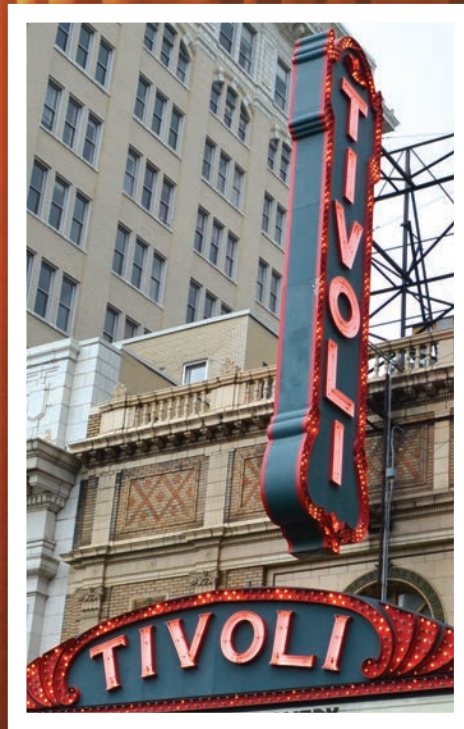


JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

# Theatre Organ

SEPTEMBER | OCTOBER 2013





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Top: The Stephenson HS Page (Photo by Journal Staff)  
Bottom: The Atlanta Fox "Mighty Mo" (Photo by John Ledwon)

*On the Cover: The venues for the 2013 ATOS Annual Convention*

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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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# Vox Humana

As this is being written, I'm sitting in the Atlanta airport way too early on a Sunday morning, going over in my mind—or what's left of it, following a week of non-stop “on-the-go” organ-related events—what we'll have to bring to you in this issue. There's always concern over content: Will you provide pictures to fill in what we didn't shoot? Will we, both contributors and editors, hit the compressed deadlines for the issue (we have so far, three years running; but hey, there's always a first time...)?

I'm thinking back over some of the high spots of the week: Richard Hills' phenomenal encore at the Atlanta Fox; the way-too-talented David Gray at Birmingham; the marvelous improvements made to Mighty Mo since the last time I heard it; the incredible talent on display at the Young Theatre Organist Competition, and so many more. If our young artists are any indication, the art of the theatre organ isn't in any danger of disappearing any time soon.

Speaking of Mighty Mo, what a wonderful series of events! The very best artists possess a knack for ferreting out the best sounds in an organ, and tailoring their programs accordingly. Each of the four who performed on Mighty Mo did this exceptionally well, and each focused on something different—Clark Wilson produced the best musical saw I've ever heard (I've never heard a silent movie accompaniment played any better, and I've been to more than a few); Jelani Eddington explored the symphonic aspects of the organ; Richard Hills demonstrated both how well English organ literature could work on an American organ (much more difficult than it sounds) and the tremendous dynamic range of which this organ is capable; and Tony Fenelon took advantage of the variety and subtle colorings of similar voices to get to the “just right” combination for each number in his program (not to mention the impromptu trip through the many toe levers and the effects available on the backrail tabs).

Surely the design of the Fabulous Fox itself contributed as much to the mix as the unique design of this organ, but it was the combined skills and talents of both the artists and the technicians who brought

forth what sounded like a completely new organ.

Somehow, it doesn't seem fair that the South has so many beautifully-restored theatres—the Tivoli, the Fox, the Rylander, the Alabama, and more—while some other parts of the country have let them go to seed and eventually succumb to the wrecker's ball. It's nearly impossible to pick a favorite, and that's probably a good thing. For every venue you pick, you find something to nudge you in the direction of another. And so it goes, until you come back to the first one. You might as well spin the wheel and go with wherever it stops.

Looking beyond the music, is it any wonder that Atlanta is one of my favorite cities? In this column a couple of issues back we mentioned the reputation of the South for hospitality, and it was on display every place we turned. From Anthony (the greeter at the Fox with the great booming voice and the widest smile you can imagine) to the volunteers at the Soldiers and Sailors Memorial Auditorium in Chattanooga and so many other places—and not all were convention venues, either.

We think it should be the goal of every public venue to have at least one “Anthony” on staff—what a tremendous ambassador! You can't spend five minutes talking to him (if his work duties permit—and he does his best to be sure they do) without walking away feeling your day has just brightened a bit. And he's just one example of what we encountered all week: the people mentioned in the Fanfare article on page 52 are all “Anthonys” in their own ways.

All in all, we had a great week. Even the variety of bus issues, in retrospect, amounted to no more than an amusing footnote. “Amusing,” you ask? Well, perhaps not at the time, but they did provide some opportunities for humor. In relating one breakdown: One of our number who was on a bus following the stricken coach observed it began “belching more smoke than Chernobyl”—and another on the same bus observed they felt like *Carpathia* coming to the rescue of *Titanic* survivors.

One of your editors was on the bus which broke down on the way to South Georgia, and overheard some fellow passengers



Anthony, doorman and ambassador for the Fox (Photo by Journal Staff)

speculating that perhaps the bus was taking revenge on us for bus captain Bud Blubaugh's jokes.

Vengeful coaches aside, we owe a tremendous round of applause to the 2013 convention committee, and all the members of the Atlanta chapter who worked so long and so hard to put on a great convention. We salute them all, and hope Tim Stephens was joking when he observed we're all invited back for “Atlanta 2038.” We surely don't want to wait another 25 years to visit again!

The many folks who submit pictures to us—for the convention coverage especially—also deserve a round of applause. Once again, the most prolific contributors were Richard Neidich and Peter Beames. Richard sent a whole DVD full of great shots, many of which you'll see in the convention coverage. Richard has also photographed the Technical Experience, and is the videographer for the technical DVD series currently in the works.

Peter sent a note along with some great shots letting us know he took over 500 photos at the Atlanta Fox alone. The most difficult thing about having folks like this giving us so much to choose from, is just that—choosing. Selecting the 150 or so we have room for from the thousands we receive is a very tough proposition.

Sometimes great shots come from members who only submit one or two. You'll see some of those in this issue as well, and we're grateful to have received them.

Indianapolis next year looks like a sure winner. We're looking forward to it, and hope to see you there.

Keep in touch.

—Mike Bryant



# President's Message

## SO MUCH TO WRITE — SO LITTLE SPACE!

Welcome to the Convention issue of the journal, and first things first: thanks to Don Feely, Mike Bryant, Dannielle Stark and Donna Parker. This team and their support staff work hard making sure each issue is a joy to read. This issue, the workload doubles as the deadline pressure of the convention; scouring through literally thousands of photographs; and then getting the rest of the articles “put to bed,” make it the most difficult issue of the year. Our journal team does a terrific job, and we all appreciate their hard work. Especially now!

With two hats perched on my head—that of ATOS President and that of Atlanta convention co-chair—I’ll take them both off to a great team in Atlanta for working hard to produce a wonderful convention. Thanks, too, to our partners in Birmingham, Chattanooga, and South Georgia. Details are right here: Those who were there, do enjoy reliving the event! Those who missed, I hope you will plan on attending Indianapolis next year. The conventions are really wonderful.

After Indianapolis, it will be Chairman Bob Dilworth and his group in Philadelphia/Wilmington playing host in 2015. And all signs are pointing toward Salt Lake City in 2016 (formal announcement still to come).

Should your chapter host a convention? Absolutely. Atlanta is not the biggest chapter, and frankly, at the time we started all this back in 2010, we had one organ in town. It helps that it was Mighty Mo in the Fabulous Fox, a drawing card if ever there was one.

But the “push” of the convention now has our chapter-owned Page organ playing. Our last volunteer meeting found 32 ... 32! members helping stuff packets and getting set to help with hospitality, record shop, bus captaining and other tasks.

The whole chapter benefited from this exercise, and yours could as well. Convention Planning Coordinator Mike Kinerk is the best “hand-holder” a chapter could hope for in assisting with the exercise. He does great work, especially in helping negotiate hotel and bus contracts. And he has seen everything in his nearly 20 years as ATOS CPC, and knows how to handle every issue that arises.

More importantly, there is an important equation at work here. History indicates that successful conventions equal new organ installations. EMCATOS, Los Angeles, Indianapolis (several times!), Cleveland, now Atlanta, all boast theatre organ installations that were either augmented and upgraded due to conventions, or were brand-new installations completed in time for conventions. **THIS IS THE FRONT LINE OF WHAT WE DO: SAVE THEATRE PIPE ORGANS!** Conventions make this happen. If you have good leaders, and three installations within a couple of hours of your main location, you can host one. And I encourage you to do it. Here in Atlanta, it was simply great for our chapter on every front.

In our next issue, we will report in detail on how the ATOS leadership is confronting the problem of our annual budget deficit. We will have a detailed look at our ongoing fundraising efforts including some new initiatives, and report on the just-concluded Summer Youth Adventure and the Technical Experience.

—Ken Double



## FUTURE WATCH

As noted later in these pages, the Atlanta convention saw the return of the Young Theatre Organists' Competition (YTOC). Board member John Ledwon spearheaded the return of this event, and I cannot recall a competition where all three young players were so incredibly competent, and so very listenable.

If our future depends on technicians to ensure the instruments play, and young talent to ensure they are played well, ATOS is making strides on both fronts, particularly on the playing side.

Congratulations to Justin LaVoie, Dan Minervini, and Danny McCollum, and their teachers, Jelani Eddington (LaVoie and Minervini), and Susan Cole-Shaw and Dwight Thomas (McCollum).

Finally, thanks to the Garden State Chapter which awarded an additional \$1,000 to the winner, Justin LaVoie; the New York Chapter, which awarded an additional \$500 scholarship to Dan Minervini; and the Central Florida Chapter, which awarded an additional \$500 scholarship to Danny McCollum. These dollars help pay for those lessons, and help develop this great talent. And congrats to John Ledwon. Well done!



# Letters

## Ashworth Legacy

My much-loved husband, Russ Ashworth, passed away on Monday, July 8, following a 15-year battle with a vicious disease that ruined his lungs, his heart, and his life. He wanted so much to come to Atlanta this year, but in the end knew that his health would be too much of a problem.

He leaves me with an amazing virtual organ that he put together over many years, and which contains Miditzer and Hauptwerk (and, I think, jOrgan too—although I can't be sure).

I want to give it—free—to someone who will love it as much as he did, rather than break it up and destroy what he built. [Information is in the Classified Ads section—Ed.]

I'm going to continue to fight on his behalf for the Vancouver Orpheum organ, but I can't do the stuff he did with virtual organs. I know he'll haunt me if I can't make something happen!

I've enjoyed knowing you guys at ATOS, even though I am not a real aficionado. I am fascinated by the machinery, but really wish you would move into the 21st Century with the material you play.

I want Russ to have made a little place in peoples' memory, and to have helped the development of the virtual organ that will perhaps assist the preservation of these amazing machines. I'm not sure what else I can do in this regard, although I am looking into how to fund a scholarship for this purpose.

—Sue Ashworth

Vancouver, British Columbia

(We're terribly saddened to hear of Russ's passing, and our thoughts go out to Sue. We enjoyed knowing Russ, and we'll miss our often-extended e-mail chats and conversations at conventions with him on a wide variety of theatre-organ topics.—Ed.)

## Cover Brings Back Memories

What a thrill to see the rolls I cut many years ago (1976) [July/August issue]. That was a long project. The late Sandy Fleet backed it and donated the set to the archives. I cut them in Turlock, California, at Playrite Music.

To create a market for the rolls, I built nine replica players. The labels were typed by my wife, Eva. If you want a story on this project we can provide it. We even got permission from Farny Wurlitzer to use the name Wurlitzer on the labels. The biggest thrill for me was when George Wright used one of my players at the 1979 convention.

—Fred Beeks

Anacortes, Washington



## Successful Summer Youth Adventure

I had the pleasure of hosting the students of the recently-concluded 2013 ATOS Summer Youth Adventure, their instructors, chaperones, and van drivers at my home. Jonas Nordwall and I assembled and then discussed several examples of different organists' playing styles and contrasts throughout the history of the theatre organ in a multimedia presentation of recordings, photographs, and video. From the rapt attention shown by the students I could see they were delighted by the informative and entertaining demonstrations.

This was my first experience in the company of so many young people genuinely interested in the theatre organ. They were all so well-mannered and cordial to each other—no snobbery, rivalry or ego, just total support and congeniality for one another. I learned some attendees have returned multiple years for the learning and performing as well as social experiences. Someone said it is like a young person's ATOS national convention. As a bona fide member of the aging core of ATOS membership I am heartened to know at least there are some young people who care about our beloved instrument as much as we do. Kudos to ATOS for initiating Summer Youth Adventures and I urge all members to support, encourage and sustain this program and all who participate in it.

—Dennis Hedberg

Portland, Oregon

The advertisement is for 'Silent Films Recordings Concerts' by Steven Ball. It features a black and white photograph of a man in a suit playing a theatre organ on a stage. The text 'SILENT FILMS RECORDINGS CONCERTS' is written in a large, serif font at the top. Below the photograph, the website 'WWW.STEVENBALL.COM' is listed, followed by 'DEPARTMENT OF ORGAN AND CARILLON - THE UNIVERSITY OF MICHIGAN, ANN ARBOR' in a smaller font.

# News & Notes

## 2013 YOUNG THEATRE ORGANIST COMPETITION

The 2013 Young Theatre Organist Competition is in the books and the winner is 18-year-old Justin LaVoie from Canton, Michigan. Justin currently studies theatre organ with Jelani Eddington, and classical organ with Rick Cucchi. He is a featured artist at the MCTOS Redford Theatre. Thanks also to Danny McCollum from Sumterville, Florida and Dan Minervini from Mineola, New York for participating in this year's competition.

The young artists performed on an Allen GW4 in the Strand Theatre in Marietta, Georgia, and what a gem of a small theatre it is. Just 10 years ago the theatre was a complete wreck and has since been restored to pristine condition. The program, hosted by Ken Double in John Ledwon's absence, due to his commitments at the El Capitan Theatre in Hollywood, went extremely well and comments after the presentation were that all three of these young artists were candidates for future conventions. It is unusual to have all three finalists display such competent musicianship.

Each finalist received their transportation, hotel and convention registration expenses plus a \$500 award. Justin, as the competition winner, received an additional \$500 award from ATOS, and Garden State Chapter presented an additional \$1,000 to be awarded to the overall winner of the YTOC. In addition, Dan Minervini was awarded an additional \$500 from New York Theatre Organ Society, and Danny McCollum was awarded an additional \$500 from the Central Florida Chapter. These chapters felt it was important to make a statement of support for the young talent, knowing the expense involved in lessons, instruments, etc.

All of these additional award monies came voluntarily and are gratefully appreciated. Remember too that Bill Mollema's initial \$2,000 contribution made it possible to bring three finalists to the convention and that made the competition possible. Please keep the YTOC program in mind when you donate to ATOS. We will begin a special thank you program for YTOC contributors. We will mention your name as a contributor to the YTOC in a special convention YTOC program, if you would like to be acknowledged.

Adjudicators for the initial CD elimination competition were Lance Luce, Jerry Nagano, and Clark Wilson. Convention competition adjudicators were Simon Gledhill, Richard Hills, and Bill Mollema. We thank all for their dedication to the Young theatre Organist Competition.

A special thanks to Ron Carter and all the dedicated Atlanta Chapter people who helped make this program a success. And an additional thanks to Ken Double for making it possible for the finalists to play Mighty Mo at the Atlanta Fox on the Fourth of July evening.

—John Ledwon

## ATOS ANNUAL CONVENTION SHOWS OFF FOX THEATRE'S MIGHTY MO

The Atlanta Fox has made it a priority to showcase its wonderful theatre pipe organ, Mighty Mo, the 4/42 Möller organ installed in 1929. A commitment to present the organ at many shows annually was made in 2002, when Larry-Douglas Embury was named Organist-in-Residence, and he has now celebrated his tenth anniversary and beyond on the bench.

At the just-concluded ATOS annual convention in Atlanta, the Fox Theatre was the site of four concerts which splendidly showed off the "new old sound" of the Fox Möller.

Under the supervision of Miller Pipe Organ Associates, George Miller and his staff rebuilt all of the organ's tremulants, which were showing age wear-and-tear. With the tremes re-installed last spring, and re-set to a more proper theatrical standard, the most glorious "shimmer" returned to Mighty Mo.

Four organists showcased their talents during the convention as London's Richard Hills, silent-film music sensation Clark Wilson, the brilliant Jelani Eddington, and Australia's Tony Fenelon took to the bench in awe of the power of the big Möller, and thrilled with the outcome of the rebuilt tremulants.

Equally as impressed was the Fox Theatre's famous "Phantom of the Fox," Joe Patten, who was front-and-center-balcony for every concert as a guest of ATOS. Fox management and staff reserved Joe's favorite seats, helped escort him to those seats, and applauded as ATOS honored Joe and his good friend Bob Foreman as "Pioneers" for their work in saving the Fox and the great pipe organ. Joe exclaimed that he had never heard the organ sound so good. And he certainly ought to know!

The greatest beneficiary of all this hard work will be Fox patrons. Attendees at future shows will hear the great Möller organ sounding better than ever for Larry-Douglas Embury's appearances at the Summer Film Festival, Broadway shows, and other productions.

ATOS wishes to express its appreciation to the Fox Theatre's President Allan Vella, VP and GM Adina Erwin, the Fox Board of Directors (especially Carolyn Wills who is an ATOS member and John Busby who heads the Preservation Committee under which the Möller is carefully maintained) and all the staff who love the great instrument and the unique role it plays in entertaining patrons attending Fox events.

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



## GARDEN STATE CHAPTER STEPS UP WITH MAJOR DONATION

Young Theatre Organist Competition Winner Gets Bonus!

At the ATOS Annual Convention in Atlanta, attendees were treated to the return of the YTOC, the Young Theatre Organists Competition. After a three-year hiatus, the competition returned with Danny McCollum, Dan Minervini, and Justin LaVoie as the three finalists performing at the convention.

The judges—Simon Gledhill, Richard Hills, and Bill Mollema—had a difficult task as all three performers were outstanding in demonstrating top skills, and in executing their selections well. Justin Lavoie was chosen as the winner, and received an added bonus to the awards provided by ATOS.

GSTOS, the Garden State Chapter, added a \$1,000 prize to the winner, which was presented at the competition's conclusion by chapter president Mike Cippoletti. This was quickly followed by a \$500 gift from Central Florida awarded to Danny McCollum to assist with his studies with teacher Dwight Thomas, and a \$500 gift from New York chapter to Dan Minervini for his studies with Jelani Eddington.

ATOS applauds these local chapter efforts to assist our young players. Congratulations to all three finalists. Their performances guarantee our future for attendees looking for great talent to showcase our great instruments.

## 2013-2014 ATOS COMMITTEE ASSIGNMENTS

As part of the restructuring to a governance/operations form of operation as recommended by the strategic planning committee and adopted by the board, the number of top-level committees has been reduced to six.

The total number of functions and tasks has not yet been reduced significantly, but they have been reorganized into subcommittees and taskforces reporting to one of the six top-level committees.

ATOS bylaws require that any committee with the authority to bind the organization (i.e., enter into contracts, obligate the organization financially in any way, etc.) must have at least two directors among its members. A committee chairman is not required to also be a director.

This listing contains the top-level committees, the directors assigned to each, and the subcommittees/tasks/programs for each area

### LEADERSHIP:

- Jelani Eddington, Jack Moelmann
- Bylaws, Policies, Legal/Contract Administration
  - Finance, Investments, Budget
    - Budget Committee
  - Nominations / Elections
  - Tabulators (Election Tellers)
  - Conventions (Site Approval)

### ENDOWMENT FUND:

- Jack Moelmann, Don Phipps  
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Tim Needler, Chairman; Michael  
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### EDUCATION, SCHOLARSHIPS, YOUTH PROGRAMS:

- John Ledwon, Dan Minervini
- Summer Youth Adventure
  - Archive/Library
  - Student Scholarships
  - Outreach (Social Media)
  - Young Organists Competition
  - Youth Representative Nominations
  - Student of the Year
  - George Wright Memorial Fellowship

### TECHNICAL:

Carlton Smith, Don Phipps

- Technical Experience
- Assistance to chapters
- Technical video series
- Technical Awards
  - David L. Junchen Technical Scholarship
- Technical operations

### IT – JOURNAL – MARKETING:

Jelani Eddington, Michael Fellenzer

- Journal Operations/Publisher
  - Editors
  - Journal Design
  - Staff
- IT / Web Operations
  - Content Managers / editors
  - E-mail / Member communications
  - ATOS Theatre Organ Radio
  - Marketing / Promotions (ATOS and chapters)

### OPERATIONS / PROGRAMMING:

Jack Moelmann, Larry Fenner

- Conventions (operations/negotiations)
- Awards
- Membership / Chapter Relations
- Marketplace
- Special Projects
- Mentor Program
- Fundraising / Grants Writer
- Strategic Planning
- Day-to-day Operations

### ATOS OPERATIONS / STAFF

President/CE: Ken Double  
Membership Secretary: Donna Parker  
Parliamentarian: Mike Bryant (Don  
Feely)

Historian: Jack Moelmann

Convention Planning Coordinator: Mike  
Kinerk

Ethics Committee: Jack Hardman, JoAnn  
Evans, Ron Carter

# News & Notes

## YOUR 2013-2014 ATOS LEADERSHIP TEAM



*Front Row, l – r: Larry Fenner, Vice Chairman; Bob Dilworth, Chairman; Jack Moelmann  
Back Row, l – r: Ken Double, President/CE; Dan Minervini; Jelani Eddington; Bob Evans, Secretary; Don Phipps*

*Not pictured: Michael Fellenzer; Mike Hutcherson, Treasurer; John Ledwon; Bucky Reddish; Carlton Smith;*

## ATOS Memberships Make Great Gifts!

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503-372-6987, [membership@atos.org](mailto:membership@atos.org), [www.atos.org](http://www.atos.org)

## WELCOME NEW MEMBERS

May 16 to July 15, 2013

Richard Adams, Weeki Wachee, Florida  
Nathan Barr, Topanga, California  
Andrew E. Barrett, Costa Mesa, California  
Michael Bayus, Sarasota, Florida  
David L. Bice, Kennesaw, Georgia  
Sam J. Cox, III, Memphis, Tennessee  
David W. Diffenderfer, Grove City, Pennsylvania  
Gretchen Fleming, Glen Ellyn, Illinois  
Robert Flinn, Colorado City, Colorado  
Mark Frisco, North Fargo, North Dakota  
William Goodwin, Nutting Lake, Massachusetts  
Randy Harwick, Birmingham, Alabama  
Edificio Lisarol, Fuengirola, Spain  
Joshua Rapier, Moreno Valley, California  
Greg Robertson, Oklahoma City,  
H. "Buddy" Shirk, Soddy Daisy, Tennessee  
Bradley K. Starceвич, Saint Charles, Illinois  
Toby Washburn III, La Mirada, California



# Director's Corner

## CARLTON SMITH



A few years have passed since I last had the pleasure of serving on the ATOS Board of Directors. I was last a director in 2008 but have continued since then to the present day as the chairman of the Young Organist Scholarship committee. I get great satisfaction from helping the students continue their annual lessons with the various professional theatre organ teachers.

I also served as the ATOS Technical Director for a number of years prior to 2008. But I must admit that I am not much of a writer. That is why there have been very few technical articles written by me, other than articles on a few of my in-theatre restorations/installations. With the encouragement of our present Theatre Organ editors I hope to change my ways with regard to writing articles. With Allen Miller going off the board I have once again been given the reins of ATOS Technical Director and I am looking

forward to presenting in August this year the ATOS Technical Experience, along with Clark Wilson and my assistant Justin Nimmo. It will be a fun and cozy three days with more than 15 people crowded into my workshop. But I am hopeful the participants will come away this year with a good basis for rebuilding theatre organ reservoirs, our main topic for instruction. I do wish we had a few younger ATOS members interested in the technical end of the theatre pipe organ, and I encourage all of the ATOS chapters to cultivate such younger members and to send them to the future Technical Experience events.

So in conclusion (I told you I was not much of a writer), I want to thank the ATOS membership for electing me again as a director, and for having the confidence in my abilities to perform good work for our organization and the future of the theatre pipe organ.

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# Bear Diary:

BY MIKE BRYANT



## The 2013 Summer

## Youth Adventure from the Inside

(All photos by the author except as noted)

Since the Summer Youth Adventure (SYA) is being held in Portland this year, we thought you might enjoy hearing a bit about what goes into putting on this always-successful event aimed at youth. I'll be involved all week, in a couple of different roles, so I was nominated to bring you this narrative.

I've never kept a diary or a journal in my life, so I hope you'll excuse any shifts in tense (past, present, and future). Some of it was written in anticipation of an event, and some after the fact. I'm blaming the more "rustic" quality of this piece on the fact that we're trying desperately to get it into the September/October issue, even though it wasn't even begun ahead of any reasonable content deadline and we're asking your indulgence in advance.

Participants came from all over the United States and, for the first time in the seven years of its existence, one student attended from outside our borders. 13-year-

old Campbell Crawford and his mother, Jackie, came from Auckland, New Zealand this year, and we hope they will be only the first of many more from other parts of the world to attend future Summer Youth Adventures.

Some of our participants have been at most or all six previous SYAs, while others were relative newcomers. Most of those who have attended in multiple years have formed bonds of friendship with each other, and keep in touch through social media throughout the year. The SYA is an opportunity to come together: if they were job seekers, we'd consider it a networking opportunity.

Some of the "old hands," who have participated since nearly the beginning of the SYA, are now professional performers on the theatre organ circuit—Donnie Rankin, Glenn Tallar, and Nathan Avakian—and others, like Andrew Van Varick and Dan Umholtz, play other instruments in orchestras or hold down church positions.

Of course, some are relative novices and have no desire to ever become professional performers. They just love the art form and want to learn from the best.

And so, once a year they come together for the ATOS Summer Youth Adventure where they can do just that. It was a great week and a very successful event.

Although the core instructors have been hard at work on this for several months, my heaviest involvement didn't really begin until my return from the annual convention in Atlanta. Our tale

begins in earnest the week before the Adventure. Here's how it unfolded....

### Tuesday, July 17

I finalized the drivers' schedules for the week. We'll have two 15-passenger vans, so we need two drivers each day for six days. 15-passenger vans aren't always available on short notice, so Jonas Nordwall made the arrangements and placed the order back in early May. Good thing he did; we've since found out that Nike has some sort of sports camp taking place the same week as the SYA, with some 500 participants. They've pretty much wiped out the supply of available high-capacity vehicles. Jonas had confirmation from the rental agency yesterday that we're all set, and he arranged for the drivers to be able to go to any of their offices and be added to the contract as authorized drivers.

### Thursday, July 18

In addition to serving as transportation coordinator, driver, and photographer, I'm doing a tech session for the camp next Thursday. I spent the afternoon preparing some demonstration materials and "visual aids" at Bob MacNeur's studio, where the session will be held.

