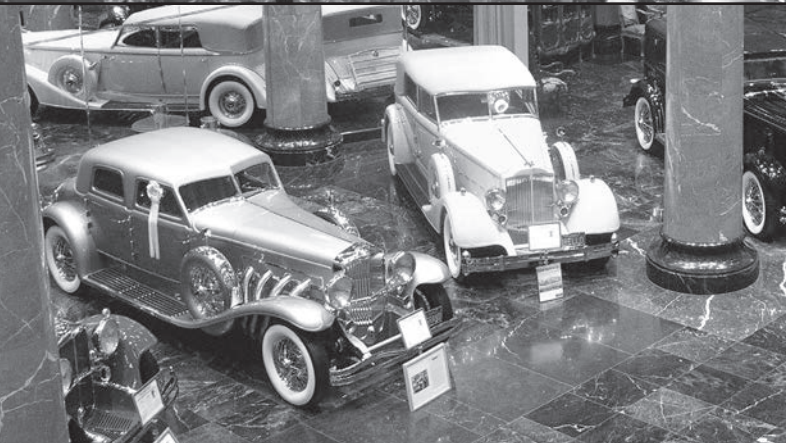
Very rare Mills Double Violano Virtuoso—since each string of each violin is "bowed" independently, it is possible to play up to eight-part harmony on the violins, along with the 44 piano notes



Musical Instrument curator Kyle Irwin led our tour through the collection



When the organ was expanded to the present 70+ ranks, Ken Crome rebuilt the console, adding a third row of stop tabs



The silver 1933 Duesenberg Model SJ sold new for \$20,000. Present value? Somewhere around \$8 Million



Simon Gledhill at Sylmar



Every car in the Nethercutt Collection, including this 12-cylinder 1937 Packard, could be started and driven down the street today, as they often are in parades throughout the country



: The seldom-seen fifth floor at the Nethercutt Collection includes this small theatre, a Wurlitzer 260 Special, and a Seeburg Pipe Organ Orchestra



In-N-Out burger is a California tradition. They came to us at San Sylmar



Wurlitzer console on the fifth floor

can soon be restored to its former glory. The current organist, Jon Tusak, also performed some selections for the group and everyone had time to explore the auditorium and lobby before heading back out into the sunshine.

With time for a quick dinner before walking back to the dock, we were soon back on the catamaran and heading to the Long Beach Harbor. It was dark when the buses finally returned to the Marriott Hotel and the remaining conventioners began their journey back home.

The convention had provided an opportunity to not only hear great instruments, but also experience all the flavor and excitement that southern California has to offer. No convention will ever satisfy all comers—the cost of dining in the convention hotel is always an issue, but beyond that, and the related lack of dining options within walking distance, your editors heard nothing but compliments all week regarding the LAX Marriott. At times it almost seemed like they had staff whose sole job was to stand around and make the guests feel welcome. Thumbs up.

The instruments all were in far more than just “passable” condition. We only remember two ciphers all week, and nothing more serious than that in any venue. Even with Los Angeles-area traffic, the bus rides were never so long that complaints were heard.

One thing that seldom, if ever, gets a thumbs-up is a box lunch or dinner. One attendee saw the “Staff” tag on co-editor Mike Bryant’s name badge and, presuming it meant he was part of the convention staff, pulled him aside one day to compliment the box lunch on the bus, saying it was perhaps the best he’d ever had. Having consumed more than a few box lunches and dinners ourselves that featured soggy bread, stale cookies, wilted green salad, or gummy pasta salad, we’ll admit both to not being terribly enthused about the prospect of ‘lap cuisine,’ and to being very pleasantly surprised by what we were actually served. The caterer did a great job, as did the folks who selected the caterer. More thumbs up.

Mike unfortunately missed Scott Foppiano’s program, as he was at Barnum Hall helping to get the Young Organist finalists set up with their own combination memories *[and playing technician when a trem line separated in the solo chamber, fortunately during rehearsal and not the performance—MBJ]*. From there, he was driven to El Segundo by one of the convention team, where he caught up with the buses. He arrived in El Segundo early enough to have lunch with Tony Wilson, Bill Field (owner of the Music Hall), and technicians Ken Kukuik and Ed Burnside before the first wave arrived from First Congregational. Ken and Ed maintain and prepared some of the instruments, and spoke at length about how important it was that the instruments be in the best possible state for the convention. In a conversation with Greg Rister in Pasadena, who prepared the Möller, the same mindset was evident. Ron Mitchell had kept Mike filled in on progress at the Castle as the months and days leading up to the convention ticked off, and even when it looked like time was the enemy, there was never any sense of “it will have to do.” The days just became longer and the nights shorter, and everything came together.

Everyone took great pride in the instruments for which they were responsible, and from what we were able to see, they all took the approach of “we want this instrument to be as close to perfection as we can get it.” It was also clear they wanted 2012 to be the best Southern California convention yet, and at the end you should want to come back for the next one. We think they succeeded on all counts. All three chapters are to be commended for the tireless preparation, the tremendous instruments, and the amount of fun they built into the program. We can now anxiously anticipate the entertainment available to us in Atlanta in 2013.

Theatre Organ Online



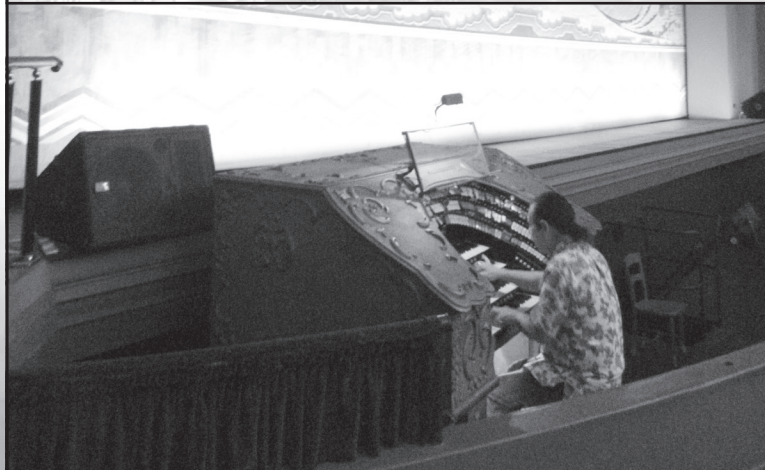
Seeburg Pipe Organ Orchestra



The fifth floor houses over 40,000 player rolls



The ballroom at the Avalon Casino at one time held over 6,000. Capacity is now limited to about one-third of that number



John Tusak, current organist



Bob Salisbury, organist from 1958-2001



Bob Dilworth presents the Chairman's Plaque to outgoing 2009-12 Chairman of the Board, COL Mike Hartley



Publisher and outgoing Director Donna Parker and Mike Hartley



Nathan Avakian



Atlanta Chapter members at Pasadena



Tim Needler, Vice Chairman, and Donna Parker





Bob Dilworth, 2012-13 Chairman of the Board



Secretary Bob Evans



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Jelani Eddington, Allen Miller



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Parliamentarian / Co-editor Mike Bryant



Larry Fenner



Allen Miller, Don Phipps

Closing Chord

Charles Lee Smith

(1924–2012) We are saddened by the recent death of Lee Smith. He and his wife, Dorothy, who died in 2009, were charter members of our Sooner State Chapter. In addition to serving as chapter president for several years, Lee was instrumental in obtaining our Robert-Morton theatre pipe organ from the Christian Crusade Ministry in 1978. The chapter had met at the Crusade location since 1966 when the organ was brought to Tulsa from the Capitol Theatre in Steubenville, Ohio. When the Crusade building was sold in 1978 Lee was able to negotiate a very good price for the organ. The purchase was conditioned on our commitment to remove it in one week. This was accomplished on one Sunday afternoon largely due to Lee's organizing abilities and a crew of helpers! The organ went into storage for several years until Lee heard that the Tulsa Technical College was planning to build a Broken Arrow campus. After meeting with the leaders of the school and the architect we obtained permission to install our organ and it was completed in 1984. He worked untiringly to promote theatre organ music through these many years.

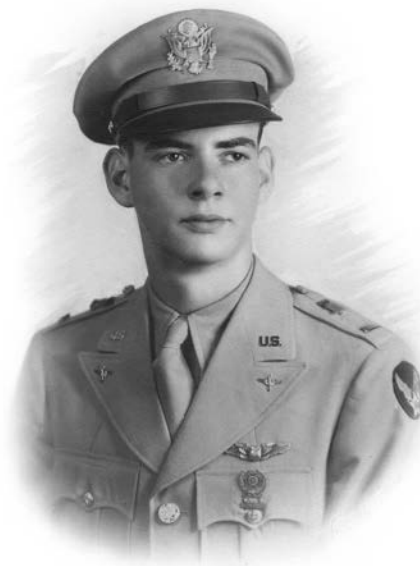
Lee served his country in the Army Air Corps during WWII by flying his P-47 Thunderbolt fighter on 96 missions, participating in the D-Day invasion and receiving such honors as the Distinguished Flying Cross for bravery and 19 other medals. However, the honor that thrilled him most was an evening at the Tulsa Signature Symphony where he was honored by the audience for his service as they listened to "The Thunderbolt March," written and directed by his son, Jeff, who is principal violist with the Symphony. After his tour of service ended he continued flying in the Air Force Reserves, retiring as a Lieutenant Colonel. Lee, a patriot to the very end, enjoyed meeting with the WWII Veterans in Tulsa regularly. His sense of humor was enjoyed by his friends and family as he loved telling funny stories about his time in the military. A very touching 'going home' ceremony was held at the Skiatook, Oklahoma Airport on June 6 (the 68th anniversary of D-Day).

Lee and Dorothy had a two-manual, 12-rank Wurlitzer theatre pipe organ in their home and enjoyed having friends over to play it. That organ was given to Sooner

State Chapter and will be combined with another Wurlitzer in a fantastic auditorium here in Tulsa.

Lee is survived by his children: Stephen, Laura, Jeff and daughter-in-law Robin, and one grandson, Eduard. We will all miss him very much.