A couple of months ago, Bob donated a "wine and cheese river cruise" to a silent auction. The cruise is set for tomorrow evening (Friday), so Bob drove up to Seattle this morning to pick up a pontoon boat from one of his dealers. It doesn't go as fast as Bob's own boat, but it seats more and lends itself better to wine and cheese.

Andrew and Katie Van Varick have been in the area for a couple of days with their mother, Deb. We're going to have a "shakedown" cruise this evening on the route Bob will use for the auction bidders.

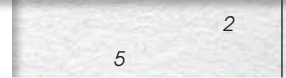


Andrew Van Varick tries the Cleveland Kimball console as Campbell Crawford and Luke Staisiunas observe



# Sunday

1. The week kicked off with a pizza party get-together at the church
2. Jelani Eddington and Connor Ream talk while Donnie Rankin tries out the organ
3. Dan Umholtz familiarizes himself with the console as Martin Ellis and Jonas Nordwall look on
4. Luke Stasiunas, Andrew Van Varick, and Campbell Crawford compare notes
5. Andrew Van Varick was first up



# Monday

1. John Ledwon demonstrates transitions
2. Kate Hausken's 23rd birthday cake
3. Jelani Eddington at Cleveland High School
4. Jonas, Martin, and Dan Umholtz
5. Jelani makes a registration suggestion to Donnie Rankin





Donna Parker and the Van Varicks will join Bob, his partner Linda Fields, Gracie the Golden Retriever, one of their neighbors, and me.

The cruise was fun. The Van Varicks are two very sharp kids, both with quite a passion for music.

Since I live in Vancouver, Washington, which is right across the river from the Portland airport, I picked up guest instructor John Ledwon and took him to the hotel on my way home. We'll meet for breakfast in the morning and go to Cleveland High School so he can familiarize himself with the organ in preparation for his sessions on Monday and Tuesday.

## Friday, July 19

After breakfast, John spent the morning with the organ at Cleveland. About 1:00 we headed down to the studio, where Donna met us and picked up John. The three of us will meet for dinner later and I'll take him back to the hotel on my way home.

2:45pm: Jonas just called. Problem with the vans. The rental agency phoned him to say they don't have any 15-passenger vans, despite having told him earlier in the week that we were all set. They've offered to give us four 7-passenger vans instead, and discount the rate so it doesn't cost us more. There are a few problems with that, not the least of which being we don't have enough drivers to cover four vans. Jonas is heading over to the rental office to try to get the situation resolved in some more satisfactory way. There's no way on earth I can pull together drivers for four vans by tomorrow.



*The box of sheet music donated by the folks at the Scottish Rite got a thorough going-through*

## Saturday, July 20

Still no 15-passenger vans. Jonas, Jelani Eddington, two other drivers and I met Donna at the rental office in Portland to pick up what was available. It's been discussed that they may be in breach of their contract with us. We hope it won't be necessary to point out that the tall guy standing at the counter is a lawyer in case you have any questions....That won't get us vans that don't exist. What it may get us is a financial concession.

The lady at the rental office doesn't have the authority to make major decisions of the scope we're pushing for, and because it's a weekend she was unable to reach anyone high enough up in the organization, but she did make a very serious concession for two days until the decision-makers would be available to deal with Donna on Monday. More to come, surely.

At this point, it looks like we're going to have to press some private vehicles into service. Jonas thinks he can get seven people in his Volvo wagon. I have news for him: only if three of them are anorexic dwarfs. I suspect we'll get our heads together on Monday after we find out what, if anything, the rental agency comes up with.

6:00pm: Jonas called. Lately, it's seldom been good news when Jonas calls. We heard back from ATOS treasurer Mike Hutcherson that ATOS's insurance doesn't cover physical damage to the vans or third-party liability so we need to add the rental company's insurance waivers to the contract. To do that, we have to take the vans to the airport rental office so they can inspect them. That makes sense—they want to be sure we didn't already smash one up and then decide to add damage waivers....

Since Jonas and I are the only authorized drivers available this evening, I agreed to meet them at the hotel at 8:30. The Portland airport is very busy for its size, and 8:30 on a Saturday night didn't seem to be any exception. An hour later, we're finished and headed back to the hotel. I'm back home by about 10, and don't have to be back at the hotel until 4:00 tomorrow afternoon, when we pick up the students (I think we'll refer to them as "the Adventurers" rather than "the students" from this point on) for the opening event—a pizza dinner and "get to know you" event at

First United Methodist Church (FUMC) in downtown Portland.

Unless Jonas calls before then....

## Sunday, July 21

...which he did. Fortunately, it didn't affect me and wasn't a deal-breaker. The console lift at the church developed a fault, so the console can't be moved out to "concert" position. The students won't have a problem; it will only mean that others can't really gather around the console. It should be repaired on Monday.

The westbound lanes of I-84, the freeway between I-205 (where the hotel is located) and downtown Portland are closed all weekend for resurfacing. Jonas has come up with an alternate routing which all vehicles will use. It relies on Sandy Blvd., a major east-west street with two lanes each direction, so it shouldn't be much slower than I-84.

Apparently every other driver had the same idea. Sandy Blvd. took more than twice the expected time.

But, we arrived at FUMC without incident. All the students and staff enjoyed a dinner of pizza and salad then adjourned to the sanctuary where Jonas introduced the organ. Some of the Adventurers had heard or played the FUMC organ before, but for most it was a new experience. Jonas began with the quietest classical ranks—small flute and string celestes—and gradually built to a *fff* power combination before segueing into full-blown theatre mode featuring the organ's complement of Wurlitzer, Morton, Trivo, and Möller. The gradual decrescendo showcased the lush, the strident, the goeey, the sleazy, and even the downright nasty sounds of which this organ is capable.

Watching the students, it appeared at first that some were a bit disappointed at hearing the extended exposition of classical combinations, but as Jonas swung over to the theatre side, they began to sit up and take serious notice. One Adventurer, during the ride back to the hotel, said he was thinking "Oh, great—a whole week of church organ. But then Jonas started on the theatre stuff, and—wow!"

After the demonstration, the Adventurers had an opportunity to play. Jonas and Martin Ellis helped out with registrations and orienting them to the large console. Hardly any shyness here: skill levels varied widely, but from playing professional to near-beginner, almost all the Adventurers approached the organ with enthusiasm. None seemed to be afraid to tackle pieces that it's clear they're still learning.



# Tuesday

1. Apparently, this is the only way to get Dan off the console... (Photo by Deb Van Varick)

2. (clockwise from top left) Deb Van Varick, John Ledwon, Luci Russell (Luke's mom), Andrew Van Varick, Campbell Crawford, and Marc Gerlack at Cleveland High School

3. Jonas enlists Dan Umholtz to demonstrate

4. Jonas coaches Campbell Crawford at the church



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# Wednesday

1. Andrew gets the feel of the Hollywood's second touch as Jelani and Luke look on

2. (l-r) Front: Kate and Glenn; 2nd row: Jelani, John, and Donna; back row: Nathan, Martin, Donnie, Hannah, Dan, Katie, Luke, Andrew, Campbell, Doug, and Connor

3. Martin collects and restores reed organs. He found this one (not for sale) in the Scottish Rite Center

4. (l-r) Nathan Avakian, Martin Ellis, Mike Bryant, Donna Parker, and Dan Umholtz on the Nordwalls' deck

5. Some of the Adventurers tried out the Scottish Rite balcony console. As this picture was taken, they were receiving "registration assistance" from the downstairs console

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A few were thrown a bit at first by the feel of the organ's tracker touch. If you aren't used to it, it's a very different feel—nothing you'll ever encounter on a Wurlitzer, Kimball, or Barton. They didn't seem to have a problem adjusting, though.

A couple of the Adventurers had come from the East Coast earlier in the day, and by the time the open console session was winding down, energy levels were beginning to drop pretty noticeably for all, not just the new arrivals.

Tomorrow morning finds us “back in school” as John Ledwon takes the lead at Cleveland High's 21-rank Kimball.

## Monday, July 22

The van situation still isn't resolved, so we pressed two more vehicles into service. Bob MacNeur donated one of his cars, and Donna (who is also staying at the hotel) drove. We all arrived at Cleveland High on time, and the students settled in for John Ledwon's morning session.

John presented his section (transitions and modulations in medleys) in the context of his playing at the El Capitan Theatre in Hollywood. When the organ is used for shows, the organist is already playing when the house opens. From then until the picture begins, 30 minutes later, the organist plays what amounts to one giant medley—no breaks between numbers. The challenge for the organist is to keep variety throughout.

John demonstrated a number of different techniques to accomplish the objective—key changes, beginning with the basic dominant 7th to tonic, followed

by examples of how diminished 7th chords can take you to the new key; mood changes through registration changes and melodies moving through the compass; teasing the new theme by “fracturing” it; and more. He wrapped up the morning session by giving the Adventurers an assignment for tomorrow—to develop a two-song medley with at least one of the transition techniques he taught today.

During the Q and A session before the lunch break, a couple of parallel themes developed: selecting the music for a program, and “where will the audiences come from?” That's not a new concern, and the discussion soon focused on the music being played. Most of the music played in concerts today is 70, 80 or more years old. What's wrong with playing newer music? And what constitutes “newer”? John holds the opinion that anything older than the 1950s or '60s isn't likely to be familiar to most of our audiences, and certainly isn't likely to attract younger audiences. It's fine to include an Irving Berlin tune, but it's unwise to build a whole program around it. Further, there's plenty of music from the last 20 or 30 years that could lend itself quite well to the theatre organ.

After lunch, Martin and Donna took the reins. Martin pointed out a critical element is getting the melody line right. While you're playing, people who know the song will be “singing along” in their minds, and if you get it wrong, they'll know it. If you do get it wrong, it's not always your fault: typographical errors occur in music notation just as they do in text. Here's a question: how do you know it's wrong if it isn't a familiar piece of music?

Before we headed for dinner, the Adventurers had opportunities to play the Cleveland Kimball, with coaching from all of the instructors.

After dinner, it was back to FUMC where the Adventurers had further opportunity to play the 107-rank behemoth before going back to the hotel. We also found out this afternoon that today is [Glenn Tallar's girlfriend] Kate Hausken's birthday. Donna and the three mothers (Deb Van Varick, Jackie Crawford, and Luci Russell) organized a surprise birthday cake for her.

## Tuesday, July 23

The day started out at Cleveland, as it had the day before, with the same instructors. This morning, John incorporated a discussion of second

touch into a more in-depth study of music selection and transitions.

The afternoon continued with Martin, Donna, and Jonas demonstrating different approaches to the same music—what would work in a theatre organ arrangement, and what wouldn't. Martin brought examples in the form of multiple recordings of the same numbers. One example he used was “Man of La Mancha.” The first sample was from a soundtrack recording, a male solo; the second example was a female vocal, with the vocalist taking a completely different approach. Martin wanted to re-create elements of the female vocal on the organ.

He explained the elements that he felt were keys to success: in one section, the orchestra carried the melody while the vocalist provided a strong countermelody. He used second touch to carry the melody in the left hand, while maintaining the movement and driving accompaniment on first touch. The right hand carried the countermelody in an upper register (reminiscent of the vocalist). The result? A very dramatic and effective arrangement.

Dinner tonight was at the Old Spaghetti Factory on the banks of the Willamette River at Portland's South Waterfront. We had great seating on the upper floor of the restaurant, with an unobstructed view of the river. The *Portland Spirit* (a dinner-cruise boat) passed by, as did a jet boat (a popular tourist attraction) and numerous private pleasure craft, and seemed to be a big hit with the Adventurers. So far, the weather has cooperated; overcast and sometimes drizzly in the mornings, but spectacular afternoons and evenings.

After dinner, back to FUMC. Already, I can hear differences in the pieces they're working on for the Friday evening “mini-concert.”

Remember Martin's admonition about getting the melody line right? One student is playing a number from a music book that is apparently loaded with typos. He's playing it note-perfect, at least as far as the printed music goes. I sneaked a peek at the book, and sure enough, it's wrong. It's an old tune—I can't recall the last time I heard it anyplace other than on a very old theatre organ record—so I'm not surprised he doesn't recognize the errors in the score.

I suspect the instructors will feel that now is not the time to try to get him to re-learn a number he's going to perform before an audience in three days.

## Wednesday, July 24

Wednesday morning was an open console session at the Hollywood Theatre.



*The Adventurers hear a Seeburg orchestration which is being restored for a client. The pipes aren't installed, but otherwise it's nearly finished*

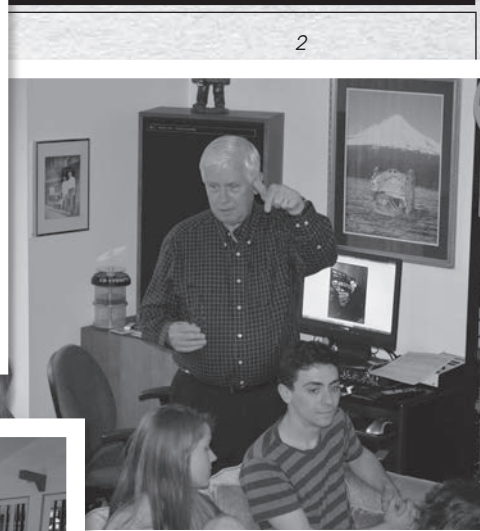


1. Dennis Hedberg's living room—that rack of audio equipment delivers some 9,000 watts of power into eight channels of audio

2. Dennis explains the audio system; here, he's pointing out the "hot seats" (on the couch) below which the subwoofers reside



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# Thursday

1. Bob MacNeur's studio was the site for Thursday's lunch, barbecue and technical mini-session

2. Some of the Adventurers visited the main chamber. This was the first time we've had a significant load on the floor; while we knew it was solid and safe, we expected to at least hear a squeak or two as the floor components settled in. We weren't disappointed when we didn't hear any, however.

3. Dan Umholtz shows Katie Van Varick the best way to navigate the ladder

4. Bob MacNeur welcomes the Adventurers and explains the plans for the organ and the design concepts involved

5. Gracie the Golden Retriever is hoping for some attention...

6. ...and who could resist?

7. One of the rooms in the private collection of automated musical instruments we visited



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The Adventurers had an opportunity to get a feel for a very different console than either Cleveland or FUMC. The Hollywood console has Robert-Morton manuals, and thus a very different feel in second touch from the Kimball.

After lunch, we headed over to the Portland Scottish Rite Center, home to a two-console, 17-rank, mostly-Wurlitzer organ. The consoles are wired to the relay in parallel, so both are active—a stop drawn on either console will play from both. One console is located on the main floor of the auditorium, and the other is in the balcony. The organ speaks out of two side-by-side chambers at balcony level, on the side wall.

The downstairs console is a two-manual, and the balcony console is a white three-manual. It began life as a two-manual, and the Seattle firm of Balcom and Vaughan converted it many years ago. The balcony console is used regularly for Masonic ceremonies.

Once some of the Adventurers discovered that the two-manual console was also active, “registration assistance” could be heard, all in good fun. Interestingly enough, most of the “assistance” was very positive, and probably gave the players a few new ideas.

The organ has recently received some much-needed attention, and is once again beginning to show what it’s capable of. There are some very nice ranks lurking in those chambers.

Donnie Rankin and Nathan Avakian led a discussion on venue- and “sponsor” relations: how to tactfully

disengage from things that are cutting into needed practice time; observing and respecting the “turf” of those responsible for the organ—simply put, don’t get into the computer relay and make changes without permission, or demand unreasonable changes to the organ, such as revoking a rank on short notice—and always conduct yourself professionally. After all, you probably want to be invited back.

As we were leaving the Scottish Rite, one of the staff gave us a box of music she said had been gathering dust for ages, and she thought some of our Adventurers might find something worthwhile.

We packed it into one of the vans and took it along to Jonas Nordwall’s residence, where his wife, Nancy, had prepared a casual dinner. The weather continued to cooperate, and we had a great time out on the deck. The Adventurers attacked the food and the box of sheet music with approximately equal enthusiasm, and there was a steady stream of folks (staff as well as Adventurers) venturing to the basement to see Jonas’s train set and/or play the piano and organ.

Impromptu duets abounded until it was time to depart for Dennis Hedberg’s residence.

Dennis has written most of our CD reviews over the past three years—until his former employer enticed him out of retirement and cut seriously into his free time—and, for those of you who don’t know, he has about 9,000 watts of audio in his living room to help him hear all the subtle nuances of the recording.

We all gathered in the living room, where he and Jonas presented a multimedia program on theatre organ evolution (both stylistically and tonally) through the years. Audio and video featured Jesse and Helen Crawford (and their daughter, in one piece of film), George Wright, Tom Hazleton, all four of the SYA instructors, and quite a few lesser-known artists.

The program concluded with the legendary Nordwall recording of “Pinball Wizard,” recorded at the Portland Organ Grinder with its 25-inch Post Horn. Said Post Horn certainly made its presence known, as did the 32’ pedal: the subwoofers are located beneath the living room floor, apparently firing upward. The notes could be felt more than heard.

All received a CD of the numbers used during the presentation. We’ll have to see how many home stereo systems will be able to do justice to “Pinball Wizard.” (I doubt mine will—my 30-year-

old Advent speakers will probably rebel... if they don’t, the neighbors surely will.)

## Thursday, July 25

Thursday morning found the Adventurers heading south to Salem, the capital of Oregon, and the Elsinore Theatre. The Elsinore houses a 3/25 Wurlitzer, cared for by the father-and-son team of Clayton and Rick Parks.

Because I had to prepare for the tech session at the MacNeur studio, I didn’t make the trip to Salem. But I can tell you that the Adventurers came back from Salem very charged up about the organ!

I’m speculating here, but based on my knowledge of the organ, I expect that a big part of the learning experience at the Elsinore centered on the difference in how the organ sounds from the console, and how it sounds from elsewhere in the house.

The Elsinore is a proscenium installation, and the console is nearly below the chambers. Much of the sound just bypasses the organist. The Harp and the Chrysoglott are nearly inaudible from the console and about the first five rows of the main floor seats, but they sound great almost everywhere else in the auditorium. The organist just has to just trust that the balance is right, and I can tell you from firsthand experience, that’s a very difficult thing to do.

At the MacNeur studio, the Adventurers had an opportunity to tour the studio, and go up into the Main chamber. Since the SYA will be held in Portland again next year, there’s some added incentive to having one chamber playing by then.

Linda and the three moms grilled burgers and hot dogs for lunch, along with big trays of fresh fruit and the other usual accompaniments.

After lunch, Glenn Tallar and I put on a mini-tech session. Glenn is accomplished in both organ performance and organ building: he plays at Beggars Pizza, and works with Jeff Weiler in Chicago. He brought some “visual aids” with him in the form of an offset treble chest, which we understand raised some eyebrows at airport security, and some “don’t do this” slides. Apparently, storm door weatherstripping isn’t an appropriate chest gasket material. Who knew? We also covered some of the basic things an organist might encounter in the field, such as how to clear ciphers, elementary spot tuning, and the like.

We also took the opportunity to talk about some of the things we’ve both encountered when we’ve been “the next guy,” as in “we’ll use this silicone sealer



Connor, Katie, Andrew, and Luke beg Jonas to teach them his secrets (Photo by Deb Van Varick)



1. It's been a long week, and Nathan saw a chance for an impromptu nap

2. This Encore Automatic Banjo was a favorite

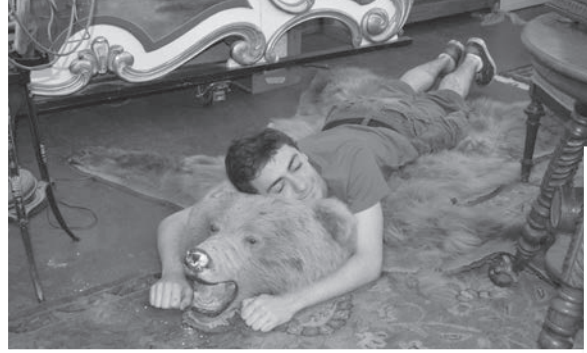
3. Katie, Deb, and Andrew Van Varick, and Doug Morgan at Oaks Park

4. Luke tries out the Reproduco organ/piano: the top manual plays the organ portion, while the lower manual is the piano

5. The Adventurers are watching the automatic banjo

6. Campbell really wants to study with Jelani (Photo by Deb Van Varick)

7. A Berni band organ; rather than playing from paper rolls, the organ uses rigid "plaques" which are fed through and stack in a receptacle on the output side



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# Friday

1. Oaks Park staff organist Marc Gerlack (l) and former Oaks Park staff organist Jonas Nordwall (r)

2. Glenn Tallar at the Oaks Park Wurlitzer console



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2



stuff here—let the next guy worry about getting it cleaned off.”

After our mini-session, we headed for our next stop, a private collection of band organs, orchestrions, player pianos, antique clocks, slot machines, stuffed and mounted animals, and piano-organ combinations. Once again, the Adventurers gravitated toward the more unusual instruments, especially the automatic banjo and the “Reproduco,” one of the combination instruments. This particular one, beautifully restored, spent most of its life in a funeral parlor, we’re told.

After dinner, we went to Oaks Amusement Park, whose management had invited the Adventurers (and staff!) to be their guests for the Thursday evening skating session. The organ is used on Thursday nights and Sundays, and principal organist Keith Fortune is on the bench on Thursdays.

Oaks Park has been in continuous operation since 1905 on the banks of the Willamette River, and has what we believe is the last pipe organ still playing in a roller rink in the United States. The organ, a 4/18 Special Wurlitzer, was a 1926 instrument first installed in Portland’s Broadway Theatre. Oaks Park first had a William Wood instrument, which was removed when the current instrument was moved from the Broadway to the rink in 1956. It still plays on its original relay.

The Willamette has flooded more than once since 1905, most recently in 1996, but

since the console is elevated and the organ is suspended from the ceiling, the only flood damage to the organ over the years has been to the relay.

Our Adventurers’ skating skills varied: Glen Tallar skates as though he was born with them on his feet (we learned he also plays ice hockey). Donnie Rankin had never been on roller skates before, but I don’t recall seeing him fall. Several others did pretty well too, but beyond that, things went downhill fast. A couple of our group made their way around the rink pulling themselves along hand-over-hand along the rail (it was a bit dicey when they reached the gaps where you enter and leave the floor), and at least one was seen crawling along the floor to the exit from the skating floor.

I will admit to being very, very tempted to record all of this photographically. It took every bit of willpower I could muster, but I kept my camera aimed away from struggling skaters.

Side note: the TV show *Leverage* was filmed in Portland, and the Oaks Park Wurlitzer was a central element in one episode (“The Van Gogh Job,” Season 4, Episode 4). The show is now in syndication: if you watch for the episode I think you’ll find it’s worth a look.

## Friday, July 26

Our first stop today was Oaks Park, where the Adventurers had an opportunity

to get some bench time. For most, this was their first exposure to a totally unenclosed instrument. Jonas and Marc Gerlack, who is also a staff organist at Oaks Park, demonstrated different techniques to get variety into the playing. Music played for skating is played in strict tempo: in skating, there are standards for tempo, depending on the type of music played. For example, if you hear the term “100 Tango,” that indicates a Tango played at 100 beats per minute. To keep the tempo, the organist plays to a metronome.

In competition skating, there’s an additional variable. The songs played must be structured to allow the skaters to skate the prescribed pattern a certain number of times around the rink before the song ends.

In short, playing for roller skating is a very unique discipline. Not only is it necessary to keep strict time (which removes one potential means of introducing variety into the music), but the organist must also maintain an easily-heard rhythm. You won’t hear many ballads played for skating, nor are you likely to hear any improvisational jazz.

The Adventurers took to the organ like ducks to water, and once again, I heard a lot of the same numbers I’ve heard them play every day this week; and also once again, I heard improvement—they’re soaking up the techniques and principles being taught, like sponges.

Donna Parker’s birthday was two days off, but since this was the last full day of the SYA, birthday cupcakes substituted for a cake.

Lunch was once again from Subway, but this time we took it to a city park, and watched a kickball game and dogs chasing Frisbees. Portland has a large number of public parks—more than 250, ranging in size from the world’s smallest park (Mill Ends Park, at 452 square inches), to several thousand acres (Forest Park). Nice weather brings people out to the parks in droves, and today was no different. We’ve been extremely fortunate that the weather has cooperated so well this week. It’s unusual at this time of year (well, any time of year, actually) to have so many consecutive days of cloudless skies and sunshine. The slight morning overcast and drizzle don’t count. The last couple of days, we didn’t even have that!

It seems that there is a crossover between theatre organ and trains. Theatre organ enthusiasts also seem to have interest in trains in proportions much higher than just randomness might suggest. Considering the interest in Jonas’s model railroad layout,



At Oaks Park. Kneeling: Luke Staijunas, Campbell Crawford, Andrew Van Varick, Doug Morgan; Standing: Jonas Nordwall, Hannah Feely, Donnie Rankin, Marc Gerlack, Connor Ream, Katie Van Varick, Jackie Crawford, Luci Russell, Jelani Eddington, Nathan Avakian, Martin Ellis, Donna Parker, Keith Fortune (Oaks Park principal organist), Deb Van Varick; in booth: Dan Umholtz, Glenn Tallar



1. Donna prepares to serve cupcakes

2. Luke Staisiunas

3. Campbell Crawford

4. Connor Ream

5. Dan Umholtz

6. (l-r) Don Feely, Donna Parker, Martin Ellis, Deb Van Varick (with back to camera), and Luci Russell present Donna with birthday cupcakes

7. Andrew Van Varick tries out the Oaks Park Wurlitzer as Glenn Tallar looks on

8. Katie Van Varick, Connor Ream, and Andrew Van Varick try some three-part harmony

9. You must be at least this tall to drive this locomotive





it's a pretty safe bet that our next stop, the Oregon Railway Historical Museum, will be a hit. At this point in the week, some non-organ-related R&R will probably be welcome.

Our guide at the museum was John Pohlpeiter, who is "the oil guy" on locomotive 4449, possibly the most-photographed steam engine in the country. 4449 is in the shop undergoing maintenance, so we had an opportunity to see it up close, and to climb the ladder to take a look inside the cab. Not much to see, since most of the controls and gauges are out being serviced or refurbished, but that didn't stop quite a few from taking advantage of the chance to have a look. 4449 is expected to be back in service in time for the "Christmas Train" events this winter.

From the museum, we headed back to the hotel to give the Adventurers and staff a couple of hours to relax and unwind before heading back to FUMC for the dinner, jointly hosted by our two local ATOS chapters, Columbia River Theatre Organ Society and Oregon Chapter. I had neglected to charge my camera battery the night before, so I had to head home to pick up the charger. So much for relaxing.

About 60 members and Adventurers enjoyed a catered dinner. Chapter members Richard Lawson and Terry Robson organized the food for the dinner and oversaw the serving, and Charles Wolf provided background music before and during dinner. When Charles finished playing, Adventurers and guests alike registered their approval with very enthusiastic and well-deserved applause.