—Phil Judkins



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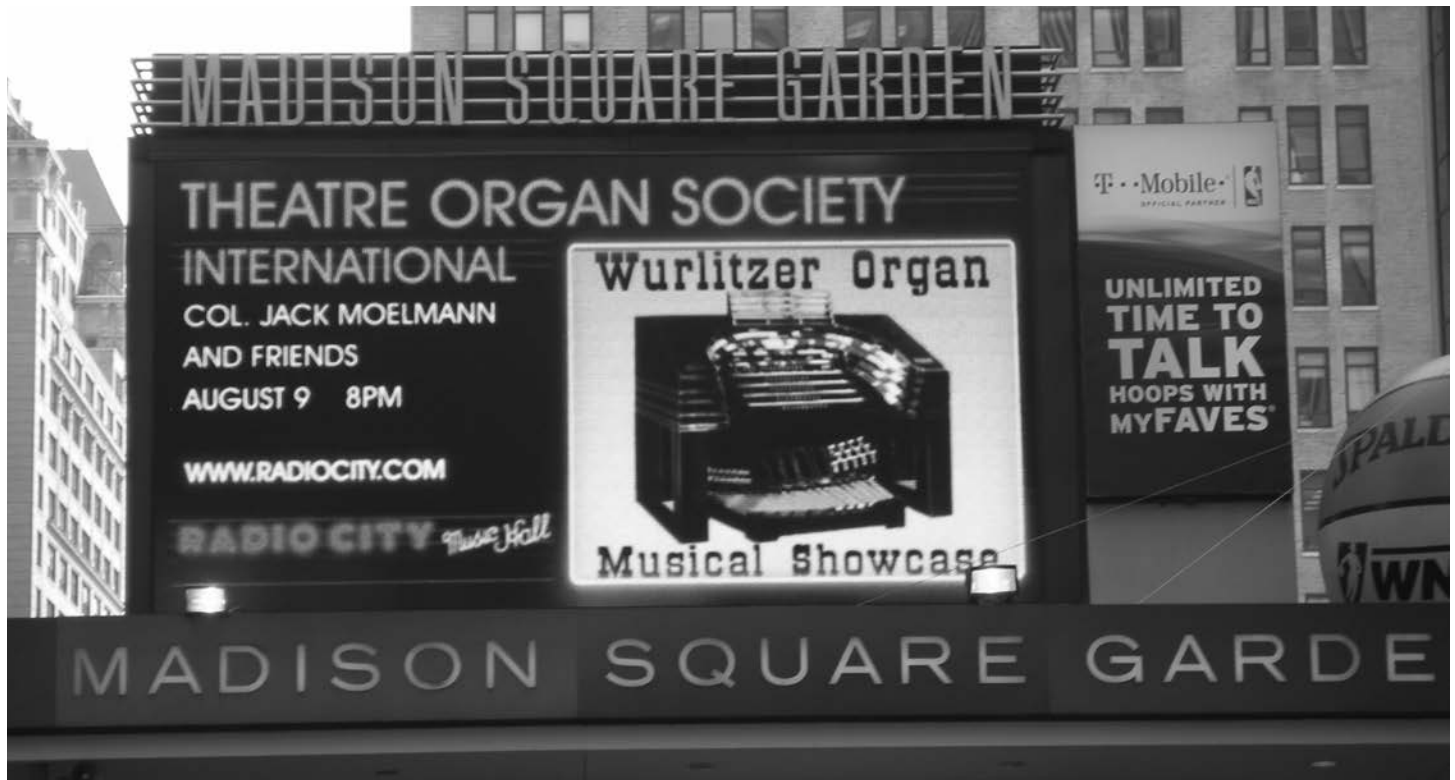
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Holdgreve Residence, 3/21 Wurlitzer, Colorado Springs, CO
Markworth Residence, 3/24 Kimball/Wurlitzer, Omaha, NE
Brittain Residence, 3/25 Wurlitzer, Fort Myers, FL
New Victoria Centre, 3/19 Wurlitzer, Howden-le-Wear, UK
Johnson Residence, 3/23 Wurlitzer-Morton, 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
Crow Residence, 2/16 Wurlitzer, Olympia, WA

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Radio City Music Hall Gala: The Rest of the Story

BY JACK MOELMANN
(Photos courtesy of Jack Moelmann)



On August 9, 2008, a unique event took place in New York. Radio City Music Hall was rented by a man with a dream and a plan to present, along with a few very talented friends, a once-in-a-lifetime public program on the RCMH Wurlitzer.

You probably saw the television and newspaper coverage of the event, but now Jack presents the “back story” in his own words. Because of space constraints, THEATRE ORGAN is presenting Jack’s narrative in serial form, spread over multiple issues.

In Part One, Jack related how the germ of an idea grew into negotiations with Radio City, the hurdles that needed to be jumped, and how things finally came together to enable contracts to be signed and the show planning to begin in earnest.

PART TWO:

Dateline, New York: Retired United States Air Force Colonel responsible for worldwide increase in popularity of Hawaiian ‘Aloha’ shirts

I started working on the details of the show. Dan Bellomy was getting weaker all the time from his prolonged illness, and he and I realized that he couldn’t be part of the program. My logical choice, in consultation with a couple of others, was Lew Williams who was very enthusiastic about being placed on the program to take Dan’s place.

Knowing that we would only have the theatre for a day, practice time for five organists plus any staging considerations, microphone placement in the organ, audio and lighting testing, video rehearsals, etc. was going to require a rigid schedule. I worked out one which basically gave each organist a total of two hours of time to do what they could with that massive instrument—with its problems, dead notes, etc. I also developed complete staging notes

to deal with lighting, microphones, curtain movement, schedule for intermission, and all of the little details involved. I also had to work on the computer PowerPoint program for the sing-along and “Tribute” movie. The organ now has an electronic relay with an electronic combination action. There are 99 memories on each console. Fortunately memory #8 was still there which contained the settings Walt used at the convention concert the year before. That would be the basis for many of our combinations as we didn’t have much time to experiment. The organ crew assigned me a section of ten memories so I assigned each organist memory levels that they could use.

The \$118,182.44 paid to the Music Hall included the projection screens but it did not include the honorarium we paid to

each organist (and they were most generous with the fee that they charged), hotel and transportation, insurance for the event, programs, advertising, or any of the many incidentals that go along with producing a show. Many TOSI folks volunteered time and effort for this production. One was Allan France of New York who volunteered to be our official photographer. The hundreds of photos which he took are also on my website under the “photo gallery.”

As it ended up, thanks to a friend of Bob Miloche and Nelson Page, a large article was written by a wonderful reporter with Associated Press, the world-famous news wire service. The main thrust of the advertising that they would promote was “retired Air Force Colonel lives a dream and spends most of his life savings to play the massive Radio City Music Hall Wurlitzer—the largest ever built by the Wurlitzer Company.”

Within hours of the release of the article by AP a couple of weeks before the show, my phone started ringing. The first call was from the producers of CBS *Morning News* who wanted to do an interview by phone on their show the very next day. I said “certainly!” Little did I know that call would be just the beginning. After the program, we did a search of the advertising for the program, all free by the way, and found that it was in 537 newspapers, magazines, and TV and radio stations around the world. I really arrived in the publicity world when the program was highlighted on page 2 of the *Tokyo News*. I couldn’t read a word of it! The only way I knew it was about me was that it had that picture made famous around the world of me in my Hawaiian shirt at the console of the organ that wouldn’t play. The picture, by the way, was taken by that eminent photographer Gus Franklin on June 25 using my digital camera.

The subsequent publicity involved CBS, NBC, ABC, CNN, FOX News, FOX Business News, the *New York Times*, the *New York Post*, National Public Radio, and many other newspapers and local radio and TV stations. St. Louis hit it big time with its multi-media.

As we approached the show date, there was more and more news media interest in the show. As it ended up, the Music Hall staff admitted that there had never been that much publicity, let alone it being free, for any single event in its history. The organ world was also amazed that this kind of thing could happen with such exposure around the world. Who would ever have thought that the electronic display billboard at Madison Square Garden would be



The Music Hall got 30%...



\$3,000 to see my name in lights. Worth every penny

announcing our show and having my name and picture of the console on their display for about three weeks? Paid publicity of that magnitude would have cost millions of dollars.

Another thing which had to be designed was the wording on the marquee of the Music Hall—which cost \$3,000, but was fortunately built into the total amount. The marquee is a wrap-around thing starting in front of the building and going around the side, a single row of spaces for 107 letters. I worked on it a few days and then developed the wording which used every space except one. TOSI and Jack Moelmann were listed

on the marquee of the “Showplace of the Nation” as it is commonly called. It read, “THEATRE ORGAN SOCIETY INTL PRESENTS COL JACK MOELMANN & FRIENDS AT THE MIGHTY WURLITZER PIPE ORGAN—AUG 9.”

Only the Music Hall staff can sell things at a program. We could not solicit, have people pay for memberships, sell CDs or anything else. They have to do it all. That was OK except they charge a commission of 30 percent! Our T-shirts, for example, were selling for \$30 and their cut would be \$9.00 each. The same commission applied to the CDs we had for sale, but that’s the way it



Now, this is immortality at its finest



Diane Walker, Gus Franklin, me, and Nelson Page work out the last-minute show details

goes in New York. In addition they got all of the money from the concession stand. A poster read: “Enjoy one of our frozen drinks... Moelmannntini, or a Piña Colada, or Margarita at \$12.00.”

Speaking of T-shirts, a very artistic person who works for Nelson designed most of our high-profile publicity materials including posters and the famous T-shirt. Slightly more than 100 of them were made and they were all sold before the beginning of the show. On the day of the show, the T-shirt was the costume for organists, crew,

etc. Photos can be seen in the photo gallery and in media coverage of the weekend.

I designed a black and white program handout (which RCMH had to approve) and sent Nelson 2,000 copies which I had reproduced on my home copy machine. These needed to be folded. Nelson was very gracious in all of the event activities in volunteering his staff to help out.

Gus Franklin and I arrived in Newark, New Jersey, the Thursday before the Saturday night show. Nelson Page met us at the airport and he and Diane Walker,

his assistant, drove us wherever we had to go. Nelson would serve as the media coordinator for the weekend. Interviews had been lined up for Friday and it was going to be a busy day. We were told that we couldn't get into the Music Hall until Saturday. Just to give us hope, we heard there was a possibility of getting in on Friday, but that didn't work out. Walt Strony, Lew Williams, and Russell Holmes had all arrived on Thursday, so we were all in town.