Immediately following dinner, certificates of participation (for the Adventurers) and appreciation (for staff and other supporters) were awarded, and we all then moved to the sanctuary where the Collins Memorial Organ awaited.

Once again, we heard most of the same numbers we had been hearing through the week. Wait—that's not totally correct: we heard numbers with the same titles, but in most cases there was little resemblance to the versions from last Sunday. The Adventurers had moved the bar up several notches, taking to heart the tips, tricks, and techniques taught. Tunes had more interest, and were far more polished than they had been on Sunday and Monday.

The organ easily handled everything the students threw at it (although it did rebel at one point, throwing one of its stop tabs at Donnie Rankin—we're not sure what he had done to anger it...) but we expected no less from this tremendous instrument.

Throughout the week, there was never a sense of "You must do it this way" from any of the instructors. There was, instead, a lot of "Try this." Instruction was far more along the lines of coaching guidance intended to get the Adventurers to discover things on their own, which, clearly, they did.

While most Adventurers presented a single number, some teamed up for some crowd-pleasing "extras." Brother and sister Adventurers Andrew and Katie Van Varick presented a viola-organ duet, followed by a solo number from Andrew; Donnie Rankin and Hannah Feely performed a piano-organ duet, with Hannah also providing vocals, before Donnie took his solo turn; Dan Umholtz showed his versatility with a classical number, then followed up with a wonderfully theatrically-themed arrangement of "His Eye is On the Sparrow." Finally, Nathan Avakian plugged in his iPhone to provide a rhythm track for his rock arrangement of John Bull's "Rondo in G" to cap off the evening.

No matter whether they performed one number or more, they impressed the audience. Remember, the audience hadn't heard how things sounded at the beginning of the week. Those of us who had been there all week had followed the progress, and we knew better than the audience ever would just how much dedication the Adventurers had shown, and how much work they had put in to achieve the results they demonstrated.

Since I have the pen, I'm going to take advantage of the opportunity to editorialize a bit (yep, here comes the commercial!).

If you have an interest in the future viability of the theatre organ art form, and are looking for a tremendously worthwhile program to support, in my opinion you couldn't find a better one than the Summer Youth Adventure. There is an immediate payoff to the SYA. The Adventurers leave at the end of the week with knowledge gained from the instructors, who truly are the cream of the crop in the theatre organ world. They've had opportunities most could never afford if they were spending this amount of time with this many instructors at normal teaching rates.

Every effort is made to keep the costs as low as possible for the Adventurers. Tuition is kept low, and it doesn't begin to cover ATOS' costs. Some Adventurers attend on scholarships provided by their local chapters or individuals, but there are other expenses which can't be avoided: air travel; costs of chaperone travel for those under 18 (and, to cap it off, the chaperones are responsible for their own meal expenses

during Adventure week); hotel costs and incidentals. This adds up to a pretty substantial commitment: for a single, unchaperoned student to attend can easily cost a couple of thousand dollars—more if they are coming from overseas.

ATOS incurs substantial costs to put on the program: van rental; most meals; venue costs and organ prep costs; instructor costs; insurance, and so on. Additionally, ATOS provides some scholarship support where there is need. The goal is to never have to deny an Adventurer a spot in the program because of financial constraints. This means that in addition to teaching, the core staff also beats the bushes for financial support for the program.

This year we were fortunate in an accidental sense: not only did almost all the venues either substantially reduce or completely waive their normal facility fees, but the rental agency to their credit stepped up and took complete responsibility for the snafu with the vans. They waived the rental fees for both vans for the entire week. We did have to pay for the gas and insurance, but our transportation costs totaled about \$500 rather than the forecast amount, which was well over \$2,000.

I'd encourage all ATOS chapters to contribute each year to the SYA by sponsoring a local student. If you don't have a local student to sponsor, consider donating that amount to ATOS earmarked to the SYA.

Finally, if the SYA comes to your area, please get behind it and support it. If you aren't in a position to support it financially, there is always a need for volunteers to serve as drivers, coordinators for hosted meals, venue relations, and so on. There are plenty of opportunities, but at the very least, attend the closing mini-concerts. You'll leave with a much better feeling about the future of the theatre organ art form, and you'll absolutely come away very impressed.

I'm finishing this off on Sunday, the day after everyone headed back to their home cities. I'm beat, as I suspect the rest of the staff and Adventurers are, but it's a week I'm very glad I spent with the SYA. The Adventurers almost seem to become like family to each other, and a lot of that rubs off on the staff and instructors as well. By the end of the week, we've learned a lot about each other and we'll certainly be following the progress (and, maybe, professional careers) of the Adventurers with great interest. You can bet I'll be there next year as well!



1. The group at the Oregon Railway Historical Museum. Southern Pacific Engine 4449 is undergoing maintenance, so the front is open and most of the decorative cladding is off. This is probably the most photographed steam locomotive in the United States, and pulled the "Freedom Train" through the 48 continental United States during the bicentennial celebration in 1976

2. This is the second of four privately-owned locomotives presently undergoing maintenance at the ORHM shop

3. The group hears the story of SP4449

4. Doug Morgan receives his certificate of participation from the instructors

5. All artists announced their own numbers

6. Four Five friends (Photo by Deb Van Varick)

7. (l-r) Front: Andrew Van Varick, Hannah Feely, Luke Stasiunas, Campbell Crawford, Doug Morgan; Rear: Jelani Eddington, Dan Umholtz, Donnie Rankin, Glenn Tallar, Connor Ream, Jonas Nordwall, Donna Parker, Katie Van Varick, Martin Ellis, Nathan Avakian

8. Donnie gains control of the stop tab the console threw at him during his number

9. Jelani, Donna, and Martin at the end of the 2013 Summer Youth Adventure



1



2



3



5



6



4



8



7



9



## THEATRE ORGAN STUDENT OF THE YEAR



# Dan Minervini

(Photo courtesy of the author)

My first experience with the theatre organ was at age 11. Like many younger kids, I liked Disney, and I particularly liked the Haunted Mansion. I heard the soundtrack to the ballroom area of the ride, and I immediately latched onto the sound, which was unlike anything I had ever heard. With the help of the Internet, I found out that a man named Gaylord Carter played the track on a Robert-Morton theatre organ. Further searching led me to the American Theatre Organ Society's website, which at the time had audio samples of professional theatre organists. I found a recording of Jelani Eddington playing the overture to *Die Fledermaus*, and I was hooked. I had never heard one instrument produce such a wide range of sounds, and I longed to learn how to play one.

Until that point, the only musical background I had was with the violin. I had begun playing in fourth grade and kept with the instrument into my years in middle school. But I never truly had a passion for the instrument, so I never felt the desire to really pursue music. My family had an old upright piano at home, and I would occasionally sit and experiment, but I never felt inclined to pursue it. Hearing the theatre organ awakened my true passion for music, and I immediately wanted to have an organ and learn how to play. My

parents agreed to buy me an organ, but only after taking six months of piano lessons to demonstrate my commitment. Determined to get an organ, I remained committed to the piano, and six months later, my parents purchased a Lowrey spinet organ for me. I began studying classical organ under Bob Arnold, the former music director at Trinity Church on Wall Street in New York City. But I retained the desire to play theatre organ music, and he began providing me with theatre organ arrangements. As my musical journey was beginning, I was about to enter high school.

Using the theatre organ locator on the ATOS website, I found that Chaminade High School possessed a 3/15 hybrid that was, at the time, the only publicly playing theatre organ on Long Island. Hearing the instrument in person for the first time at the open house, I quickly determined to go there. During my first year there, I became acquainted with Bro. Robert Lahey, the curator of the organ, who was thrilled that a student was actually interested in the organ. Through his kindness, openness, and constant encouragement, I began to play the organ publicly for intermissions, and I became acquainted with the New York Theatre Organ Society (NYTOS), my local chapter, who hosted concerts and silent films on the organ. I had the privilege

of seeing several professionals perform on the organ, and NYTOS, seeing my interest, decided to generously give me a scholarship to attend the 2009 ATOS Summer Youth Adventure in Phoenix, Arizona. At the Adventure, I met Donna Parker, Martin Ellis, Jelani Eddington, Lyn Larsen, and many fellow young organists who shared my passion for the instrument. The experience was unforgettable, and I began taking lessons from Jelani Eddington shortly after. I still take lessons from Jelani, and working with him has helped me more than I can begin to describe.

When I first began to play six years ago, I never thought that I would ever experience everything that I have with the theatre organ. NYTOS and ATOS have been instrumental in my musical journey, and without their help and love for the instrument and for music, I would never have accomplished half of what I have, or been able to enjoy any of the experiences that I have. Six years after beginning my journey with the organ, I am a member of the New York Theatre Organ Society's board of directors, a member of the crew that maintains the 4/26 Wurlitzer at the former Brooklyn Paramount, the Youth Representative to the Board for ATOS, an ATOS scholarship recipient, and I had the honor of performing as a finalist in the



2013 Young Theatre Organist Competition at the ATOS convention in Atlanta. I never imagined receiving an honor such as this, the Theatre Organ Student of the Year award, or any of those previously listed when I first began my journey, and I never would have without the encouragement and help of my family, my instructors, my friends in the theatre organ community, the American Theatre Organ Society, and especially my fellow members of the New York Theatre Organ Society who gave me my first opportunity to play a theatre pipe organ.

I would like to see a new generation of theatre organists. While I am certainly not ancient at 19 years old, I am no longer the only freshman in Chaminade High School who showed interest in playing the organ. I will be graduating from college in two years, and I hope to begin my career in law enforcement at that time. A new generation of organists must be present to follow me and the other young organists in my age group. As a young organist and as the Youth Representative, I will do everything that I can to encourage interest in the instrument from younger generations. I am currently trying to establish another program similar to the one run by John Baratta at FDR High School in Hyde Park, New York, and I encourage anyone with an interest in education to do the same. The instrument will not survive without a new generation of organists and technicians, and everyone with an interest in the theatre organ has the duty to create and encourage that new generation of organists. ATOS has several existing programs to do just that, and they have succeeded. However, the more programs in place throughout the United States and the world that encourage interest in the theatre organ and demonstrate its relevance, the more young organists and technicians we will have to carry on the legacy of the instrument.

Once again, I thank everyone who has given me this honor and who has helped me along my journey, and I look forward to encouraging the next generation of organists in the same way.

—Dan Minervini

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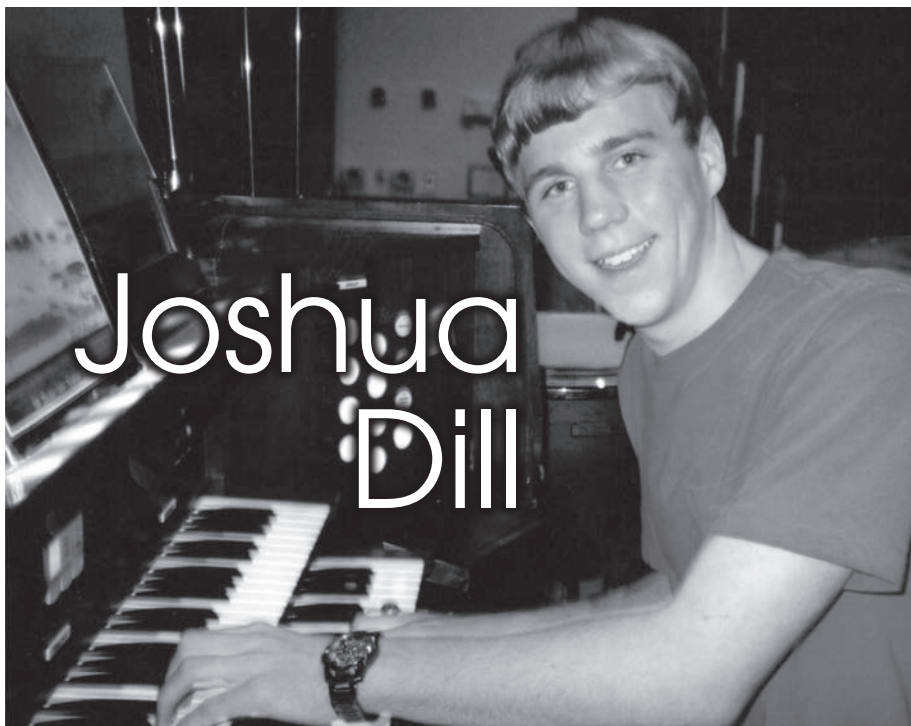
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## 2013 GEORGE WRIGHT MEMORIAL FELLOWSHIP RECIPIENTS

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How can I even attempt to describe such a wonderful week in such short space and time? Well, I am at least confident of where I should begin: A heartfelt Thank You to all those who were generous enough to sacrifice their time and money to allow me to attend this convention! I'll try to briefly reflect on the whole experience, and trust me, it was an experience!

Up to this point on my organ pilgrimage, I'd seen almost nothing of the national organization outside of the Atlanta chapter. Theatre Organ magazine was the only way I could have any idea of what the rest of ATOS was up to. Now, suddenly, here were ATOS members from around the entire world right in front of me! I had some of the best times of my life getting to know everyone and making new friends at every turn. Being able to converse with so many like-minded people is a rare luxury that I fully enjoyed.

Another highlight was getting to hear Mighty Mo played in a legitimate concert. Walking into the Fox, I was under the impression that I had heard some theatre organs before, but walking out from the concert, I was suddenly left in doubt. Now I know why they call it "Deluxe!" I really do wonder if it gets any better than that? Probably not!

The other two concerts that stood out in my mind were at the Alabama Theatre and the Rylander. Big Bertha shines out as one of the finest Wurlitzer installations we are still fortunate enough to have with us. All the love and care that the Alabama chapter continuously pours into the organ paid itself back threefold in the magnificent concerts we heard on Thursday.

As for the Rylander, the convention could not have possibly been wrapped up with a better organ or venue. It was so relaxing to just wind down and ponder the events of the week in the warm glow of the beautifully restored little picture palace. The concert by Ron Rhode really brought out the full, lush beauty of Mini Mo. All considered, the convention was without a doubt one of the best experiences I've had thus far!

I'd like to thank everyone involved once more before I sign off. You've all given me a gift that I'll treasure looking back upon for the rest of my life! I'd also like to leave a special shout-out to Larry Davis, Ken Double, Bob Fountain, Lee Lanier, John McCall, Rick McGee, Bucky Reddish, and John Tanner. I want to thank all of you so much for taking me under your wings and making me a part of the Atlanta chapter family!

—Joshua Dill

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# Peter Shilliday



Wow! As I write this article, a week after the 2013 annual convention ended, I am still taking it all in. Having attended four Summer Youth Adventures, this convention was a great experience at the right time for me, and I'd like to thank ATOS for helping make it happen.

I was absolutely blown away by all the performances throughout the week. Although I have heard all of the performers before through various sites on the Internet, hearing them live added an extra dimension to the music that was thrilling. More importantly to me,

I got to hear many different perspectives on how to approach organ playing. Combined with many insightful chats with those performers between concerts, I now have a better vision of how I want to progress as an artist.

I was able to accomplish one of my other primary goals for attending this convention as well: Getting a big-picture view of ATOS and talking about the future for the theatre organ. I spent a lot of time talking with other organists and enthusiasts, especially the other artists my age, about how to make the organ accessible and relevant to the younger general public. This, of course, is an ongoing process, but my conversations throughout the week helped me to get more concrete ideas on both the problems and possible solutions surrounding this topic.

On one night of the convention, I took a break and indulged in my other big passion in life: swing dancing. While I was out on the town dancing, I got into a conversation with two other swing dancers about why I was visiting Atlanta. After explaining what theatre organs and ATOS were, I invited them to visit the hotel to check out the Hammond Lounge and the Allen room. They agreed to check it out, mostly out of sheer curiosity.

The trip was well worth it to them. They had a great time listening and dancing to the music from the organists in the hotel, including myself. Certainly, this was one of the high points of the week for me as I was able to bring two interest groups together in a way that was fun for everyone.

Looking to the future, I hope to continue to learn more music and to find more sounds and genres to play on the theatre organ. Although I may not follow the path of the concert organist, my goal is still to share the instrument and my favorite music with my friends both inside and outside the theatre organ community.

Again, I would like to thank ATOS for connecting me with other young artists through the Youth Summer Adventures and for helping me experience my first annual convention.

—Peter Shilliday

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ATOS CONVENTION 2013

# Southern ATOS BY DON FEELY Hospitality

It would be impossible to convey in print the amount of charm, warmth and hospitality the Atlanta ATOS chapter conveyed to visitors at the 58th ATOS annual convention. Featuring several landmark theaters with original instruments, attendance was up and anticipation was high. The Buckhead J.W. Marriott Hotel served as our ATOS headquarters and by Sunday night, June 30, the hotel was abuzz with conventioners. The drinks may have been expensive, but the service and quality were top-notch. The adjacent Lenox Square Mall was convenient for affordable, quick meals—and any shopping needs including hot spots like Louis Vuitton and Prada.

While Atlanta is known for its hot and humid summer weather, rain all week kept the temperatures mostly in the 70s, a welcome relief for visitors. It also provided some spectacular evening thunderstorms that livened up bus rides back to the hotel.

## Preglow—Monday, July 1

A late morning departure helped some of us adjust to East Coast time, and we loaded buses at 10:00am for the trip to Tennessee. Dutifully picking up box lunches as we boarded, we settled back for the two-hour ride to the city of Chattanooga and the “Jewel of the South,” the Tivoli Theatre.

The Tivoli opened in 1921 with a 2/8 Barton organ, but that was replaced with a 3/11 Wurlitzer Style 235 Special in 1924 when Paramount-Publix acquired the theatre. The organ was resuscitated in 1983 by the Chattanooga Theatre Organ Society after the city purchased the theatre in 1976, and is used frequently for events.

The Tivoli is beautiful, showing off a renovation that includes fresh pastel colors, vintage light fixtures, and very comfortable seats. Convention announcer Ken Double welcomed us to the theater and introduced our featured artist, Jonas Nordwall.

Opening with a drum cadence and hints of “Dixie,” he continued into “Chattanooga Choo-Choo,” an appropriate beginning to our southern musical adventure. He followed with the 1913 standard, “You Made Me Love You,” in a quiet but saucy style that featured a wonderful Tuba solo with Chrysoglott accents. Next were three Hispanic selections from three different generations; “Tijuana Taxi,” “South of the Border,” and “Mexican Hat Dance.” Some luscious Tibia combinations opened “South of the Border,” which describes a trip to Mexico, and all three songs gave us a grand taste of Latin America.

The tonal finishing of the organ was exquisite, with one of the best-regulated and voiced Tibia Clausa ranks we would hear all week. The overall sound was a perfect fit for the auditorium, and the tonal percussions spoke with great clarity and presence.

Next was a Leslie Bricusse/Anthony Newley selection, which Jonas dedicated to “people that want to pursue a degree in organ performance: ‘What Kind of Fool am I?’” which was presented in an easy foxtrot style. The Wurlitzer strings on the Tivoli organ have great presence in the room and add



All good things begin with a bus queue, and ATOS conventions are no different. So began Monday morning, with part of the Australian contingent ready to load for Chattanooga (JS)



Lee Lanier, co-chair (with Ken Double) of the 2013 annual convention (JS)



After a (relatively) short ride, we arrived at the Tivoli Theatre in Chattanooga, Tennessee (JS)



David Gray and Donna Parker (JS)

All Photos Courtesy of: Russ Allen (RA), Peter Beames (PB), Jeffrey Harbin (JH), Matthew Kaminski (MK), John Ledwon (JL), Richard Neidich (RN), Journal Staff (JS)





The Tivoli grand lobby (JL)



Jonas Nordwall at the Tivoli (PB)



The Tivoli's upstairs lobby area looks like an elegant home (RN)



Jonas Nordwall (JS)



From the balcony, the Tivoli's ornate proscenium grills and box seats frame the stage (JL)



Carol Zerbo thought if this organ-building thing doesn't work out, Dick Taylor could audition for Travelocity commercials (JS)



The Tivoli console (RN)



David Gray, Nathan Avakian, Dan Minervini, Hannah Feely, and Peter Shilliday at Rock City (DF)



just the right amount of “shimmer” to any combination. He continued with the “Second Suite in F” by Gustav Holst, which took him back to his early days in band, playing the baritone horn. Performed in an effective march-like style without tremors, he made great use of all the tone colors the Wurlitzer had to offer.

Three pieces recalling notable performances by theatre organ legends followed: “Cherokee” (Don Baker); “Ruby” (George Wright); and “Parade of the Wooden Soldiers” (Eddie Dunstetter). The jazz standard “Cherokee” had a smooth melody against a rhythmic left hand and sharp English Horn accents. Nothing says “warrior” like a good Wurlitzer English Post Horn! The George Wright second-touch melody of “Ruby” was next; and “Parade of the Wooden Soldiers” featured rapid-fire finger technique with a plethora of percussions. It was an audience favorite.

“I Will Wait for You” from *The Umbrellas of Cherbourg* featured understated, shimmering tone colors, and Jonas closed the first half of the program with Vittorio Monti’s “Czardas.”

The second half opened with “Peitro’s Return,” a piece that harkened back to Jonas’ first instrument, the accordion. Next, what he described as “classic country” and “good honky-tonk,” was the 1957 hit “I Can’t Stop Loving You.” Prominently featuring the on-stage piano, it also had saucy Tibia combinations and bright Post Horn accents. “Sexy” said the great Wurlitzer English Post Horn!

Noting the passing of composer Marvin Hamlisch, Jonas continued with “What I Did for Love” from *A Chorus Line*. The well-regulated Tibia allowed for many intriguing sonorities, with the 1’ Fife able to float seamlessly over combinations. The final selections were from the musical *Les Miserables*, performed with all the passion and drama of a theatrical production. Tone colors ranged from single ranks to full organ, and a standing ovation showed the audience heartily approved of the entire program. Jonas responded with an encore that began with “I Love to Hear You Singing” and quietly morphed into “The Tennessee Waltz.” The audience once again roared its approval and we headed back to the buses for dinner.

For our evening dining, the buses traveled to Rock City, atop Lookout Mountain, a few miles outside of Chattanooga. A true marvel of nature, it features massive ancient rock formations, botanical gardens, and a breathtaking “seven state” panoramic view from the outcropping known as “Lovers’ Leap.” We divided into two groups, one heading to dinner first, while the second-seating group took time to explore the “enchanted trail” that meanders through the 14-acre property. Unfortunately, the buffet line wasn’t ready when the first group arrived, so everyone arrived at the food line at the same time. It made for slow moving, but the food was tasty and the company was good.

Loading buses again, we traveled back to downtown Chattanooga and the Soldiers and Sailors Memorial Auditorium. The auditorium contains a 4/81 Austin installed in 1924, and we were guests at the 7th annual Patriotic Organ Concert sponsored by the Chattanooga Music Club. After remarks by Jim Bailiff and Mayor Andy Berke, the program began with our guest artist, Walt Strony.

Walt opened the concert with John Philip Sousa’s “Stars and Stripes Forever.” The final trio section featured bells and xylophone, proving this was no ordinary Austin organ, and enthusiastic applause showed the audience approved. Continuing with a tribute to veterans, Walt played an “Armed Forces Salute” as individuals of each branch of service stood when their respective anthem was played. We finished with the “Star-Spangled Banner” and a fine vocal rendition of “God Bless America” by soloist Margaret Abernathy.

The organ program began with “In the Good Old Summertime,” which gave us a tour through the organ, in styles that mimicked a calliope, merry-go-round, classic organ, and even a jazz combo. This continued into “On the Sunny Side of the Street,” in a jazz version full of juicy chords.

Claiming to be an “illegitimate organist,” Walt noted that tonight’s program would be unusual. He gave a quick demonstration of items unique to this organ, including the Glockenspiel, Xylophone, Celesta, and the various color reeds. Continuing with “Thanksgiving” from Richard Purvis’ *Four Prayers in Tone for the Organ*, fanfares from reeds in opposite chambers made a bold



Rock City provided a cool respite from the heat and humidity, even on an overcast day (RN)



From this vantage point at Rock City, you can see seven states (RN)



Gentle paths led through the park, depositing us at the food pavilion (DF)





Mark and Carrie Renwick, with Dave Schutt peeking over Mark's shoulder (RN)



The program began with the Pledge of Allegiance. The six men by the flags (the American flag, and the service flags of the United States Army, Navy, Air Force, Marine Corps, and Coast Guard) are veterans of various armed conflicts, ranging from World War II to the present (RN)



When we arrived at the Soldiers and Sailors Memorial Auditorium, we found a huge flag on stage. That set the tone for the evening's concert (JS)



Walt Strony greets the crowd, which included a large number of local residents in addition to the ATOS crowd (JS)



This sample chest was set up in the lobby, enabling people to press a plunger which made the pipe speak. A variety of ranks were represented in all four families of tone (RN)



660 N. Peachtree Street, Atlanta—where we would hear four masters of the theatre organ on one of the world's most iconic instruments (JS)



A good-size crowd was on hand (RN)



statement, and the piece was an excellent vehicle to show off the Austin resources.

Next was the jazzy “Celery Stalks at Midnight,” which he dedicated to Phil Maloof. Walt’s judicious use of a non-trem style didn’t give away to the audience that the Austin tremulants are far from theatrical. Due to the nature of its massive windchests, Austin organs use a large blade that spans the length of the chest above the pipes to “move” the air and create a vibrato. Sometimes you can even tell it’s on. Crafting a program that appeals to ATOS members while accommodating the Austin design was no small feat, and the next number, “Somewhere” from *West Side Story* was a testament to Walt’s skill. Starting with a single untremed reed, the inventive accompaniments and registrations were enthralling. Walt’s treatment of this ballad was beautiful and compelling—a highlight of the program.

Next, “Tico-Tico” was done in the best finger-busting style, with several unexpected key changes. This took us to Intermission.

The second half began with an organ-simulated steam train departure that led us into “Chattanooga Choo Choo,” with some of “I’ve Been Working on the Railroad” thrown in. The program continued with the 1929 Laurel and Hardy classic, *Liberty*. Walt skillfully provided accompaniment that brought out all the comedy without overshadowing the picture.

The final number was the epic “Victory at Sea” score by Richard Rodgers. Originally penned for the 1952 TV documentary, it showcases 13 themes Rodgers wrote for the show. Evoking visions of battleships on the open sea, it made great use of all the colors the Austin had to offer. At the conclusion, the audience rose to their feet in an ovation. Walt obliged the crowd with an encore, the definitive Peter Wilhousky arrangement of “Battle Hymn of the Republic.” The Austin performed admirably, recreating the stirring verses, and the audience once again rose in appreciation. As we loaded the buses to head back to Georgia, our patriotic palates had been filled to overflowing and we basked in the glow of a day of great music.

## Tuesday, July 2

The day started with a technical seminar by Allen Miller on the subject of Tremulants. The conference room was full of scholars and students alike, and Allen’s presentation included a live demonstration, complete from small blower through regulator, “chest,” windlines, and finally, tremulant. His excellent advice and extensive experience had many people taking notes and asking questions.

Following a quick lunch at the adjacent mall, we boarded the MARTA transit system for a short trip downtown to the Atlanta Fox Theatre for what was to be the first of four highly-anticipated events at this renowned landmark.

Walking into the Fox Theatre is almost a religious experience. The amount of detail and care that went into the original design and construction is matched by the amount of work and expertise that has gone into the restoration. The original details, the lighting, the impressive scale, all combine to create a feast for the senses. And then there is the Möller. Anyone who has heard the Möller in the Pasadena Civic Auditorium knows the firm could build a fine theatre organ. The Fox instrument is the *pièce de résistance* of the company, and thanks to the efforts of Joe Patten that began in 1963, the instrument is resplendent in all its tonal and visual glory.

Richard Hills was the first artist to put the Möller through its paces, starting with George Gershwin’s “Clap Your Hands.” Beginning with solo piano, as it rose on its own lift center stage, the organ soon joined in, as the massive console made its appearance stage right. Photographs do not depict the grandness of this console, either in size, or in the vivid colors that adorn it. The arrangement was bold and brassy, with a big, full sound in the massive auditorium.

Next, to show off the “sumptuous colors,” Richard continued with an arrangement of the spiritual, “Steal Away.” Starting with just a whisper, the ethereal combinations made wonderful use of the strings as melody and accompaniment. These were sounds you could bathe in, and the piece ended in the same delicate manner. Richard continued with songs from 1929, which were probably heard at the Fox in the year it opened. Including “More Than You Know,” “Ain’t Misbehavin’,” “Tiptoe Through the Tulips,” and “Liza,”



Atlanta Fox Vice President and General Manager Adina Erwin receives the award from Scot Huntington, President of the Organ Historical Society, as Carolyn Wills, ATOS member and long-time Fox board of directors member looks on (JL)



The main decorative curtain is nothing short of spectacular (RN)



Detail of the curtain (RN)



Richard Hills, the first of the four artists to present the big Möller (JS)





Clark Wilson at the Fox, our second Tuesday artist (PB)



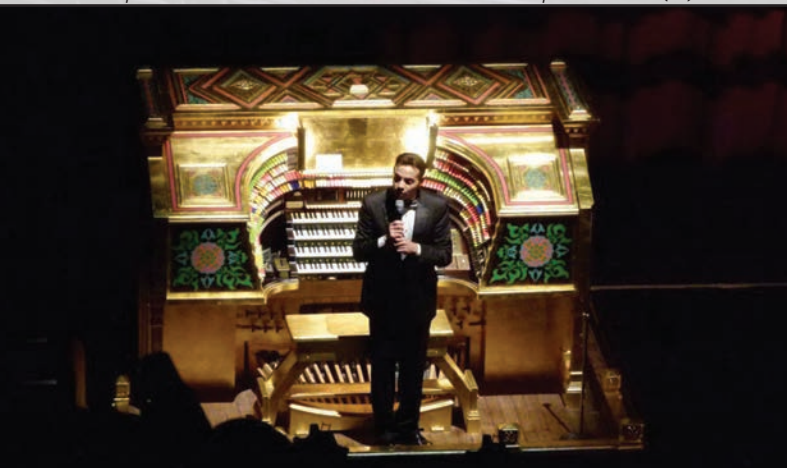
What looks like a Bedouin canopy, isn't it; it's rigid and intended to disperse the sound (JL)



From the balcony, the scale of the Fox stage is apparent; compare the size of the massive console to the proscenium (JL)



An antique ticket stub receptacle in the Fox main lobby (JL)



Now, for some scale of the console: Jelani Eddington is over 6' tall (PB)



The atmospheric ceiling at the Fox: approximately 90 crystals are embedded in the ceiling (about a third of them twinkle) to give the impression of stars in the night sky (RN)



The upstairs lobby at the Fox (JL)



Richard Hills at the conclusion of his Tuesday afternoon concert (JS)



they took us back to 1929 and the excitement even then that involved a trip to the Fox.

Next was “March of the Siamese Children” from *The King and I*, a piece well suited to the architecture of the building. Continuing with tunes from Broadway, Richard performed selections from the 1966 Jerry Herman musical, *Mame*. A rumble from 32’ Diaphones opened the medley, which featured shifting time signatures, soaring solo-reed melodies, and acrobatic runs on the solo manual. This took us to intermission.

The interval ended with award presentations to Robert L. Foreman, Jr. and Joe Patten for their work, ensuring future generations will be able to visit this magnificent theatre. Then Richard returned to the organ, with music by Sir Arthur Bliss and the 1936 motion picture, *Things to Come*. At times bold and other times dark and foreboding, it was great fun on this massive instrument.

Next was Rudolf Friml’s “Veil Dance” from the Japanese ballet *O Mitake San*, played in a very orchestral style. This was followed by “The Desert Song” from the 1926 Sigmund Romberg musical of the same name, featuring thrilling full-string combinations and a wide dynamic range. Richard handles this type of music with such ease, one can’t help but sit in complete awe at such fine musicianship.

“Shooting Star” by Sydney Torch was a marvelous novelty number that featured great interplay between manuals, and his final selection, the “March and Procession of Bacchus” from the 1876 ballet, *Sylvia*, was bold and full.

The crowd wasn’t finished with Richard, and demanded an encore. He obliged with an arrangement of “Sweet Georgia Brown” that still has people talking. Beginning as a French Toccata, we were treated to a musical romp that was as much fun visually as it was aurally. Anyone who has had a chance to view his “Tiger Rag” rendition on YouTube knows what kind of fast-paced, jazzed-up, frenetic arrangement Richard can produce. By the time he was finished, several other convention performers had apparently scratched it off their play list. One wag was heard to comment “if you want a best-seller, all you need is a disc full of nothing but Richard Hills’ encores.” It was an unforgettable performance by a stellar artist.

With time between concerts to catch a bite to eat, we took advantage of local recommendations; some of us headed to the Varsity Drive-In, a short walk from the theatre. Hailed as the “largest drive-in” in the world, the 85-year-old landmark can accommodate 600 cars and over 800 people inside the restaurant. The food is greasy, the portions aren’t large, but the price was right and it tasted pretty darn good! We sat amidst Atlanta Braves fans headed for Turner Field, and soon we were headed back to our own entertainment shrine.

Returning to the Fox, our evening event began with a presentation by Scot Huntington, past-president of the Organ Historical Society and member of the Organ Citation Committee. He awarded the “Landmark of American Organbuilding” citation to the Atlanta Fox, for the Möller organ. Accepting were Adina Alford Erwin, Vice President and General Manager of the Fox Theatre, and board member Carolyn Wills. Both these women show such an understanding and passion for the role a theatre organ can fill, we can only hope it could be emulated across the country.

Then we moved on to our entertainment for the evening. Clark Wilson was on tap to accompany the 1929 Buster Keaton film, *Spite Marriage*. This was Keaton’s last silent film, and while it featured more drama than a usual Keaton work, it contained a wealth of sight gags and comedy bits, many of which Keaton used again in his 1943 film, *I Dood It*—some replicated shot for shot.

Clark rode the console up for a couple of selections before the movie, and by the time the feature film started, the audience was hushed with anticipation. Clark’s accompaniment was dead-on, with themes that matched the on-screen action and cues that faithfully captured the comedy antics. Playing the part of Elmer, a humble worker in a dry cleaning establishment, Keaton idolizes stage actress Tribby Drew (played by Dorothy Sebastian). When Elmer inadvertently ends up in the stage production where Tribby stars, hilarity ensues. After a series of events that finds them married, then estranged, then at sea with criminals, the movie ends with both living happily ever after. The film elicited both applause and riotous laughter at times from the audience—a sure sign everyone was enjoying the evening.



Décor at the Fox (PB)



Upstairs lobby décor (RN)



(RN)



The Atlanta chapter welcomes us to Atlanta (JS)





Tony Fenelon, our second Wednesday artist (RN)



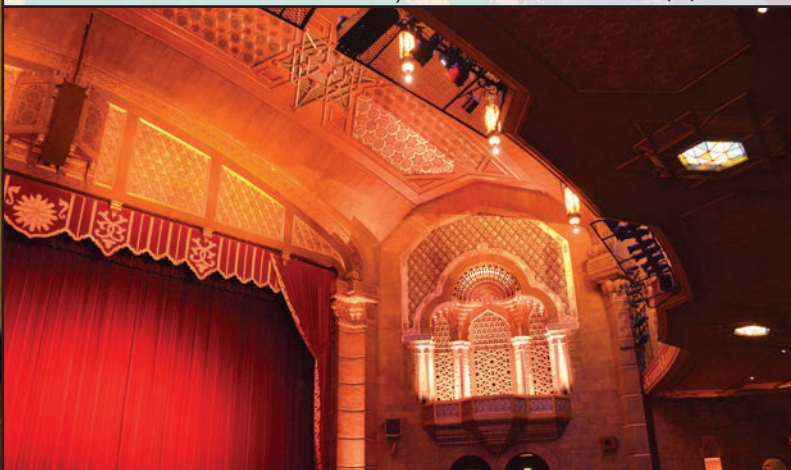
Walt Strony, in a tribute to Carol Burnett and Gone With the Wind, introduces Tony Fenelon (RN)



The gift shop in one of the side lobbies (RN)



Walt Strony and Linda Van Der Molen (JS)



Three chambers are stacked behind the grille house right (JS)



(RN)



Hannah Feely visits the Hammond Lounge (JH)



Several people wondered if the organ has a “Musical Saw” stop. No, the organ doesn’t. It does, however, have a perfectly-regulated and ideally-tremmed Tibia Plena and an organist who knows “the trick.” That Clark was able to fool so many theatre-organ enthusiasts into asking, though, is a testament to his skills as a movie player.

Closing with “Hurray for Hollywood,” Clark rode the console back down and our evening ended, much in the same way it would have for Fox patrons 85 years earlier. Good movie, great music, a magnificent setting—how much do things really change?

Surprising many Atlanta residents by our late-night mass pilgrimage on MARTA, we returned to the hotel. Night owls headed to the Hammond Lounge for the first of several nights of draw bar entertainment.

## Wednesday, July 3

For those that didn’t sleep in, the morning began with the ATOS Annual Meeting. The board presented a recap of the budget from the past year and the new budget for the upcoming year. While financially healthy, the board continues to try to find ways to increase revenue and contain expenses, to ensure the long-term stability of the organization.

After lunch, we once again relied on the MARTA system to take us to the Fox where we would get to hear Jelani Eddington put the Möller through its paces. Ken Double welcomed us back, and recognized the organ crew, noting they had spent considerable time preparing this landmark instrument for the convention.

Jelani opened the concert with “Some People” from *Gypsy*, in a big and full arrangement that let us know we were hearing what had been the largest theatre organ in the world from 1929 to 1932. His second selection was arranged by his good friend, the late Chris Gorsuch. Even though we lost Chris this last year, his music remains—in recordings and arrangements. The sheer brilliance of his arrangement of Dave Brubeck’s “Take Five” was matched by the masterful musicianship of Jelani, as the piece grew in complexity and dynamics. It was an audience favorite.

Next was the 1979 ballad, “Through the Eyes of Love.” Single finger melodies were nicely contrasted by rich, full chords on the bridge, and the Möller sounded grand and lush. An unexpected key change took us to a subdued, pensive ending. It was a moving arrangement. A nice contrast was Leroy Anderson’s 1945 “Ticonderoga March” written for marching band. Stately and crisp, the final trio with obbligato was especially enjoyable.

Jelani followed with a collection of tunes from Johnny Mercer, noting that he was born in Savannah, Georgia. Best known as a lyricist, his collaborations have included many of the great American composers. Songs included “Jeepers, Creepers,” “Ac-Cent-Tchu-Ate the Positive,” “Skylark,” “Satin Doll,” “Moon River” and others, it was a trip through the Great American Songbook, wonderfully tied together by the arranging prowess of Jelani.

The concert continued with music from Alexander Borodin, “This is My Beloved.” Interestingly enough, for Borodin music was an avocation. He was by profession a physician and chemist, and most of his compositions were written during a relatively short period, fewer than 15 years. Several of his compositions including this one, were adapted for use in the 1953 musical *Kismet*. Although Borodin died in 1887, in 1954 he was posthumously given a Tony award for the music in *Kismet*.

Jelani commented on the wide dynamic range of the instrument, and then used this piece to showcase it. From a whisper to a mighty roar, “Mighty Mo” didn’t disappoint. One can only imagine what the listeners of 1929 felt as they were enveloped by the sound. Concluding the first half was Sir William Walton’s “Orb and Sceptre” coronation march. Notable for its somber and stately style, the classical voices of the Möller portrayed the march with glory and dignity.

Following intermission, Jelani brought the console up with “Get Happy,” in another arrangement by Chris Gorsuch that featured hints of “Sing, Sing, Sing.” Next was more music from Alexander Borodin. Jelani told us he was going to explore the orchestral side of the instrument, and the “Polovtsian Dances” brought extended applause from the audience.

Continuing with “Over the Rainbow,” the arrangement opened with the seldom-heard verse played on a single untremmed 4’ stop. Many performers



The Hammond Lounge on Wednesday night (JS)



Bob Fountain (l), the first Atlanta Braves organist, and Matthew Kaminski (r), the current Braves organist in the Hammond Lounge (MK)



ATOS President Ken Double was our emcee for the week (RN)



Birmingham’s Lyric Theatre is in a block scheduled for renewal, but today is boarded up (JS)





Across the street, the Alabama Theatre ("Showplace of the South") welcomed us (JS)



Big Bertha is in place on the stage, ready for action (JS)



The Alabama features these whimsical wall sconces (RN)



We were welcomed on the marquee (PB)



The Alabama has been magnificently restored (JS)



Perhaps the most ornate chandelier in the building (RN)



used untremed solo stops on the Möller to great effect, and Jelani's arrangement built into a moving and lavish rendition of this classic ballad. His final selection, the "Gypsy Dance" from the Georges Bizet opera, *Carmen*, had all the excitement and fervor one would expect.

The standing ovation brought him back for one more piece, "Gonna Build a Mountain" from *Stop the World – I Want to Get Off*. The arrangement was also by Chris Gorsuch and brought to a close a wonderful concert by one of theatre organ's true masters. Our familiarity with "Mighty Mo" was growing, and we would have one more chance to hear it that evening.

Once again taking the advice of savvy locals, we headed a short distance from the theatre to Mary Mac's Tea Room for dinner. To say that Mary Mac's is a local institution is an understatement—it is billed as "Atlanta's Dining Room." Opened in 1945 by Mary McKenzie, female proprietors used the more genteel Southern term "Tea Room," as they would certainly never open a restaurant. Of the original 16 tea rooms in Atlanta, only Mary Mac's remains. Serving authentic Southern cuisine, the service and hospitality were only topped by the sumptuous and lovingly prepared meal we enjoyed. Our visit even included a back rub by Mary Mac's Goodwill Ambassador, Jo Carter, who asked how our meal was and where we were from. If there is place that embodies everything that is good about the South, I think we found it, and we would make our way back to Mary Mac's later in the week for a second meal. With full stomachs and content hearts, we walked back to the Fox for our final concert.

Tony Fenelon opened his program with a bouncy "I Enjoy Being a Girl" from the Rodgers and Hammerstein musical *Flower Drum Song*, and the robust audience response made it clear that Tony is a hit both here and "Down Under." He continued with the 1936 tune "Bojangles of Harlem" in a big, full setting.

Switching centuries, he presented Norah Jones' contemporary jazz number, "Everybody Needs a Friend." Performed in the best Jimmy Van Heusen style, it was swinging, cool, and hip. Next was "Stardust" by Hoagy Carmichael, which allowed the audience to sit back, relax, and enjoy this masterful rendition. "Everything's Coming up Roses" was followed by music Tony's father used to play, from American composer Stephen Foster. We heard "Jeanie with the Light Brown Hair" and "Beautiful Dreamer" in arrangements that would have made his father proud.

Both main and solo Tibias were featured in some haunting open harmony on "I Only Have Eyes for You," from the 1934 film *Dames*. Tony ended the first half with a brilliant medley of Rodgers and Hart tunes which included "Bewitched, Bothered and Bewildered," "Blue Moon," "My Funny Valentine," "The Lady is a Tramp," and many more. This music is so well suited to the theatre organ that, with Tony's relaxed style, you could imagine we were all sitting together after dinner, listening to a good friend entertain us. And we were.

Following the brief interval, Tony returned with another Richard Rodgers tune, "It's a Grand Night for Singing." It was such a treat to hear each of the four artists perform on this instrument—each managed to uniquely showcase the range and versatility that make it extraordinarily special.

Next was "The Lost Chord" by Sir Arthur Sullivan, which showcased the classical voices and lush strings in the organ. This was contrasted by the finale from Stravinsky's *Firebird Suite*, and Jelly Roll Morton's "King Porter Stomp," a great novelty number that featured the piano and xylophone. A loud ovation made it clear this was an audience favorite. Next were selections from *Annie Get Your Gun*, including "You Can't Get a Man with a Gun," and ending with "There's No Business Like Show Business."

Tony concluded the concert with Frédéric Chopin's "Fantaisie-Impromptu in C-sharp minor." This was a feast for the ears and a huge standing followed the final notes. Tony obliged the audience with an encore that began with "Stars and Stripes Forever" but soon segued into "Waltzing Matilda," the unofficial national anthem of Australia.

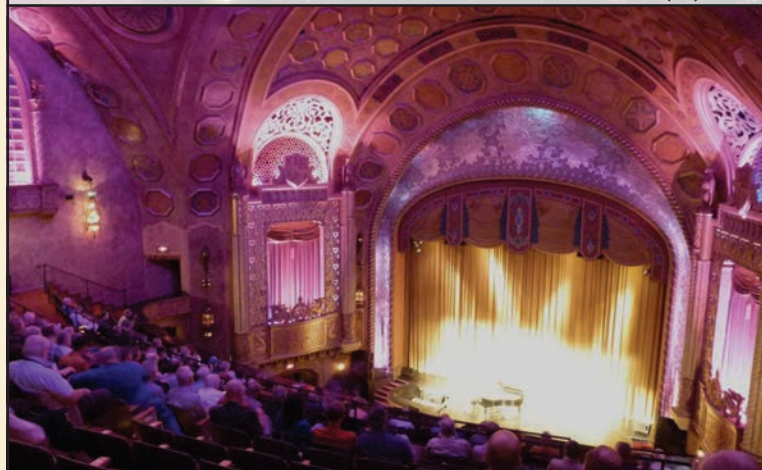
Our time at the Fox came to a close, but it was clear to see why Atlanta residents are in love with the theatre and "Mighty Mo." Special thanks to all the chapter members who made the experience possible. We have memories that will last a lifetime.



(l-r) Tim Stephens, President of the Atlanta chapter, Gary Jones, Alabama house organist, and Lee Lanier, convention co-chair (JS)



The house lighting allows color shifts which bring different moods to the auditorium (PB)



Believe it or not, this is the restroom lobby; I've owned houses that weren't this elegant (JS)





The "Big Bertha" console is RED



(l - r) Bob Evans, Walt Strony, Jack Moelmann, Fr. Gus Franklin (JS)



David Gray, our first artist of the day (JS)



This fragile-appearing piece is on a stairway landing (JS)



David Gray astounded the audience with his piano artistry (RN)



Mark Herman, our second artist at the Alabama (JS)



## Thursday, July 4

The ATOS Members Forum began bright and early at 8:30am, and conventioners also got a chance to hear a forum on Visas for Foreign Artists presented by Lee Lanier. By 10:30 we were loading buses for our next out-of-state trip, this time to Birmingham, Alabama. Like well-trained school children, we picked up our box lunches as we boarded our buses and settled back for the 2½-hour trip to the west.

Traveling through a driving rainstorm, we finally rolled into downtown Birmingham. It appears to be an inner city area that has yet to rebound or experience rebirth. Even on a July 4th holiday, it was easy to tell the area was mostly deserted. In contrast to the boarded-up Lyric Theatre across the street, there was one bright spot—the magnificent Alabama Theatre and its original Publix 1 Wurlitzer, Opus 1783. Saved from the wrecking ball in 1987 by Alabama Landmarks, Inc., a non-profit group formed for that purpose, the building underwent a complete restoration in 1998. Now the home of the Alabama Symphony, the Alabama Ballet, and a venue for major touring events, the future of the theatre and its Wurlitzer seems to be assured.

The organ has been expanded over the years, based on a specification drawn up by the late Tom Hazleton (who else would specify a “Tremulants to 2nd Touch” tab on Great, familiarly known as “Leslies On”?). Under the care of Larry Donaldson, 12 additional ranks have been judiciously added to the original 20, making the instrument one of the finest in any American theatre.

The auditorium featured multi-colored hues of lighting, and the plaster walls were also adorned with a broad range of colors—much more representative of the original theatre design than many modern “white-wash” restorations. Somehow the 2,500 seat auditorium seemed small, after two days at the Fox, but there was no mistaking the signature Rapp & Rapp design. To many of us, the Publix architecture says “Wurlitzer” before you even see or hear the organ. But we could see it, the iconic red and gold console there, teasing us with its ornate presence. When we say “red,” we really mean “RED!” This is one of the most striking consoles ever built by the company, and the restoration is nothing short of spectacular.

Our afternoon concert featured David Gray, originally from Glasgow, Scotland and winner of the 2005 ATOS Young Organist competition. He opened with “Put on a Happy Face,” which was full of tempo and registration changes, giving us a first glimpse of the wonderful Wurlitzer sounds. As it was the American Independence Day holiday, he continued with the “Star Spangled Banner.” By the end, most audience members were singing along.

Next was George Gershwin’s “A Foggy Day in London Town.” With a very impressionistic opening, and chimes of Big Ben in the distance, David’s melodic phrasing of this jazz standard was excellent. Next was a piece by British composer Ron Goodwin, “Panatella.” A fun novelty number, David’s offbeat registrations gave it just the right feel. He continued with some British light music and Eric Coates’ “Dance in the Twilight” from the *Springtime Suite*.

Barry Manilow’s “I Was a Fool (to Let You Go)” had an easy 4-beat jazz style, and “You’re a Sweetheart” by Sidney Torch featured some very creative registrations. Next, Jim Riggs’ original composition, “The Motion Picture Herald March” was stately and inventive. This was followed by “Says My Heart” written by Burton Lane, as played by Quentin McLean. With rapid-fire manual changes and incredible keyboard calisthenics, it was a feat to behold. I’m not sure which was more impressive—Quentin McLean’s original improvisation or David’s accurate and frenetic recreation.

The final number before the interval was a highlight of the concert: David’s own transcription of Modest Mussorgsky’s “Night on Bald Mountain.” With spot-on registrations and more importantly, articulation, David effectively transformed the Wurlitzer into an orchestra, and we all felt the excitement, drama, and rage of this seminal work. It is a rare treat to hear an artist that can so effectively translate the black notes on a page into passionate music: David Gray is such a musician. The audience agreed, and a huge ovation returned him twice to the stage for applause.

David opened the second half with his own arrangement of “Singin’ in the Bathtub.” Figuring he would cash in on his Scottish heritage (so he said), he continued with “The Skye Boat Song,” a well-known Scottish folk song. Beginning with Chrysoglott and a solo melody on the Flute, the arrangement



Mark welcomes the convention (RN)



David joined Mark for the encore... (RN)



...then they seamlessly swapped instruments partway through (RN)



David and Mark (JS)





John Ledwon, committee chair for the Young Organist Competition (JL)



We were welcomed to the Strand by the marquee (JS)



The Young Organist finalists missed out on the trip to Birmingham, but they had an opportunity to get up close and personal with Mighty Mo. Here, Justin LaVoie is shown at the console (JL)



The interior of the Earl Smith Strand Theatre, Marietta (JS)



Dan Minervini (JL)



(l-r) Clayton Shaw, Danny McCollum, Susan Cole-Shaw prior to the Young Organists' Competition (JS)



Danny McCollum (JL)



Dan Minervini and Justin LaVoie prior to the Young Organists' Competition (JS)



was simple and beautiful. Announcing that he had just graduated from the Royal Academy of Music in London six days earlier (with a degree in piano performance), he treated us to a piano piece from his senior recital, the last movement from *Concerto for Solo Piano* by Charles Valentin Alkan, written in 1857. The piece was a masterful showcase for his talent and keyboard dexterity.

David continued with two Cole Porter selections, “In the Still of the Night,” and “Just One of Those Things,” the latter which he transcribed from a piano roll. Next, a Harry Warren medley featured many well-known standards including “Shuffle Off to Buffalo,” “You Must Have Been a Beautiful Baby,” “Jeepers Creepers,” and “I Only Have Eyes for You.” David’s rapid registration and manual changes made it hard to believe he had only four manuals and two hands with which to work, and his ability to keep track of which combination he had put on each piston, on each memory level, was another feat in itself. After a faithful recreation of the George Wright arrangement of the 1920 standard, “The Japanese Sandman,” he closed with another Eric Coates march, “The Youth of Britain.” Slyly noting that it was fitting for him to perform this piece, rather than Richard Hills, the brass fanfares and regal feel was nicely contrasted by a melodic middle section. The audience again rose in a standing ovation, and he obliged our desire for more with “Stompin’ at the Savoy,” sending us out in a swing style. This was a concert everyone would be talking about during the rest of the week.

Our dinner arrangements had been made, and we loaded the buses for a short trip to the B & A Warehouse, which bills itself as Alabama’s Finest Gourmet Catering Company. The tables were set, the food was prepared, and soon we were headed through the buffet line for some tasty southern cuisine. When all had been served and dinner was concluding, the awards portion of the evening began (see the article beginning on page 50).

Following the banquet activities, we headed back to the Alabama Theatre for our last concert of the day. As we settled into our seats, Mark Herman took the reins of the Wurlitzer.

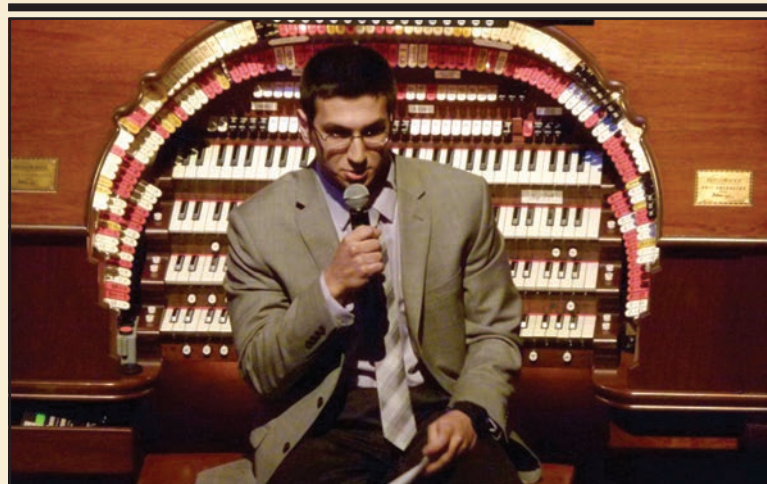
Opening with the 1956 Gordon Jenkins song, “Married I Can Always Get,” Mark let us know we were in for an evening of fine music. Continuing with the novelty number “Midnight in Mayfair,” he featured great interplay between the Post Horn and Xylophone. An untremmed trumpet began “When Your Lover Has Gone,” and the beautifully simple arrangement featured a lovely string melody in the tenor range. While David Gray’s performance on “Big Bertha” was intriguing and fresh, Mark’s classic style was a perfect complement to the afternoon concert.