There is very high security around New York and especially the Music Hall. I had to develop access lists of who would be able to go in, when, and why they needed to be there. Other than those directly involved with the program, no one else was permitted entry.

We did get in Thursday evening (and it didn't cost me anything extra!) primarily to check out the sound system and play the organ a little bit. We found out that they hadn't followed my instructions on the placement of microphones. They had installed some 15 microphones, but about half of them were placed in the chambers. I immediately had them turned off as they would not be used under any circumstances. Lew Williams somehow got a friend of his into the theatre that evening. He was a sound technician who was able to work with the Music Hall sound guy in balancing out the microphones. Lew sat at the console and played a variety of things to check out the microphones. They really added a lot to the sound. I told the local sound technician that when the sound was to our satisfaction to put duct tape over the controls so they could not be changed. (Sound guys have to fiddle with sound level controls all the time. If the organ played softly, they would try to crank it up, and so on.)

While we were at the theatre, the manager of the complex came in to introduce himself and said that the CEO of Madison Square Garden Entertainment, owner of the Music Hall and other venues, wanted to know exactly who this Jack Moelmann was because there was so much publicity about the upcoming event. Well, I told the manager who I was and in the same breath asked him who was the guy that was asking—turnabout being fair play.

The Howard seats had been replaced with regular benches which had apparently been stored in the basement. The one on the second console broke and would have to be rebuilt. They said that it would be ready by Saturday. Time would tell! It was fixed by Saturday—reglued.

Friday was a series of interviews with various media personnel. I had done

something when I left home that I had never done before and that was to call-forward my telephone at home to my cell phone. It proved very beneficial as news agencies were constantly trying to get hold of me the entire time. While driving around I got a call from the management of the conservative talk show host Glenn Beck, who was on Fox News at the time. They wanted to do a live interview with me on their morning show. Nelson as publicity manager said to go for it. We were at Diane's house in New Jersey when they called, and I did the interview with him on my cell phone. We hit it off right from the start when I told him that I was a born-and-raised conservative Republican, much to the chagrin of Gus Franklin.

After that, we assembled all of the gang in front of the Music Hall for interviews with Fox News, NBC and a couple of others as I recall. Unfortunately, the other artists were left in the background most of the time as I was the apparent center of attention. National Public Radio showed up and did an interview also. By the way, any interviews with the news media in and around the Music Hall have to be coordinated with the Music Hall publicity department. A representative has to be there supervising the activity—such bureaucracy! Fortunately during the NPR interview, the supervisor of the Music Hall publicity coordinator was in charge and actually invited us into the auditorium and lobby for the interviews. The only condition was that photos could not be taken of the stage which I thought was sort of a silly comment as this was a radio interview.

While out on the sidewalk doing an interview, a young guy walked up to me and handed me an 8 x 10 picture of the male chorus that I directed at Keesler Air Force Base in Biloxi, Mississippi, back in 1975. He was a member of the group at the time and was in the photo. He worked at Fox News and saw all of the publicity. It was quite a reunion—who would ever have thought that would happen in such a big city and on a busy street corner?

After the interviews later in the afternoon, Nelson took Gus, Russell, and me back to the hotel to avoid the rush hour traffic (but there is a lot of traffic all of the time!). Lew and Walt were staying in the city. I must say Nelson really knows his way around. While we were a little scared at times, he really knows how to navigate around and deal with the heavy traffic there and also knows all of the shortcuts. Gus and I stayed in the back seat so we could smoke (yes, we could smoke in Nelson's van—but why not, he is heavily into cigars).

On the way back to the hotel in New Jersey, I got a call from the Fox Business News TV network. They wanted us on their 7:00pm live TV talk show. Nelson agreed that this was an excellent opportunity. I called Lew and Walt to see if they could be there. Lew could but Walt had other plans he couldn't change. Nelson continued on to the hotel where we had a couple (well, maybe a few) richly deserved cocktails and then headed back to the city. The Fox News building is only a couple of blocks from the Music Hall, the place from which we had just come.

We arrived at the Fox building, signed in and were escorted to a waiting area in the studio complex. Another group of people to appear on the show had something to do with pizza. The Fox News people were very professional. Lew, Russell, and Gus would be in an area toward the rear of the studio but would be appearing on the show in a yet-to-be determined manner. I, of course, was to be at the table with the host of the show. None of these interviews required dressing up. At least we didn't get dressed up; we were always in our "everyday" attire. For all of the activity on Friday I wore an Air Force emblem shirt which Nelson had gotten for me on his visit to Wright Patterson Air Force Base in Dayton, Ohio. Each of us had to go to a two-person makeup department in the waiting area. One dealt with the hair, the other with makeup. Gus was bypassed by the hair person as there wasn't much they could do about the lack thereof. After makeup it was determined that Russell would be the spokesperson for that trio. We got wired up with microphones and followed the pizza interview. I guess I did quite well with the interview because they wanted me to be part of some game thing that they do at the end of the show which poses questions and asks for a vote on a variety of subjects. I never understood what it was really about, but they thought I had the personality to add something to it, so I did what I could to steal the show. After that we went back to the hotel once again, as the next day was the BIGGIE!

(The story concludes with Part III in the November/December issue.)

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Chapter News

ATLANTA

Atlanta, Georgia—Our May meeting took us to a new venue: the residence of Bud Blubaugh and Ken Seiders in Stone Mountain, home to a two-chambered Allen GW-319EX installation. Tom Hoehn was the artist of the day and presented a diverse program that effectively showcased the extensive capabilities of the instrument, which was voiced by the esteemed Walt Strony. Before and after the meeting, members explored the beautiful house and grounds of the Blubaugh-Seiders residence.

The June program, sponsored by our friends at the Allen Organ Studios of Atlanta, featured Lance Luce at a three-manual Allen Renaissance organ installed especially for the event in the Kellett Chapel of Peachtree Presbyterian Church. Mr. Luce, making his first appearance in Atlanta, employed his immense skill and experience to present a thoroughly entertaining program. Our thanks to Jeff Ayers and Allen Organs for making the event possible and to Mr. Luce for a wonderful afternoon of music.

At the Strand Theatre in Marietta, chapter organists continued to entertain audiences on the Allen GW4, and the silent film series continued with *The Eagle*, featuring Ron Carter at the console. Ron is also the musical maestro for the silent film series at Knoxville's Tennessee Theatre, where in June the Mighty Wurlitzer accompanied *Sunrise*.

Atlanta celebrated the tenth anniversary of Larry-Douglas Embury as Organist-in-Residence at the Atlanta Fox Theatre, where he continues to present *Mighty Mo* at over 200 shows each year. To celebrate his anniversary, Larry-Douglas was honored at a reception at the Fox.

June was the occasion for a friendly visit to Atlanta by David Gray of Glasgow, Scotland and London, England. David was vacationing, not concertizing, but there was plenty of music heard during the week that this outstanding young artist spent in the South.

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



Tom Hoehn at the Blubaugh-Seiders residence
(Photo by Elbert Fields)



Lance Luce at Peachtree Presbyterian Church
(Photo by Elbert Fields)

CHICAGO AREA

Chicago, Illinois—We continue to work on the Chicago area organs, and in this edition is an update on the Wurlitzer project at St. Mary's Seminary in Mundelein which started last year. The console has been sanded down and relacquered in an ebony finish. New Wurlitzer-style swell shoes, toe studs, and piano levers have been purchased to bring the console back to more of its original 1921 appearance. Over 400 new stop action pneumatics were made and leathered by the crew and new sterling silver contacts have been installed for the stops and keyboards. We added 800 wires from the basement to the relay room in conduit and installed a new junction board. A new console cable of 50' was added, enabling the console to be placed anywhere on stage or in the pit. All of the console components and cables are wired into detachable connectors; the solder connections from the console to the relay will total over 6,400! We also recently completed a new junction board in the relay room for all of the new wires. The wiring is about 65 percent complete at this time. The stop rail is coming together for the final time, after a few spacing issues were resolved. Since the restoration is being done on a volunteer basis, and on site rather than in a shop, the project is taking longer than anticipated.

Our socials over the past few months have been just wonderful, including Carl DeSanti at the 3/10 Wurlitzer in the Tivoli Theatre with vocalist Kenned MacIver; David Rhodes at the 3/11 Wurlitzer in the Pickwick Theatre, and Steven Eacklor playing the GW-IV at the local Allen dealership. Special thanks Willis & Shirley Johnson for hosting us at the Tivoli and to Lee Maloney for hosting us at the Steinway Piano Gallery.

—Taylor Trimby
David Rhodes, President
630-687-0380, DVRhodes85@gmail.com



Carl DeSanti and Kenned MacIver at the Tivoli
(Photo by Taylor Trimby)



Steven Eacklor at the Allen
(Photo by David Rhodes)

DAIRYLAND

Racine/Milwaukee, Wisconsin—We had a bonus social on Wednesday, May 16, at the West Allis home of Bill Campbell. Although Bill lives in California now, he maintains his Wisconsin home and periodically makes a return visit. The instrument is a three-manual Rodgers 360. Bill played many favorites for us, including a Petula Clark medley and demonstrated the many sound effects of the Rodgers.

On Sunday, May 20, we had another fantastic social, when we were invited to the Elkhart Lake home of Gary and Nancy Bieck. They have a large music room, which at one time was a flower shop. Gary's 3/13 Wurlitzer is the focal point of the room, which has seating for 60 people. Gary's newest addition

is a street organ that he made from leftover pipes and scraps, and he demonstrated it for us. The artist was the amazing Jelani Eddington, who played for an hour and showed off all the sounds of the organ to the standing-room-only crowd. Special guest was Wendy Wurlitzer from Richmond, Virginia. Her great-great-grandfather was Rudolph Wurlitzer, the founder of the Wurlitzer Theatre Organ Company, and her grandmother was a Pabst, of the Pabst Brewing Company! Our DTOS leader, Fred Hermes, had sent Wendy a CD of Jelani's music. She was so impressed with it she told Fred she'd like to hear him in person sometime. So, when Fred told her Jelani was playing for our social, she came from Virginia to Wisconsin to meet him!

A potluck meal and open console followed.