A Jule Styne medley ended with “Everything’s Coming up Roses,” and had a thrilling, big theatre organ sound. Next was a saucy arrangement of “Am I Blue?” which featured some serious bumping and grinding, before a glockenspiel arpeggio ending.

He continued with a collection of Southern tunes that included “Dixie,” “Battle Hymn of the Republic,” “My Old Kentucky Home,” “Camptown Races,” and “When Johnny Comes Marching Home.” Mark followed this with a beautifully registered “There’s a Place in My Heart for You.” The first half concluded with a bouncy, toe-tapping rendition of “Atlanta G.A.,” written by Artie Shaftel and Sunny Skylar.

After intermission, Mark started with the 1931 Gershwin number, “Of Thee I Sing,” followed with an original composition, “Jarvis,” named for his dog. In the style of a Leroy Anderson Novelty number (which many heard at last year’s convention), it brought well deserved applause. Next was “I Cover the Waterfront,” in an easy 4-beat style, and two songs by Harry Warren, “I Know Why (and So Do You),” and “Shadow Waltz.” We then heard the Richard Purvis composition, “Romanza,” nicely featuring the Brass Trumpet and a solo flute. Mark finished the concert with “Vanessa,” by Bernie Wayne. Mark’s playing could be described with one word—classy, and the audience was eating it up.

A hearty ovation brought Mark out for an encore. As he began Sousa’s “Stars and Stripes Forever,” we soon noticed he was joined on stage by David Gray. Hmm... David made his way over to the piano, and joined Mark for the first “dogfight” section of the piece. That would have been impressive enough, but they weren’t finished yet. As Mark continued to play, David joined him on the organ bench and skillfully took over from him, without either one missing



Dan Minervini announces his next number (PB)



Danny McCollum announces his next number (PB)



Justin LaVoie announces his next number (PB)



Dan Minervini, Justin LaVoie, and Danny McCollum are ready for the judging (PB)





Dan Minervini, Justin LaVoie, and Danny McCollum listen expectantly as Simon Gledhill prepares to announce the winner of the Young Organists Competition (PB)



Lance Luce at the Strand (RN)



Justin reacts at being named winner (JS)



Jack Moelmann took the opportunity to do a few more of his video interviews (JS)



Mike Cipolletti presents the winner an additional prize of \$1,000 on behalf of Garden State chapter (JS)



Some of "the gang" on the way to Stone Mountain (RN)



Our afternoon artist at the Strand's Allen GW-IV was Lance Luce (JS)



The evening found us at Stephenson High School in Stone Mountain. Notice the pipe chamber grills high up on the back wall of the 400-seat auditorium (JS)



a beat. Mark then dashed to the piano, and they concluded the piece as a duet. It was a well-orchestrated end to the day's concerts, and allowed us to show our admiration to both of these talented young performers.

During the long ride back to Georgia, conversations were gleefully recapping the music from the day. Some of us simply slept, while visions of xylophones danced in our heads.

## Friday, July 5

Traveling north this morning, we boarded buses for Marietta, Georgia and a trip to the Strand Theatre. Built in the Art Deco style as a movie house in 1935, it flourished for a time, but by 2002 it sat empty and unused. In 2004, Friends of the Strand, Inc. was organized and fundraising began for restoration costs. By 2008, restoration and construction were complete and the theater reopened as a noted landmark on the historic Marietta Square.

The theater missed having its own pipe organ by several years, but with the recent addition of a custom Allen GW-IV digital organ, Marietta audiences now thrill to the sound of a theatre organ. Curator Ron Carter and Allen technician Alan Buchanan voiced the organ to the theater's 531-seat auditorium, and with 30 speakers installed in the pipe chambers the result is a very pleasing full sound.

Our first musical event was the annual Young Organist Competition. John Ledwon is to be commended for promoting this event so well, and this year three finalists traveled to the convention to compete with live performances. Initial CD judging was done by Lance Luce, Jerry Nagano, and Clark Wilson, and on-site judges were Simon Gledhill, Richard Hills, and Bill Mollema.

The first performer was Dan Minervini from Mineola, New York. Dan has had three years of study with Jelani Eddington. He aptly opened with "That's Entertainment," featuring a variety of well-executed fills and stop changes. Looking very relaxed at the console, he continued with the *West Side Story* ballad, "Somewhere." Beginning with a simple Trumpet melody, he featured some wonderfully haunting Tibia combinations and a nice left-hand melody with a big string accompaniment. Well-performed and registered, Dan was able to convey all the wonderful emotion of the piece to us.

Next was a medley from the 1955 production, *Damn Yankees*. Nicely suited to the organ, it ended with a big brassy version of "You Gotta Have Heart." The last selection was a rousing performance of the "William Tell Overture" by Gioachino Rossini. The audience responded with a strong ovation to Dan's polished performance.

Each contestant showed some degree of nervousness, which is to be expected. I often wonder if they know they have a room full of supporters that wish, hope, and yearn for their success with every breath.

Danny McCollum from Sumterville, Florida was next. He has studied with Susan Cole for eight years and, most recently, with Dwight Thomas. Danny opened with Cole Porter's "From This Moment On," performed in a grand up-console style, and "Moon River" featuring the Tuba with Harp accompaniment, leading into a lush Tibia combination.

He continued with Aram Khachaturian's excitingly rhythmic "Sabre Dance." This piece can be a challenge for seasoned veterans, but Danny forged ahead with determination that impressed the audience. He concluded with a medley from *Peter Pan, the Musical*. Danny is obviously very familiar with this music, and the care with which he performed each selection accurately portrayed the original score. Once again, the audience rewarded his polished performance with a strong ovation.

The last contestant was Justin LaVoie, from Canton, Michigan. Justin is also a student of Jelani Eddington, and studies classical organ with Rick Cucchi. Justin wasn't shy about performing in the Allen room at the convention hotel, or the Hammond Lounge, so many were curious to see what he would present for the competition. Opening with "I Feel a Song Coming On," his keen sense of rhythm was evident from the start. Next was "My Funny Valentine," which featured a variety of registrations and a wonderful key change, taking us to a quiet untremmed ending.

Justin continued with a medley from *Willy Wonka and the Chocolate Factory*, and music by Leslie Bricusse and Anthony Newley. With registrations that suited each selection perfectly, it was a great trip through this popular musical. His final selection was the overture to W.A. Mozart's opera, *The*



Stephenson High School Principal Michael Jones welcomes us to the school (RN)



Ken Double accepts an award from Tim Stephens, President of Atlanta chapter (RN)



Jack Sandow accepts his award from Tim Stephens (JS)



Dwight Thomas put the Page through its paces in the closing concert of the convention (JS)





First Saturday stop in South Georgia was the Grand Theatre in Fitzgerald (JS)



Notice the "halo" lighting effect around the nameplate (JS)



Nathan Avakian presented an adventurous program, as we have come to expect from this young artist (JS)



The Grand hosts a recently-restored Barton (JS)



Nathan held the audience spellbound—nobody dozes during an Avakian show! (RN)



The console has been equipped with LED lighting, which also shines behind and through the front-panel nameplates (PB)



We were treated to lighting changes and big-screen close-ups during Nathan's performance (RN)



*Marriage of Figaro*. With all the energy and enthusiasm of the original, this piece transcribed well to the theatre organ, and the audience roared their approval. All three contestants performed well, and there is no doubt we look forward to hearing from all three in the future.

With time for a quick lunch on the square, we ventured out and found a bite at a restaurant adjacent to the theater. With many choices in the surrounding blocks, ATOS guests had no trouble finding a suitable venue for food. After some quick window-shopping, we headed back to the Strand for our afternoon concert.

Before Lance Luce took the bench, the awards were presented for the Young Theatre Organist competition. Ken Double introduced Simon Gledhill, who spoke for the judges (himself, Richard Hills, and Bill Mollema). Simon congratulated all three competitors, and announced that in a very difficult, but ultimately unanimous decision, Justin LaVoie was selected winner.

After handshakes and congratulations all around, Ken introduced Mike Cipolletti from the Garden State chapter. Garden State presented an additional award of \$1,000 to the winner, which had been unknown to all but a very few until the presentation was made. Central Florida and New York chapters each awarded a \$500 scholarship to Danny McCollum and Dan Minervini, respectively.

Settling back into our seats, we welcomed our afternoon artist, Lance Luce. Lance has appeared in concerts across the country, Europe, and Australia, served as head staff organist at Radio City Music Hall, and performed in several organ-equipped pizza parlors. He opened his program with “On a Wonderful Day like Today,” with a big, inviting organ sound. He continued with Gershwin’s “Strike Up the Band,” and a very laid-back version of “How Are Things in Glocca Morra?” Next was “The Little Red Monkey,” from his pizza parlor days when he would accompany a battery-powered monkey.

“España Cañí” had great Spanish flavor and he followed that with a “Rain” medley which included “Here’s that Rainy Day,” “Come In from the Rain,” “Singin’ in the Rain,” and a bouncy “You Are My Sunshine.” He continued with a melding of “Sing, Sing, Sing” and “42nd Street” that worked very well. The 1925 tune “Five Foot Two, Eyes of Blue” (apparently a summer youth adventure favorite) was a fast-paced romp, followed by a medley of four songs from the Beatles: “Michelle,” “Yesterday,” “When I’m Sixty-four,” and “Maxwell’s Silver Hammer,” all adapting nicely to the theatre organ. A medley from Lionel Bart’s *Oliver*, and then Leroy Anderson’s “Bugler’s Holiday” took us to intermission.

After a quick stretch, Lance began the second half with “On the Sunny Side of the Street,” “Birth of the Blues,” and “It Might as Well Be Spring.” Announcing that the next two selections were songs he played in church (with 38 years’ experience as a church organist), we heard “Ain’t Misbehavin’” and “Makin’ Whoopee.” Played with the style of a seasoned pro, at home on the bench of a pizza organ or church organ, we think he was joking about actually performing those in church. *[Don’t kid yourself, Don. Ever heard “The Scriptures” by Rose David?... MB]*

Two Gershwin numbers, “Someone to Watch Over Me,” and a rip-roaring “I Got Rhythm” were followed by the soothing “What a Wonderful World,” made famous by Louis Armstrong. Lance concluded his program with the 1904 rhapsodical violin piece, “Czardas,” by Italian composer Vittorio Monti. The applause signaled the audience wanted one more piece, and Lance obliged. His “Boogie Woogie” encore sent us all out the door with a smile, and our early afternoon departure got us back to the hotel with time for a leisurely dinner.

Following our meal, we once again traveled through a strong rainstorm, eastward this time to Stone Mountain and Stephenson High School, home of a newly installed 4/16 Page organ. Originally from the Wrigley building in downtown Chicago, it later was installed in the Michigan Theater in Flint, Michigan. After it was purchased and moved to Atlanta, it became a center of activity for the Atlanta chapter. Ultimately donated to the chapter, talks with James Hallford, superintendent of DeKalb County Schools, led to a 1992 meeting about plans for the new Stephenson High School. When the school district agreed to make modifications to the new auditorium for the organ installation, the Atlanta chapter raised \$50,000 and supplied countless



Jon Durkovic, General Manager of the Grand, and Nathan Avakian (RN)



Following the afternoon’s program, we were treated to a Southern-style buffet dinner at Southwestern Georgia University (JS)



Fried chicken, pulled pork, and more enticed us to load our plates (RN)



With two double-sided buffet lines, everyone was served quickly (RN)





*(facing camera) David Gray, Nathan Avakian, Peter Shilliday, and Hannah Feely (JS)*



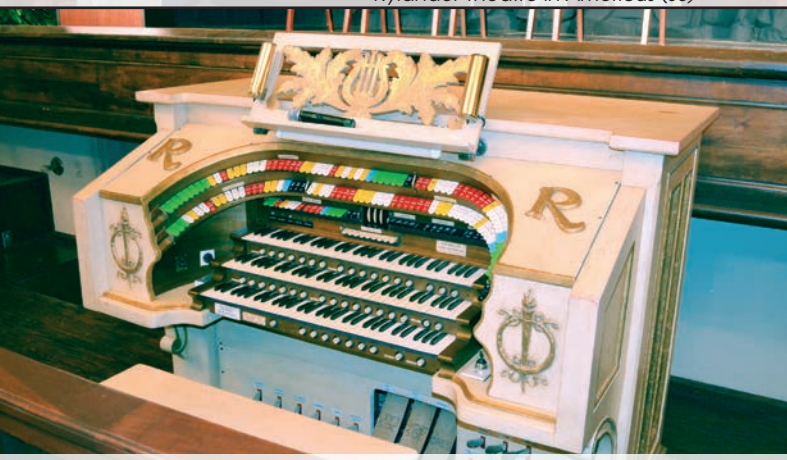
*Ron Rhode at the Rylander (RN)*



*Our Finale finale Saturday evening featured Ron Rhode at the Rylander Theatre in Americus (JS)*



*The restoration of the Rylander auditorium is exquisite (RN)*



*The Rylander Möller's console; no, Ron, it wasn't monogrammed for you (JS)*



*The intimate Rylander auditorium: we nearly filled it (RN)*



volunteer hours to ensure the project succeeded. Our concert was the “ATOS debut” of this combined effort.

Principal Michael Jones welcomed us to the school, and introduced us to the award-winning music faculty. The Page organ has a great home at Stephenson.

Ken Double then introduced our artist, the talented Dwight Thomas. Dwight opened with an upbeat “In the Good Old Summertime,” and the Page console looked resplendent in the white spotlight. The organ speaks very clearly into the 400-seat auditorium. Dwight’s next selection, “Singin’ in the Rain,” drew chuckles from the crowd and featured a nice 4’ Piccolo melody for most of the song. Music from Sigmund Romberg’s operetta *The Student Prince* was next, and showcased the main Tibia and four ranks of strings.

Noting his “love affair” with Karen Carpenter, Dwight next featured “This Masquerade,” a big hit for the Carpenters and written by Leon Russell. It began with haunting Tibia combinations over a Bossa Nova pedal beat, and then segued into a nice four-beat jazz feel. Hoagy Carmichael’s 1930 “Lazy River” had an ethereal Chrysoglott opening and “Love is Blue” featured some wonderful counter-melodies and trem-off sections.

The first half concluded with a Civil War medley, inspired by Bill Vlasak. Opening with a very authentic drum cadence, “Dixie,” “Battle Hymn of the Republic,” and others took us to intermission.

Dwight began the second half with the iconic “Colonel Bogey March.” Continuing with the big-band classic, “Tuxedo Junction,” Dwight mentioned that he often performed this piece on trombone in a dance band during his high school days. It featured an authentic vibe solo in a smooth, clean arrangement. Next was the Toccata from *Suite Gothique* by French composer Léon Boëllmann. The Page produced a full classic sound, and there’s no doubt that if school was in session, every classroom would be enjoying the music.

Next was the beautiful John Williams ballad, “Can You Read My Mind” from the 1978 motion picture *Superman*. It featured wonderful interplay between the two Tibias, and a nicely subdued ending. Dwight’s final selection was a medley of songs from *Annie Get Your Gun*. Irving Berlin’s music is well suited to the organ, and we heard “You Can’t Get a Man with a Gun,” “Anything You Can Do,” “I Got the Sun in the Morning,” and ultimately, “There’s No Business Like Show Business.” Dwight’s arrangements made the Page organ shine, and the school can look forward to many years of collaboration with the Atlanta ATOS chapter.

The audience brought Dwight back for an encore, and we heard, for the first time at the convention, the Hoagy Carmichael and Stuart Gorrell standard “Georgia on My Mind.” Made famous by Ray Charles, a native of Georgia, Dwight’s easy laid-back arrangement provided a fitting close to the convention proper.

After the short trip back to the hotel, many convention goers spent the last night in the Hammond Lounge or visiting with friends in the lobby bar. For die-hard organ fans, there would be one more day of organ activities.

## Finale — Saturday, July 6

An early departure was necessary for our farthest trip yet, south to Fitzgerald, Georgia. By 9:30 everyone was on buses, box lunch in hand, and headed down to hear the only Barton organ at the convention, the recently installed 3/18 instrument in the Grand Theatre. Arriving in downtown Fitzgerald, the wild chickens that populate the quaint town were very visible, and many members remained outside the theatre to eat their prepared lunch.

When all had arrived, we headed inside and found seats in the recently restored 1936 Art Deco house. Originally a 1,500-seat movie venue, the theatre was purchased by the city and became the cornerstone of downtown redevelopment in 1985. We were welcomed by theatre manager Jon Durkovic, who is also an avid fan of the organ. Ken Double then introduced our artist, Nathan Avakian.

Nathan has enjoyed much success infusing his theatre organ concerts with new and fresh ideas. Today was no exception. Beginning with “I’m the King of New York” from the current Broadway musical, *Newsies*, Nathan seamlessly blended the live organ with a music “track” he had previously recorded. Adding percussion and accompaniment detail to his live performance, it made for a very lively and enjoyable opening number.



Tim Stephens presents John “Grumpy” Tanner the chapter’s President’s Award in recognition of his role in conservation of theatre organs in Georgia (JS)



Ken Double introduces Allen Miller’s technical seminar on Tremulants



Allen Miller and helpers demonstrate the effect of changing tremulant line length during the tech seminar (DF)



At the hotel, Allen Organ Company showed off some of the current theatre offerings, including the new Q315T and the just-introduced Historique (against the side wall) (JS)





Jack Moelmann, ATOS Historian, has been conducting video interviews of notables in the theatre organ world. ("Notables" is used here in a very loose sense—he was interviewing me at the time...) (JS)



John Ledwon talks about the re-invigorated Young Organist competition (RN)



Wednesday began with the annual general meeting (RN)



Ken Double reports on fundraising efforts (RN)



A good crowd attended the AGM (RN)



Jack Moelmann



Allen Miller (RN)





Thursday began with the Members' Forum. (l - r) Larry Fenner, Mike Bryant, Ken Double (RN)



Members ask questions and offer observations and suggestions (RN)



Convention Planning Coordinator Mike Kinerk (RN)



Members ask questions and offer observations and suggestions (RN)



Members ask questions and offer observations and suggestions (RN)



Anthony, doorman and ambassador for the Fox (JS)



Members ask questions and offer observations and suggestions (RN)



Ambassadors at the Strand Theatre, Marietta, Georgia (JS)



Continuing with music by Disney, we heard “Part of Your World” from the motion picture *The Little Mermaid*. Starting with only Chryso-glott and solo melody, it transitioned into a light novelty piece, with a bouncy tambourine accompaniment. Next was a delicate and transparent arrangement of Richard Purvis’ “Capriccio (on the Notes of the Cuckoo).”

Nathan continued with the “Sleeping Beauty Waltz,” from Tchaikovsky’s ballet of the same name. This was not your typical waltz performance. Nathan’s fast-changing dynamics and intricate accompaniments were all handled with ease. Moving to the piano for Billy Joel’s “Root Beer Rag,” he performed with nice dynamic contrasts and rock-steady rhythm. Next was Henry Mancini’s “It Had Better Be Tonight.” With an appropriate Latin flair, it was full of fire and passion.

Nathan followed with an instrumental piece by the Trans-Siberian Orchestra entitled “Wizards in Winter.” An infusion of progressive rock and classical styles, Nathan’s added track accompaniment and on-stage light show made for an exciting experience. It was hard not to smile.

Shifting moods, next was the theme from the motion picture “Somewhere in Time.” Accompanied again with his pre-recorded track, the organ first appeared as a whisper behind the recorded piano, then took over the melody. It was an excellent melding of technologies. The first half of the concert closed with a medley from the current Broadway show, *Jersey Boys*. The show chronicles the rise and success of Frankie Valli and the Four Seasons. Songs like “Who Loves You, Pretty Baby,” “Can’t Take My Eyes Off of You,” and “December 1963” are all well known to this ATOS crowd. Nathan performed these selections with a track, and judging from the number of toes tapping, this was an audience favorite.

The second half began with John Bull’s “Rondo in G,” which took a rhythmic rock turn from its Baroque roots with Nathan’s contemporary arrangement. Next, we were treated to five short films from the International Youth Silent Film Festival. These three-minute films were set to music composed by Nathan, and represented various themes such as “mystery,” “slapstick,” “action,” and “Sci-fi.” It is a real treat to see the inventive ideas that go into the making of these films by youths 20-years-old or younger, and it allows a new generation to experience the magic of theatre organ silent film accompaniment.

Nathan continued with three selections from *Slumdog Millionaire*, a 2008 British film set in India, and the 2009 Academy Award winner for Best Picture. With a score by A.R. Raman that mixes modern India with old, it is truly a interesting choice for the theatre organ. But it worked, and it worked well. You may be hard pressed to hear another theatre organ concert that features the creative fusion of Indian hip-hop, pop, and classical styles. By the way, you can find this arrangement on YouTube, although not performed on Fitzgerald Grand’s Barton.

Nathan’s final number was the *Fantasmic* theme music, featured at the nightly shows in Disneyland and Walt Disney World. With music that is both dynamic and emotionally moving, Nathan’s arrangement was exciting, rhythmic, and fresh. The audience agreed, and brought him back for a well-deserved encore. Nathan obliged with his now well-known arrangement of “Bumble Boogie.” With the pre-recorded track providing percussion and sometimes tonal accompaniment, Nathan’s pedal work and keyboard acrobatics made it a feast for the eyes and ears. The audience rose in approval. New music can be very successfully presented on the theatre organ, and performers like Nathan will insure it happens.

Loading buses, our next stop would be dinner at Georgia Southwestern State University in Americus. After an unexpected bus tour of the campus, we finally arrived at the well-disguised proper venue and disembarked for our buffet meal. With hearty helpings of pulled pork, fried chicken, baked beans, corn bread, and iced tea, we emerged refreshed and ready for more great music.

Heading into downtown Americus, the buses made their way to the 1921 vaudeville era Rylander Theatre. Built as a civic auditorium, a stage for the performing arts and a movie house, the Rylander served the community until 1959, when it was closed up and lay vacant for 40

years. Still a visual feast of ornate plaster, stencils, and painted murals, the refurbished theatre reopened in October, 1999 with former president Jimmy Carter and his first lady in attendance. The same year saw the installation of Möller Opus 5351, a 3/11 instrument originally installed in the Riviera Theatre in Scranton, Pennsylvania.

Ron Rhode was our artist for the evening, and was well familiar with the instrument having played the dedication concert in 1999. Opening with the 1914 Fred Fisher number, “Who Paid the Rent for Mrs. Rip Van Winkle?” it was clear we had the combination of an organ that’s perfect for the room and an organist who knew how to make it sound great. Next was the bouncy “Me and the Man in the Moon,” which featured a Tibia melody, supported by a nice Tuba counter-melody.

Ron continued with Harry De Costa’s “Bunny Hug Rag,” with crisp registrations and a chance for us to hear the Kinura and Xylophone. Other selections included the barnburner “All Doin’ the Raccoon,” the powerful Kander and Ebb ballad “Go Back Home,” and Richard Whiting’s “Sleepy Time Gal.” Four pieces from Karl Hoschna’s 1910 work, “The Birth of Passion” showcased the many moods of the instrument, and Ron ended the first half with a rousing rendition of Johann Strauss Sr.’s “Radetzky March,” at which the Möller excelled.

Following intermission, Ken Double presented a plaque of appreciation from the Atlanta ATOS chapter to John “Grumpy” Tanner of the A.E. Schlueter Pipe Organ Company, for his tireless work on the Rylander and Fox Möller instruments.

Ron Rhode returned to the console and opened the second half with Edwin Bagley’s “National Emblem” march. Continuing with the 1930 classic, “I’m Confessin’,” we heard first a typical rendition, and then an up-tempo piano-roll rendition.

Music from Sigmund Romberg’s *The Student Prince* featured sweeping melodies, and Ron’s registrations made it moving and memorable. A highlight of the concert was the setting of John Donne’s immortal poem, “No Man is an Island.” Dedicated to the 19 Prescott, Arizona firefighters who had recently perished in the tragic blaze near Phoenix, Ron’s performance was a moving tribute to those heroes. There are times when one can feel an intimate connection between the audience and the performer, and this was one of those times.

The concert drew to a close with gospel singer Thomas A. Dorsey’s “Precious Lord, Take My Hand,” and a number Ron always plays for his mother, “When Yuba Played the Rhumba on the Tuba.” With a great Tuba solo in the pedal, and plenty of tambourine and castanets, his arrangement was pure fun. Ron knew exactly what to program for this theatre and organ, and the audience responded with a well-deserved standing ovation. He returned to the bench for an encore—a laid-back and bluesy rendition of “Georgia on My Mind.” This final number could have easily summed up the entire convention: relaxed, inviting, and well performed.

We headed back to the buses, sufficiently full of great music, food, and sightseeing. It was a wonderful convention and the friendships and memories will last until we gather again next year in Indianapolis.

Those of us who have never done it, probably don’t have a good idea the amount of effort it takes to put on a convention and make it a success. I don’t think anyone could argue that the Atlanta convention was anything less than a smashing success. From the convention and committee chairs, to the bus captains, the hotel staff, the subcontractors, the caterers, the venues, the organ prep crews, and even the public transit system, everything has to come together on point and on time, especially when intercity travel is involved. Contingencies must be anticipated and planned for, and Mr. Murphy must have a seat at the table to remind everyone of his law.

2013 was the first time in over a generation that the Atlanta chapter has hosted a national convention. Our biggest concern is that they might wait another generation to host the next one. We surely hope not.

Now my only dilemma: How can I find a Mary Mac’s Tea Room on the West Coast.....???





# Awards

(All photos by Journal Staff)

At the banquet held in Birmingham, Awards Chairman Jack Moelmann emcee'd the award presentations.

Outgoing board members Allen Miller, Tim Needler, and Nathan Avakian were recognized and presented with the organ pipe plaques to mark their service on the board.



*Bob Dilworth presents outgoing director Allen Miller his plaque recognizing his service on the board*



*And likewise to Nathan Avakian*



*Bob Dilworth presents outgoing director Tim Needler his plaque recognizing his service on the board*

Tim will remain in a leadership role as chairman of the Endowment Fund Board of Trustees, along with Michael Fellenzer, Mike Hutcherson, Bob Maney, and Bob Lachin. (If that won't keep him busy enough during the upcoming year, he is also chairman of the 2014 Indianapolis convention committee.)