—Sandy Knuth

John Cornue, President

262-248-3458, musicman-2939@yahoo.com



Wendy Wurlitzer and Jelani Eddington at Bieck's Wurlitzer (Photo by Fred Hermes)



Gary Bieck and his street organ (Photo by Sandy Knuth)

DELAWARE VALLEY

Cheltenham, Pennsylvania—On Saturday, May 19, we were fortunate to have the internationally-regarded concert and recording artist, Jim Riggs at the Colonial Theatre, Phoenixville, Pennsylvania and our Wurlitzer 3/24, Opus 585.

The first half of Jim's program was a mini concert featuring music appropriate for Armed Forces Day, Memorial Day, and Mothers' Day. The first half ended with guest vocalists John and Deborah Fox joining Jim in a presentation of "God Bless America."

The second half was a silent movie, *The General*, starring Buster Keaton, and accompanied by Jim on our theatre pipe organ. The audience appeared to enjoy the day's events and both Jim and the Wurlitzer sounded great. We are indebted to Patrick J. Murphy & Associates, Pipe Organ Builders, for their generous underwriting of this evening's program.

Our next event will be the formal debut concert of our Wurlitzer theatre pipe organ. It will be held at the Colonial Theatre on Saturday, September 15 at 7:00pm. Our artist will be Mark Herman, a young artist who is definitely making a name for himself in the theatre organ world. Mark's concert will also feature a silent movie, *The Boat* starring Buster Keaton. Maybe a few other surprises, as well. If you are anywhere near the Philadelphia area, please come join us. You will hear a great artist on a great organ!

Check our website, tosdv.org, for details on our upcoming events.

—Dick Metzger

Wayne Zimmerman, President

610-429-5378, WayneZimSr@aol.com



Jim Riggs at the Colonial Theatre (Photo by Dick Lusch)

EASTERN MASSACHUSETTS

Wellesley, Massachusetts—The spring season provided a grand conclusion to a busy concert year.

David Baskeyfield, a doctoral student at the Eastman Rochester School of Music, played for an EMCATOS open social at the Hanover Theater in Worcester, Massachusetts, on May 6. A classically trained organist, he has participated in master classes by well-known organists, and is the winner of the Miami International Organ Competition and the American Guild of Organists National Improvisation Competition in 2010. While

at Eastman Rochester he is including a large dose of theatre organ, and has played for the Rochester Theatre Organ Society on a number of occasions. He proved his theatre organ skill with a generous program of theatre organ and classical music on the huge organ in this grand auditorium. A thrilled and satisfied audience of members and visitors found that he has adapted well to the unit orchestra.

The finale of the concert season on June 3 featured Dave Wickerham at the console of the Shanklin Music Hall and renowned Boston area cabaret singer Jan Peters as vocal soloist. Dave's typical finesse at arranging led to a spectacular performance as he unleashed it on this organ. One number featured all of the twelve tuned percussions, plus traps, that Garrett Shanklin had so thoughtfully acquired and laid out on the front of the chamber wall for viewing by spotlight. Jan's vocal work on selections of Broadway and standard songs was beautifully emotional. The chemistry of the two performers working out the music together was thrilling. Thanks go to both artists and to the Shanklin family for giving this event something extra.

—Roger Austin

Bob Evans, President

508-674-0276, bob@organloft.org



Charlie Briggs, Young Organist sponsor, and David Baskeyfield at Hanover Theater (Photo by Dick Handverger)



Dave Wickerham and Jan Peters at Shanklin Music Hall (Photo by Dick Handverger)

Chapter News

GARDEN STATE

Little Falls, New Jersey—Three silent film legends starred in comedy shorts shown at the Trenton War Memorial in May: Charlie Chaplin's *The Rink*, Fatty Arbuckle & Buster Keaton's *The Bell Boy*, and Buster Keaton's *The Electric House*. Wayne Zimmerman provided the accompaniment on the 3/16 Möller, including a bonus mini-concert of music for May, honoring mothers, members of the Armed Forces, and musicians born in May.

Organ concerts as part of Rahway's First Thursday Arts continued with Ed Baykowski and Coralie Dryer playing the 3/10 Rainbow Room Wurlitzer, and organ music before each movie during regular Loews Jersey Theatre's classic film weekends, with Bob Maidhof, Paul Citti, and Bernie Anderson playing the 4/23 Wonder Morton.

Lee Hulko welcomed us to his amazing home for a June chapter meeting, mini-concert, and open console. Bernie Anderson played with enthusiasm on a Walker 4/43 custom digital theatre organ, and music and camaraderie continued long after the business meeting concluded.

Our chapter recently purchased the former Peekskill Paramount Wurlitzer. After its theatre life, the organ was purchased by Ted and Betty Wood. Their estate is now being liquidated and the expanded 3/20 instrument was in danger of being lost forever. A scouting team traveled to examine the instrument, and their report led to the chapter's decision to save the organ. A dedicated crew made the removal of the instrument and its move to New Jersey possible over several work trips to the site. Catharine Oliver and the Brook Arts Center are storing the parts until a new crew can begin work on the restoration.

Denise and George Andersen, Barbara and Cal Bacon, Michael Cipolletti, Mike Fox and Carole and Tony Rustako put their minds and backs to the job and helped GSTOS continue its mission to rescue, restore, and celebrate the theatre pipe organ and its music.

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



Wayne Zimmerman in concert on the Trenton War Memorial Möller (Photo by Cal Bacon)



Bernie Anderson at Lee Hulko's Walker digital theatre organ (Photo by Cathy Martin)

JOLIET AREA

Joliet, Illinois—Having just finished our Extravaganza the end of April, we were not able to have access to the Rialto in either May or June. We did go to the new Steinway store in Naperville to hear a wonderful tribute to Kay McAbee. It was well attended by some of his fans, students, and close family members. He will surely be missed.

JATOE is planning a social at the Rialto on July 8 with Don Young at the console. He is also on the JATOE board of directors. Don will be playing a tribute to Kay McAbee. I never realized that Kay had taught so many

students from this area. We will have plenty of open console that day. There will also be plenty to nibble on, as usual.

On August 19 we will once again have a social at the Rialto with Paul Johnson at the Barton. Paul is a local artist and was featured at the Millers' residence in June at the annual CTOS picnic. He is quite good and, once again, doesn't need music in order to put on a fine program. We are very fortunate to have so much local talent to come and play for us.

Several of our members are planning to go to the annual convention in Southern California and we are awaiting their report on the doings. It is wonderful that the theatre organ exists and can be enjoyed by so many members at so many places.

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

METROLINA

Charlotte, North Carolina—On June 23, we all headed for the Salemtown Retirement Community in Winston Salem, North Carolina. MTOS member Jack Sawyer, who is a resident there, has donated two Allen organs to the community: a 3/81 Renaissance classic instrument in memory of his wife, and a 3/12 Quantum theatre instrument which was debuted by Walt Strony. In addition, there is a Schimmel grand piano to round out the keyboard complement. The event was to be an "Our Gang" concert featuring the members of MTOS in a series of spontaneous performances. Residents of the community were invited to attend as they wished.

The music room is large with a high ceiling and generally good acoustics. Both organs have external speakers mounted high in the room and reflecting out into the audience. Some time was needed for some of the members to familiarize themselves with the layouts and complexity of two state-of-the-art electronic instruments. Soon the familiar melodies of Gershwin and his contemporaries began to fill the room.

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At one point, we were treated to the combined efforts of Gary Schwartz on the theatre organ, Jack Sawyer on the classic, and Don Macdonald on the grand piano. Following a surprisingly good performance, our North Carolina version of the Trio Con Brio has been dubbed the “Trio di Confusione.” Now if only we can get Gary to wear a blonde wig (apologies to Donna Parker...).

—Robert C. Conroy
Paul Gelsleichter, President
704-502-4545



Don Macdonald addresses the audience at Salem Towne (Photo by Paul Gelsleichter)



Metrolina 2: Gary Schwartz at the Salem Towne Allen Q311 (Photo by Bob Conroy)

NEW YORK

New York, New York—2012 marks 20 years since a New York chapter crew of volunteers headed by Dave Kopp restored, expanded, and installed the Ben Hall Memorial Mighty Wurlitzer into the Lafayette Theatre in Suffern, New York. Since then the organ has been played every Friday and Saturday evening before the feature films, as well as for many other special performances and silent film presentations.

On June 9, New York chapter members and friends gathered at the Lafayette for an open console session to enjoy the music of Opus 2095, Wurlitzer’s last Style 150 (2/5, expanded to 2/11). Since there was no Saturday morning movie show, everyone had ample time to play and to enjoy their morning coffee and refreshments. The organ, which is named in memory of Ben M. Hall,

theatre historian, author, and one of ATOS’s founding fathers who had installed it in his Greenwich Village apartment in New York City before his untimely tragic death in 1971, was originally installed in the Lawler Theatre in Greenfield, Massachusetts in 1931. Many thanks to Nelson Page for giving us the use of the Lafayette, and to Tom Stehle and Jack Stone for tuning up the organ for the occasion.

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



New York chapter member Ed Fritz takes his turn at open console (Photo by Tom Stehle)

NORTH TEXAS

Dallas/Fort Worth, Texas—All our efforts from February through May paid off! The work on the MPAC NTC Wurlitzer was completed in time for the AGO silent film program May 10, *The Parson’s Widow* with Benjamin Kolodziej at the console. The program went off without a hitch. The turnout for this program was quite respectable.

The big project for NTC in May was getting all the ducks lined up for our program “Armed Forces Salute” on May 19. It all came together under the guidance of Danny Wesley Ray, Artistic Director. The featured artist at the NTC Wurlitzer was Dave Wickerham. Also on the program was the Frisco Jazz Band, The Sorta Sisters—a trio in the Andrew Sisters vein—and soprano soloist, Debbie Walden. All the artists did a marvelous job. Several members said this was one of the best programs we have presented.

A side note: The morning of the program a few of us had the unique pleasure to hear Dave Wickerham rehearse on the organ for nearly two and one-half hours, non-stop. He gave the organ a thorough workout with no problems. Just listening to his playing is something which the few of us there will treasure. He did no less during the program and, much to the delight of the audience, he added a few items not on the program. He dedicated a medley of music from Star Wars and Star Trek to his son, who was in the audience. One could say that since this “Armed Forces Salute” was

to the past, present, and future, this medley represented the future.