Carlton Smith and Michael Fellenzer were recognized in absentia as new elected directors, and Dan Minervini was introduced as the new Youth Representative. As you'll read elsewhere in this issue, Dan was also one of the three finalists in the Young Theatre Organist Competition.

Nathan Avakian presented plaques to the two recipients of the George Wright Memorial Fellowship, Joshua Dill and Peter Shilliday. You can read both recipients' essays elsewhere in this issue.



*Nathan Avakian presents Peter Shilliday his award as a recipient of the George Wright Memorial Fellowship for 2013*



*Nathan Avakian presents Joshua Dill his award as a recipient of the George Wright Memorial Fellowship for 2013*

Organist of the Year honors went to Len Rawle of the UK. Former organist of the year Richard Hills accepted the award on Len's behalf. Len has been instrumental in saving many UK instruments, more than we can list here (over 40, at last count). He has the 4-manual Wurlitzer from the Empire Theatre, Leicester Square in his home near London. Len was awarded an MBE by the Queen in 2011, in recognition of his lifetime of service to the preservation, promotion, and presentation of the theatre organ and its music.



*Richard Hills accepts the Organist of the Year award from Bob Dilworth and Jack Moelmann on behalf of Len Rawle*

Dan Minervini of Massapequa, New York, was named Theatre Organ Student of the Year. Dan has studied piano, classical, and theatre organ. You can read his essay on receiving the Theatre Organ Student of the Year award elsewhere in this issue.



Omaha's Bob Markworth was named Member of the Year, with Jerry Pawlak accepting the award on his behalf. Bob and Joyce are exceedingly generous in opening their home to River City chapter for events many times throughout the year, almost always providing what is generally described in Chapter News as "a wonderful spread of delicious goodies." The Markworth residence is home to a 3/24 Kimball which has been presented by nearly every working artist in the business today.



*Chairman Bob Dilworth and Jack Moelmann present Bob Markworth's award as Member of the Year. Accepting on his behalf is Jerry Pawlak, River City chapter member*

In recognition of his long-time association with and promotion of theatre organ in Southern California, his service to ATOS as an elected director in years past, and his generally infectious positive outlook (he always sees the bright side, and has a smile and a warm handshake for everyone), Don Near is named an Honorary Member.



*Bob Dilworth and Jack Moelmann present Don Near the Honorary Member award for 2013*

The guidelines for nomination to the Hall of Fame are simple: "The ATOS Hall of Fame award is presented annually to persons who have been loyal supporters of the American Theatre Organ Society. Throughout their lifetime, these individuals have shown dedication to the preservation of the theatre organ and their contributions over the years have enhanced the public interest in the theatre organ."

Few recipients of this award exemplify these criteria more than this year's awardee, Allen Miller.

Allen is a charter member of ATOS, having joined as a teenager. Throughout his professional career, indeed his life, Allen has always taken a lead role in technical matters. He produced *ATOS Shop Notes*, a collection of articles from THEATRE ORGAN and its predecessors, with each article reviewed by and commented upon by experts in the field. It's a valuable reference work which belongs in every technician's library.

Allen has spent multiple terms on the board of directors, his most recent term having expired this year.

For many years, Allen was chairman of the Technical Committee, and began the Technical Experience, which continues as a popular program.

Above all, Allen is always generous with his knowledge and advice, and his technical seminars at conventions are always well attended.

ATOS is proud to name Allen Miller to the Hall of Fame for 2013.



*Bob Dilworth and Jack Moelmann present the Hall of Fame award to ATOS charter member Allen Miller*

Finally, ATOS has given Awards of Special Merit to Joe Patten and Robert Foreman, Jr. Joe Patten is well-known to the theatre organ world as the man who saved the Fabulous Fox—twice—and was the driving force behind bringing Mighty Mo to its present state, which has enabled it to be shown off before every performance for more than ten years. Joe's involvement with the Fox and Mighty Mo goes back 50 years.

Retired attorney Bob Foreman, Jr. has had a colorful and successful career in Atlanta. A native Atlantan, Bob practiced law for more than 42 years with the firm Allston and Bird, and his practice focused on commercial real estate. He served as president of the Atlanta Bar association.

He was also a leader in the "Save the Fox" campaign, serving as a Trustee of Atlanta Landmarks Inc. for over 30 years, and also serving as board chairman. He gave of his time generously, including helping the Atlanta chapter draw up the

lease agreement that led to the installation of the Page pipe organ at Stephenson High School.

Bob enjoys an active retirement with Anne, his wife of 30 years, and his five children and stepchildren.

ATOS is proud to honor Bob Foreman, and his longtime good friend Joe Patten, as true pioneers in the efforts to save the theatre organ, and the wonderful theatres that house them.



*Larry Fenner introduces Misha Stefanuk, who was this year's Mentor Program winner*

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## Of Sweet Tea and Southern Hospitality BY MIKE BRYANT

If it hadn't been for the ATOS convention, I probably wouldn't have been in Georgia at all this year. But I was, and now I want to take just a little space and give you a few of my impressions.

To put this in perspective, consider that I'm a city kid. My family is old-line San Francisco (I'm the first generation since my great-great-grandfather walked off the boat there in 1851 not to have been born inside the city limits—my mother was across the bay in Berkeley when she went into labor). When I was in elementary school, we lived for a time in Lafayette, California (population at the time: 18,000), but I haven't lived in a small town since the sixth grade.

And so, the visit to Marietta brought back some memories of a few pleasant years in a small town....

On the day we enjoyed the Young Theatre Organist Competition, we were on our own for lunch. We'd been told the Strand Theatre was "on the square" in Marietta, exactly what many of us from the West envision as typical of small towns in the America outside California: a square block with an elevated pergola on one side—perhaps where a small band might perform, or from which dignitaries and judges might review a parade on the Fourth of July—paths crisscrossing the block, and nicely-maintained grass areas just right for sitting down in the shade, leaning back against one of the many trees and having a snack, holding a conversation, or just enjoying a nice day.

We'd also been told there was a good selection of restaurants and shops on and near the square. Now, to those of us from larger metropolitan areas—okay, "big cities," for brevity—that conjured up images of national chain restaurants; we couldn't have been more wrong. There was only one with a name immediately recognizable as a national brand. Instead, we found locally-owned shops and restaurants, places with names like "Sweet Cakes," "Australian

Bakery," "Miss Marnie's," "Jack's New Yorker Deli," and more.

I dawdled at the theatre getting some pictures, and by the time I got out for lunch, everyone else was already gone. I needed to be back on time to photograph the award presentation for the competition, which would take place just before Lance Luce's concert. I was a little concerned that I might be running late, and most of the restaurants directly on the square were looking pretty busy, so I thought I might have better luck a block or two away. I found a sign listing all the places on and around the square, and my eye settled on one. I'm a huge barbecue fan, and right there near the top of the list was Al's Barbecue, just a block off the square to the south.

I found Al's in a nondescript white building hard by the railroad tracks, and walked in to find ten or so tables, simply decorated and with wonderful smoky aromas coming from the kitchen. Two large poster-size pictures graced the walls, each of them showing a man with a very young boy. Al and his son, maybe? The photographer was talented, certainly, but there was no way these pictures were posed. You don't get that sense of love, pride, and family from a posed shot.

I was greeted and seated by Sarah, who would also be my waitress. Actually, she would be everyone's waitress. Fortunately for me (but not her) I was the only customer at the moment, and ribs and sides is typically a pickup order. Naturally, being a cynic from the city, I figured her big smile was there mostly because it would improve her chances of a good tip. I was wrong. Sarah had that same big smile not just for the other customers who came in, but as I watched her interact with Al, the smile was just as quick to appear. If it isn't genuine, you don't smile that warmly at your co-workers (even if he is your boss). What do you know? It seems that Sarah is a real person, one who truly likes people.

After my lunch arrived (Al's Barbecue was a good choice!) Al emerged from the

kitchen, and asked how I was enjoying it. Oh, yes indeed, I was enjoying it just fine, thankyouverymuch. I had time to read some of the other decorations, most of which were groupings of sayings—things your mother taught you: "say please and thank you"; "clean up after yourself"; "think of others first" and so on. Somehow, they seemed to fit the atmosphere perfectly. I thanked Al for the great ribs, and Al thanked me for complimenting his food. He's justifiably proud of it.

Sarah earned the good tip, and I hope she and Al treat each other well. You don't find folks like Sarah and Al every day, at least not in the big city. They're a combination that's hard to beat.

After lunch, rather than cutting diagonally across the square, I took the long way around on my way back to the Strand. The lunch crowd seemed to have thinned out, but through the shop windows I saw a number of familiar faces doing some inside window-shopping.

I had a little time to mingle when I got back to the Strand. There were three ladies in antebellum-style dresses in the lobby, handing out flyers promoting an upcoming event at the Strand. I was chatting with one called Jimmie, and learned she is a Marietta native. She retired a while back after 26 years working for the county.

I asked Jimmie what was best about living in Marietta. I was prepared for an answer along the lines of "it's close to my husband's job," or "the traffic isn't as bad as Atlanta," so I was a little surprised with her response. Her answer, which was out of her mouth almost before I finished asking the question, was "family." She explained that Marietta is very family-friendly, and there are no strangers. That doesn't mean they're isolated, or slow to accept "new people." Just the opposite, in fact: folks may start out as strangers, but they don't remain so for long. Yes, the pace is a little slower, and there may not be quite as much to do—but Atlanta's within shouting distance, after





*The Strand Theatre, Marietta, Georgia  
Jimmie, ambassador at the Strand  
(Photos by the author)*

all—and there’s a sense of community that’s stronger than in larger places.

Some other convention-goers and I were talking later about our various lunch experiences, and the common thread was this: there seems to be a whole town of Als and Sarahs and Jimmies out there. Nearly everybody commented on the warmth of the people in service, and the strong sense that the warmth is genuine.

Kinda restores your faith in people, doesn’t it?

That isn’t to say that bigger cities don’t have Als or Sarahs or Jimmies. We’ve already mentioned Anthony from the Fox in the Vox Humana column. It’s one thing to greet a crowd and put on a happy face and a cheery voice; it’s another to find out

that one-on-one, Anthony is still the same guy who greeted you at the door. He’s as genuine as they come, and it’s too bad you can’t clone him. If there were more Anthonys, the world would be a far more enjoyable place.

I singled out Marietta simply because it was the only place during the week where I had an hour or so to myself in the middle of the day—alone, with no bus to catch, no schedule to keep, no homogenous group deciding whether to go here to lunch, or there—and I was able to spend a little time talking with people who had nothing to do with theatre organs.

I have no doubt that if I’d had the same opportunities in Fitzgerald, or Birmingham or Chattanooga, or any other place we visited

during the week, I’d have encountered very much the same things.

“Southern Hospitality” is not just a catch phrase; it’s the real thing and not an act. It makes itself known every time you turn around, sometimes when you least expect it—remember my colleague Don’s comments about Mary Mac’s?

I still can’t get past the sweet tea thing—my West Coast taste buds yell “that’s just wrong!” But when someone says “Y’all come back soon, now,” it’s almost dead certain they mean it, and you ought to want to do just that.

## JACK MOELMANN

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# On A Wonderful Day Like Today

BY MISHA V. STEFANUK

A couple of weeks ago I found myself standing in front of Ken Double's house listening to someone play the organ inside. That someone was Tony Fenelon, with whom I was about to have a coaching session—the grand result of my applying for the Mentor Program about six months ago. This program allows an ATOS member to have a lesson with a superstar organist, and in this case my choice was Tony. When I was told that I needed to pick one of the performers, I naturally realized I was in trouble. All the convention performers would be great to have a lesson with, but I could only pick just one. My next thought: who would be the one organist that all others would take a lesson from? I also had just transcribed Tony's arrangement played a month earlier on Ian McLean's VTPO from YouTube, so it all came together.

My main impression of Tony's teaching was this: everything I did he immediately analyzed, divided into sections, graded, then talked about the aspects that needed attention the most. It seemed very easy for him to do. Having gone through all the different approaches to performing and registration, he knew exactly what to say and how to get me to adjust my performance. Mr. Fenelon is razor sharp and all about business. I have the video of the lesson, and in my opinion, it is worth three or four years of lessons.

Listening to Tony's concert at the Atlanta Fox less than a week later, I heard all the aspects that he mentioned in his playing. Simply put, his own performance was elegant and exquisite. In our session he mentioned and demonstrated Lyn Larsen's approach to performing, with breathing through phrases, slower tempos, lighter registrations and performing techniques. His demonstration of the same song played "before and after" using this concept will stay with me for years to come. It was so efficient and funny!

The importance of having a live conversation with an artist of Mr. Fenelon's caliber is being able to touch the tradition of Jesse, George, Lynn and Ashley pass through to our generation and hopefully to the future generations as well. I have been fortunate to meet many wonderful artists in my life, from Dmitry Blum to Chick Corea, Kirill Volkov, and so on. And every time I got something special from these events, something that helps me to keep going in this never-ending musical journey.

It is amazing how much one can learn in a short time, and how much influence a person like Tony can have. Let's just say I am playing three- and four-note open voicings with tibias and left hand melodies in three songs this Thursday, opening for *Mamma Mia* at the Strand Theatre in Marietta. I have also become quite aware, and now take a more "cautious" approach to 16-foot voices, even when someone else does it! And then there are 32' and 64'....

Breathing, taking time, and only playing notes and voices that I mean to—all this hopefully will lead me to becoming a better, more intelligent and aware performer. And I hope someday to share this approach with more people and keep the theatre organ playing (hopefully at the same performing standard) for many generations to come! I would like to express my gratitude to Tony Fenelon for graciously agreeing to this session and sharing his time with me; to Ken Double for sharing his beautiful instrument with me and allowing me to set the entire bank of pistons and to practice at his house a few times beforehand; and to ATOS and Larry Fenner for creating and maintaining this program. It was a wonderful day, and I hope everyone takes advantage of the ATOS Mentor Program in the future!



Misha Stefanuk and Tony Fenelon (Photo courtesy of Misha Stefanuk)

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# MISCELLANEOUS

We often receive word or pictures about various things that would be of interest, but really don't fit anywhere in our regular departments. We're introducing an occasional feature which will consolidate these items.

During Stu Green's days at the helm, a similar feature ran, and was known at the time as *Vox Pops*. *Vox Pops* has evolved over the years into a feature more oriented toward opinion pieces from members. We think the name is a good fit for that type of feature, and aren't of a mind to change. We also don't think "Miscellaneous" is a very good name, so we want your input: What should we call it?

Our plan for structure is this: Items will be limited to one paragraph of 100 words or less and one (optional) picture. Author credit will not be printed, but we will require (and print) photo credit information, the same as for Chapter News.

As we pointed out, this will be an occasional feature. We don't expect it to run in every issue; we'll hold items until we have enough to fill at least one full page. Of course, if we have enough material submitted, it might well run regularly (we just don't want to promise it!).

Send your name suggestions and items to [editor@atos.org](mailto:editor@atos.org), and be sure to let us know if you enjoy the feature.

## River City and AGO come together

In June, participants in the AGO Pipe Organ Encounter had the opportunity to see, hear, and play the 3/24 Kimball at the Markworth residence in Omaha, and members of RCTOS hosted a demonstration of the 3/21 Wurlitzer at the Rose Theatre. The students, all between 12 and 18 years of age, are talented young area organists who may be experiencing the theatre organ for the first time. River City takes every available opportunity to encourage young musicians with interest in the organ.



AGO Omaha Pipe Organ Encounter Students at the Markworth residence in June (Photo by Jerry Pawlak)

## Hot Pipes Subscription Change

Steve Ashley, host and producer of *Hot Pipes*, a program focused on theatre organ, has let informed us that beginning in September he will be changing from a subscription "paywall" to a voluntary donation scheme for defraying his costs of production. Listeners in the UK have had the ability to hear *Hot Pipes* on two different radio stations, and that will continue. Check his website, [www.hotpipes.eu](http://www.hotpipes.eu), or his Facebook page, [www.facebook.com/hotpipesradio](http://www.facebook.com/hotpipesradio), for details.

## New life for Atlantic City's Boardwalk Hall organ restoration?

Boardwalk Hall's Historic Restoration Committee has announced that Dr. Steven Ball has accepted the position of Resident Organist and Director of Outreach and Fundraising for the two historic Atlantic City organs—the famous 7/449 Midmer-Losh, and the 4/55 Kimball ballroom organ. There's more information online at [www.boardwalkhall.com/organs.asp](http://www.boardwalkhall.com/organs.asp). We congratulate Steve Ball and wish him every success in his new position, and we hope he'll keep us in the know as updates become available.



Dr. Steven Ball at the Midmer-Losh console (Photo by John Dimaiolo)

## You're kidding, right?

Finally, this from the groaner department. At the end of July, we received word of an accident befalling our good friend Bob Castle, long-time house organist of the Denver Paramount. Bob was preparing to leave the theatre, and after locking up and turning out the lights, he decided to go out to the lobby before heading home. Now, Bob has been house organist there since shortly after the wheel was invented and knows the theatre intimately, so it came as a real surprise to him when he walked off the edge of the stage and fell to the theatre's concrete floor, breaking his femur. At the hospital, he observed that as a theatre organist, he should have broken his Tibia.... (Bob had surgery to fix his leg, and we understand he's doing fine.)



### BANDSTAND! Featuring Charlie Balogh

Once again we are treated to Charlie Balogh's fusion of a wind-blown instrument whose heritage is generations old and 21st century electronic simulations of both wind-blown and non-wind-blown orchestral instruments. Of course the real wind-blown instrument in *Bandstand!* is the magnificent tricked-out Wurlitzer in Organ Stop Pizza, Mesa, Arizona. Charlie's electronic bandmates live in his home studio and are identified in album jacket notes.

Most of *Bandstand!*'s 14 tracks are up-tempo and heavy on the beat—just what a pizza audience would like. Some are drawn from movies, others from TV shows and still other from the pop rock genre. "Thriller" even includes a clap track. Ever heard that on a theatre organ recording? No, I didn't think so. Neither have I, but somehow Charlie makes it all work.

Opening with Dick Clark's long-running TV show *American Bandstand*'s theme song, "Bandstand Boogie," Charlie establishes the tenor of what we can expect to lie ahead. Kick and Snare Drum plus Crash Cymbal announce they will not be outdone by any old pipe organ. They maintain their place of prominence in front of the organ throughout this track. I am going to have to think about this for a while.

"Play That Funky Music" brings the guitar family to the forefront with the organ providing not much more than a few post horn grunts and single note untremulated melody lines until well into the piece. At that point Charlie calls on enough of those 78 ranks to even the balance with its electronic counterparts.

Listening to *Bandstand!*'s tracks in the order they appear, Billy Joel's classic "New York State of Mind" is the first ballad and it is most welcomed by my ears. After a digital piano introduction the organ assumes its rightful place as the core of Charlie's band just as the string section is the anchor of a symphony orchestra. The organ does not sound as if it was close mic'd for this recording, so subtle voices are obscured and hard to identify, but the ensembles wonderfully wash over the listener as only a large organ in a big room can. The sampled orchestral saxophone adds just the right

touch in just the right places. I really like this track.

A three-tune medley from *Grease* starts with the title tune in a mostly-single-note melody from the organ with lots of support from all those little electrons racing around. As the tempo picks up we find Charlie has morphed into "Summer Nights." It is good to hear the organ take the lead in this selection and better yet to hear the Brass Trumpet and other stops in the chorus reed family get a turn in the sun. The medley concludes with "You're the One That I Want."

Like "New York State of Mind," the theme music from the movie *Avatar*, "I See You" is another ballad really letting the organ shine in all its 78-rank versatility. The song just floats over you like Cottonwood wisps blowing in the summer breeze. Or, in the case of *Avatar*, more like the spiritual embodiments of life from the "mother tree." Great song with a great arrangement.

Getting back to the rock'em-sock'em stuff Charlie really gets it on with "Hawaii Five-O," followed by "And All That Jazz," *Bandstand!*'s longest track at 6:23. It is right out of the prohibition era. I know Charlie Balogh isn't old enough to have frequented Chicago speakeasies, but the Wurlitzer certainly is and it sure sounds like it from all the thigh-slapping fun percussion ornaments, both real and electronic.

In general I like up-tempo, high-energy, toe-tapping tunes; but in *Bandstand!* it is the ballads that really get my attention. With its slower tempo, "You Are So Beautiful" is introduced by a piano and accompanied by the organ's strings as gorgeous *mf* registrations delicately traverse the melody, and gently closes as it began with the piano and a fade-out with flute celestes.

The much over-played "Music of the Night" from *Phantom Of The Opera* is usually prefaced with a few bars from the phantom's theme. In this instance the artist gives the ominous phantom an entire track unto itself. The organ's extensive Pedal division with its several 32' stops, some of which I know intimately well, announces the main theme. A vox humana chorus backs up the theme but it is the sampled digital human chorus rather than the organ's rare four-rank Vox Humana chorus. The track builds to a crescendo with a guitar and drums in the background rising to the foreground, and finally ending without tremolo from the organ and voice chorus trailing off in a long decay.

Stevie Wonder's "Superstition" brings back memories of my days in the disco business where the beat was unrelenting and, in the case of the disco I was involved with, chest-pounding. With the big Organ Stop Pizza Wurlitzer at Charlie's disposal, yes, the beat is somewhat chest-pounding. Lots of horn and guitar riffs add energy, and it's a good thing because the melody is mostly single-note and endlessly repetitious.

The final tune of *Bandstand!*'s 14 tracks is "Thriller." Zombies are on the loose in this re-creation of Michael Jackson's multi-platinum best-selling rendition, clap track and all. As we have become accustomed to, guitars and drums are plentiful while the organ takes the melody with untremulated reeds and other foundation stops. Having a big organ so tightly tuned as this instrument is a mean task, but because it is, there are no funny pitch errors to distract the listener's ear. Well, I guess if all you want to do is hear the Wurlitzer, then the digital band members themselves are a distraction.

Early in this review I said, "I am going to have to think about this for a while." What I meant is that I need to think about how all this electronic embellishment affects the future of the theatre pipe organ. Does it support the organ or compete with it? From the time I asked myself this question to the time I am now writing this sentence, a month has passed and I still don't have a definitive answer. But I do have some thoughts.

When I reviewed Charlie Balogh's first amalgamation of wind and chips, *MAESTRO!*, I gave it five stars in recognition of its unique creativity and execution. While *Bandstand!* exhibits much of the same creative spirit of its predecessor I feel many of its tracks are obvious covers of the performances given by the artists most closely associated with these tunes. How much more interesting would it be if we could hear these songs and not think of them in terms of another artist's work?

On the technical side I feel the incorporation of digitally sampled or synthesized voices too often competes with the organ for our attention. I am bothered by the lack of sonic homogeneity between the natural and digital worlds. Even with today's technology for simulating acoustical environments of choice I still feel the digital voices are marching to the beat of their own drummer (which of course they are), standing



Compact discs, DVDs, books and music to be reviewed should be sent to the Editorial Office (address is on the Masthead, page 2) at least three months in advance of the issue in which the review is to appear. ATOS reserves the right to decline to review any material submitted.

out like an abscessed tooth, and to a theatre organ lover, as just so much noise.

I understand Charlie plays songs on the job at Organ Stop Pizza using his digital band sounding through the house PA system. That is not good enough. What is needed, I think, is a multi-channel audio system similar to those developed by VTPO advocates designed exclusively to present Charlie's digitally-created instruments in a space having the same power, depth, breadth, and acoustic signature of the pipe organ. Such an undertaking will be expensive but given the apparent financial success of Organ Stop Pizza I believe it is doable. Only under these circumstances do I feel digital sidemen truly complement and support our beloved instrument and a more satisfying recording can be made in a single pass rather than resorting to overlays. I can only imagine and dream of what *Bandstand!* could have sounded like with such a setup—a totally unified ensemble with each part increasing the value and appeal of the whole.

Having said all that, *Bandstand!* is still a fine CD worthy of being included in anyone's library, and I give *Bandstand!* a strong four stars.

Other *Bandstand!* tunes are "Bohemian Rhapsody," "Imagine," and "Johnny B. Goode," resulting in the total playing time of 64:03.

*Bandstand!* is available online from [www.organstoppizza.com](http://www.organstoppizza.com), priced at \$16.00 plus \$4.00 shipping and handling. Due to copyright restrictions, Organ Stop Pizza CD recordings can only be shipped to U.S. addresses. Purchases are securely processed through PayPal.

—Dennis Hedberg



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**Bob Ralston**—SPOTOMA, 17027 Tennyson Place, Granada Hills, California 91344-1225, 818-366-3637, [www.bobralston.com](http://www.bobralston.com)

**Rob Richards**—[www.robrichards.com](http://www.robrichards.com)

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

**Roxy Productions**—480-695-8568, [azroxy@cox.net](mailto:azroxy@cox.net)

**Trio con Brio**—[www.tcbrio.com](http://www.tcbrio.com), or from Donna Parker Productions

**Texas Talkies Media Production Company**—P.O. Box 23413, Waco, Texas 76702, [www.texas-talkies.com](http://www.texas-talkies.com)

**T-V Recording**—408-248-6927, [tvrdc@aol.com](mailto:tvrdc@aol.com)

**Walter Strony**—[www.waltstrony.com](http://www.waltstrony.com)

**Wichita Theatre Organ**—316-655-8177, [tickets2wto@hotmail.com](mailto:tickets2wto@hotmail.com), [www.nyparamountwurlitzer.org](http://www.nyparamountwurlitzer.org)

**Tony Whittaker**—[www.tonywhittaker.co.uk](http://www.tonywhittaker.co.uk)



# Chapter News

## ATLANTA

Atlanta—The Atlanta chapter just concluded one of the most important and successful events in our history—hosting the 2013 Annual Convention. As wonderful as the convention was, the effort produced results that will benefit the chapter for years to come:

- The great Möller organ at the Fox Theatre received a great deal of attention, including both necessary maintenance and important adjustments that have significantly improved the sound. In addition, the long and excellent association between the chapter, ATOS, and the Fox was further strengthened as a result of the convention.

- The Rylander Möller, victim of a lightning strike, was completely restored to playable condition. The stoprail was re-specified from the original incomplete Model 70 layout to one unified for the complete eleven ranks.

- The Tivoli Wurlitzer was the recipient of an ATOS grant that enabled restorative work to be done on certain reeds, for the “bombarde” trumpet to be replaced with a more appropriate theatre organ Trumpet, and for the acquisition of a separate chest for the Post Horn. The organ is now in the best condition it has been for years.

- The chapter partnered with the Chattanooga Music Club in order to present the Austin Organ in the Memorial Auditorium and members of that group attended our event at the Tivoli. We foresee a long and mutually beneficial relationship between our two organizations.

- Most important, the chapter was motivated to undertake a monumental effort to have the Page organ at Stephenson High School concert-ready for the convention. Special donations poured in and many members labored together to achieve that goal. As a result, the organ is now ready for public presentation. School officials were immensely impressed with the presence of enthusiasts from all over the world and now possess a greater appreciation for the significance of the instrument.