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



Dave Wickerham at the MPAC NTC Wurlitzer (Photo by Ken Brown)



“The Sorta Sisters” on stage (Photo by Ken Brown)

ORANGE COUNTY

Fullerton, California—All eyes are focused on the ATOS convention to be held in Southern California from July 2 through 8. The Plummer auditorium Wurlitzer will be featured on Friday morning, July 6. Chris Elliott will provide the accompaniment for the 1926 silent film *Ella Cinders* featuring Colleen Moore. Also in Orange County as a part of the Preglow activities, Lyn Larsen and Chris Elliott will be at the Trousdale Castle in Placentia to answer questions and demonstrate the recently installed and expanded Trousdale Wurlitzer. Hats off to Don Near who has done a fantastic job in putting together a convention program that promises to be outstanding.

The Plummer Auditorium Wurlitzer was used again this June by the Fullerton Joint Union High School District for Baccalaureate services. OCTOS member Jack Townsend played the Wurlitzer on Sunday, June 10 for the events. The Plummer Wurlitzer is owned by the High School District and has been used for commencement programs since its installation in 1930.

Chapter News

Recent maintenance work included a complete rebuilding of the Wurlitzer's keyboards by Ron Mitchell. The organ crew reworked and replaced worn leather in the tuning stoppers of the Tibias.

Our annual Summer Open Console event will be held on August 18. All OCTOS members are invited to bring their music and play the organ.

—Jack Townsend
Ed Bridgeford, Chairman

PUGET SOUND

Seattle, Washington—June 9 was an exciting Saturday night as organist Sharon Stearnes recreated the “Pizza & Pipes” experience to a packed house at Seattle's Haller Lake Community Club, home of Puget Sound Chapter's Wurlitzer. A record-breaking 184 attendees enjoyed pizza, veggies, drinks, and dessert while listening to Sharon play an eclectic mix of tunes recalled from her years as staff organist at Pizza & Pipes restaurants in the area. Selections included folk songs, Disney and Broadway songs, an Australian ballad, and even a bit of J.S. Bach. Midway through the evening attendees were treated to the 1928 Laurel and Hardy silent film *Leave 'Em Laughing*, accompanied by Sharon's deftly synchronized music and sound effects. Following the movie, the preschool generation had a grand time as they took up drums and noisemakers of every kind and marched around the room to the Mighty Wurlitzer. Many in the audience had fun singing along with Sharon on some of the songs, thanks to word sheets that she provided. Everyone appreciated Sharon's artistry, and the success of this event leaves no doubt that she'll be back!

—Jamie Snell
Jon Beveridge, President
425-337-6840, jon@pstos.org

RIVER CITY

Omaha, Nebraska—Mark Herman was the guest artist for the May 20 meeting at the Markworth residence. This was Mark's third visit to Omaha to entertain RCTOS members and guests. Mark is a mere 24 years old, one of the youngest ever to be named ATOS Organist of the Year. In addition to all his musical accomplishments, he is a graduate of The Theatre School at DePaul University in Chicago where he received a Bachelor of Fine Arts degree in Theatre Arts with a focus in Theatre Management and is a proud endorser of Hammond organs and Leslie speakers for Hammond Suzuki USA. Mark currently resides in Indianapolis, Indiana where he is Sales Director at the Phoenix Theatre, a professional live theatre presenting

contemporary works. With remarkable registration and keyboard skills, Mark commanded the Markworth Kimball 3/24 theatre pipe organ to new heights delighting the audience who attended his May program. Mark returned to the console after the potluck dinner, arranged as always by Joyce Markworth, and continued the afternoon with audience requests. Several of Mark's selections are available on our website's 'videos' tab.

RCTOS is proud to present our annual public concert at the Rose Theater in Omaha featuring the Rose 3/21 Wurlitzer theatre pipe organ. The concert will be held on Sunday, August 12, 2012 at 3:00 pm featuring Rob Richards with Alex Zsolt and the award-winning 80-man chorus, “The Pathfinders.” For details, see the website “Public Events” tab.

Visit our website: www.rctos.com for news and videos.

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



Mark Herman at the Markworth Kimball
(Photo by Jerry Pawlak)

ROCKY MOUNTAIN

Denver, Colorado—Doug Thompson “Played it Wright” at our May club social. Assisted by Bob Castle on piano, Doug displayed his award-winning theatre organ skills in an enjoyable program encompassing a variety of styles. In June we were “Listening to the Lowrey” with Dan Reid from Schmitt Music. Dan brought a Lowrey instrument to the Holiday Hills ballroom and the two digital organs duked it out with assistance from DeLoy Goeglein, Bob Castle and friends.

—Jim Calm
jimcalm32@yahoo.com



Doug Thompson at the GW4Q
(Photo by Bill Kwinn)



Larry Barber, DeLoy Goeglein and Bob Castle
listen to the Lowrey (Photo by Bill Kwinn)

ST. LOUIS

St. Louis, Missouri—The well-attended May meeting was hosted by Dave and JoAnn Bartz at their home in Maryland Heights. Dave owns an Allen 319 Renaissance electronic theatre organ with more than a few speakers. Dave entertained the house-filling crowd with examples of music from different eras. Especially interesting and impressive was his imitation of a thunderstorm via the organ. Dave lives about two miles from me, and graciously allows me to come by a couple times a month to play for a bit. So, he said it was time for me to ‘pay the piper,’ and asked me to play a couple of selections. Apparently, I did okay, as nobody left, and my wife was impressed with the selection dedicated to her. Also, Pam Masching's birthday was celebrated with two cakes, and plenty of other refreshments.

In June the annual SLTOS picnic was held once again in Carondelet Park, and was hosted by Wallace Dittrich. Wally provided quite a spread with roast beef, hot dogs, potato salad, various snacks, and drinks. Although the day was bit warm, a nice breeze was blowing that made the weather pleasant. A Hammond organ was again generously provided by Midwest Music for members to try, and many did. Those members who are experienced with Hammond organs created some amazing

music. It's always great to get together at these picnics to have a meal together, chat, learn from each other, and make new friends.

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



Gary Broyles with host and featured organist, Dave Bartz (Photo by JoAnn Bartz)



Patrick Richmond having fun at the Hammond as other members listen (Photo by Gary Broyles)

SIERRA

Sacramento, California—Many Sierra members heard Clark Wilson accompany *Steamboat Bill* in a terrific performance May 20 at the Bob Hope/California Fox Theatre in Stockton. Clark played a short concert prior to the movie, and the 4/21 Robert-Morton was sounding the best it has in recent memory. Since installation in the theatre about six years ago, Dave Moreno has gradually regulated the pipes and has it sounding more 'at home' in the room.

Many of us agreed that the Bob Hope Theatre is just stunning with the perfection and detail of the still-recent-looking total restoration done several years ago.

Bob Hartzell deserves huge kudos for his persistence over several years both at getting the organ into the theatre and keeping it alive as part of the theatre-going experience at the "Hope." It is people like Bob who are behind the scenes, but without whom our beloved music machines would not likely be heard in many public venues.

Back at Fair Oaks, Dave Moreno and Gary French have made more progress on repairs to the Clarinet windchest and piano on our 3/13 Wurlitzer. With the departure last year of the California Auto Museum organ to Oroville, the Fair Oaks organ is the only chapter-owned instrument, so we are putting extra time and money into making it a performance-class medium-size Wurlitzer.

June found us once again at our annual picnic at Pete and Diane McCluer's Shingle Springs studio, home to their 3/19 Wurlitzer. This organ speaks with major authority in the very 'live' room and provided great fun for those stepping forward for open console. An icon of our current lifestyle found a connection to the 1920s when Bill Coale mounted the bench and put an iPad with a sheet music app on the music rack.

What's next, an iPad relay?

—Randy Warwick
Randy Warwick, President
661-333-5627, rwarwick@bak.rr.com



Solo chamber of the McCluer 3/19 Wurlitzer (Photo by Randy Warwick)

SOONER STATE

Tulsa, Oklahoma—We were delighted to have Dr. Marvin Faulwell in concert on May 18. Dr. Faulwell, a retired dentist, is presently staff organist at the Music Hall in Kansas City. In addition to playing, Marvin restores and installs pipe organs, fishes, hunts, and acts as an official for USA swimming competitions. Since 1985, Marvin has specialized in accompanying classic silent films; however, for us he played a variety of styles—Broadway, ballads, hymns, Fats Waller, to name some. Marvin utilized all the tools our organ has such as chimes, bagpipes, and drums. With tremors off, he gave us a dab of "Hallelujah Chorus" and then went into a

boogie rhythm! The Faulwells camped three days at Keystone Lake near Tulsa before the program.

On June 15, we had Silent Comedy Movie Night, giving our own members a chance to play for silent films. Phil Judkins accompanied *Old Grey Hoss*, a 1928 film starring Hal Roach's Little Rascals, about a man who has only his old horse and the gang to keep him company. 1926's *Saturday Afternoon* starring Harry Langdon was accompanied by Bill Rowland on the piano rather than the organ, because 'back then' those who couldn't afford an organ, used a piano. *The High Sign* (1921) starring Buster Keaton was accompanied by Lynda Ramsey, assisted by her husband Randy who provided extra sound effects such as a constantly ringing bell and a gunshot.

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



Silent Movie accompanists Lynda and Randy (*High Sign*) Ramsey, Phil Judkins, and Bill Rowland (Photo by Rudy Geissler)

SOUTHERN JERSEY

Franklinville, New Jersey—We have four organists who take turns playing half hour 'preludes' before shows at the Broadway Theatre in Pitman. The theatre is over 80 years old and still has its original, playable 3/8 Kimball. The shows are live dramas, musicals, comedies and children's fare and the 1,000+ seats are mostly sold out. We see the half-hour pre-show concerts as a golden opportunity to expose a lot of people to the thrill of the theatre organ sound.

We've been presenting short biographies of our Broadway organists. Today we feature Janet Norcross, who started piano lessons at age eight. In time she became so proficient that she was accompanying musical shows in local theatres. Her organ career started with the ten free organ lessons that came with an electronic organ purchase. To feed the need for better playing ability she started taking lessons from Paul Richardson, the official organist of the Phillies baseball team. She progressed so well that Paul would

Chapter News

occasionally have Janet play the stadium organ during his absence. In addition to “Take Me Out to the Ball Game” she had to play the first lines of dozens of pop tunes. Her baseball audiences were usually about 40,000. She now plays three to five times a month for the 1,000 in the Broadway Theatre audience.