—Larry Davis

Tim Stephens, President  
404-725-1155, tcstephens@gmail.com

## BINGHAMTON

Binghamton, New York—The Binghamton Theater Organ Society ([www.binghamtontos.org](http://www.binghamtontos.org)) presented a group of four Chaplin short films from his pre-1918 era using well-restored copies from David Shephard’s Film Preservation Associates Company. We use DVDs for our silent film presentations along with our four-manual, 24-rank Robert-Morton,

which was installed in the Forum Theatre in Binghamton in 1976.

Local theatre organist Jim Ford and Binghamton University cinema professor Dr. Joyce Jesionowski selected the films: *Behind the Screen*; *The Pawnshop*; *The Rink*; and *The Immigrant*. The program was wildly successful with the audience who gave Ford and Jesionowski a warm, standing ovation.

We had 15 to 20-person-long ticket lines, which we handled quickly with four volunteer box office persons headed by box office manager Rosemarie Henkle.

A surprise appearance was Shawn Lee, who arrived costumed as Chaplin’s well-known Tramp. We have a larger-than-life “Tramp-with-cane,” which we used as a sales tool at a local hockey game and other events.

At this performance, we also started a fundraiser (\$5 donation per ticket) to win a donated 1970s-era Wurlitzer electronic home theatre instrument which will be drawn at our next program on Tuesday, August 13, featuring innovative young organist Nathan Avakian.

—Paul Stapel

John Demaree, President  
570-663-2310, BTOS@stny,rr.com



Organist Jim Ford (Photo by Corey Chmiel)



Steven Bailey, Lisa Stapel, and Paul Stapel  
with our larger-than-life Charlie Chaplin  
(Photo courtesy of Paul Stapel)

## CHICAGO AREA

Chicago Illinois—Saturday, June 1 was a very special day for CATOE as we held our social at Downers Grove North High School. It was the first time we have been able to have a social at the school in many years. The organ is a 3/10 Wurlitzer Style H3M (no piano), Opus 1775 which came from the Ohio Theatre in Lima, Ohio. It was installed in the high school in 1969, and you can view the removal and installation on YouTube by searching for “Downers Grove Theatre Organ Installation.”

Our artist for the day was Mark Noller, who provided us with a wonderful program of songs that brought back many memories for those in attendance. Mark has been involved in the organ scene for many years playing at various venues and churches. After Mark’s well-deserved encore, we adjourned for treats and enjoyed those who wished to have a go at the Wurlitzer during open console.

—Taylor Trimby

David Rhodes, President

630-687-0380, DVRRhodes85@gmail.com



Mark Noller at the Downers Grove North High School Wurlitzer (Photo by Taylor Trimby)



The console of Wurlitzer Opus 1775  
(Photo by Taylor Trimby)

## DAIRYLAND

Racine/Milwaukee, Wisconsin—Dairyland had a rare social at the Riverside Theatre in Milwaukee on June 23. We own the 3/14 Wurlitzer there, but now, because of high rental and production costs, we can’t afford



to have a concert there. For over 20 years we used the Riverside as a concert venue, and it was used during the 2000 and 2004 ATOS conventions.

The social was billed as "open console," but the group was thrilled to have concert organist Jelani Eddington as a surprise artist. He played a wide variety of music, and set the tone for a delightful summer afternoon. Jelani's birthday was a few days earlier, so Fred Hermes took the bench next and played "Happy Birthday" to Jelani as the crowd sang along. Open console followed, with many taking advantage of this rare opportunity.

Sadly, we have a death to report. Marguerite Otto, aged 93, died in April. She was a DTOS member for many years, and bought tickets for concerts even when she couldn't attend. She also donated regularly to our scholarship fund to aid young organists. She leaves behind her brother, Bud Lund, other relatives, and many friends.

—Sandy Knuth  
Dean Rosko, President  
262-497-5152

## DELAWARE VALLEY

Cheltenham, Pennsylvania—On Sunday, June 16 we were fortunate to have a wonderful concert featuring two of our very talented members at the Colonial Theatre in Phoenixville on Opus 585, our 3/24 Wurlitzer.

First up was Rudy Lucente, assistant organist at the famous Grand Court Organ (aka "The Wanamaker Organ") for the past 31 years, and a holiday staff organist at Longwood Gardens. Rudy offered a varied program of classical and popular music. Many of the popular tunes were familiar songs from Broadway musicals.

The second half featured Glenn Hough, a well-known local theatre organist who has performed on the Dickinson Kimball in Wilmington, Delaware as well as the Capital Theatre Wurlitzer in York, Pennsylvania. Glenn gave our Wurlitzer a great workout with his musical selections and provided the organ accompaniment for *One Week*, a Buster Keaton short silent film. Glenn always leaves us breathless!

The small but enthusiastic audience seemed to enjoy the efforts of both artists. Thanks, Rudy and Glenn!

Our next event will be a presentation of the full-length silent film *The Mark of Zorro*, accompanied by 2009 ATOS Organist of the Year Chris Elliott. This event will be on Sunday, September 22, 3:00pm at the Colonial Theatre in Phoenixville. 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](http://tosdv.org), for details on all of our upcoming events.

—Dick Metzger  
Wayne Zimmerman, President  
610-429-5378, [WayneZimSr@aol.com](mailto:WayneZimSr@aol.com)



Glenn Hough at the Colonial Theatre Wurlitzer  
(Photo by Dick Metzger)

## EASTERN MASSACHUSETTS

Wellesley, Massachusetts—A special concert in early May was the result of a request by member Craig Hogstrom to sponsor a concert at the Zeiterion Theatre in New Bedford, Massachusetts, a new location for an EMCATOS production. This event featured John Lauter at the Zeiterion Theatre's 1923 Wurlitzer theatre pipe organ, with some unusual selections, and songs performed by the New Bedford All-City Select Chorus, the New Bedford All-City Show Choir, and the cast of the New Bedford High School Drama Club's production of "West Side Story." This very special program highlighted the relationship between the Zeiterion Theatre and the New Bedford public school system.

The Spring Concert at the Shanklin Music Center was a real barn-burner, featuring Ken Double at the Wurlitzer, Skip Styne on the trumpet and singer Cathy Chemi. Both of the featured soloists are former members of the Harry James Orchestra, and played under his direction. The numbers performed were a fitting tribute to those times and the Harry James style. Solo and together the sound of Wurlitzer, vocal, and trumpet rang out and filled the hall. Ron Della Chiesa, a well-known music master of ceremonies and radio commentator in the Boston area, appeared as host of the production.

—Roger Austin  
Bob Evans, President  
508-674-0276, [bob@organloft.org](mailto:bob@organloft.org)



John Lauter with the New Bedford All-City Select Chorus (Photo by Bob Evans)



Skip Styne, Ken Double, and Cathy Chemi at the Shanklin Music Center  
(Photo by Dick Handverger)

## GARDEN STATE

Little Falls, New Jersey—Chapter members with theatre organs in their homes have been offering Garden State members generous hospitality during the past few months. Catharine Oliver welcomed us to Brielle, New Jersey for a mini-concert. Dan Minervini showed his mastery of the keyboards and pipes playing a memorable concert on her 3/11 Wurlitzer. The following month Lee Hulko and Brad Fair opened their Carversville, Pennsylvania home to us for a mini-concert on their 4/43 Walker digital theatre organ. Glenn Hough entertained with enthusiasm and skill as the featured artist. Open console followed each of these entertaining concerts and allowed members the chance to shine on each of the instruments. We are especially blessed in this chapter because we have so many members willing to share their musical treasures with us. This type of opportunity makes us want to copy a popular ad which proclaims "Membership has its privileges."

Membership also has many other benefits. Becoming a community of people who care for each other is another. When one of our members was trying to restore his home after severe damage made the home unlivable, a dozen GSTOS folks took a day to help out. Super Storm Sandy Recovery Day involved



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lots of bleaching and scrubbing, but also included a particularly joyful moment when the electronic organ, which had succumbed to the raging waters, was brought back to musical life once more.

John Becica, our newsletter editor, recently completed a project collecting bios of “Local Artists and Professional Members Who Play for Us.” Our webmaster, Gabe DellaFave, posted it all on the Internet. So, if you go to [gstos.org](http://gstos.org), you will find information on 25 of the organists who give us so much pleasure by their gifted playing on our various theatre pipe organs in public and private settings.

—Catherine Martin, President  
973-256-5480, [cmartin@cse.edu](mailto:cmartin@cse.edu)



Dan Minervini plays Catharine Oliver's 3/11 Wurlitzer (Photo by Tony Rustako)



Glenn Hough at the Hulko-Fair 4/43 Walker (Photo by Cal Bacon)

## LAND O' LAKES

Minneapolis/St. Paul—The Phipps Center for the Arts closed out its 2012-13 organ series with a virtuosic evening by Lynn Trapp, organist at Saint Olaf Catholic Church in Minneapolis, and pianist Andrew Staube on May 11. They performed organ/piano transcriptions of concertos and each artist was also heard in solo. Lynn and Andrew even switched instruments, with Andrew making his theatre organ debut—all there is left to do is master the pedals! There was some humor injected during their concert: at the end of the first half they led the audience in a pre-intermission “stretch”

with musical accompaniment. To begin the second half, Lynn and Andrew came on stage as “longhairs” in Baroque wigs! Their banter was a big hit with the audience, and we look forward to a return performance by this dynamic duo.

Our chapter meeting took place at the Heights Theatre in Columbia Heights May 18. After several brief business updates, four of our chapter artists played the 4/16 Wurlitzer. Upcoming movie events include a presentation of the 1924 silent film classic *The Thief of Bagdad* on July 14 featuring a live organ score. More information on this and other future presentations can be found online at [www.heightstheatre.com](http://www.heightstheatre.com).

—Kim Crisler  
Terry Kleven, President  
651-489-2074 [nlttak@comcast.net](mailto:nlttak@comcast.net)

## LOS ANGELES

Los Angeles, California—Summertime at LATOS is a period in which there is not a lot going on in the way of concert performances. However, we have planned a *Member Appreciation Day* for August during which there will be an open console session where any member can try his or her hand on the “real thing.” We will be reporting on that in a future column.

June 12 was the final day of the school year at South Pasadena High School. Right after that the campus went dark for a week, so it was a perfect time to perform maintenance and repair on our 3/17 Wurlitzer. June 13 was scheduled for a visit from Peter Crotty, the person most responsible for our having this wonderful instrument at this location. He spent a 10-hour day with our technician, Bob Knight, tuning and regulating each rank. Voicing had never been completed up until now. During this day it was realized that the present organ computer control has its limitations due to age. We are now planning for a replacement in the near future.

The following day, June 14, members of the LATOS board gathered to attend a little “familiarization and technical training” session at the high school. Among other details the training included the steps required to power up the system and move the console out of its storage alcove to ready it for playing. This is part of our ongoing cross training effort so that if necessary due to illness, etc., each member can perform any needed duty.

—Dorsey Caldwell  
Angie Hough, President  
818-667-4785  
[angie-hough-latos@latos.org](mailto:angie-hough-latos@latos.org)



LATOS board members (L-R) Steve Asimow, Don Near, Wayne Flottman, Jim Dawson, Dorsey Caldwell, and chapter president Angie Houghen (Photo by Chris Houghen)

## LONDON & SOUTH OF ENGLAND

Woking Surrey—Sadly, due to work commitments, I was unable to attend our May concert, however I understand from all accounts that our Vice-Chairman and Musical Advisor, Len Rawle was on top form. Len clearly enjoyed playing the Wurlitzer which he designed for our chapter and later commented that it had been nice to relax for a couple of hours playing it!

On Saturday, 15 June, Kevin Grunill brought a dose of Yorkshire charm to Woking. Clearly impressed with the quality of our Wurlitzer, Kevin presented a selection of tunes old and new.

A showtune, a sensitively played ballad and a selection of waltzes began a concert which certainly put the organ through its paces. Kevin's choice of programme not only made for good entertainment, but included several pieces which I have not heard played on the theatre organ before; always refreshing.

Kevin coaxed some beautiful sounds from the Wurlitzer, on several occasions skillfully building the ensemble to full organ, whilst maintaining sensitivity towards the music.

—Peter Collett  
Nick Ashton, Chairman  
+44 7580 332217  
[chairman@atos-london.co.uk](mailto:chairman@atos-london.co.uk)



Kevin Grunill at Woking (Photo by Keith Reeve)





Len Rawle at Woking (Photo by Keith Reeve)

## NEW YORK

New York, New York—On Saturday, May 11, the New York Theatre Organ Society hosted an open console on the 3/12 Wurlitzer at the Middletown Paramount. Andrew Van Varick played a mini-concert for those present. His performance featured selections from various Broadway shows, including a selection from *Les Miserables* that his sister Katie performed on the cello with Andrew providing accompaniment on the organ. Thanks to Jack Stone and Tom Stehle, the organ was in great shape for the performance.

On June 1, NYTOS hosted an open console at the Lafayette Theatre in Suffern on the 2/11 Ben Hall Memorial Wurlitzer. Following the open console, Jeff Barker played the house in for a Big Screen Classics film. Special thanks go to Nelson Page.

On June 11, NYTOS also presented Dr. David J. Steinberg, the president of Long Island University, with a plaque thanking him for his support of the 4/26 Wurlitzer at LIU's Brooklyn Campus, the former Brooklyn Paramount, on the occasion of his retirement.

—Dan Minervini

Steven Frank, Chairman  
718-456-9741, steve@virgilfox.com



Andrew and Katie Van Varick at the Middletown Paramount 3/12 Wurlitzer (Photo by Tom Stehle)



Tom Stehle (left) presenting Dr. David J. Steinberg (right) with his plaque (Photo by Joe Amato)

## NORTH TEXAS

Dallas/Fort Worth, Texas—With a break in program activity it was time to take care of some needed maintenance items on the NTC-MPAC 3/18 Wurlitzer. At the head of the list was sending the Kinura rank in to get it completely worked over and brought up to good working order. This was done in May. We also got a Brass Trumpet resonator re-brazed where it had cracked. By the first of June we received the Kinura rank back from the factory in good order.

A maintenance meeting was held to re-install the Kinura chest and pipes. The Trumpet resonator was also re-installed. We then discovered one of the ball valves had dropped out of one of the regulators, necessitating immediate repair, which took up the bulk of the maintenance meeting time.

Work is also continuing in preparation for our next program in August, called *Summer Sizzle*.

Another major activity took place in a member's home. On June 22, Bob Acker presented *A Birthday Concert* at his Firehouse Studio. To celebrate his birthday and demonstrate his recently-acquired Walker 4/46 digital theatre organ, Bob enlisted the artistry of Brett Valliant and Lew Williams to show off the organ's capabilities.

Over 80 people were in attendance which made for a full house. Both artists put the Walker through its paces much to the delight of all present. One small item that usually gets overlooked—refreshments at intermission—were superb. Bob is to be commended for presenting a very satisfying program.

—Kenneth E. Brown

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



Ian Clark connecting the wind line to the Kinura chest (Photo by Ken Brown)



Don Peterson adjusts a valve on the chest (Photo by Ken Brown)

## ORANGE COUNTY

Fullerton, California—Our June Fathers' Day show was unusual, to say the least. Our artist, Dean Mora, was appearing for the first time for Orange County Theatre Organ Society, accompanying the Buster Keaton silent, *Steamboat Bill*. On performance day Dean arrived an hour-and-a-half prior to show time. I asked him for the movie and he replied "Why would I have the film?" Oops! We never discussed this subject at rehearsal. Our custom was for the artist to bring his favorite DVD so he would be familiar with the editing of the film. Less than two hours before show time, no copy of the movie. Silent films are not something you can run to your local WalMart and buy a copy.

The scramble began. We started by seeing if it was available on the Internet; it was, so we began a long download in the control room at Plummer Auditorium. Dean called his friend Joe Rinaudo, who lives more than an hour away, to ask if he had a copy of the film. "Yes," said Joe, who immediately started for the auditorium. Film en route, download progressing, we started 15 minutes late with a short musical interlude, then an intermission, and to my relief, the movie started.

Dean did a wonderful job accompanying the film, the audience had a special Fathers' Day, and the auditorium staff and OCTOS



# Chapter News

crew all collapsed in a heap backstage! Thanks to Dean Mora, the staff and crew of Plummer Auditorium, and some creative OCTOS people, and especially Joe Rinaudo: the audience was never aware of the problem.

There I stood backstage, accordion in hand, ready for my first break. Always a bridesmaid—never a bride. Oh, well....

—Don Near

Ed Bridgford, Chairman  
 ebridgford@sbcglobal.net



The promotional poster for *Steamboat Bill*  
 (Courtesy of Orange County TOS)

## RIVER CITY

Omaha, Nebraska—RCTOS Spring Potluck meeting was held at the Markworth Residence in Omaha on May 19. Thanks to Bob and Joyce Markworth for opening their home, providing the performing artist and main dish for this event. Brett Valliant performed a varied program at the Markworth 3/24 Kimball, including classical, standard and pop selections to the delight of nearly 90 members and guests. After the potluck dinner, Brett returned to the console and provided almost another two hours of music for the group. You can experience a part of Brett's program by visiting the RCTOS website (VIDEOS).

The June 9 monthly meeting was held at the Emmack residence in Omaha, home to a Conn organ and grand piano. Naomi Emmack is a pianist/organist and created a very informal and entertaining afternoon with the help of musicians Jeanne Sabatka and Jerry Pawlak. Later that evening Bob Markworth and Jerry Pawlak were hosts to Omaha AGO Pipe Organ Encounter. Talented area young organists ages 12-18 experienced the Markworth Kimball with a chamber tour, console demonstration,

a short musical program and silent movie. Each student got the opportunity to play the Kimball.

On Monday RCTOS hosted a demonstration at the Rose Theatre in Omaha, home to a 3/21 Wurlitzer. During the week-long session the students are mentored by top AGO Omaha/Lincoln musicians and get to experience many local church organ installations. At the end of the mentoring session, students perform a program open to the public.

Congratulations to Jerry Pawlak for manning the Hammond organ for the third year at the College World Series in Omaha at TD Ameritrade Park. 2013 attendance was over 341,000 fans from around the country.

Visit our website: [www.rctos.com](http://www.rctos.com) for current news and videos.

—Jerry Pawlak

Bob Markworth, President  
 402-573-9071, [kimballorgan1@msn.com](mailto:kimballorgan1@msn.com)



Brett Valliant at the Markworth residence  
 (Photo by Jerry Pawlak)



Jeanne Sabatka, Naomi Emmack, and Jerry Pawlak at the Emmack residence  
 (Photo by Jerry Golmanavich)

## ROCKY MOUNTAIN

Denver, Colorado—We gathered at the Arvada Presbyterian Church for *A Fun Musical Afternoon in May*, sponsored by the Arvada Presbyterian Women. Helene McGuire is the APC church organist, and her husband John is an accomplished organ technician who supervised the acquisition and installation of a large three-manual hybrid/electronic instrument. Jim Calm's parents are longtime members of this church, and his late mother Mary was very active in the women's group. Helene and Jim presented a well-received program of organ and piano solos and duets, and Helene accompanied Jim's baritone and sousaphone solos.

For the first time in recent memory we did not have a club social in June, but are looking forward to returning to the Holiday Hills ballroom in July for a program featuring Bob Castle and friends. We'll be back at the Denver Paramount in August for our annual collaboration with our AGO friends.

Some of us were fortunate to be invited to the Duane Searle residence for a program in June featuring his 3/16 Wurlitzer. Jim Calm was on the bench, Colorado Ragtime King Dick Kroeckel hopped to the piano for some duets, and open console-time participants included Denver Paramount house organist Bob Castle. Our club used to visit Duane and his fine Wurlitzer regularly, and we're delighted to return and see Duane and the organ doing well.

—Jim Calm, President

[jimcalm32@yahoo.com](mailto:jimcalm32@yahoo.com)



Duane Searle residence organ  
 (Photo by David Charles)



## ST. LOUIS

St. Louis, Missouri—On May 19 the SLTOS monthly meeting was at Jim and Dee Ryan's house. Featured organist was Jack Jenkins who took the Ryan's 4-manual, 20-plus-rank Wicks orchestral organ through its paces with a varied program of artistically performed standards, ragtime, show, and novelty tunes that were greatly enjoyed. Jim has extensively modified the original organ in many ways that make it a unique instrument to play.

It was also an occasion to celebrate as it was Jim's birthday! Happy birthday to Jim, and we wish him many, many more!

The meeting concluded with birthday cake, various wonderful snacks, lively discussions, and several members availing themselves of open console. I have only one regret about this meeting: somebody should've played a song by Ed Haley, published in 1884, called "The Fountain in the Park," aka "While Strolling through the Park One Day!"

The SLTOS annual picnic was held on June 1 at the home of our Treasurer, Wallace Dittrich. Wally wisely hosted the picnic in his five-car garage where plenty of tables and chairs had been set up to provide protection for attendees, along with plentiful and scrumptious food, and a Hammond organ provided by Midwest Music which several members enjoyed playing.

Unfortunately, the day began with severe weather in the area that caused the picnic turnout of 35 to be a bit less than usual. Although the sun came out that afternoon, members were concerned about friends and family who weren't there, as flash flooding and tornadoes had done substantial damage in North St. Louis County along a path similar to the very destructive Good Friday tornado of 2011. Thankfully, after a few phone calls, all were relieved to discover that, other than power outages, people and property were fine.

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



Featured organist Jack Jenkins at the Ryans' Wicks orchestral organ (Photo by Gary Broyles)



Jack and Carol Wachter break from enjoying their picnic lunch to pose for a picture (Photo by Pam Masching)

## SIERRA

Sacramento, California—June 8 was Sierra's summer picnic, with a concert from Greg De Santis at the music studio next to the home of Pete and Dianne McCluer just outside Shingle Springs (about 30 miles east of Sacramento). The McCluers' 3/19 Wurlitzer, which started life as a Style E in the "New Theatre" in Tulare, California, is the largest residence installation in the Sacramento area. With specs of the "Wurlitzer Modern" concept this installation, the work of Dave Moreno and Pete McCluer, is capable of the concert needs of just about any organist. Greg lives in Bodega on the California coast (for the movie trivia folks, that is the location and setting of Hitchcock's *The Birds*), and he made a two-hundred-mile-plus prior trip to practice for this event. It paid off with a wonderful concert from a guy we all wish was heard more often. Greg had been a student of the late Bay Area organist Jim Roseveare, and the tasteful arrangements and registrations suggested Rosey's influence throughout the concert.

Many of our friends from NorCal chapter made the considerable drive to the Sierra foothills to join us and participate in open console. Those playing included NorCal's Kevin King and P.K. Bowen. Sierra chapter thanks Pete and Dianne for their annual hospitality at this very nice setting with their wonderful Wurlitzer.

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



The McCluers' immaculate Solo chamber (Photo by Randy Warwick)



Greg De Santis at the McCluer Wurlitzer (Photo by Gary French)

## SOONER STATE

Tulsa, Oklahoma—Our program for May consisted of Carolyn Craft and friend Sandi Sulander, a new member of our chapter. Carolyn always does a great variety of selections and her arrangements are exceptional! We heard songs from the early 1900s to the Big Band era, ending her first set with a Sammy Kahn selection.

Sandi then proceeded with gospel arrangements on the organ and piano. She played a beautiful hymn on the organ written by Martin Nystrom, then switched to the piano and played a "Love" medley. Later in the program she followed with a favorite on the organ written by Erroll Garner and a Hoagy Carmichael favorite on the piano.

Carolyn continued the evening with familiar songs from the era of her first set and featured a selection from *Top Hat* written by Irving Berlin, and ended the evening with a very popular and favorite blues selection in a swinging style. It was a great evening for all.



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Our June program consisted of our summer silent-movie night consisting of three short films using two 16mm projectors run by Jim Reid, who drove in from Texas, and Bill Rowland giving a short history of each film.

The films were *The Grocery Clerk* starring Larry Semon, accompanied by Phil Judkins, followed by a western, *Knight of the Trail* starring William S. Hart, accompanied by Bill Rowland on the piano. Bill did an outstanding job with his arrangement of music for this film. The third film of the evening was *Cops* starring Buster Keaton, accompanied by Bill Rowland on the organ.

We enjoyed our usual popcorn and lemonade and wish to thank Charlie and Terry Hodges for serving the refreshments. Our appreciation also goes out to Phil, Bill, and Jim for making the evening very enjoyable for all in attendance.

—Paula Hackler  
Phil Gray, President  
918-492-2519, philipgray@earthlink.net



Phil Judkins at the Sooner State chapter console (Photo by Rudy Geissler)



Sandi Sulander and Carolyn Craft (Photo by Rudy Geissler)

## SUSQUEHANNA VALLEY

York, Pennsylvania—Our 2012-13 season ended on a high note in June with two of the most talented young theatre organists, Mark Herman and Justin LaVoie. The 3/20 Wurlitzer in the Capitol Theatre in York, Pennsylvania never sounded better than it did in the capable hands of these wonderful young organists.

Mark, as always, delivered an outstanding performance on June 2 for our third public concert. His performance consisted of music from some of the best composers from Broadway and Hollywood, including Irving Berlin, Harry Warren, and others. This was Mark's first performance on the Capitol Wurlitzer and he delighted everyone in the audience with his selections and registrations.

For our last chapter meeting on June 10, we were thrilled to have 18-year-old Justin LaVoie from Canton, Michigan perform for his first chapter meeting. His command of the theatre organ at such a young age was truly remarkable and indicative of older theatre organists. A finalist in last year's ATOS Young Organist Competition, Justin played a flawless program of theatre organ standards plus several orchestral selections completely from memory.

Four of Justin's friends from last year's Summer Youth Adventure were in attendance at the concert. It was great seeing these five great young organists together, looking forward to this year's Summer Youth Adventure. We are heartened to see the theatre organ tradition growing and flourishing in the hands of these marvelous young organists. Justin will be competing in Atlanta again this year and you have to see and hear him!

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



Mark Herman at the Capitol Wurlitzer (Photo by Richard Neidich)



Justin LaVoie (center) and Summer Youth Adventure friends Connor Ream, Andrew and Katie Van Varick, and Dan Umholtz (Photo by Roy Wainwright)

## VALLEY OF THE SUN

Phoenix, Arizona—As many of us have learned, pizza and pipes make a perfect combination. Add Lew Williams to the mix, and that combination becomes supreme. Our May 19 chapter meeting was a salad and pizza buffet at Organ Stop Pizza in Mesa.

We had requested beforehand that Lew play some of the music he likes, not the usual pizza parlor fare. We were not disappointed! Even for those of us who know Lew well, it's still a surprise to hear him follow a classical number by Maurice Duruflé with something akin to striptease music. A few of his pieces were for specific friends in the audience (you know who you are!). Lew doesn't talk much between numbers—"talk amongst yourselves, you know all of these"—and then he'd proceed to play the next five songs. He did pretty much avoid the pizza parlor standards, and yet had something to please everyone. The Organ Stop organists enjoy playing for our ATOS members because they know we will listen!