In the late 1970s more lessons were taken with the organist in the Hadonfield Methodist Church. Janet attends concerts regularly at the Dickinson Theatre Organ Society in Delaware and participates in ATOS annual conventions.

It should come as no surprise that she and her late husband, Ed, raised a musical family of two children and five grandchildren, all of whom sing and play instruments, but no organists. That’s not a bad life for a woman with a Chemistry degree from the University of Pennsylvania.

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



Janet Norcross at the Broadway Theatre
Kimball (Photo by Fred Oltmann)



Janet Norcross (far right) at the Hanover
Theatre, ATOS 2011 Convention
(Photo by Fred Oltmann)

SUSQUEHANNA VALLEY

York, Pennsylvania—Our May meeting was “Arrangers’ Challenge.” Member Don Kinnier prepared a ‘lead sheet’ of “To a Wild Rose” for members and challenged them to prepare and play ‘their’ arrangement of that piece. Six members participated, giving everyone a chance to appreciate different approaches. We all sat amazed by our brothers’ creative work—but Emmitte Miller stole our hearts with a cascade of Ninths and Thirteenthths on a descending chromatic pedal base that seemed to go on forever! We feel that this sharing and education is an important part of our chapter’s purpose.

Justin Nimmo presented a rich showcase of music for our June meeting. He resides in Indianapolis, Indiana where he is currently the president of the Central Indiana chapter of ATOS and often performs for chapter events. He has been employed by Carlton Smith Theatre Pipe Organ Restorations since 2004 where he has diversified his theatre organ interests to include the installation and service of theatre organs.

Justin’s program made full use of the Capitol Theatre 3/22 Wurlitzer’s capabilities. Registrations were rich and dynamic, bringing out the full beauty of the music, and he played the entire program from memory. He says he loves medleys of show tunes, and it became completely obvious. Justin is another very talented ‘youngster’ in the theatre organ world.

Everyone leaped to a standing salute as Dusty Miller stepped down after a terrific four years as chapter president. His were years of great creativity and expansion for our chapter.

—Roy Wainwright, Secretary
Barry Howard, President-Designate
717-274-2254, pres@svtos.org



Justin Nimmo at the Capitol Theatre Wurlitzer
(Photo by Roy Wainwright)

VALLEY OF THE SUN

Phoenix, Arizona—From time to time, non-musical groups will hold meetings, dinners or other celebrations at the Orpheum Theatre. Sometimes they choose to have a program of theatre organ music prior to or during their event. Such was the case on April 27. A law firm was celebrating twenty-five years in the valley. Chapter member Ed Benoit was at the console to provide about an hour of great music for the lawyers.

Our May 19 chapter meeting at Tom and Beverly Fizzells’ home featured our always-popular ice cream social. Featured artist for the day on the Fizzell’s hybrid was the popular Dwight Beacham. He gave us an afternoon full of fun stories and cheerful music. Other chapter members took part in open console after Dwight’s program. One guest even played the accordion!

Work on the Phoenix College organ is on hold as the auditorium is not air-conditioned in the summer when school is not in session.

In the 1930s, Noel Coward wrote that “mad dogs and Englishmen go out in the midday sun.” Well, add Valley of the Sun chapter members to that list as well! On June 30, we spent a lovely afternoon at the home of Arnie and Eloise Dale in Mesa. The very talented Christian Cartwright and a few of his friends from the UK stopped over in the valley on their way to the ATOS convention in Los Angeles. Christian played a variety of music on Arnie’s 3/10 Barton. He played several selections demonstrating the Blackpool style, as well as quite a few American standards. David Gray, from Scotland, was visiting that week as well. He participated in open console, along with four of our chapter members. After open console, Christian went back to play some more. He is a delight!

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

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.htm. 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

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.

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.

Grand Lake Theatre—3200 Grand Ave, Oakland, 510-452-3556 (3/18 Wurlitzer). Intermission concerts. 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, starting at the box office.

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.

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

Bob Hope Theatre—242 E Main St, Stockton (4/21 Robert-Morton). Organ played monthly by Tom Thompson before and after each movie.

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

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

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

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

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.

Paramount Iceland—8041 Jackson St, Paramount, 562-633-1171 (3/19 Wurlitzer) www.paramounticeland.com. Organ is played for open skating sessions on Tuesday evenings from 7:00pm to 8:30pm, featured artist, Bill Campbell.

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

Nethercutt Collection—15200 Bledsoe St, Sylmar, 818-364-6464 (4/73 Wurlitzer) www.nethercuttcollection.org. October 26, 8:00pm and October 27, 2:00pm and 8:00pm: Silent Movies with Joe Rinaudo, Projectionist and Dean Mora at the organ; December 7, 8:00pm and December 8, 2:00pm and 8:00pm: Martin Ellis in concert; December 14, 8:00pm and Saturday December 15, 2:00pm and 8:00pm: Jelani Eddington in concert. All events are free, limit 4 per household. Call or visit website for ticketing and more information.

COLORADO

City Auditorium—221 E Kiowa Ave, Colorado Springs, 719-385-6581 (3/8 Wurlitzer). *Summer Sacklunch Serenades* every Thursday at noon through September 6th, one-hour concert including a silent film selection, open to the public.

Holiday Hills Ballroom—2000 92nd Ave, Federal Heights, 303-466-3330 (Allen GW4Q). September 16, 2:00pm: *Keep Calm & Carry on*, Jim Calm and family provide a musical afternoon. RMCATOS members and students under 19 no charge, non-members \$5. www.rmcatos.org

DELAWARE

John Dickinson High School—1801 Milltown Rd, Wilmington, 302-995-5630 (3/66 Kimball) www.dtoskimball.org. October 23, 1:00pm open house, open console.

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). Free concert. Third Tuesday of every month from 11:30am to 1:00pm, free to the public.

Tampa Theatre—711 N Franklin St, Tampa, 813-274-8981 (3/14 Wurlitzer) www.tampatheatre.org. Pre-show concert. Wednesdays: Chaz Bender; Thursdays: 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. Pre-show concert. 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 Möller) www.foxtheatre.org. Pre-show concert. Larry-Douglas Embury plays before each show.

Grand Theatre—119 S Main St, Fitzgerald, 229-426-5090 (3/26 Barton) www.fitzgeraldgrand.org. Organ is played 60 minutes before every film, 6 nights a week, monthly Sunday silent film series at 3:00pm. Films accompanied by staff organist, Jon Durkovic. Features include Laurel & Hardy, Buster Keaton, Charlie Chaplin, and others. All silent film series proceeds go to the organ fund.

Earl Smith Strand Theatre—117 N Park Sq NE, Marietta, 770-293-0080 (Allen GW4). Organ played 30 minutes before movies and special events with organist Ron Carter and associate organists Ken Double, James Thrower, Larry Davis, Rick McGee, Misha Stefanuk, Bob Fountain, and Phillip Allen. 2012 silent film series played by Ron Carter: October 28, 3:00pm *Nosferatu*; November 25, 3:00pm: *Pandora's Box*.

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

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

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

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

Around the Circuit

Theatre Organ Programs
and Performances

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

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.

IOWA

Orpheum Theatre—528 Pierce St, Sioux City, 712-258-9164 (3/21 Wurlitzer), www.orpheumlive.com. Organ to be featured in the following events: December 7: Briar Cliff University's Christmas; December 15, 7:30pm: Sioux City Symphony Orchestra's Christmas spectacular; April 13, 2013, 7:30pm: Sioux City Symphony—A Voyage to the Sea (Vaughan Williams' Symphony No. 1 "Sea Symphony"). Visit website for ticketing details.

MARYLAND

Weinberg Center for the Arts—20 W Patrick St, Frederick (2/8 Wurlitzer), Silent film series with organ accompaniment by Ray Brubacher and Mike Britt: October 12, 8:00pm: *The Kid Brother*; November 18, 8:00pm: *Tell it to the Marines*; January 12, 2013, 2:00pm: *Peter Pan*; March 2, 2013, 2:00pm: *Running Wild*; March 23, 2013, 2:00pm: *Beau Geste*.

MICHIGAN

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

Michigan Theatre—603 East Liberty, Ann Arbor, 734-668-8397 (3/13 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.

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, 313-894-4100 (4/34 Wurlitzer). September 16, Pierre Fracalanza in concert; October 21, 3:00pm: Stephen Warner in concert; November 18, 3:00pm: Melissa Ambrose-Eidson in concert; December 23, 3:00pm: Fr. Andrew Rogers in concert. Tickets are available at the door for non-members at a cost of \$12.00 Seating is general admission. www.dtos.org

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 Avenue, Marshall, 616-781-5923 (2/6 Barton). Organ daily, Scott Smith, recorded artist.

Temple Theatre—203 N Washington, Saginaw, 989-754-7469 (3/11 Barton) www.templetheatre.com. Organ is played before most events and tours on a regular basis by musicians Joanne Leach, Pat Portner, Arthur Ralph and Ken Wuepper. November 4, 3:00pm: Fr. Andrew Rogers, tickets \$10, general admission, available through the website or from the theatre box office.

MINNESOTA

Heights Theatre—3951 Central Avenue NE, Columbia Heights, 763-789-4992 (4/16 Wurlitzer), www.heightstheatre.com. Organ concert every Friday and Saturday before the first evening's show.

MISSOURI

City Museum—701 North 15th Street, 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.

Broadway Theatre—43 South Broadway, Pitman, 856-589-7519 (3/8 Kimball). Organists include Harold Ware, John Breslin, Janet Norcross and Marilyn Rabbai.

NEW YORK

Auditorium Theatre—885 East Main, Rochester, 585-234-2295 (4/23 Wurlitzer) www.theatreorgans.com/rochestr. September 23, 2:30pm: Dave Wickerham; October 21, 2:30pm: Lance Luce; November 18, 2:30pm: Scott Foppiano; December 30, 2:30pm: Mark Herman.

Proctor's Theatre—432 State Street, 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 Avenue, Suffern, 845-369-8234 (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 Street, 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

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

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

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.

OKLAHOMA

Tulsa Technology Center, Broken Arrow Campus—4600 South Olive Avenue, Broken Arrow, (3/13 Robert-Morton) www.theatreorgans.com/soonerstateatos. Sooner State chapter ATOS, 3rd 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.cinematolovers.com. Silent film series on Wednesdays at 1:00pm.

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

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 on Thursday evenings. Keith Fortune is the principal organist with Gary Russell and Dean Lemire as associates.

Cleveland High School—3400 SE 26th Ave, Portland (3/24 Kimball) www.pps.k12.or.us/schools/cleveland. Open console at 7pm on the first Fridays of the month during the school year.

PENNSYLVANIA

Grand Theater—252 Main St., East Greenville, 215-679-4300 (2/7 Marr & Colton) www.thegrandtheater.org. September 23, 3:00pm: An Afternoon of Comedy; Never Weaken (1921) with Harold Lloyd, Big Business (1929) with Laurel and Hardy, Two Tars (1928) with Laurel and Hardy; October 28, 3:00pm: *The Hunchback of Notre Dame* (1923) with Lon Chaney. John Baratta accompanies all three shows, tickets \$10 per person per show or all three for \$25.

Schedules subject to change.

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

RHODE ISLAND

Stadium Theatre Performing Arts Centre—28 Monument Square, Woonsocket, 410-762-4545 (2/10 Wurlitzer) www.stadiumtheatre.org. September 16, 2:00pm: John Cook in concert with vocalists and dancers; October 18, 7:30pm: *Dr. Jekyll & Mr. Hyde* (1920); March 14, 2013, 7:30pm: *The Mark of Zorro* (1920). Tickets available at www.stadiumtheatre.org.

TENNESSEE

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

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.

UTAH

Peery's Egyptian Theatre—2415 Washington Boulevard, Ogden, 801-395-3200 (3/24 Wurlitzer) www.peeryegyptiantheater.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 Gulledege.

WASHINGTON

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

Lincoln Theatre—712 South 1st Street, 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.

Haller Lake Community Club—12579 Densmore Ave N, Seattle, (3/9 hybrid). December 2, Annual PSTOS Holiday Party at Haller Lake featuring Mike Bryant. www.pstos.org

Spokane First Church of the Nazarene—9004 N. Country Homes Blvd, Spokane (3/26 Wurlitzer). Organ is used weekly in the 10:45 a.m. Sunday traditional service and for other concerts/open console sessions.

WISCONSIN

The Phipps Center for the Arts—109 Locust St, Hudson, 715-386-2305 (3/16 Wurlitzer) www.thephipps.org. September 30, 2:00pm: Chris Gorsuch in concert; October 20, 7:30pm: Jerry Nagano in concert; December 22, 2:00pm: Nathan Avakian in concert; January 19, 2013, 2:00pm: Dave Wickerham in concert; May 11, 2013, 2:00pm: Lynn Trap in concert with

Andrew Staupe at the piano. Tickets are \$22 for adults and \$15 for students of all ages.

Organ Piper Music Palace—4353 South 108th Street, Milwaukee, 414-529-1177 (3/27 Wurlitzer). Organ is played on: 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. Regulars include Dean Rosko, Zach Frame, Ralph Conn.

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

SOUTH AUSTRALIA

Capri Theatre—141 Goodwood Road, 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 Street, Brighton, +61 3 978 1455 (3/15 Wurlitzer). Organ before films, Saturday evenings.

NSW

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

Orion Function Centre—155 Beamish St, Campsie, Sydney (3/17 Wurlitzer), www.tosa.net.au. 4 November, 2:00pm: Dave Wickerham (USA) in concert. Tickets at the door or online, www.tosa.net.au/events; Regular player afternoons on 2nd Thursday of the month, 1:30pm to 4:30pm. Contact Craig Keller at craigkeller1966@gmail.com to confirm.

Marrickville Town Hall—303 Marrickville Road, Marrickville, Sydney, +61 2 6798 6742 (2/11 Wurlitzer), www.tosa.net.au. 2 December, 2:00pm: Tony Fenelon Christmas Show; Regular player's evenings 4th Monday night of each month, 7:30pm. Call Neil to confirm.

NEW ZEALAND

AUCKLAND

Hollywood Cinema—20 St Georges Road, Avondale, +649 5257067 (3/16 Wurlitzer). September 23, 2:00pm: Scott Harrison with Auckland Dixieland Band "Lex Pistols" concert; October 14, 2:00pm: Silent Film TBA; November 11, 2:00pm: Dave Wickerham. theatreorgans.com/wota

UNITED KINGDOM

DERBYSHIRE

Pipes in the Peaks—Dovedale Garage, Thorpe, Ashbourne (3/18 Compton) www.pipesinthepeaks.co.uk. 13 October, 7:30pm and 14 October, 2:30pm: *Last Night of the Proms*, Starring Stephen Foulkes, and the singing organist Michael Maine; 28 October, 2:30pm: The Resident Organist of the Thursford Collection—Robert Wolfe; 2nd December and 9 December, 2:30pm: Christmas Spectacular

starring Christian Cartwright; 8 December and 16 December, 2:30pm: Christmas Spectacular starring Stephen Foulkes.

DEVON

The Congregational Church—Fore Street, Beer (2/6 Wurlitzer), www.beerwurlitzer.co.cc. 22 September, 2:00pm: Jean Martyn; 20 October, 2:00pm: Len Rawle; 8 December, 2:00pm: Matthew Bason Christmas Show.

MANCHESTER

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

EAST SUSSEX

Rye College—Love Lane, Rye, +44 1424 444058 (2/6 Wurlitzer), www.ryewurlitzer.co.cc. All concerts at 2:30pm. 23 September: Nicholas Martin; 28 October: John Mann; 25 November: Robert Wolfe.

SOUTH YORKSHIRE

Penistone Paramount—Shrewsbury Road, Penistone, Sheffield, +44 7944 566972 (4/19 Compton). 15 September, 2:30pm: *Paramount on Parade: 75th Anniversary Celebration of the Mighty Compton Cinema Organ* with Simon Gledhill; 13 October, 2:30pm: Robert Wolfe in concert; 10 November 2:30pm: Nigel Ogden in concert; 8 December, 2:30pm: *A Compton Christmas Cracker* with Andrew Nix and Kevin Grunill. www.penistone-compton.co.uk

SURREY

Woking Leisure Centre—Kingfield Road, Woking, +44 1923 720511 (3/19 Wurlitzer). Concerts at 7:30pm unless otherwise noted. 22 September: Paul Kirner; 13 October: John Mann; 17 November: David Redfern; 15 December 2:30pm and 7:30pm: Len Rawle Christmas Show. atos-london.co.uk

WEST MIDLANDS

Civic Hall—North Street, 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 YORKSHIRE

Town Hall—Market Place, Ossett, +44 1132 705885 (3/13 Compton). 7 October, 2:30pm: Simon Gledhill; 2 December, 2:30pm: Stephen Austin.

Victoria Hall—Victoria Road, Saltire, +44 8454 002208 (3/11 Wurlitzer). 9 September, 2:30pm: Howard Beaumont; 27 October, 7:30pm: Richard Hills FRCO, Bradford Cathedral Choir, and Drighlington Band; 11 November, 2:30pm: David Lobban; 9 December, 2:30pm: Robert Wolfe.

Minutes

SUMMARY OF THE MINUTES OF THE MAY 2, 2012 ATOS BOARD OF DIRECTORS TELEPHONE CONFERENCE

Wednesday, May 2, 2012,
9:00pm EDT

Chairman of the Board COL Mike Hartley called the meeting to order at 9:01pm Secretary Bob Evans called the roll.

Officers Present: COL Mike Hartley, Chairman of the Board; Bob Dilworth, Vice Chairman; Bob Evans, Secretary; Mike Hutcherson, Treasurer. **Board Members Present:** John Ledwon, Allen Miller, Jack Moelmann, Tim Needler, Donna Parker, Don Phipps, Youth Representative Nathan Avakian. **Board Member Excused:** Bucky Reddish. **Staff Present:** Ken Double, President/Chief Executive; Mike Kinerk, Convention Planning Coordinator; Mike Bryant, Parliamentarian/co-editor THEATRE ORGAN; Don Feely, co-editor THEATRE ORGAN; Rob Vastine, ATOS Marketplace Coordinator. **Staff Member Excused:** Jim Merry. **Guest:** Larry Fenner, Director-Elect.

The chairman declared a quorum.

The minutes of the ATOS Mid-Year Board Meeting (February 11, 2012) were accepted as distributed.

OLD BUSINESS:

Treasurer's Report: (Hutcherson)

American Theatre Organ Society
Statement of Financial Position, as of April 30, 2012

Unrestricted Funds:	\$ 481,890.22
Restricted Funds:	\$1,059,190.65
Total Funds:	\$1,541,080.87

Vice Chairman: (Dilworth) The Vice Chairman is now keeping an Excel spreadsheet of milestones reached or activities completed by committees, task forces, and board members. These will include job description changes and updates, task force progress, initiative progress, etc. Progress will be reported at every Board meeting.

Executive Secretary: Jim Merry reports a net loss of 30 members from March to April, 2012.

Archive and Library: (Miller) The Reeve Collection has been placed on five pallets and is ready to ship to Norman, Oklahoma. OU students have done actual cataloging and labeling of material.

The two graduate students that will work with the ATOS Archive and Library are ready to assume duties in September 2012.

Jack Moelmann is in possession of five file cabinets of ATOS records. These are mostly business records.

Allen Miller has had two inquiries from folks who want to use the Archive and Library. They have been referred to Jeremy Wance at the American Organ Institute.

ATOS Marketplace: (Vastine) Rob Vastine, new curator of the ATOS Marketplace,

reports that the Marketplace materials are now safely stored in Sherwood, Oregon. No issues arose with the transfer of materials from Pennsylvania to Oregon. Processing of sales seems to be working well. The latest issue of Theatre Organ spurred sales quite a bit especially with the Convention CD. We have sold 37 CDs from the Marketplace and 143 at the Providence Convention. Instructional DVD sales amounted to 25 copies this year to date with a total sale of 290 sets.

Publications: (Parker) Donna Parker, Ken Double, and Michael Fellenzer are working with a consultant to rejuvenate the ATOS website. The site should be working properly by convention time. Cosmetics will be changed after the convention. Right now the focus is on the functionality of the website.

Job Listings: (Double, Parker, Hartley)

The Membership Secretary Job Description has been posted online and in the Journal. Three parties have sent resumes.

IT (Information Technology) job description. This job description has been sent back to committee for revision. A revised IT job description should be available shortly and will be posted online and in the Journal.