—Madeline LiVolsi  
Johnny Sharp, President  
623-377-5961, johnnysharp55@yahoo.com



Lew Williams at Organ Stop (Photo by Madeline LiVolsi)



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# Around the Circuit

Theatre Organ Programs  
and Performances

Around the Circuit items may be submitted at any time, using the online form ([www.atos.org](http://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 Avenue, Juneau, 907-465-5689 (2/8 Kimball) [www.pstos.org/instruments/ak/juneau/state-bldg.htm](http://www.pstos.org/instruments/ak/juneau/state-bldg.htm). Organ concerts Friday at noon

### ARIZONA

**Organ Stop Pizza**—1149 E Southern Avenue, Mesa, 480-813-5700 (4/78 Wurlitzer) [www.organstoppizza.com](http://www.organstoppizza.com). Charlie Balogh, Lew Williams. 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

### CALIFORNIA

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

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

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

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

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

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

**Grand Lake Theatre**—3200 Grand Avenue, 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](http://www.paramounttheatre.com). Public tours on first and third Saturday at 10:00am, starting at the box office

**Stanford Theatre**—221 University Avenue, 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 theatre is open for the evening

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

**Copley Symphony Hall**—1245 7th Avenue, San Diego, 619-235-0804 (4/48 Robert-Morton) [www.sandiegosymphony.org](http://www.sandiegosymphony.org). Silent Film Series featuring Russ Peck, organist

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

**Arlington Theatre**—1317 State Street, Santa Barbara (4/27 Robert-Morton) [sbtos.org](http://sbtos.org). Pre-show and intermissions for movies every Friday. October 4 7:30pm, October 5 10:00am, October 6 9:00am: Scott Foppiano

**Bob Hope Theatre**—242 E Main Street, Stockton (4/21 Robert-Morton) Organ played monthly by Dave Moreno before and after each movie

**The Nethercutt Collection**—15200 Bledsoe Street, Sylmar (4/74 Wurlitzer) [www.nethercuttcollection.org](http://www.nethercuttcollection.org). October 25 8:00pm, October 26 2:00pm, October 26 8:00pm: Joe Rinaudo, Projectionist, Dean Mora, Organist. December 6 8:00pm, December 7 2:00pm, December 7 8:00pm: Ty Woodward. December 13 8:00pm, December 14 2:00pm, December 14 8:00pm: Donna Parker. All events are free, limit 4 per household, accepted by phone on available date only between 4:00pm and 6:00pm. No voicemail, e-mail, or fax reservations accepted

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

### DELAWARE

**John Dickinson High School**—1801 Milltown Road, Wilmington (3/66 Kimball) [www.dtoskimball.org](http://www.dtoskimball.org). October 5 7:00pm: David Wickerham. October 26 3:00pm: John Baratta. November 3 1:00pm; November 23 7:00pm: R. Jelani Eddington. January 25, 2014: TBA. March 15, 2014 7:00pm: Donna Parker. April 6, 2014 3:00pm: Don Kinnier. April 22, 2014 10:00am: Wayne C. Zimmerman, Sr.. April 26, 2014 7:00pm: Jerry Nagano. June 14, 2014 7:00pm: David Gray

### FLORIDA

**Polk Theatre**—121 S Florida Avenue, Lakeland, 863-682-7553 (3/12 Robert-Morton) Friday and Saturday, 7:10pm; Sunday, 1:40pm. Rodney Charles, Bob Courtney, Jim Helwig, Don Jeerings, Heidi J. Lenker, and Darrell Stuckey

**Pinellas Park City Auditorium**—4951 78th Avenue, North Pinellas Park, 727-557-6087 (3/10 Wurlitzer) Free concert, third Tuesday of every month from 11:30am to 1:00pm

**Tampa Theatre**—711 N Franklin Street, Tampa, 813-274-8981 (3/14 Wurlitzer) [www.tampatheatre.org](http://www.tampatheatre.org). Pre-show concert. Wednesday: Chaz Bender; Thursday: Bob Courtney; Friday: Sandy Hobbs; Saturday: Bob Logan

### GEORGIA

**Rylander Theatre**—310 W Lamar Street, Americus, 229-931-0001 (3/11 Möller) [www.rylander.org](http://www.rylander.org). Pre-show concert. Organ featured for pre-show productions of the Sumter Players and other events

**Fox Theatre**—600 Peachtree Street NE, Atlanta, 404-881-2119 (4/42 Möller) [www.foxtheatre.org](http://www.foxtheatre.org). Larry-Douglas Embury plays before each show

**Grand Theatre**—119 S Main Street, Fitzgerald, 229-426-5090 (3/18 Barton) [www.fitzgeraldgrand.org](http://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 Square NE, Marietta, 770-293-0080 (GW4Q Allen digital) [www.earlsmithstrand.org](http://www.earlsmithstrand.org). Organ played 30 minutes before movies and special events with organist Ron Carter and associate organists Ken Double, James Thrower, Larry David, Rick McGee, Misha Stefanuk, Bob Fountain, and Phillip Allen

### HAWAII

**Palace Theatre**—38 Haili, Hilo, 808-934-7010 (4/13 Robert-Morton) [www.palacehilo.org](http://www.palacehilo.org). Hawaiiana show every Wednesday at 11:00am, occasional silent movies, concerts and special events featuring the organ. Organists Rick Mazurowski, Tommy Stark, and Walter Greenwood

### ILLINOIS

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

**Virginia Theatre**—203 W Park Avenue, Champaign (2/10 Wurlitzer) Style 216. October 5 7:00: Mark Herman

**Tivoli Theatre**—5021 Highland Avenue, Downers Grove, 630-968-0219 (3/10 Wurlitzer) [www.classiccinemas.com](http://www.classiccinemas.com). Organ interludes Friday and Saturday evenings 30 minutes before both evening shows by David Rhodes or Tim Charlton. Rialto Square Theatre—102 N Chicago Street, Joliet (4/27 Barton) Organ pre-shows and intermissions: Jim Patak or Sam Yacono. Theatre tours with Jim Patak at the console



Schedules subject to change.

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

**Arcada Theatre**—105 E Main Street, St. Charles (3/16 other) Geneva / Marr & Colton [www.onestientertainment.com/arcada/arcada.htm](http://www.onestientertainment.com/arcada/arcada.htm). Organ interludes Friday and Saturday nights

## INDIANA

**Warren Performing Arts Center**—9500 E 16th Street, Indianapolis, 317-251-6962 (3/18 Barton) [www.cicatos.org](http://www.cicatos.org). September 8 2:30pm: Pierre Fracalanza

## IOWA

**Orpheum Theatre**—520 Pierce Street, Sioux City, 712-258-9164 (3/21 Wurlitzer) [www.orpheumlive.com](http://www.orpheumlive.com). Organ to be featured in the following event(s): Sioux City Symphony—A Voyage to the Seas (Vaughn Williams' Symphony No. 1 *Sea Symphony*)

## MICHIGAN

**Michigan Theater**—603 E Liberty, Ann Arbor, 734-668-8397 (3/13 Barton) [www.michtheater.org](http://www.michtheater.org). Stephen Warner, Henry Aldridge, Newton Bates, Andrew Rogers. 3/13 Barton and Hammond C2 in the Annex Theatre played daily before movies and for special occasions. Henry Aldridge, Chief Organist; Stephen Warner, Andrew Rogers, Newton Bates, House Organists

**Redford Theatre**—17360 Lahser Road, Detroit, 313-537-2560 (3/10 Barton) [www.redfordtheatre.com](http://www.redfordtheatre.com). Before every film presentation by various local artists. Every other Friday at 8:00pm. Every other Saturday at 2pm and 8pm. Call to confirm

**Senate Theatre**—6424 Michigan Avenue, Detroit, 313-894-4100 (4/34 Wurlitzer) [www.dfos.org](http://www.dfos.org). Organ overtures and intermission music at events by Dave Calendine, Paul Jacyk, John Lauter, Lance Luce, Lynn Walls. September 22 3:00pm: Justin Stahl. October 11 8:00pm: Stephen Warner. October 20 3:00pm: Scott Smith. November 17 3:00pm: Clark Wilson. December 8 3:00pm: Joel Gary. Organ concerts, \$15 at the door

**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 Wednesday mornings year-round. October 11, October 12: Charlie Balogh

**Ironwood Theatre**—113 E Aurora Street, Ironwood, 906-932-0618 (2/7 Barton) [www.ironwoodtheatre.net](http://www.ironwoodtheatre.net). Organ is featured as part of the guided summer tour Fridays at noon and 2 pm. September 13 7:30pm, September 14 7:30pm

**The Mole Hole**—150 W 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](http://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

## MINNESOTA

**Heights Theatre**—3951 Central Avenue NE, Columbia Heights, 763-789-4992 (4/11 Wurlitzer) Organ concert every Friday and Saturday before the first evening's show

## MISSOURI

**Kansas City Music Hall**—301 W 13th Street, Kansas City, 913-568-2613 (4/28 Robert-Morton) [www.kctpo.org](http://www.kctpo.org). All events 2:00pm. September 15: Lew Williams

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

**Fox Theatre**—527 Grand Boulevard N, St. Louis, 314-534-1678 (4/36 Wurlitzer) Fox Special [www.fabulousfox.com](http://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 S, Flemington, 908-982-4022 (5/39 Wurlitzer) Organ played several times daily; call for exact times. Bruce Williams

**Loews Jersey Theatre**—54 Journal Square, Jersey City, 973-256-5480 (4/23 Robert-Morton) [www.gstos.org](http://www.gstos.org). Organ played before movies and events on a regular basis. Bernie Anderson, Paul Citti, Eric Fahner, Bob Maidhof

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

**Rahway Senior Citizens Center**—1306 Esterbrook Avenue, Rahway, 732-396-3395 (3/10 Wurlitzer) Organ originally from New York Rainbow Room in Rockefeller Center. [www.gstos.org](http://www.gstos.org). Organ played monthly and for special events. Free public concert—first Thursday every month This organ originally from New York Rainbow Room in Rockefeller Center

## NEW YORK

**Broome Center for Performing Arts**, 236 Washington Street, Binghamton (4/24 Robert-Morton) December 29 2:00pm: Jim Ford

**Auditorium Theatre**—885 E Main, Rochester, 585-234-2295 (4/23 Wurlitzer) [rtosonline.org](http://rtosonline.org). September 15 2:30pm: Byron Jones

**Proctor's Theatre**—432 State Street, Schenectady, 518-346-8204 (3/18 Wurlitzer) [www.proctors.org](http://www.proctors.org). Preshow music, concerts and silent films presented by the Hudson-Mohawk 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 S Green Street, Greensboro, 336-333-2600 (3/6 Digital) [www.carolinatheatre.com](http://www.carolinatheatre.com). Organ played before and after the Carolina Classic Film Series

## NORTH DAKOTA

**Fargo Theatre**—314 N Broadway, Fargo, 701-239-8385 (4/21 Wurlitzer) [www.fargotheatre.org](http://www.fargotheatre.org). Organ plays Friday, Saturday, and Sunday evening, 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](http://www.ohiovalleychapteratos.org). Concerts, special events presented by the Ohio Valley chapter of ATOS

**Palace Theatre**—Playhouse Square, 1615 Euclid Avenue, Cleveland, 330-454-9181 (3/15 Kimball) [www.playhousesquare.org](http://www.playhousesquare.org). Frequent pre-show and intermission use; occasional concerts. Organ pre-shows for summer film series and special events

**Ohio Theatre**—55 E State Street, Columbus, 614-469-1045 (4/34 Robert-Morton) [www.capa.com](http://www.capa.com). Organ overtures and intermissions

## OKLAHOMA

**Tulsa Technology Center, Broken Arrow Campus**—4600 S Olive Avenue, Broken Arrow (3/13 Robert-Morton) [www.theatreorgans.com/soonerstateatos](http://www.theatreorgans.com/soonerstateatos). Sooner State chapter ATOS, 3rd Friday of each month, programs and open console. September 20: Wally Brown

## OREGON

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

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



# Around the Circuit

Theatre Organ Programs  
and Performances

**Oaks Amusement Park Roller Rink**—1 SE Spokane Street, Portland, 503-233-5777 (4/18 Wurlitzer) [www.oakspark.com](http://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 organists with Gary Russell, Marc Gerlack, and Dean Lemire as associates

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

## PENNSYLVANIA

**Roxy Theatre**—2004 Main Street, Northampton (2/6 Wurlitzer) [www.roxytheaternorthampton.com](http://www.roxytheaternorthampton.com). Organ is played 6:30pm to 7:00pm and intermissions. Henry Thomas

**Strand-Capitol Performing Arts Center**—50 N George Street, York, 717-846-1111 (3/20 Wurlitzer) [www.strandcapitol.org](http://www.strandcapitol.org). Various Artists. Pre-Movie Organ Music provided by members of the Susquehanna Valley Theatre Organ Society on selected Sunday afternoons from 2:30 pm until 3:00 pm. Check the theatre or SVTOS website for dates

## TENNESSEE

**Tivoli Theatre**—709 Broad Street, Chattanooga, 723-757-5156 (3/13 Wurlitzer) [www.chattanooga.gov/education-arts-and-culture/tivoli-theatre](http://www.chattanooga.gov/education-arts-and-culture/tivoli-theatre). Organ is played for occasional pre-shows and special events

**Tennessee Theatre**—604 S Gay Street, Knoxville, 865-684-1200 (3/16 Wurlitzer) [www.tennesseetheatre.com](http://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

## UTAH

**Peery's Egyptian Theatre**—2415 Washington Boulevard, Ogden, 801-395-3200 (3/24 Wurlitzer) [www.peeryegyptiantheater.com](http://www.peeryegyptiantheater.com). Silent Films; entrance and exit music at some other programs

## VIRGINIA

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

## WASHINGTON

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

**Lincoln Theatre**—712 S 1st Street, Mt. Vernon, 360-419-7129 (2/7 Wurlitzer) [www.lincolntheatre.org](http://www.lincolntheatre.org). Original installation organ played one-half hour prior to movies most Fridays through Tuesdays

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

## WISCONSIN

**The Phipps Center for the Arts**—109 Locust Street, Hudson, 715-386-2305 (3/16 Wurlitzer) [www.thehipps.org](http://www.thehipps.org). October 19 7:30pm: Ron Rhode. December 21 2:00pm: R. Jelani Eddington. February 1, 2014 2:00pm: Clark Wilson. March 8, 2014 2:00pm: Jonathan Ortloff. June 13, 2014 7:30pm: Dennis James

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

**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 appointments. Open console on weekends

## AUSTRALIA

### NEW SOUTH WALES

**Orion Theatre**—155 Beamish Street, Campsie (3/17 Wurlitzer) Regular player afternoons on 2nd Thursday of the month, 1:30pm to 4:30pm. Contact Craig Keller at [craigkeller1966@gmail.com](mailto:craigkeller1966@gmail.com) to confirm. Players and listeners welcome. October 13 2:00pm: Debbie Fitzsummons, Bill Schumacher. December 1 2:00pm: Tony Fenelon, Dr John Atwell

**Orpheum Theatre**—380 Military Road, Cremorne (3/15 Wurlitzer) Saturday night, Sunday afternoon, intermissions, Neil Jensen

**Marrickville Town Hall**—Marrickville Road, Marrickville, +61 2 9798 6742 (2/11 Wurlitzer) Regular player's evenings 4th Monday night of each month, 7:30pm. Call Neil to confirm.

### QUEENSLAND

**Kelvin Grove State College**—Victoria Park Road, Kelvin Grove (3/11 Christie) [www.tosa-qld.org](http://www.tosa-qld.org).

### SOUTH AUSTRALIA

**Capri Theatre**—141 Goodwood Road, Goodwood, +61 8 8272 1177 (4/29 Wurlitzer) [www.capri.org.au](http://www.capri.org.au). Organ played before evening sessions on Tuesday, Friday, and Saturday nights. October 14, 15, and 16: Nathan Avakian; November 3 2:00pm: Tony Fenelon, Thomas Heywood; December 1: Rob Richards, Alex Zsolt

### TASMANIA

**St. Michael's Collegiate School**—Macquarie Street, Hobart (3/10 Wurlitzer)

### VICTORIA

**Dendy Cinema**—26 Church Street, Brighton, +61 3 978 1455 (3/15 Wurlitzer) Organ before films, Saturday evenings

**Coburg Town Hall**—Bell Street, Coburg (2/9 Christie) November 3 2:00pm: Terezia Kalkbrenner, Frankston Ladies Choir

**Kingston City Hall (Moorabbin Town Hall)**—Corner of South Road and Nepean Highway, Moorabbin (4/21 Wurlitzer)

## WESTERN AUSTRALIA

**Karrinyup Center**—Perth (3/21 Wurlitzer) September 22 2:00pm: Ray Clements, John Fuhrmann. October 27 2:00pm: John Pound

## NEW ZEALAND

**Hollywood Cinema**—20 St. Georges Road, Avondale (3/16 Wurlitzer) [www.theatreorgans.com/wota](http://www.theatreorgans.com/wota). September 8 2:00pm: David Gray (Scotland) October 13 2:00pm: Ron Clark. November 17 2:00pm: Ken Double (USA)

## UNITED KINGDOM

### DERBYSHIRE

**Pipes in the Peaks**—Dovedale Garage, Thorpe, Ashbourne (3/18 Compton) [www.pipesinthepeaks.co.uk](http://www.pipesinthepeaks.co.uk). October 19 7:30pm: Stephen Foulkes. October 27 2:30pm: Robert Wolfe. December 1 2:30pm: Stephen Foulkes. December 7 2:30pm: Stephen Foulkes. December 8 2:30pm: Christian Cartwright. December 15 2:30pm: Christian Cartwright

### EAST SUSSEX

**Rye College**—Love Lane, Rye (2/6 Wurlitzer) [www.ryewurlitzer.co.cc](http://www.ryewurlitzer.co.cc). September 22: Chris Powell. October 27: John Mann. November 24: Robert Wolfe

### MANCHESTER

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

### WEST MIDLANDS

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

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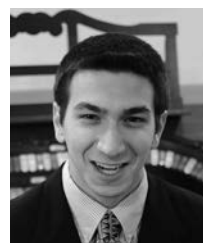
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Elk Grove, California 95758



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# Closing Chord

## Randy Rock

(1955 – 2013)

Randall Rock arrived in our world slowly but surely on October 20, 1955. At the time his parents, Bill and Pat, had no clue of what a complex little person had entered their lives. When he first began to make sounds like real words, they made a sentence that sounded like “oo-ah-I-oo,” meaning “put that light on.”

Randy grew up on the family dairy farm in Oretown, near the central Oregon Coast. During his early years on the farm, Randy proceeded to wire every shed, chicken coop and barn, beginning with strings of old light fixtures and bulbs he had salvaged. By the time he reached school age, he had not only learned why and how many things worked, but had also taught himself to read.

Farm life gave Randy a love of vintage trucks and tractors. A two-ton truck was his chosen transportation to high school. He passed his driver’s test by backing around the school building using the rearview mirrors. He loved to grow things and help with harvest, but never cared for milking cows or moving irrigation pipe.

After high school Randy continued his education at the University of Oregon, specializing in Audio-Visual, along with his self-taught technical skills, and soon began working on campus as an audio-visual technician. Some of his favorite stories came from his time at the U of O. These stories were from all over campus, because he quickly became a “senior operator,” which essentially meant he was qualified to do any AV job on campus, from setting up a projector in a classroom, running multimedia presentations during orientation or running the sound system at Oregon basketball games.

When Randy moved to the Seattle area, he became involved with the Puget Sound Theatre Organ Society. He was the go-to guy for concert introductions, and gaudy sport jackets were his trademark. His favorites were the red and green ones, which he often alternated during the same show. Another special jacket was his blue plaid, seersucker.

While in Seattle, and later the Portland area, Randy was always on hand at theatre organ events to help with projection, sound equipment, and lighting, often recording at various concerts. Randy was an authority on everything theatre: electrical systems, vintage sound systems, lighting, and especially projection equipment. He was one of very few people still qualified to present Cinerama films, in which three synchronized 35mm projectors were used to create high-quality 3-D images on a wide, curved screen.

After college Randy continued in the AV field, beginning in the Eugene area, and ultimately moving north to Washington. He became involved in a number of different activities, such as restoration and maintenance of theatre organs and historic railway cars, and was always very involved at the churches he attended. Most recently he worshipped at the First Congregational United Church of Christ in Vancouver. His many lifelong passions included audio-visual technology, railroads, and farm machinery. Randy loved working to preserve and repair old railcars. He was an active member of volunteer organizations, including the

Pacific Northwest chapter of the National Railway Historical Society, the Great Oregon Steam-up, and the Columbia River and Puget Sound Theatre Organ Societies. Randy also used his varied talents in museums, theatre productions and many other places. Two favorite activities Randy looked forward to each year were the Oregon Rail Heritage Holiday Express and the Powerland Steam-up.

Randy often used vacation or weekend time to drive home to Cloverdale from Eugene, and later from Washington, and to help haul hay or assist with some other task. When his father chose to stop hauling hay, Randy was there for the final trip.

To Randy, helping others came before his own needs. Helping others was a privilege as much as an obligation. Working on aircraft carriers, expensive home theatres, hospitals, churches or a child’s broken toy, all received the same honor and respect. Randy could be opinionated, but that was because he cared about whatever he was engaged in doing and the people he was helping.

Although Randy often worked in the background, his impact on those of us who knew him was anything but small. He was solid and dependable, but also quick with a smile, a one-liner, or the chortle we all knew well. In the last month, his family has repeatedly heard from relatives, friends, and acquaintances about the positive impact that Randy had on their lives. It’s never easy to say goodbye to a friend, a son, a brother, an uncle...and less still when the departure is so sudden.

Although Randy left us far too soon, he passed on to us his own special kind of light, a light which helps us remember the good times and memories we all had with Randy. And he was also there to remind us to help others and have a passion for what we set out to do. Randy’s light will continue to shine in all of us.

—John Seymour

(Terry Robson also contributed to this remembrance.)



Randy Rock (Photo by Bob MacNeur)



# Classifieds

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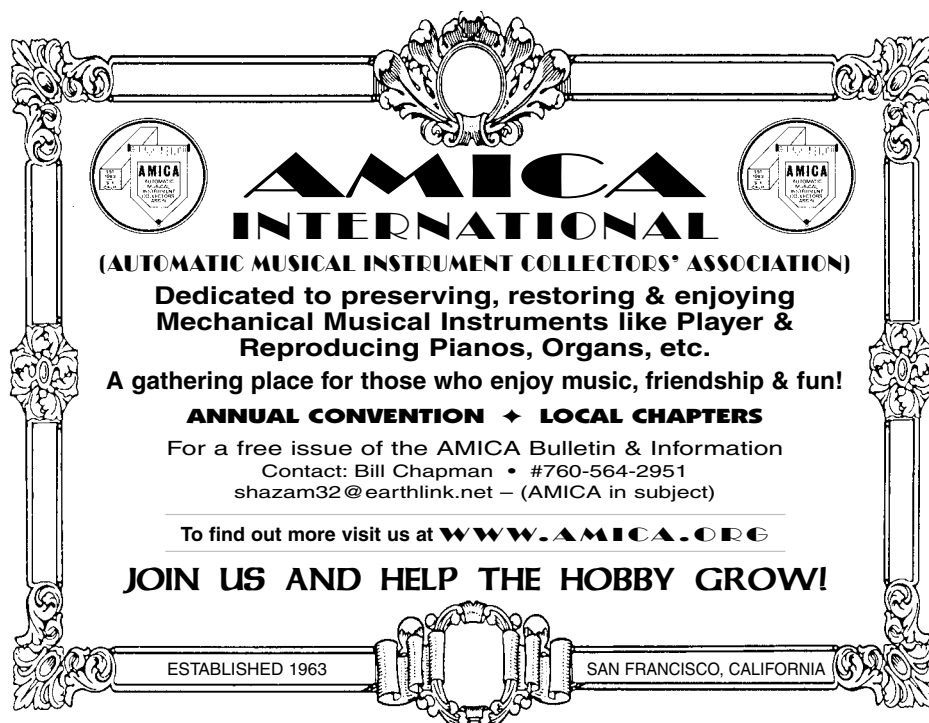
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**VIRTUAL ORGAN—FREE!** Russ Ashworth passed away in July, and I want to pass on his VTPO to someone who will love it as much as he did, rather than break it up and destroy what he built. This organ was featured in THEATRE ORGAN (May/June 2013, p. 55) and is equipped as you see it in the picture in that issue. It is equipped with Miditzer and Hauptwerk, three M-Audio Keystation manuals, and a second pedal board which hadn't yet been installed. It also comes with enough music to stock a shop. All of this is free to someone who would like to have it. I only ask that you come and get it. The organ is located in Vancouver, British Columbia. Contact Sue Ashworth at alyosha303@gmail.com

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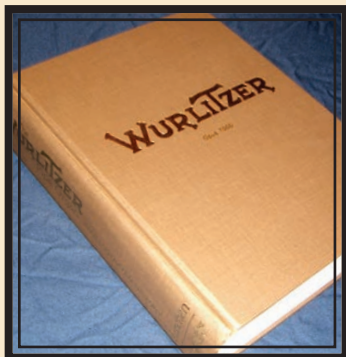
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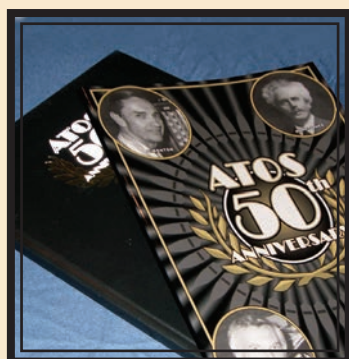
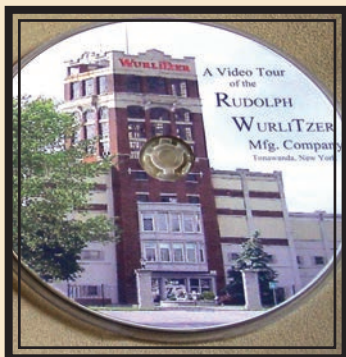
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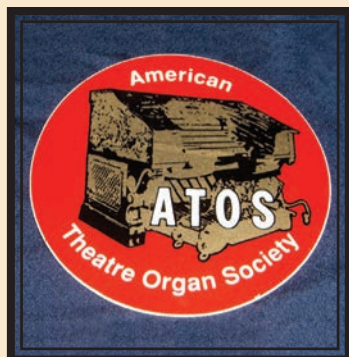
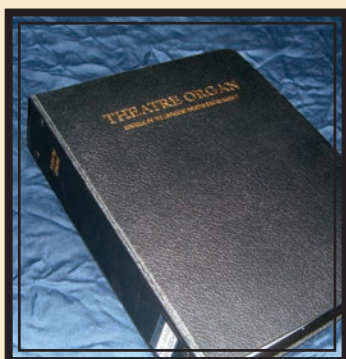
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