Grant Writer Job Description will be posted online and in the Journal within the next two weeks.

Nathan Avakian was appointed to a one-year term as Youth Representative to the Board by unanimous consent. (E-mail vote)

A motion to confirm the change in Endowment Fund Grant rules was tabled pending new language for the motion.

Job Descriptions: (Hartley) Revised job descriptions (if applicable) are due by June 1, 2012 from:

- Chairman of the Board
- Vice Chairman of the Board
- Secretary
- Treasurer
- Youth Representative to the Board
- Nominations Committee chair

The board was informed that the First State Chapter of ATOS has officially changed its name to the Dickinson Theatre Organ Society Chapter of ATOS.

Chairman Hartley will revise the "Board Expectation Document" and present it during the 2012 annual meeting. This document sets a baseline for accountability for board members and ATOS committee members.

Chairman Hartley presented a draft Board of Directors Mission Statement:

It shall be the duty of each member of the board of directors (elected and appointed) to accept full fiduciary responsibility for the governance and operations of the American Theatre Organ Society in accordance with all established bylaws, policies, and job descriptions.

MOVED (Needler) to accept the ATOS Board of Directors Mission Statement as presented (Motion **CARRIED**)

Task Force Committee Structure Study (Double)

A task force consisting of Ken Double, John Ledwon, Bob Evans, Doug Powers, Vern Bickel, and Bill Coale has been charged with reviewing the current ATOS committee structure to examine the feasibility of restructuring some committees, eliminating some committees, or combining some committees. The task force is working under the general direction of Doug Powers. The task force will present its recommendation(s) at the ATOS annual meeting.

Convention Update: (Kinerk)

Registration is underway for the 2012 ATOS Annual Convention to be held in Southern California;

The Crystal Cathedral visit has been replaced by a concert at First Congregational Church in Los Angeles. Refunds are available to those who request them (this is a pre-glow event);

The Budget has been approved for the 2013 ATOS Annual Convention in Atlanta, Georgia;

The 2014 ATOS Annual Convention will be held in Indianapolis, Indiana;

Several chapters have expressed an interest in hosting the 2015 ATOS Annual Convention.

MOVED (Moelmann) to approve a postcard printing and mailing to U.S. members advertising the convention and extending the "Early Bird Rate" to June 1, 2012 at a cost not to exceed \$1,500. (Motion **CARRIED**)

Election Update: (Evans) The Secretary expects to receive the total number of votes cast, number of votes disqualified, etc. in the near future.

ATOS Roundtable: (Double) An ATOS Roundtable will meet in Philadelphia on the weekend of September 29-30, 2012. The purpose of this event is to bring together leadership of the Northeast area chapters for the purposes of sharing ideas. Part of the event will feature a keynote speaker from a very successful venue featuring a theatre pipe organ. Details will be presented in an upcoming issue of THEATRE ORGAN and will be featured on the ATOS website.

Good of the Order:

John Ledwon informed the Board that six young people entered the Young Theatre Organist Competition. Three have been chosen as finalists and will be featured at the Annual Convention.

Mike Hutcherson reminded board members that he would be requesting budget items by the end of May.

Mike Bryant told the board that he would have additional information regarding the website for the board to look at by the end of the week.

Chairman Hartley declared the meeting adjourned at 10:10pm.

/s/ Bob Evans, Secretary

Note: 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

Thursday, June 21, 2012,
9:00pm EDT

Chairman of the Board COL Mike Hartley called the meeting to order at 9:05pm.

Secretary Bob Evans called the roll:

Officers Present: COL Mike Hartley, Chairman of the Board; Bob Dilworth, Vice Chairman; Bob Evans, Secretary; Mike Hutcherson, Treasurer. **Board members Present:** John Ledwon, Allen Miller, Jack Moelmann, Tim Needler, Donna Parker, Don Phipps, Bucky Reddish, Youth Representative Nathan Avakian. **Staff Present:** Ken Double, President/CE; Mike Kinerk, Convention Planning Coordinator; Mike Bryant, Parliamentarian; Don Feely, co-editor THEATRE ORGAN; Jonas Nordwall, Summer Youth Adventure Coordinator; Jelani Eddington, Contract Administrator/Director-Elect. **Guests:** Don Near, Chairman ATOS 2012 Annual Convention; Larry Fenner, Director-Elect.

The chairman declared a quorum.

Minutes of the May 2, 2012 telephone conference were accepted as distributed.

OLD BUSINESS:

Treasurer's report:

The financial position as of June 20, 2012:
Total Unrestricted Funds \$ 441,158.04
Total Restricted Funds \$ 1,088,251.55
Total Funds \$ 1,529,409.59

From 8/1/11 to 6/20/12, actual revenue lags forecast by \$122,287.69. In 2011, we did not have accurate past revenue figures broken down on a month-by-month basis on which to base our monthly revenue projections. Thus, the forecast figure is 88% of the total fiscal year's budget, which presumes a level revenue stream. In fact, the revenue stream is not at all level:

\$20,000 was projected to come from investment income. However, the actual investment income is not transferred into our revenue stream until the end of the fiscal year;

Membership renewals are billed quarterly, and more members come up for renewal in the third and fourth quarters than in the first and second.

\$ 60,000 in projected grant awards has not materialized.

For the same period actual expenses are lower than forecast by \$26,154.72. Due to the change in our fiscal year, the amount budgeted for the Technical Experience will not be used and charged against the 2011-2012 budget, as the event begins in the 2012-2013 fiscal year.

(For the complete version of the treasurer's report, which includes a discussion of how the ATOS budget works, visit the website at www.atos.org.)

Endowment Fund: (Reddish, Needler) The Endowment Fund Board of Trustees has met and determined the grant awards for 2012. The recipients will be identified at the ATOS Annual Board Meeting in Los Angeles.

Secretary's Report: The 2012 ATOS Annual Committee Reports have been electronically sent to Board members.

Annual Convention Update: (Kinerk, Near): All is under control for the 2012 ATOS Annual Convention. 314 people have registered for the event.

Milestone Report: (Dilworth) Bob Dilworth has recorded the updated job descriptions sent by Board members. He has also noted those job descriptions that did not require updating.

Technical Experience: (Miller) Allen Miller presented an update on the ATOS Technical Experience to be held at the American Organ Institute at the University of Oklahoma. The update included budget, schedule, topics of instruction and staffing information.

Summer Youth Adventure: (Nordwall) Jonas Nordwall presented an update on the ATOS Summer Youth Adventure to be

headquartered at Dickinson High School in Wilmington, Delaware.

Strategic Plan: (Double, Hartley) Ken Double briefly updated the Board on the progress of the ATOS Strategic Plan. The plan will be updated and discussed in detail at the ATOS Annual Board Meeting.

NEW BUSINESS:

MOVED (Evans) that ATOS provide financial support to the International Youth Silent Film Festival event in Adelaide, Australia in July, 2012 in the amount of \$2,500 as a demonstration of ATOS's commitment to this international opportunity to promote the organization and the instrument. (Motion **CARRIED**)

MOVED (Moelmann) to increase the reimbursement of ground transportation and/or parking specified in policy 6c from \$200 to \$300. This change to become effective immediately. (Motion **CARRIED**)

MOVED: (Evans) that ATOS cover Larry Fenner's first night's lodging at the upcoming ATOS annual board meeting to enable him to attend the first day of the ATOS annual board meeting. (Motion **CARRIED**)

Good of the Order

MOVED (Moelmann) to suspend (policy) paragraph 4.i (regarding Honorary Member) for the year 2012. (Motion **CARRIED**)

The board went into Executive Session to discuss the recommendation of the Membership Secretary Selection Committee.

Chairman Hartley adjourned the meeting at 11:45pm EDT.

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

/s/ Bob Evans, Secretary



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WANTED: Wurlitzer Vox, Solo String, Diaphonic Diapason, late model black-cap Marimba, and setter board for three- or four-manual console. Hal Morch, 51 Midway Rd., Bethel, PA 19507, 717-933-5809 54-5

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.

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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

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

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

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

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, jpatk31@att.net

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

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

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

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

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

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

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

Rob Richards—www.robrichards.com

Jim Riggs Recordings—6141 Fairfield Road, Wichita, Kansas 67204

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

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

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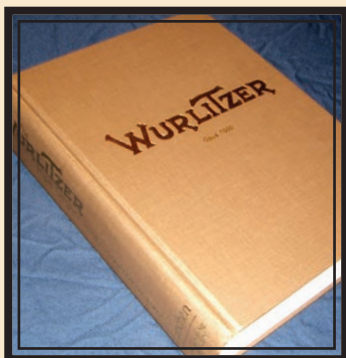
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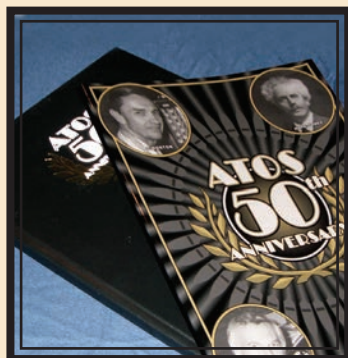
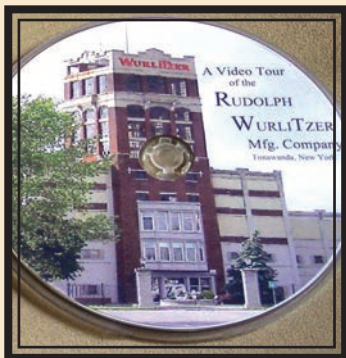
ATOS Marketplace



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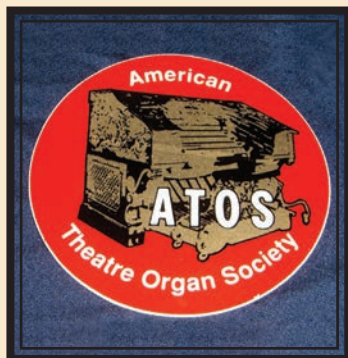
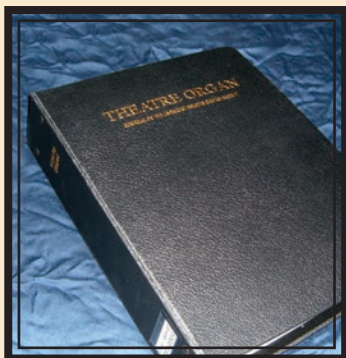
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